Study Guide

for

Piano 3 and 4

Cheryl Ziedrich, Instructor

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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.

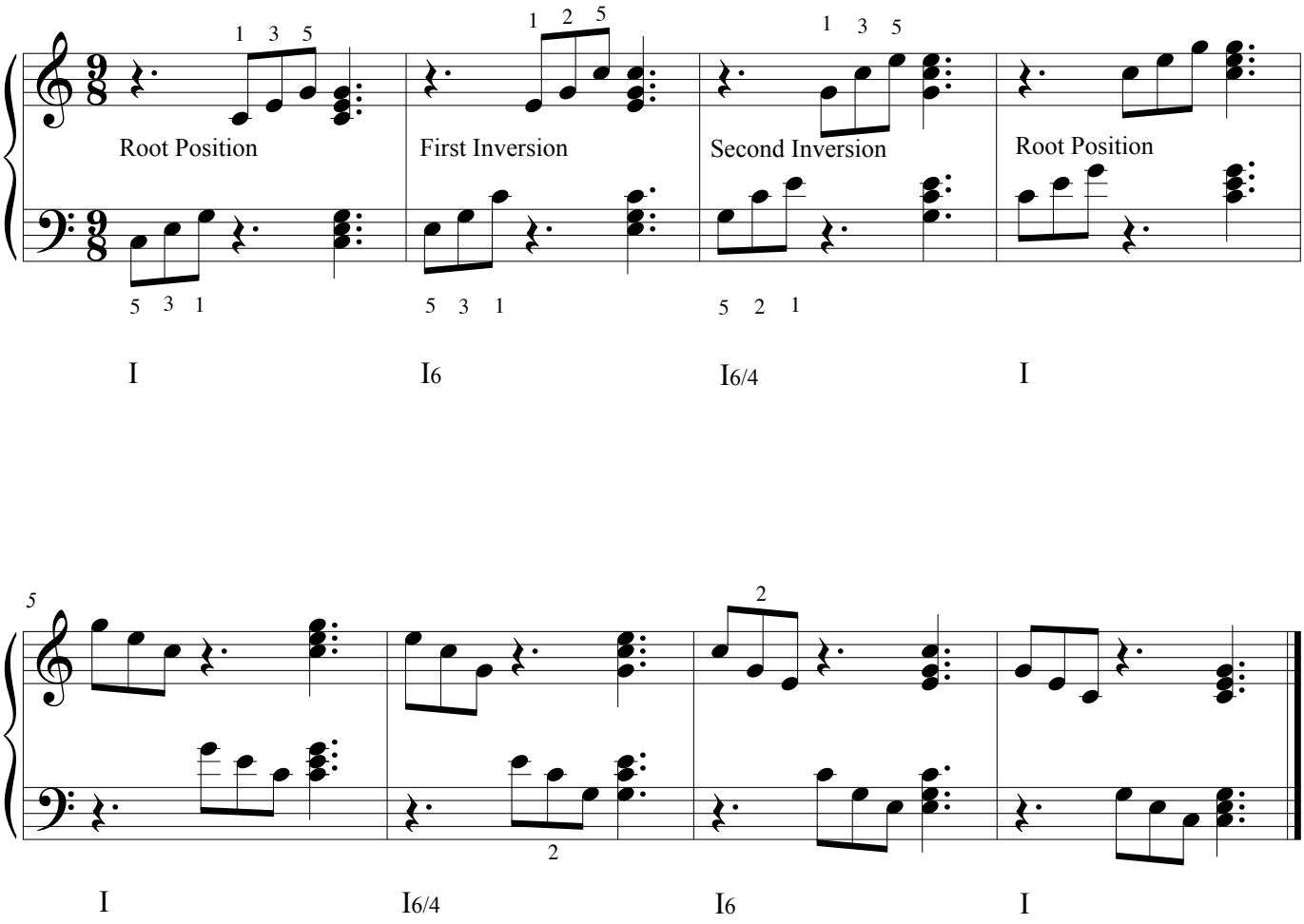
Prepare to perform.

