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**JOHN POLGLASE'S 13 VARIATIONS ON A HUNGARIAN FOLK SONG  
TRANSCRIBED BY BÉLA BARTÓK: A SIGNIFICANT NEW RESOURCE FOR  
PIANO TEACHERS AND ADVANCING PIANISTS**

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*To date Australian composer John Polglase has created a considerable oeuvre of orchestral, chamber and solo works of high artistic quality which are beyond the reach of average performers. However, with the composition of his 13 Variations in August 2010 Polglase has deliberately written for pianists with skill levels around AMEB Level II using an original constructional layout that permits such players to challenge themselves and extend their tasks at their own level. A significant feature of this work is its uncompromising intellectual rigour, a hallmark of Polglase's music generally. The player is therefore constantly encouraged to think beyond the square from a stylistic and constructional viewpoint even though technical challenges may be more traditional and conservative. In addition Polglase's writing is driven more by musical and artistic concerns than educational imperatives. Therefore the player must deal with an irregular synthesis of ideas rather than a carefully presented set of musical principles waiting to be applied in a predictable fashion.*

*Rodney Smith has maintained a connection with John Polglase since the composer's student days and has performed a number of his piano works including his early Eight Bagatelles (1982) and Quiet This Metal (which he commissioned in 1995). Smith will perform and demonstrate the Thirteen Variation's many stylistic and technical traits from the 17<sup>th</sup> and 18<sup>th</sup> centuries that are encased in a typically eclectic structure drawing from postmodern, classical and baroque keyboard usages. He will also show how exposure to Polglase's craftsmanlike language-synthesis can inform pupils' outlooks and understanding concerning not only recent music but also traditional keyboard techniques and expressive means. Smith will draw on his own pupils' experiences in learning this music to demonstrate the subtle flexibilities built into the work that allows both re-ordering of the variations and also the removal of some that may be beyond a particular pupil's current skill level. Finally Smith will endeavour to show that the multi-tasking involved in interpreting music such as this is nevertheless consonant with the challenges set for Level II AMEB grades and encourages lateral thinking on the part of pupils undertaking the task.*

Australian composer John Polglase has been a consistent and increasingly recognised presence on the Australian compositional scene for nearly thirty years. His now considerable oeuvre which has attracted a number of commissions, prizes, grants and awards during that time, includes four Symphonies, three orchestral Sinfonias and a large number of works demanding smaller resources. He has been a staff member of the Elder Conservatorium of Music, The University of Adelaide since 1995.

The 13-minute *Song of Stone* for orchestra composed for the Schueler Composition Award in 2006 is an outstanding example and drew the following review excerpts:

... appealingly attractive to the ear ... A wide canvass of crisply formed ideas, abstract rather than pictorial [and] contained within succinct, bite sized spans.... a tensely curling theme resurfaced and transformed across the works ever changing sonic colours. Polglase certainly has the technique to carry it all forth: even in its densest, most multilayered passages, his orchestration glistened like freshly applied paint. (Strahle 2006)

while the *Capriccio for Violin and Orchestra* was critiqued as follows:

Spacious in its emotional breadth and technically superb, the *Capriccio* has the demonstrative gestures and virtuoso demands of violin concertos from that era. Anepisodic, single movement, it repeatedly withdraws into a world of introspective lyricism where thoughts become progressively elusive and intangible, exerting an increasing hold over the imagination. (The Australian 2005)

Since encountering and then performing Polglase's *Eight Bagatelles* for solo piano (1982), a student work that showed extraordinary facility, the writer has followed his development into an artist of great creative strength and determination. His musical statements are almost uniformly unequivocal, bold and edgy and while his musical language has always contained contemporary elements from European experiments of the 1960s and 70s to minimalism and beyond, he has maintained consistent attitudes to the necessity for a communicable language with recognisable constituent elements of form, rhythm and pitch.

Generally his music has also been challenging to perform. A commission from the Australia Council initiated by the writer in 1995 for a solo piano work resulted in a three-movement technical tour-de-force entitled *Quiet this Metal* which integrated Bartókian and minimalist techniques in an extended 25 minute canvass of power and gritty determination. Of particular interest in this work is the fluency with which Polglase mixes the quasi Bartókian/minimalist musical core with an external casing formed from figuration that appears to stem from classical and baroque models. Unsurprisingly therefore its technical difficulty is akin to the late Beethoven sonatas, the more challenging Scarlatti sonatas and Bach suites rather than the extended techniques of Liszt, Scriabin and similar late nineteenth century compositional practice.

