

Study Guide

for

Piano 3 and 4

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Four Historic Periods of Keyboard Music

The earliest ancestor of the modern keyboard was an **organ**, called a *hydraulis*, built by a Greek engineer in the third century BCE. Pipe organs appeared in European churches in medieval times; the keyboard player required a number of assistants to operate the bellows, which pushed air through the tuned pipes.

The keyboard acquired its modern shape through the 1400s and began to be used for stringed instruments. The **harpsichord** was used throughout Europe for concert performances. The spinet and virginals were smaller instruments popular with the rising merchant class in England for household entertainment. The clavichord was favored in Germany for personal use; it was very quiet, but was considered expressive.

As keyboards gained wider distribution, more music was composed for them. This pattern has continued since the invention of the piano in 1700. Twenty-first century players routinely draw from four hundred years of keyboard music for their artistic inspiration.

The Baroque Period (c.1600 - c. 1750)

Features include **polyphony** and **continuo**, contrasts and echo effects of various kinds, improvised ornamentation, exuberant expression. Repertoire includes **dances** often arranged in **suites; preludes and fugues; and rondos**.

The Classical Period (c.1750 - c. 1830)

Features include **homophony**, extended crescendos and unexpected fortes, harmonic balance between tonic and dominant, and structural symmetry. **Sonata form** is of primary importance for keyboard.

The Romantic Period (c.1825 - c.1900)

Emphasis is on personal emotional responses. Formal structure is neglected in favor of **pictorial and character pieces**, harmonic palettes are expanded, and the damper pedal is widely used.

The Twentieth Century

Countless individual styles are born of rejecting or building upon historical conventions. Complex rhythms, increased dissonance and extended instrumental techniques are often seen. Piano composers provide detailed **articulation** markings.

Reminders for Daily Practice

Warm-up with exercises:

Scales, arpeggios, chord progressions in a variety of keys

Review the subjects being studied:

Key signatures, notational symbols, glossary terms, counting rhythms

For each solo or ensemble piece assigned:

Think about the style or character.

Title

Composer, nationality, style period

Tempo, range of dynamics

Rhythm, articulation

Notice the key and form.

Major or minor

Key changes

Repeats, double bars, codas

Dynamics

Work systematically.

Practice rhythms before playing a note.

Work hands separately for accuracy in rhythm, pitch, articulation and fingering, at a slow steady tempo.

Put hands together by working slowly only a few measures at a time, with many repetitions.

Isolate trouble spots, working them until secure.

Increase the tempo as necessary to capture the mood.

Prepare to perform.

Memorize the starting position.

Prepare the pedal if used.

Imagine the perfect sound.

Silently count in tempo to begin.

Shift your practice strategy to keep going whatever happens.

Always listen as you play, and monitor your body for relaxation.

Inversions of Triads

in 9/8

The first system of musical notation consists of four measures, each showing a triad in a different inversion. The time signature is 9/8. The first measure is labeled 'Root Position' and shows a triad with notes G4, B4, and D5 in the treble clef, and F4, G4, and A4 in the bass clef. The second measure is labeled 'First Inversion' and shows a triad with notes B4, D5, and F4 in the treble clef, and G4, A4, and B4 in the bass clef. The third measure is labeled 'Second Inversion' and shows a triad with notes D5, F4, and G4 in the treble clef, and A4, B4, and C5 in the bass clef. The fourth measure is labeled 'Root Position' and shows a triad with notes G4, B4, and D5 in the treble clef, and F4, G4, and A4 in the bass clef. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes. Below the measures are the Roman numerals I, I6, I6/4, and I.

Root Position First Inversion Second Inversion Root Position

I I₆ I_{6/4} I

The second system of musical notation consists of four measures, each showing a triad in a different inversion. The time signature is 9/8. The first measure is labeled 'I' and shows a triad with notes G4, B4, and D5 in the treble clef, and F4, G4, and A4 in the bass clef. The second measure is labeled 'I6/4' and shows a triad with notes B4, D5, and F4 in the treble clef, and G4, A4, and B4 in the bass clef. The third measure is labeled 'I6' and shows a triad with notes D5, F4, and G4 in the treble clef, and A4, B4, and C5 in the bass clef. The fourth measure is labeled 'I' and shows a triad with notes G4, B4, and D5 in the treble clef, and F4, G4, and A4 in the bass clef. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes. Below the measures are the Roman numerals I, I6/4, I6, and I.

I I_{6/4} I₆ I

Damper Pedal Exercises

Common Time Pedal

Pedal the half notes. Release for crisp staccatos.

Common Time Pedal exercise, measures 1-8. The exercise is in C major, common time (C). The bass clef is used. The notes are: Measure 1: C4 (half note), D4 (quarter note), E4 (quarter note). Measure 2: F4 (half note), G4 (quarter note), A4 (quarter note). Measure 3: B4 (half note), C5 (quarter note), D5 (quarter note). Measure 4: E5 (half note), F5 (quarter note), G5 (quarter note). Measure 5: A5 (half note), B5 (quarter note), C6 (quarter note). Measure 6: D6 (half note), E6 (quarter note), F6 (quarter note). Measure 7: G6 (half note), A6 (quarter note), B6 (quarter note). Measure 8: C7 (half note), D7 (quarter note), E7 (quarter note). The damper pedal is indicated by a line with a dot above it, starting on the first measure and ending on the eighth measure. The notes are marked with a dot above them, indicating they are to be pedaled. The notes are labeled with Roman numerals: I, IV6/4, I, V6/5, I, IV6/4, V6/5, I.