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

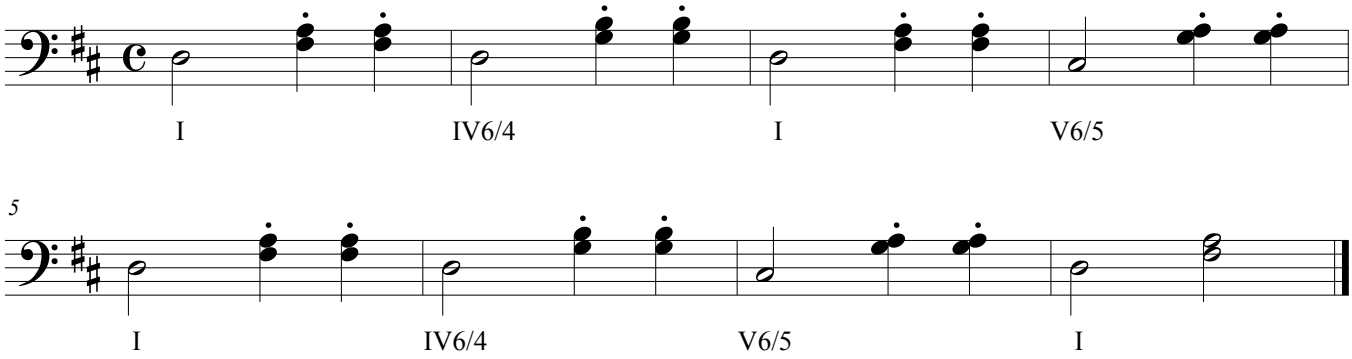
in 9/8



Damper Pedal Exercises

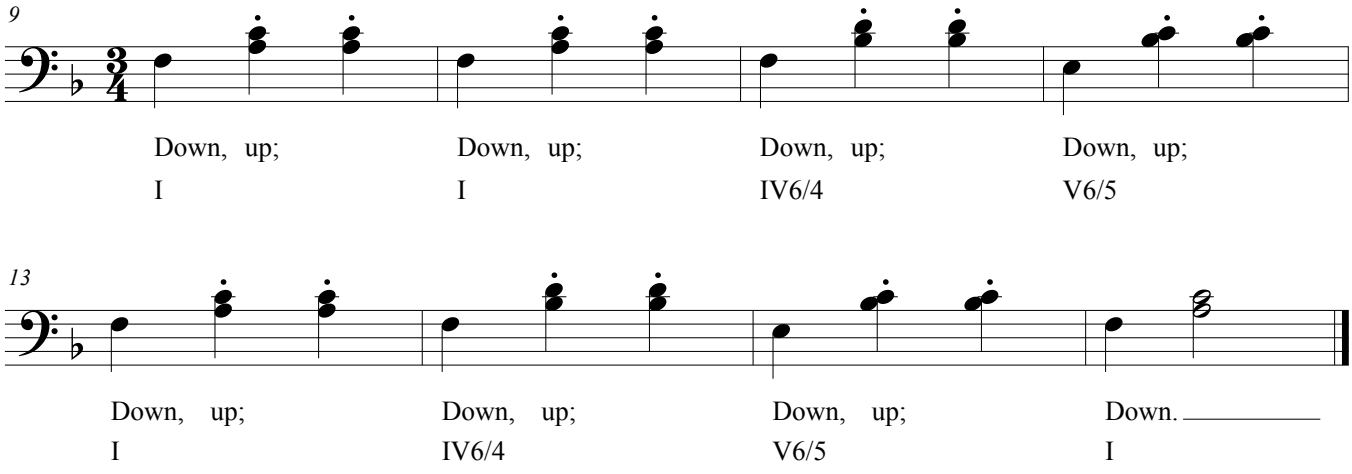
Common Time Pedal

Pedal the half notes. Release for crisp staccatos.