It is against the background of Polglase's predilection for taut operational control of the piano with classical figuration encasing darkly emotional expressive elements that Polglase's latest solo piano work, *13 Variations on a Hungarian Folk Song transcribed by Béla Bartók*, can be measured. His solo piano oeuvre since 2000 includes:

- 3 laments (2004)
- Sixteen Preludes and Sonatas (commenced 2005)
- Variations on a Theme of Béla Bartók (2005)
- With bells and bright steel (2006).

A comparison with the Variations of 2005 is tempting but they do not form a particularly meaningful antecedent to the *13 Variations*. The Variations of 2005 are large-scale, virtuoso utterances, all eight lasting a total of 20 minutes performance time. The sole constructional similarity, that Polglase utilises a complete Bartók work (the 6<sup>th</sup> Bagatelle of 1908) as the theme, appears to be the extent of consonance between the two pieces. Additionally, of course, the Variations of 2005 do demonstrate the importance of Bartók to Polglase as a significant influence.

The writer understands that Polglase felt the need for a work that demonstrated his ideals while remaining available to student pianists in ways that were absent from his previous more demanding pieces. At the time he had been attracted to Bartók's *For Children*, BB53 (Somfai), Sz42 (Szollosy) and influenced by that composer's ability to encapsulate sophisticated and complex musical issues within a comparatively simple framework, while using his preferred variation form in the process. Polglase had been particularly fascinated by No 30, the theme and Bartók's setting having occupied his mind for some time. He hoped writing a set of variations on Bartók's setting of the folk theme concerned would help exorcise the theme itself from the forefront of his consciousness and allow the development of other ideas (Polglase 2011).

While developing the project Polglase fastened loosely upon the concept of a work playable by Australian Music Examinations board (AMEB) level 2 (Grades 5 to 8) performers, focusing on the *6 Bulgarian Dances* from *Mikrokosmos Volume 6*, BB 105 (Somfai) Sz. 107 (Szollosy) as a possible performance level indicator for the most demanding of the *13*

*Variations*. As a further refinement he determined to include some less technically difficult variations to allow flexibility for re-ordering and omission of some of the variations in performance so that players at the initial stages of level 2 might be able to create a smaller set of variations for performance at their particular level. Indeed his intention is also that individual variations may be used as stand-alone studies for particular technical and musical development (Polglase 2011).

In the event, the *13 Variations on a Hungarian Folk Song transcribed by Béla Bartók* did not attempt an educational and age-related role in terms of required general musical comprehension, as may be found in the works of Vandall, Swinstead, Kabalevsky and Gillock for example. The *13 Variations* are infused with fully developed and subtle expressive features that appear in irregular and complex patterns typical of Polglase's larger works and so are perhaps more analogous with Bartók's *Mikrokosmos* or J.S. Bach's *Inventions* and *Sinfonias*. They therefore require players of intelligence, perception and inquisitiveness with a willingness to explore unfamiliar soundscapes. Teachers using them will be seeking new motivational material that encourages divergent, creative thinking while developing sound, refined technical skills that can be transferred to other keyboard environments whether baroque, classical or more recent.

Polglase has written the *13 Variations* within the limits of a four-note octave-chord hand-span, and from FF to a3 in compass (significantly approximately a fortepiano compass), so players as young as upper-primary level are able to manage its physical requirements. Nevertheless the *13 Variations'* intellectual and emotional demands will remove them from the grasp of all but the most talented at that age and it would appear he had in mind older, more mature performers of secondary school age, perhaps typical of the profile commonly encountered within AMEB Level 2 grade examinations. The *13 Variations* retain Bartók's original Dorian mode orientation which alleviates the complexities of multiple sharps or flats for much of the work.

AMEB Level 2 performance includes the following desirable qualities that particularly apply to the Polglase *13 Variations*:

- Rhythmic and metric stability

- Articulation of legato, non-legato and staccato textures as required
- Musical phrasing and punctuation
- A wide dynamic range, refinement and subtlety of style, texture and tone quality and colour (AMEB Syllabus 2011:72).