Waltz Pedal

Pedal on the downbeat and release on count 2.

Waltz Pedal exercise, measures 9-16. The exercise is in C major, 3/4 time. The bass clef is used. The notes are: Measure 9: C4 (half note), D4 (quarter note), E4 (quarter note). Measure 10: F4 (half note), G4 (quarter note), A4 (quarter note). Measure 11: B4 (half note), C5 (quarter note), D5 (quarter note). Measure 12: E5 (half note), F5 (quarter note), G5 (quarter note). Measure 13: A5 (half note), B5 (quarter note), C6 (quarter note). Measure 14: D6 (half note), E6 (quarter note), F6 (quarter note). Measure 15: G6 (half note), A6 (quarter note), B6 (quarter note). Measure 16: C7 (half note), D7 (quarter note), E7 (quarter note). The damper pedal is indicated by a line with a dot above it, starting on the first measure and ending on the eighth measure. The notes are marked with a dot above them, indicating they are to be pedaled. The notes are labeled with Roman numerals: I, IV6/4, I, V6/5, I, IV6/4, V6/5, I. The exercise is divided into two systems of eight measures each. The first system is measures 9-16, and the second system is measures 17-24. The notes are labeled with Roman numerals: I, IV6/4, I, V6/5, I, IV6/4, V6/5, I. The exercise is divided into two systems of eight measures each. The first system is measures 9-16, and the second system is measures 17-24. The notes are labeled with Roman numerals: I, IV6/4, I, V6/5, I, IV6/4, V6/5, I. The exercise is divided into two systems of eight measures each. The first system is measures 9-16, and the second system is measures 17-24. The notes are labeled with Roman numerals: I, IV6/4, I, V6/5, I, IV6/4, V6/5, I.

Pedal Exercises

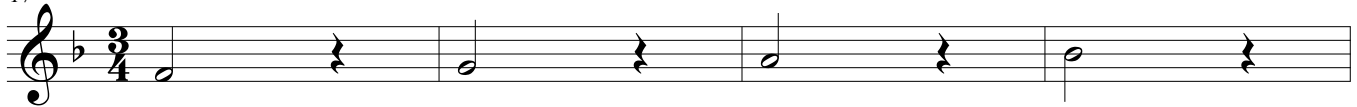
Up, Down, Move

Use only RH3 to play this scale.

Use the damper pedal to create a legato line.


Use the words as a guide for the actions of the foot and hand.

17



Up, down, move; Up, down, move; Up, down, move; Up, down, move;

21




Up down, move; Up, down, move; Up, down, move; Up, down, done.

Use only LH3 to play this scale.

Use the damper pedal to create a legato line.

Use the words as a guide for the actions of the foot and hand.

25



Up, down, move; Up, down, move; Up, down, move; Up, down, move;

29



Up, down, move; Up, down, move; Up, down, move; Up, down, done.

Ornaments

The Minuet by John Barrett and the Baroque Etude both address three ornaments important to the Baroque style.

The most important ornament is the **trill**, illustrated with two different signs. See measures 7 and 15 of the Minuet, measures 4 and 12 of the Etude. This ornament is always added to certain closing cadences, whether indicated by the composer or not. It is often added in other places as well for its sparkle. The Baroque trill always begins with the step above the written note, followed by the written note, then the upper neighbor again, and again the written note. It must have at least 4 notes and must begin on the beat.

There are many variations in how a trill may be performed. The four notes may be played very quickly. If there is time, the trill may linger on the final note, or more repercussions may be played. The notes may be equal in time value (measured), or the first note may be held longer and the repercussions may accelerate. The trill may finish with a termination, playing the lower neighbor as in a turn, before returning to the main note. Another possible finish is an anticipation of the note following the trill, playing it an extra time ahead of its appearance on the beat.

The **mordent** appears in the Minuet in the bass on beat 1 of measure 11, and in the Etude in the bass on beat 1 of measures 1-4 and 9-12, as well as in the treble in measure 7. This is a biting ornament which adds rhythmic accent and brilliance. The mordent begins on the main written note exactly on the beat and moves down to bite quickly the step below and return immediately to the written note. The mordent is played as rapidly as possible. Mordents may be added to notes ascending by step or skip, or to a note being repeated, or in the bass when the following note is down an octave.

The **turn** appears in measure 13 of the Minuet, and in measure 6 of the Etude. This graceful ornament comprises the step above the written note, the written note, the step below, and finishes on the written note. It is begun on the beat and the notes may divide the time evenly, or hurry along allowing the last note to be longer. C.P.E. Bach wrote, "The turn is almost too obliging. It fits in almost anywhere."

These examples can serve as guidelines for adding ornaments to other Baroque pieces. As you practice, try the various ways of playing trills and turns to determine your preferences, and in performance you may vary them when making repeats.

Pieces in binary form also gain interest from dynamic contrasts on the repeats. You can start gently and repeat more strongly, or use an echo effect opening louder and repeating softer.

Minuet in A Major

John Barrett
(1676-1719)

Measures 1-4 of the Minuet in A Major. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The first system consists of four measures. The treble clef part begins with a quarter note G#4, followed by eighth notes A4 and B4, and a quarter note C5. The bass clef part begins with a half note G#2, followed by a quarter note A2, and a half note B2. Fingerings are indicated by numbers 1-4 above the treble staff and 4, 1, 1 below the bass staff.