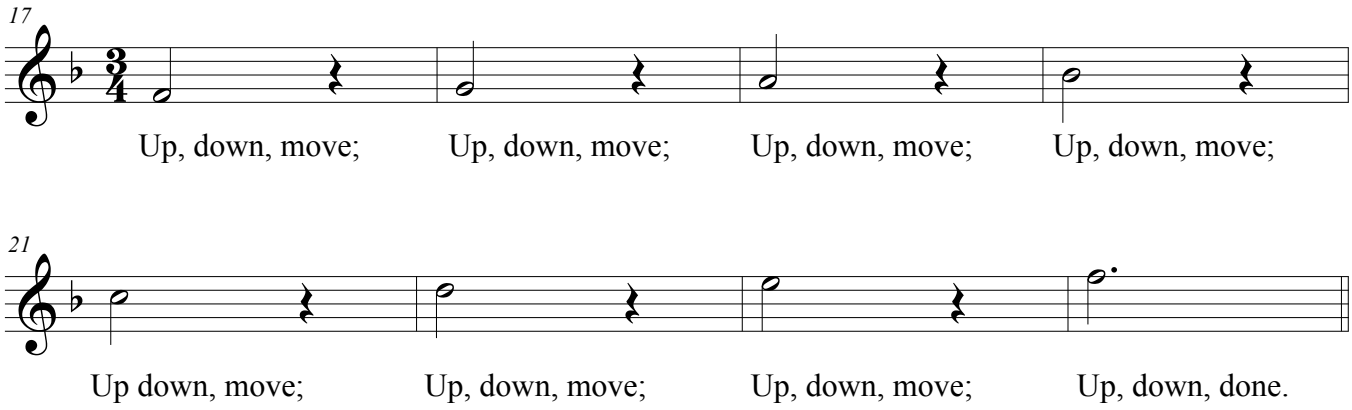
Waltz Pedal

Pedal on the downbeat and release on count 2.

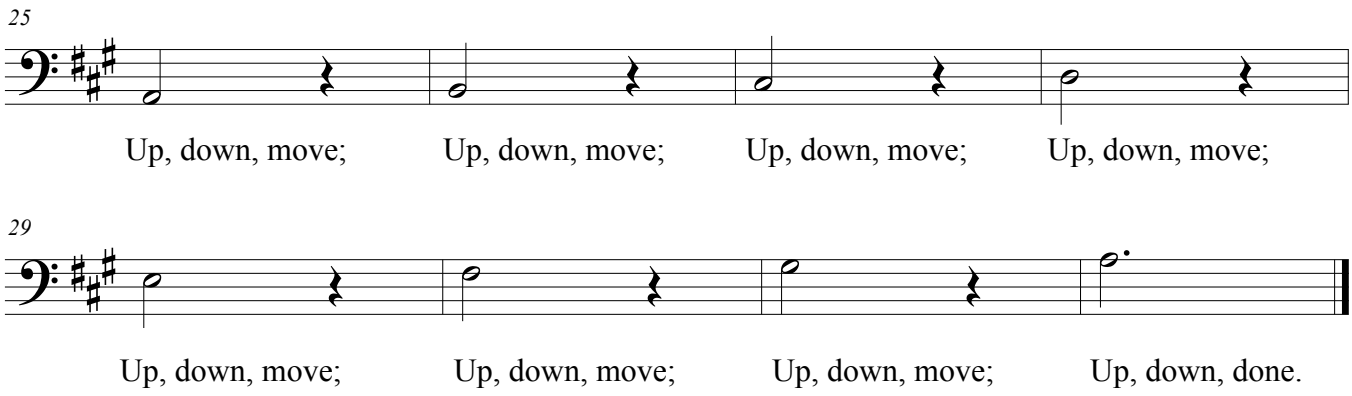


Up, Down, Move

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.



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.



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.