While these qualities are expressed in very broad terms they appear to indicate that Level 2 examinations require a step change from Level 1 in the degree of general finesse expected, although clearly not to a professional level of performance as indicated in Level 3. The composer's intended target standard appears to meet these Level 2 objectives, as his model, the *6 Bulgarian Dances* from *Mikrokosmos Volume 6*, is represented by the *6<sup>th</sup> Dance No 153* in the AMEB's Grade 8 Series 16 volume. Therefore allowing less advanced players the opportunity to select the easier variations would reduce the required standard to Grade 5 or 6 for example. Thus the *13 Variations* could be said to cover the full range of all AMEB Level II examinations.

One matter bearing upon such a selection may be hand span. Although Polglase has been careful not to exceed an octave span throughout the composition, players will need to be able to manage simultaneous notes within the octave in some variations. Two of the writer's pupils have studied this work. The older, a Grade 8 level player, worked his way through them all steadily in order. The younger, a Grade 6 player aged about 12, studied a selection that took his fancy as he explored them and he has put together a reduced set within his capabilities for performance as follows (notably, Variation 5 is absent owing to stretch considerations):

Thema

Variation 3

Variation 6

Variation 7

Variation 8

Thema

The following table summarises the principal technical and musical challenges emanating from individual variations:

<b>Variation</b>	<b>Crotchet MM except where indicated</b>	<b>Characteristics</b>	<b>Initial Time Signature</b>	<b>Hemiola</b>	<b>AMEB Grade</b>	
		<b>SECTION ONE</b>				
Thema	96	Cantabile theme including repeated notes.	3/4	Bars 5-6, 12-13.	V	
1	96	Slow counterpoint with repeated notes.	3/4	As for Theme.	V - VI	
2	126	Rapidly moving intervallic shifts.	3/4	As for Theme.	VIII	
3	Dotted Crotchet = 108	Broken chord patterns in middle Register.	9/8	Bars 43-50, 56-63.	V - VI	
4	126	Rapid ornamentation.	3/4	Bars 68-72, 78-80	VIII	
		<b>SECTION TWO</b>				
5	76	Forte legato chords.	3/4	Bars 85-86, 92-94	VII	
6	96	Broken chord patterns in high register.	3/4	Bars 100-103, 109-112	VI - VII	
7	108	Rapid arpeggios.	3/4	Bars 117-119, 125-129	V - VI	
8	Dotted Crotchet = 96	Short tremolos.	9/8	Bars 134-138, 144-148,  Continuous 6/8	V - VI	
9	96	Phrased double-notes.	3/4	Bars 154-156, 161-164	V - VI	

<b>SECTION THREE</b>					
10	76	Piano legato <i>triads</i> .	3/4	As for Theme	V
11	100	<i>Cantabile</i> theme including repeated notes with held notes.	3/4	Bars 182-187, 195-204	VI - VII
12	66	Slow ornamentation.	9/8	Bars 209-212, 216-219	V
Little Prelude					
13	Dotted Crotchet = 92	Fugal counterpoint.	6/8		VII - VIII
Finale					
Thema	96	<i>Cantabile</i> theme including repeated notes.	3/4	As for Theme	V

In the table particular reference is made to the hemiola which emerges during bars 5 – 6 and 12 – 13 of the theme. Polglase focuses on these bars for their subtle rhythmic possibilities in nine of the variations, giving this feature considerable prominence and it has therefore been given an individual place in the table. Performing with the complex interaction of three and two pulses is a highly appropriate challenge for pupils at AMEB level II and forms a distinct study feature superimposed across the whole set of variations.

*Thema: Andante moderato* ♩ = c.96

The musical score for the Thema is presented in two systems. The first system begins with a piano (*p*) dynamic and shows a hemiola pattern in the right hand, where a 3/4 time signature is used to accommodate a 6/8 pulse. The second system starts with a pianissimo (*pp*) dynamic and also features a hemiola pattern, with a mezzo-forte (*mf*) dynamic marking appearing later in the system. The score includes treble and bass clefs, a 3/4 time signature, and various musical notations such as notes, rests, and dynamic markings.

The theme (above) is taken directly from the opening statement of the theme of Bartók's *Music for Children No 30* (Kjos 1972) which is preceded by the following quotation:

We've brought in the rooster  
With his handsome comb.  
Long live the rooster!  
And may he live in peace!  
His head is for the hard-headed  
And his neck for the stiff-necked.