Measures 5-8 of the Minuet in A Major. The second system consists of four measures. The treble clef part continues with eighth notes D5 and E5, followed by a quarter note F#5, and a half note G#5. The bass clef part continues with a half note C3, followed by a quarter note D3, and a half note E3. Fingerings are indicated by numbers 1-4 above the treble staff and 1, 3 below the bass staff. A trill is marked over the final note of measure 8 in the treble staff.

Measures 9-12 of the Minuet in A Major. The third system consists of four measures. The treble clef part begins with a quarter note G#4, followed by eighth notes A4 and B4, and a quarter note C5. The bass clef part begins with a half note G#2, followed by a quarter note A2, and a half note B2. Fingerings are indicated by numbers 1, 2, 1 above the treble staff and 4, 5 below the bass staff. A trill is marked over the final note of measure 12 in the bass staff.

Measures 13-16 of the Minuet in A Major. The fourth system consists of four measures. The treble clef part begins with a quarter note G#4, followed by eighth notes A4 and B4, and a quarter note C5. The bass clef part begins with a half note G#2, followed by a quarter note A2, and a half note B2. Fingerings are indicated by numbers 1, 2, 4 above the treble staff and 3 below the bass staff. A trill is marked over the final note of measure 16 in the treble staff.

Baroque Etude

C. Ziedrich

Moderato

2 3

5 3

9 4 3 tr

Aria

per organo o clavicembalo

Bernardo Pasquini
(1637-1710)

First system of the musical score, measures 1-4. The treble clef staff contains a melody in G minor, starting with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a quarter note B4. The bass clef staff contains a harmonic accompaniment, starting with a half note chord of G2-B2-D3, followed by a half note chord of G#3-B3-D4, and then a half note chord of G3-B3-D4. A first fingering (1) is indicated above the treble staff in measure 2.

Second system of the musical score, measures 5-8. The treble clef staff continues the melody, with a quarter note A4, followed by eighth notes B4-C5, a quarter note D5, and a quarter note C5. The bass clef staff continues the harmonic accompaniment, with a half note chord of G#3-B3-D4, followed by a half note chord of G3-B3-D4, and then a half note chord of G#3-B3-D4. A first fingering (1) is indicated above the treble staff in measure 6, and a third fingering (3) is indicated above the treble staff in measure 7.

Third system of the musical score, measures 9-12. The treble clef staff continues the melody, with a quarter note B4, followed by eighth notes C5-D5, a quarter note E5, and a quarter note D5. The bass clef staff continues the harmonic accompaniment, with a half note chord of G3-B3-D4, followed by a half note chord of G#3-B3-D4, and then a half note chord of G3-B3-D4. A first fingering (1) is indicated above the treble staff in measure 10. A first fingering (1) is indicated above the treble staff in measure 11. A first fingering (1) is indicated above the treble staff in measure 12. A first fingering (1) is indicated above the treble staff in measure 13.

Fourth system of the musical score, measures 13-16. The treble clef staff continues the melody, with a quarter note C5, followed by eighth notes D5-E5, a quarter note F#5, and a quarter note E5. The bass clef staff continues the harmonic accompaniment, with a half note chord of G3-B3-D4, followed by a half note chord of G#3-B3-D4, and then a half note chord of G3-B3-D4. A first fingering (1) is indicated above the treble staff in measure 14. A second fingering (2) is indicated above the treble staff in measure 15. A first fingering (1) is indicated above the treble staff in measure 16. A first fingering (1) is indicated above the treble staff in measure 17.

Minuet

Georg Philipp Telemann
(1681-1767)

Allegretto

This musical score is for a Minuet by Georg Philipp Telemann, in 3/4 time and the key of D major (indicated by two sharps). The tempo is marked 'Allegretto'. The piece consists of 15 measures, organized into four systems of two staves each (treble and bass clef). Fingerings are indicated by numbers 1-4 above or below notes. Trills are marked with 'tr' above notes in measures 4, 13, and 14. A repeat sign with first and second endings is used in measures 5-8 and 9-12. Measure numbers 5, 9, and 13 are placed at the beginning of their respective systems. The piece concludes with a final cadence in measure 15.

Minuet

The image shows a musical score for a Minuet in G major, measures 18-22. The score is written for piano in treble and bass clefs with a key signature of one sharp (F#). Measures 18-21 show a continuous melody in the right hand and a supporting bass line in the left hand. Measure 22 features a Schleifer ornament in the right hand, indicated by a wavy line above the notes. Fingerings are indicated by numbers 1-4 above or below notes.

In measure 22 try the Schleifer ornament, filling in the steps between the quarter note D and the half note G.

Telemann was a contemporary of J.S. Bach, and like him, spent much of his career writing and directing church music and playing the organ. Telemann was also extremely prolific: he wrote oratorios, cantatas, orchestral and chamber music, and operas.

Minuet

Johann Sebastian Bach
(1685-1750)

2 1 2 1

7 1 1 1 1 1

13 4 2 4 2 5 2 1 2 1

19 1

The *Schleifer* is the ornament in measure 22 on the first beat; fill in the scale steps from the A to D. A phrase that ends with fast moving notes doesn't require a cadential trill.

Chromatic Scales

Contrary Motion

Musical notation for Contrary Motion exercise in 2/4 time. The exercise consists of 8 measures. The right hand (treble clef) and left hand (bass clef) move in opposite directions. Fingerings are indicated by numbers 1-3 below the notes.

| Measure | Right Hand Notes (Treble Clef) | Right Hand Fingering | Left Hand Notes (Bass Clef) | Left Hand Fingering |
|---------|--------------------------------|----------------------|-----------------------------|---------------------|
| 1 | C4, C#4, D4 | 1 2 3 1 | B3, Bb3, A3 | |
| 2 | A#4, A4, G#4 | 3 1 3 1 | G3, Gb3, F#3 | |
| 3 | F#4, F4, E#4 | 2 3 1 3 | E3, Eb3, D#3 | |
| 4 | D5 (half note) | 1 | D3 (half note) | |
| 5 | C#5, C5, Bb5 | 1 3 1 3 | A#3, A3, G#3 | |
| 6 | G#5, G5, F#5 | 2 1 3 1 | F#3, F3, E#3 | |
| 7 | D#6, D6, C#6 | 3 1 3 2 | C#3, C3, B#3 | |
| 8 | C7 (half note) | 1 | C3 (half note) | |

Parallel Motion

Musical notation for Parallel Motion exercise in 2/4 time. The exercise consists of 8 measures. The right hand (treble clef) and left hand (bass clef) move in the same direction. Fingerings are indicated by numbers 1-3 above or below the notes.

| Measure | Right Hand Notes (Treble Clef) | Right Hand Fingering | Left Hand Notes (Bass Clef) | Left Hand Fingering |
|---------|--------------------------------|----------------------|-----------------------------|---------------------|
| 1 | C#4, C4, B#3 | 3 | B3, Bb3, A3 | |
| 2 | A#4, A4, G#4 | 1 2 | G3, Gb3, F#3 | |
| 3 | F#4, F4, E#4 | 1 2 | E3, Eb3, D#3 | |
| 4 | D5 (half note) | | D3 (half note) | |
| 5 | C#5, C5, Bb5 | 2 1 | A#3, A3, G#3 | |
| 6 | G#5, G5, F#5 | 2 1 | F#3, F3, E#3 | |
| 7 | D#6, D6, C#6 | 3 | C#3, C3, B#3 | |
| 8 | C7 (half note) | | C3 (half note) | |

Write the date when you have successfully played these exercises with the metronome at:

66 _____

80 _____

96 _____

112 _____

Menuett No. IV

aus dem Notenbüchlein Nannerl Mozart

Anonymous

Measures 1-4 of the Minuet No. IV. The piece is in 3/4 time with a key signature of one sharp (F#). The first system shows measures 1 through 4. The treble clef part begins with a quarter note G4 (fingered 1), followed by quarter notes A4, B4, and C5. The bass clef part consists of a constant eighth-note accompaniment of G3 and A3. The dynamic marking *p* (piano) is indicated below the first measure.

Measures 5-8 of the Minuet No. IV. The second system shows measures 5 through 8. The treble clef part features a sequence of eighth and sixteenth notes: G4 (1), A4 (2), B4 (3), C5 (4), B4 (5), A4 (1), G4 (3), and a half note F#4. The bass clef part continues the eighth-note accompaniment with G3 and A3. The dynamic marking *mf* (mezzo-forte) is indicated below the first measure of this system.

Measures 9-12 of the Minuet No. IV. The third system shows measures 9 through 12. The treble clef part begins with a repeat sign, followed by quarter notes G4 (1), A4, B4, and C5. The bass clef part continues the eighth-note accompaniment with G3 and A3. The dynamic marking *p* (piano) is indicated below the first measure of this system.

Measures 13-16 of the Minuet No. IV. The fourth system shows measures 13 through 16. The treble clef part features a sequence of eighth and sixteenth notes: G4 (1), A4 (2), B4 (3), C5 (4), B4 (1), A4 (3), and a half note F#4. The bass clef part continues the eighth-note accompaniment with G3 and A3. The dynamic marking *mf* (mezzo-forte) is indicated below the first measure of this system.

Canons

Alleluia

after W.A. Mozart
(1756-1791)

①



②



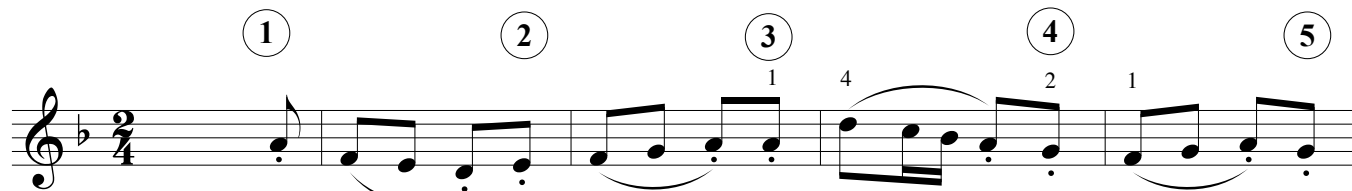
③



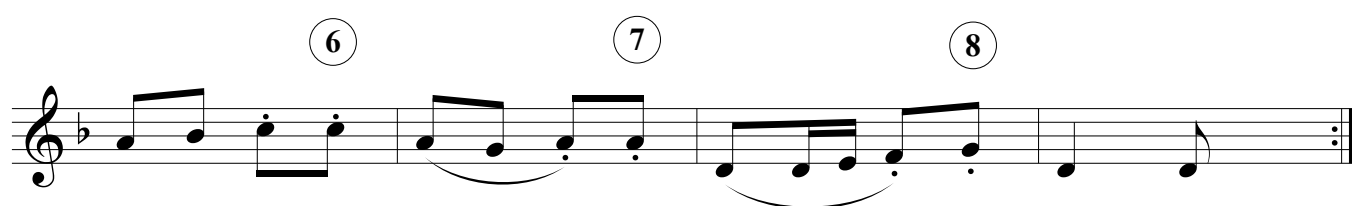
A Donkey

Jos. Wuytack
(b. 1935)