The same work appears as *No 28 Choral* (Boosey and Hawkes 1947), as *No 30 Cock-a-doodle-do* (Kalmus 1933) and *No XXX* (Soviet Edition). Only the Soviet Edition and the original Rozsnyai Károly Edition (1910) include the quotation. The Kalmus and Soviet Editions carry a metronome mark of minim = 50 which Bartók reduces to crotchet = 116 in his Boosey and Hawkes revision, published in 1947. This revision also cuts the original 85 pieces to 79. Polglase reduces the metronome mark further to crotchet = 96 in order to produce a more dolorous effect (Polglase 2011), maintains Bartók's phrasing and principal dynamics, but omits all Bartók's other marks of expression and articulation. These marks differ slightly between Bartók's revised edition (Boosey and Hawkes 1947) and the earlier editions.

To complete the piece Bartók repeats the theme twice more with a varied accompaniment on each occasion. While the harmonies are subtle and colourful the entire work is clearly designed for an elementary (AMEB Level 1) pianist and an air of simple directness permeates the structure throughout.

Polglase has pointed out that in general the metronome markings for each variation (ranging from crotchet = 76 to crotchet = 126) are indicative of his general musical intentions rather than literal adherence. Nevertheless he sees their importance as in no way diminished by that role. As mentioned earlier, he has also indicated that Bartók's rhythmic displacing hemiola caused by moves from 3/4 to 3/2 to 4/4 in bars 5-6 and bars 12-13 formed an added attraction for him in terms of developmental possibilities in succeeding variations (Polglase 2011).

### Variation 1

14 *var. 1*

*p*

The image shows the first five bars of Variation 1, measures 14 to 18. The music is written for piano in a grand staff. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with repeated notes and slurs.

The contrapuntal treatment of Variation 1 (the first five bars are given, above) are features legato repeated notes requiring changes of finger in some instances for good effect. At crotchet = 96 demands are modest and centred on phrase shape and balance of voice parts rather than finger strength and agility. Pianists at AMEB Grade 5 and 6 levels may benefit technically from this variation.

### Variation 2

24 *a tempo* *rit.* *var. 2 piu mosso* ♩ = c.126 *f*

28 *poco rit.*

The image shows the musical score for Variation 2, measures 24 to 32. The piece is written for piano in a grand staff. It starts at measure 24 with a mezzo-forte (*mf*) dynamic and a tempo marking of *a tempo*. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo changes to *rit.* (ritardando) at measure 26. At measure 28, the tempo increases to *var. 2 piu mosso* with a tempo marking of ♩ = c.126 and the dynamic changes to forte (*f*). The piece concludes at measure 32 with a *poco rit.* (poco ritardando) marking.

The speed of Variation 2 rises to crotchet = 126 as Polglase introduces rapid pitch displacement over a four-octave span using fast changes of hand-position. The energy level also rises with playing at forte level and a strong command of keyboard logistics plus a keen kinaesthetic sense demanded throughout. This variation is one of the most technically challenging of the set and would require a pianist of Grade 8 level to bring it under control.

### Variation 3

var. 3 ♩ = c.108

pp

Reo

Reo

The image shows the musical score for Variation 3, measures 37 to 40. The score is written for piano in 3/4 time. It begins at measure 37 with a treble clef and a key signature of one sharp (F#). The music features a complex texture with multiple voices in the treble and bass staves. A tempo marking 'var. 3 ♩ = c.108' is present. The dynamic is marked 'pp'. There are two 'Reo' markings under the bass staff, indicating a specific performance technique or ornamentation. The score ends at measure 40 with a double bar line.

The composer has identified Beethoven as a model for the quiet, dense triplet quaver figuration at crotchet = 106 in Variation 3 and studying it could assist players to better understand and manage passages later in their musical development such as Variation 2 of the 8 Variations in C WoO. 72 (Kinsky and Hahn) and Variation 5 of the 1<sup>st</sup> movement of the Sonata in Ab major Op. 26. Both of the writer's pupils who worked on the *13 Variations* relished the air of suppressed anticipation exuded throughout.

### Variation 4

rit.

var. 4 piu mosso ♩ = c.126

pp

mf

Reo

The image shows the musical score for Variation 4, measures 61 to 65. The score is written for piano in 3/4 time. It begins at measure 61 with a treble clef and a key signature of one flat (Bb). The music features a complex texture with multiple voices in the treble and bass staves. A tempo marking 'var. 4 piu mosso ♩ = c.126' is present. The dynamic is marked 'pp'. There is a 'rit.' marking above the treble staff. A 'Reo' marking is under the bass staff. The score ends at measure 65 with a double bar line.