① ② ③ ④ ⑤

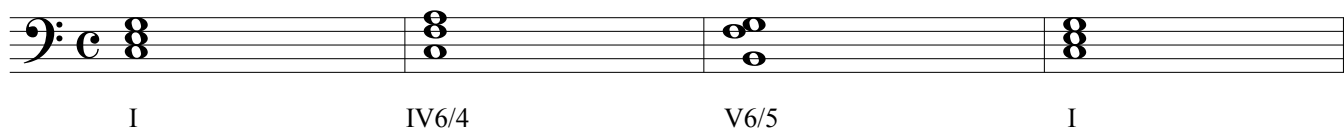


⑥ ⑦ ⑧

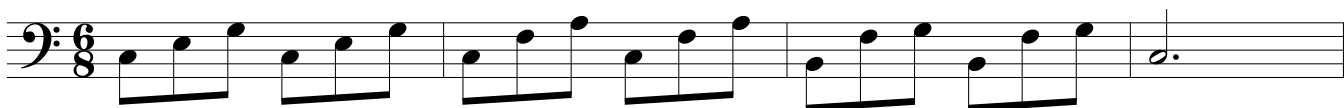


Accompaniment Patterns

Block Chords



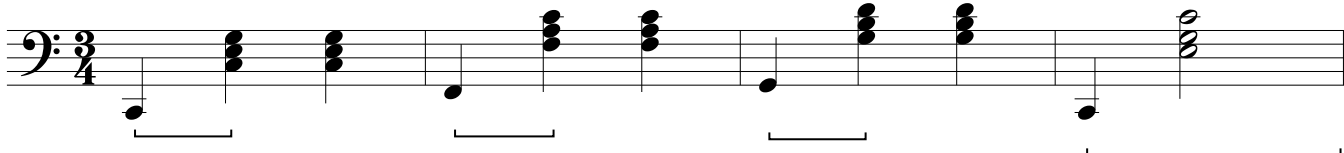
Broken Chords



Alberti Bass



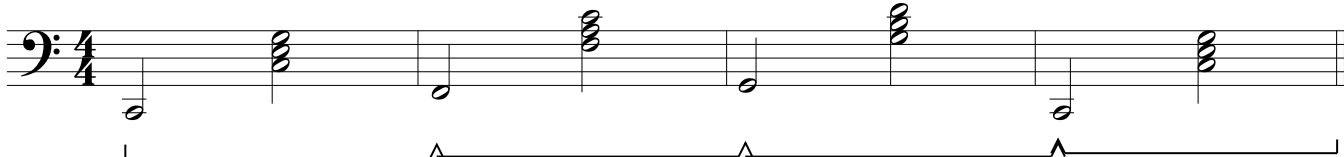
Waltz Bass



Habanera



Jump Bass



Domenico Alberti (c.1710-1746) was an Italian singer, keyboard player and composer. He was one of the earliest composers to use the broken chord pattern that now bears his name. Providing a steady rhythmic momentum, the Alberti Bass became an important element in the piano sonatas of Classical era composers.

Aura Lee

American Folk Melody

The first system of the musical score for 'Aura Lee' is written in 4/4 time with a key signature of one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of a sequence of eighth and quarter notes. The accompaniment features a steady bass line with chords. The instruction 'with pedal' is written below the first measure of the bass line.

with pedal

The second system of the musical score continues the melody and accompaniment from the first system. It begins with a measure rest marked with a '5' above the treble clef. The melody and accompaniment continue for three more measures, ending with a double bar line.

La Joven Guerrera

Traditional Spanish Melody

Moderato

The musical score is written for piano in G major (one sharp) and common time (C). It consists of two systems, each with a treble and bass staff joined by a brace. The first system begins with a treble staff containing a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a half note (D5), and a whole note (E5). The bass staff starts with a half note (G3) and a whole note chord (F#4, A4). The second system continues the melody in the treble staff with a quarter note (F#4), an eighth note (G4), a quarter note (A4), a half note (B4), and a whole note (C5). The bass staff features a half note (G3), a whole note chord (F#4, A4), and a final whole note (G3). The piece concludes with a double bar line. Performance markings include 'Moderato' at the top left, 'mf' (mezzo-forte) in the first system, and fingerings (3, 2, 4) above the first three notes of the treble staff in the second system. Brackets and accents are used to group notes in both staves.

German Dance No. 3

D. 972

Franz Schubert

Measures 1-4 of the piece. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody in the treble clef starts with a quarter note G4 (fingered 1), followed by eighth notes A4 (1), B4, and C5. The bass line consists of a steady eighth-note accompaniment of D4, E4, and F#4. Measures 2-4 continue the melodic and harmonic patterns.

Measures 5-8. Measure 5 begins with a quarter note G4 (fingered 5), followed by eighth notes A4 (2), B4 (1), and C5 (1). Measure 8 ends with a repeat sign. The bass line continues with the eighth-note accompaniment.

Measures 9-12. Measure 9 starts with a repeat sign and a second ending bracket. Measure 10 begins with a quarter note G4 (fingered 3), followed by eighth notes A4, B4, and C5. Measure 12 ends with a repeat sign. The bass line continues with the eighth-note accompaniment.

Measures 13-16. Measure 13 starts with a quarter note G4 (fingered 3), followed by eighth notes A4, B4, and C5. Measure 16 ends with a repeat sign. The bass line continues with the eighth-note accompaniment.

Waltz No. 9

from 12 Graz Waltzes, Op. 91a

Franz Schubert
(1797-1828)

Measures 1-4 of the waltz. The key signature has one sharp (F#). The time signature is 3/4. The first measure starts with a mezzo-forte (*mf*) dynamic and an accent (>) over the first chord. The second measure has a simile (>) marking. The piece concludes with a repeat sign at the end of measure 4.

Measures 5-8 of the waltz. The key signature changes to two sharps (F# and C#). The first measure starts with a piano (*p*) dynamic. The piece concludes with a repeat sign at the end of measure 8.

Measures 9-12 of the waltz. The key signature changes back to one sharp (F#). The first measure starts with a forte (*f*) dynamic. The piece concludes with a repeat sign at the end of measure 12.

Measures 13-16 of the waltz. The key signature changes to no sharps or flats. The first measure starts with a mezzo-forte (*mf*) dynamic. A dashed line with an 8va marking indicates an octave shift for the right hand. The second measure has a crescendo (*cresc.*) marking. The piece concludes with a repeat sign at the end of measure 16.

Romantic Prelude

C. Ziedrich

Tranquillo

4
mp *molto legato*

5 3 1 2 **Fine** *p*

9 *mp*

13 *mf* *p* **D.C. al Fine**

3 3 3 5 2

For a rich romantic sound, use the damper pedal throughout, pedaling on beats 1 and 3, until measures 13-16, when the harmonies require the pedal only be cleared on beat 1.

Study

Opus 64, Number 4

Louis Streabbog
(1835-1886)

Andante

Measures 1-5 of the study. The piece is in 6/8 time and B-flat major. The right hand features a melody of dotted half notes and quarter notes, starting on G4. The left hand plays a steady eighth-note accompaniment. The dynamic marking *p* *espressivo* is present in the first measure.

Measures 6-10 of the study. The right hand continues the melody, with a trill on A4 in measure 8. The left hand accompaniment includes some chromatic movement. The dynamic marking *mp* appears in measure 9.

Measures 11-15 of the study. The right hand melody continues with dotted half notes. The left hand accompaniment features a chromatic line. Dynamic markings include *mf rit.* in measure 11, *mp a tempo* in measure 12, and *p* in measure 14.

Measures 16-20 of the study. The right hand features a series of chords and half notes, with a trill on A4 in measure 17. The left hand accompaniment continues. The dynamic marking *rit.* is present in measure 18. The piece concludes with a final chord in measure 20.

My Country, 'Tis of Thee

America

From Thesaurus Musicus, 1745

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (Bb). It consists of three systems of music, each with a treble and bass staff joined by a brace. Fingerings are indicated by numbers 1-5 above or below notes. Measure numbers 4, 5, and 11 are placed at the beginning of their respective systems. The first system (measures 1-4) shows a steady accompaniment with chords and single notes. The second system (measures 5-8) continues the pattern with some rests in the right hand. The third system (measures 9-11) concludes with a final chord in measure 11. A double bar line appears at the end of measure 11.

On the third beat of measure 3 the interval from the bass note B \flat to the tenor note D is a 10th, beyond what the average hand can reach, but the D is in easy reach for the Right Hand.

Choral "Freue dich, o meine Seele"

Album für die Jugend, Op. 68 N°4

Robert SCHUMANN
(1810-1856)

M.M. $\text{♩} = 54$

p sehr gebunden

5

9

mf

14

f

20

Modulating Progressions

C:I V7 I vi6
G:ii6 I6/4 V7 I

5

C:I V7 I F:V V7 I V I

9

C:I V7 I vi
Am:i iv V i

13

Am:i V i6
C:vi6 ii6 I6/4 V7 I

Waltz

Vivace.

9. *p* *no pedal simile*

9

17 *mf* *leggiero*

24 *f*

30 *f*

36

The sheet music is arranged in a grand staff with a treble and bass clef. The key signature has two flats (B-flat major). The tempo is marked 'Vivace.' and the dynamics range from piano (p) to forte (f). The piece includes various musical notations such as slurs, ties, and fingerings. The first system (measures 1-8) is marked 'p' and 'no pedal simile'. The second system (measures 9-16) is marked 'mf' and 'leggiero'. The third system (measures 17-23) is marked 'f'. The fourth system (measures 24-29) is marked 'f'. The fifth system (measures 30-35) is marked 'f'. The sixth system (measures 36-41) is marked 'f'. The piece ends with a final cadence in measure 41.

43

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The melody in the treble staff features various ornaments, including mordents, grace notes, and triplets. The bass staff provides a simple harmonic accompaniment with chords and single notes. The piece concludes with a final cadence.

50

1 3 1 3

dimin.

p

57

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The melody is simple and catchy, with a clear refrain. The score includes a key signature change from two flats to one flat (F major) in the final measure.

66

73

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a prominent bass line with eighth and sixteenth notes, and a melody in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte).

79

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a walking bass pattern. The melody is simple and catchy, with a chorus that repeats. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the final measure.

Augmented Sixth and Borrowed Chords

Augmented sixth chords: Italian, French and German.