With Variation 4 Polglase once again unleashes a new set of technical hurdles that challenge at AMEB Grade 8 level incorporating, as with Variation 2, a speed of crotchet = 126 with an emphasis on rapid, insistent ornamentation derived from Baroque practice. Finger strength

and agility are thoroughly tested making this an excellent study for ornamented works such as the Praeludium from J.S. Bach's Partita No 1 BWV 825 or Domenico Scarlatti's Sonata in E major K. 380, as well as providing surprising modal harmonies for investigation.

#### Variation 5

81 *var. 5* ♩ = c.76  
*ff* *maestoso*  
 Ped

The Composer has indicated (Polglase 2011) that Variation 5 heralds the second of the *13 Variations'* three sections. It comprises a strongly stated version of the theme, rhythmised in crotchet chords of Beethovenian proportions. Pianists with limited hand span will find this very challenging to voice effectively and while they may be excluded others, who need further technical refinement in this area, could find it an excellent chord study.

#### Variation 6

96 *var. 6* ♩ = c.96  
*p*

Variations 6 to 9 inclusive comprise the remainder of the *13 Variations'* second section and are set at crotchet = 96 or faster, with each formed of toccata-like semiquaver figuration, individually shaped. As a group they would be manageable by pianists of Grade 6 or 7 standard and explore broken chord and arpeggio patterns requiring finger facility, evenness of touch and a flexible wrist action. Musically, Variation 6 with its piano and pianissimo contrary motion broken chords again inhabits the world of late classicism, mapping across to such elevated antecedents as bars 72 – 100 of the 2<sup>nd</sup> movement of Beethoven Sonata in C Op. 111. Sophisticated rhythmic extensions of the hemiola effect within the original theme result in bars of 4/4, 3/4, 4/4 and 3/4 (bars 100 – 103) and 4/4, 3/4, 3/4 and 3/4 (bars 107 – 110), which test the pianist's sense of phrase and rhythm in equal proportions.

### Variation 7

var. 7 ♩ = c.108

113

*f*

arco

The musical score for Variation 7, measures 113-116, is written for piano in 3/4 time. It features a forte (*f*) dynamic and a tempo of approximately 108 beats per minute. The piece is marked 'arco'. The right hand plays a series of arpeggiated chords, while the left hand plays a steady eighth-note accompaniment. The melody in the right hand consists of eighth-note arpeggios that rise and fall across the four measures.

The arpeggios of Variation 7 demand the essential elements of expressive rise and fall, clarity and balance without the distraction of thumb-under fingering. Nevertheless pianists without freedom of arm and wrist movement will struggle for a musical result, since Polglase has divided the arpeggios between right and left hand in such a way that an awkward angular outcome greets players without the necessary co-ordination. Again the composer challenges the player's rhythmic sense with a 5/4, 5/4, 4/4, 4/4 extension of the theme's hemiola final bars.

### Variation 8

var. 8 ♩ = c.96

130

*f*

The musical score for Variation 8, measures 130-133, is written for piano in 6/8 time. It features a forte (*f*) dynamic and a tempo of approximately 96 beats per minute. The right hand plays a series of repeated short tremolos, while the left hand plays a steady eighth-note accompaniment. The melody in the right hand consists of repeated eighth-note tremolos that rise and fall across the four measures.

Variation 8 contains perhaps the work's most direct musical imagery, which the composer suggests sounds a little like galloping horses (Polglase 2011). Compound time is introduced and is set to become a steadily more significant element in succeeding variations. Energy levels are raised accordingly and the hemiola pattern is addressed on this occasion by an alteration from the original 9/8 to a uniform 6/8 across the relevant bars. As a study the variation's rhythmically complex setting of repeated short tremolos for the right hand involving an upbeat that almost inevitably reaches the listener as a downbeat will test both the player's wrist suppleness and sense of pulse. Unsurprisingly the writer's younger pupil found this variation highly motivational. More surprisingly, it fell fairly easily within his technical capacity.

## Variation 9

145 var. 9 ♩ = c.96

150

Variation 9 reduces the level of expressive tension by returning to 3/4 time, a *piano* dynamic and a higher keyboard tessitura. Its alternating thirds, fourths and fifths between the hands could help towards the introduction of double-note scales in AMEB examinations, staccato 3rds for Grade 5, 6ths for Grade 6, Octaves for Grade 7 and chromatic 3rds for Grade 8. It could also assist towards the sort of Beethovenian sonority found between bars 26 and 63 of the first movement of the Sonata Op. 14, No. 2. The short two-note phrases demand an effective arm and wrist technique without which a poor result will be obvious, as with Variation 7.

## Variation 10

8 var. 10 ♩ = c.76

165

The composer has indicated that Variation 10 commences the final section, which comprises two variations and a prelude and fugue. As with Variation 5 (the first variation of section 2) speed is reduced to crotchet = 76 and a plain crotchet construction applies throughout. In contrast however the harmonic and melodic material is subject to pitch displacement and voiced softly, causing a distinctly 20<sup>th</sup> century tinge to the soundscape, reminiscent perhaps

of Prokofiev. Crossing of hands is explored for the only time in the work and with a marking of *molto legato* the composer has indicated he was hoping for a strong sense of connection in all its aspects. This and the two succeeding variations are within the general ability range of players around AMEB Grade 5 or 6 levels.

### Variation 11

*var. 11 poco tristo*  
*poco piu mosso* ♩ = c.100

*rit.* *a tempo* KH

Continuing the early twentieth-century stylistic influence felt in the preceding variation, Variation 11, a modestly paced waltz (crotchet = 100), invokes perhaps Satie's musical language. A simple accompaniment pattern supports an engaging thematic variation of the original theme that expands the legato challenges of the previous variation by including dotted rhythms involving repeated notes and held notes performed simultaneously.

### Variation 12

*var. 12: Little prelude* ♩ = c.66

*rubato*

*p*

9

Entitled *Little Prelude*, Variation 12 serves to re-orient the style back to baroque practice in preparation for the following fugue (Variation 13). A focus on ornamentation is expanded beyond that encountered in variation 4 to an altogether slower, more melodic variety (dotted

crotchet = 66 in 9/8 time) which challenges the player to adjust playing speeds to accommodate varying note groupings within an even pulse. The melodic shapes require a feeling for poised musical contour in the player that translates to both the elegantly ornamented slower movements of J.S. Bach and the irregular groupings encountered in Haydn and Beethoven slow movements.

### Variation 13

Variation 13 (*Finale*) is the most extensive of all, comprising a freely written fugal movement with a theme taken directly from the main theme and translated into a vigorous, fast flowing 6/8 rhythm. The number of voices varies between two and three, punctuated by full five-note chords for added weight and effect and the principal models appear to have been J.S. Bach's Inventions and Beethoven's fugal movements.

The form comprises the usual contrapuntal entries of the theme interspersed with episodes built on motifs drawn from it, and falls into two main sections. The first, from bar 220 to bar 254, contains a truncated exposition and episodes while the second, from bar 255 to the end, commences with a strongly articulated return of the theme in the tonic major as well as a dominant pedal leading to the final cadential sequence. Perhaps the fugue's most significant feature is the theme's compacted form, comprising only its first two bars which predominates throughout until its second two bars appears near the end in Beethovenian hammered octaves (bars 279 – 280) to complete the picture with gusto.

While the repeated notes of the theme (generally marked staccato) and the four-note chords resemble the energised, chunky, early nineteenth century fortepiano figuration of Beethoven fugues, there are also more lightweight passages of two-part writing that resemble J.S.Bach's style of counterpoint . As a consequence this variation can serve as a study in fugal playing across various styles, given that the musical language provides a melange of Bartókian modalities and Polglase's own gritty harmonic and rhythmic style. If the variation is to be played at dotted crotchet = 92 performers would need abilities at AMEB grade 8 level to provide a sustained energetic, suitably lively and articulate reading.

Thema: Reprise

The principal theme is treated in a similar fashion to its announcement at the commencement of the work although an *espressivo* ornamental interpolation in bar 293 shifts the centre of gravity to that bar.

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**Rodney Smith** was a piano student of Vivian Langrish and Margaret Kitchin in London, gave his debut recital at the Wigmore Hall in 1969 and was a prize-winner in the Olivier Messiaen Competition in Royan, France, the same year. He has taught at the Royal Academy of Music and the University of Illinois and was Senior Piano Organiser for the Inner London Education Authority. He founded the Australasian Piano Pedagogy Conference in 1993 and is currently Head of Vocational Education and Training Programs and Head of Pedagogy Studies at the Elder Conservatorium of Music, The University of Adelaide.