The interval from the A flat in the bass to the F sharp on the treble staff is a half step larger than a major sixth.

It6 Fr6 Gr6 I6/4 V7 I

Borrowed chords are diatonic chords in a minor key that are used as altered chords in the parallel Major key.

I iv ii°6 I6/4 V7 I

The Neapolitan sixth chord is a major triad built on the lowered second degree of the scale. It usually appears in first inversion, moving to the I6/4 or V.

I bVI N6 I6/4 V7 I

The Blossom Unfolds

No. 9 Children's Song from For Children

Béla Bartók
(1881-1945)

Andante

Musical score for 'The Blossom Unfolds' in 3/4 time. The score consists of two systems of piano accompaniment. The first system (measures 1-7) features a treble and bass staff. The treble staff has a melody with notes G4, A4, Bb4, C5, Bb4, A4, G4, and a whole rest. The bass staff has a harmonic accompaniment with notes G3, Bb3, C4, D4, E4, F4, G4, and a whole rest. Dynamics include *p* *semplice*, *cresc.*, *f*, and *p*. The second system (measures 8-14) continues the melody and accompaniment. Dynamics include *pp*, *cresc.*, *mf*, and *p*. Fingering numbers 2, 5, 1, 3, 5 are indicated for the right and left hands respectively.

Ploughing a Field

No. 14 from For Children

Moderato

Musical score for 'Ploughing a Field' in 2/4 time. The score consists of two systems of piano accompaniment. The first system (measures 1-12) features a treble and bass staff. The treble staff has a melody with notes G4, A4, B4, C5, B4, A4, G4, and a whole rest. The bass staff has a harmonic accompaniment with notes G3, Bb3, C4, D4, E4, F4, G4, and a whole rest. Dynamics include *f*, *p* *poco capriccioso*, *mf*, and *con sentimento*. The second system (measures 13-24) continues the melody and accompaniment. Dynamics include *poco f*, *p* *poco capriccioso*, *cresc.*, and *f*. Fingering numbers 4, 5, 3, 5, 4 are indicated for the right and left hands respectively.

Scale Fingerings

Regularly Used For Keyboard Instruments

Major Scales 2 Octaves

D flat, C#

RH 23 1234 123 1234 12

LH 321 4321 321 4321 3

F#, G flat

RH 234 123 1234 123 12

LH 4321 321 4321 321 4

B

RH 123 1234 123 12345

LH 4321 4321 321 4321

C, G, D, A, E

RH 123 1234 123 12345

LH 54321 321 4321 321

F

RH 1234 123 1234 1234

LH 54321 321 4321 321

B flat

RH 4 123 1234 123 1234

LH 321 4321 321 4321 3

E flat

RH 3 1234 123 1234 123

LH 321 4321 321 4321 3

Ab

RH 34 123 1234 123 123

LH 321 4321 321 4321 3

Minor Scales 2 Octaves

3 forms except as noted

f

RH 1234 123 1234 1234

LH 54321 321 4321 321

b

RH 123 1234 123 12345

LH 4321 4321 321 4321

b flat, a#

RH 4 123 1234 123 1234

LH 21 321 4321 321 432

e flat, d#

RH 3 1234 123 1234 123

LH 21 4321 321 4321 32

a, d, g, c, e

RH 123 1234 123 12345

LH 54321 321 4321 321

f# melodic

RH 23 1234 123 1234 **13**

f# all other forms

RH 34 123 1234 123 123

LH 4321 321 4321 321 4

c# melodic

RH 23 1234 123 1234 **13**

c# all other forms

RH 34 123 1234 123 123

LH 321 4321 321 4321 4

g# natural minor, a flat

LH 321 321 4321 321 43

g#, a flat, all other forms

RH 34 123 1234 123 123

LH 321 4321 321 4321 3

The Scale Practice of Martha Baker-Jordan

The keyboard fingering chart published by Martha Baker-Jordan demonstrates only one octave ascending. The important difference from the usual such chart is that Finger 5 never appears here. She recommends using thumbs together on the tonic for C, G, D, A, E and B scales; no adjustment is necessary to continue another octave higher.

Whether or not a player chooses to use Finger 5, the chart also demonstrates how to practice using **clusters**, or “smashes.” (I often say “smooshes.”)

Take a look at F# Major: Right Hand fingers 234 appear in a box, together with Left Hand fingers 432. We smoosh (smash or cluster) the pitches F#, G# and A# simultaneously with both hands. In the next box only Finger 1's appear; we use the two thumbs to play the B's above. Proceeding up the scale, Right Hand fingers 23 are shown in a box with Left Hand fingers 32. We play the pitches C# and D# simultaneously. Next both thumbs play E# (F) simultaneously with the F# above using RH 2 and LH 4.

I always use this technique to introduce D Flat Major and B Major scales as well. But the cluster form used for C Major is valuable to reinforce the fact that RH 3 and LH 3 play together, and that the combination of 1-2 against 2-1 is consistent.

Practice with clusters **must be slow** initially while reading the finger numbers in boxes and navigating the scale pitches. Dr. Baker-Jordan recommends continuing cluster practice until it's easy and quick, before returning to normal single note scale playing.

Other useful scale exercises include Modes and the E Major Scales in Rhythms from the Study Guide for Piano 2.

MAJOR AND MINOR SCALE FINGERINGS

| | | | | | |
|----------------------------|-----|-----|-----|-----|---|
| C G D A E Major and minor | 1 | 23 | 12 | 34 | 1 |
| | 1 | 43 | 21 | 32 | 1 |
| F Major and minor | 1 | 234 | 1 | 23 | 1 |
| | 1 | 432 | 1 | 32 | 1 |
| B Major and minor (C-flat) | 1 | 23 | 1 | 234 | 1 |
| | 1 | 32 | 1 | 432 | 1 |
| F-sharp Major (G-flat) | 234 | 1 | 23 | 12 | |
| | 432 | 1 | 32 | 14 | |
| F-sharp minor (g-flat) | 34 | 12 | 3 | 12 | 3 |
| | 43 | 21 | 3 | 21 | 4 |
| C-sharp Major (D-flat) | 23 | 1 | 234 | 12 | |
| | 32 | 1 | 432 | 13 | |
| C-sharp minor (d-flat) | 34 | 1 | 23 | 12 | 3 |
| | 32 | 1 | 43 | 21 | 3 |
| B-flat Major | 4 | 12 | 3 | 123 | 4 |
| | 3 | 21 | 4 | 321 | 3 |
| B-flat minor (odd-ball RH) | 41 | 23 | 1 | 234 | |
| | 21 | 32 | 1 | 432 | |
| E-flat Major | 3 | 12 | 34 | 12 | 3 |
| | 3 | 21 | 43 | 21 | 3 |
| E-flat minor (odd-ball LH) | 31 | 234 | 1 | 23 | |
| | 21 | 432 | 1 | 32 | |
| A-flat Major and minor | 34 | 1 | 23 | 12 | 3 |
| | 32 | 1 | 43 | 21 | 3 |

PRACTICAL PIANO PEDAGOGY

By Dr. Martha Baker-Jordan

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Hongroise No. 20

from 28 Melodious Pieces

Anton Diabelli
(1781-1858)

8^{va}—

Piano 1

f

Piano 2

f

5

(8^{va})—

Pno. 1

Pno. 2

The musical score is for a piece titled 'Hongroise No. 20' by Anton Diabelli, from his collection '28 Melodious Pieces'. It is written for two pianos, labeled 'Piano 1' and 'Piano 2'. The time signature is 2/4, and the key signature has one flat (B-flat). The piece is marked 'f' (forte). The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. Piano 1 has an 8va line above the staff, and Piano 2 has a 5 line above the staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

9 *(8^{va})*

Pno. 1

f *p* *f* *p*

Pno. 2

f *p* *f* *p*

13 *(8^{va})*

Pno. 1

f *p*

Pno. 2

f *p*

Polonaise and Trio No. 14

from 28 Melodious Pieces

Anton Diabelli
(1781-1858)

Allegretto

Piano 1

Piano 2

Pno. 1

Pno. 2

The musical score is for a piece titled "Polonaise and Trio No. 14" by Anton Diabelli, from his collection "28 Melodious Pieces". The tempo is marked "Allegretto". The piece is in 3/4 time and B-flat major. It is arranged for two pianos (Piano 1 and Piano 2) and two solo parts (Pno. 1 and Pno. 2). The first system (measures 1-4) shows Piano 1 and Piano 2 with a piano (p) dynamic, and Pno. 1 and Pno. 2 with a piano (p) dynamic. The second system (measures 5-8) shows Piano 1 and Piano 2 with a piano (p) dynamic, and Pno. 1 and Pno. 2 with a piano (p) dynamic. The score includes various musical notations such as notes, rests, slurs, and fingerings.

Piano score for Pno. 1 and Pno. 2, measures 9 to 13.

Measures 9-12:

- Pno. 1:** Treble clef, key of B-flat major. Measures 9-12. Dynamics: *p* (measures 9-10), *mf* (measures 11-12). Accents are present on notes in measures 9, 10, 11, and 12.
- Pno. 2:** Bass clef, key of B-flat major. Measures 9-12. Dynamics: *p* (measures 9-10), *mf* (measures 11-12). Measure 12 includes a triplet of eighth notes.

Measures 13-14:

- Pno. 1:** Treble clef, key of B-flat major. Measures 13-14. Measure 14 ends with a double bar line and the word **Fine**.
- Pno. 2:** Bass clef, key of B-flat major. Measures 13-14. Measure 14 includes a triplet of eighth notes and ends with a double bar line and the word **Fine**.

Polonaise and Trio

Trio
F minor

Pno. 1

Pno. 2

Pno. 1

Pno. 2

Piano score for Pno. 1 and Pno. 2, measures 25 to 29.

Measures 25-28:

- Pno. 1:** Treble clef, key signature of three flats. Measure 25 starts with a repeat sign. Dynamics: *p*. Accents are present on the first notes of measures 25, 26, 27, and 28.
- Pno. 2:** Bass clef, key signature of three flats. Measure 25 starts with a repeat sign. Dynamics: *p*. A *ten.* (tension) marking is present below the first measure. Accents are present on the first notes of measures 25, 26, 27, and 28.

Measures 29-32:

- Pno. 1:** Treble clef, key signature of three flats. Measure 29 starts with a repeat sign. Dynamics: *ff* (first measure), *sf* (third measure), *sf* (fourth measure). Crescendos and decrescendos are marked between measures.
- Pno. 2:** Bass clef, key signature of three flats. Measure 29 starts with a repeat sign. Dynamics: *ff* (first measure), *sf* (fourth measure). Crescendos and decrescendos are marked between measures. Fingerings (1, 4, 2, 1) are indicated for the first measure.

Polonaise da Capo al Fine