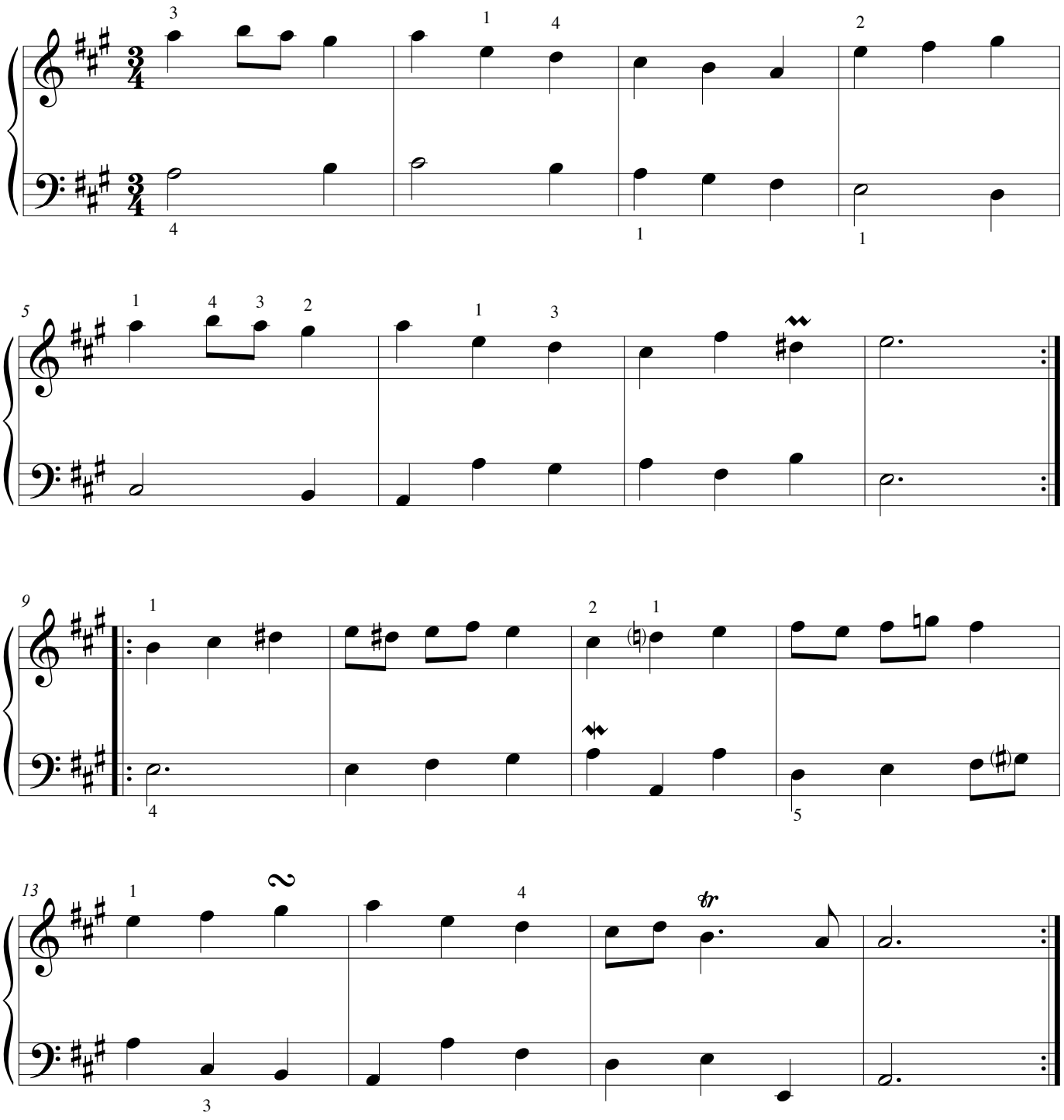
The **turn** appears in measure 13 of the Minuet, and in measure 6 of the Etude. This graceful ornament comprises the step above the written note, the written note, the step below, and finishes on the written note. It is begun on the beat and the notes may divide the time evenly, or hurry along allowing 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

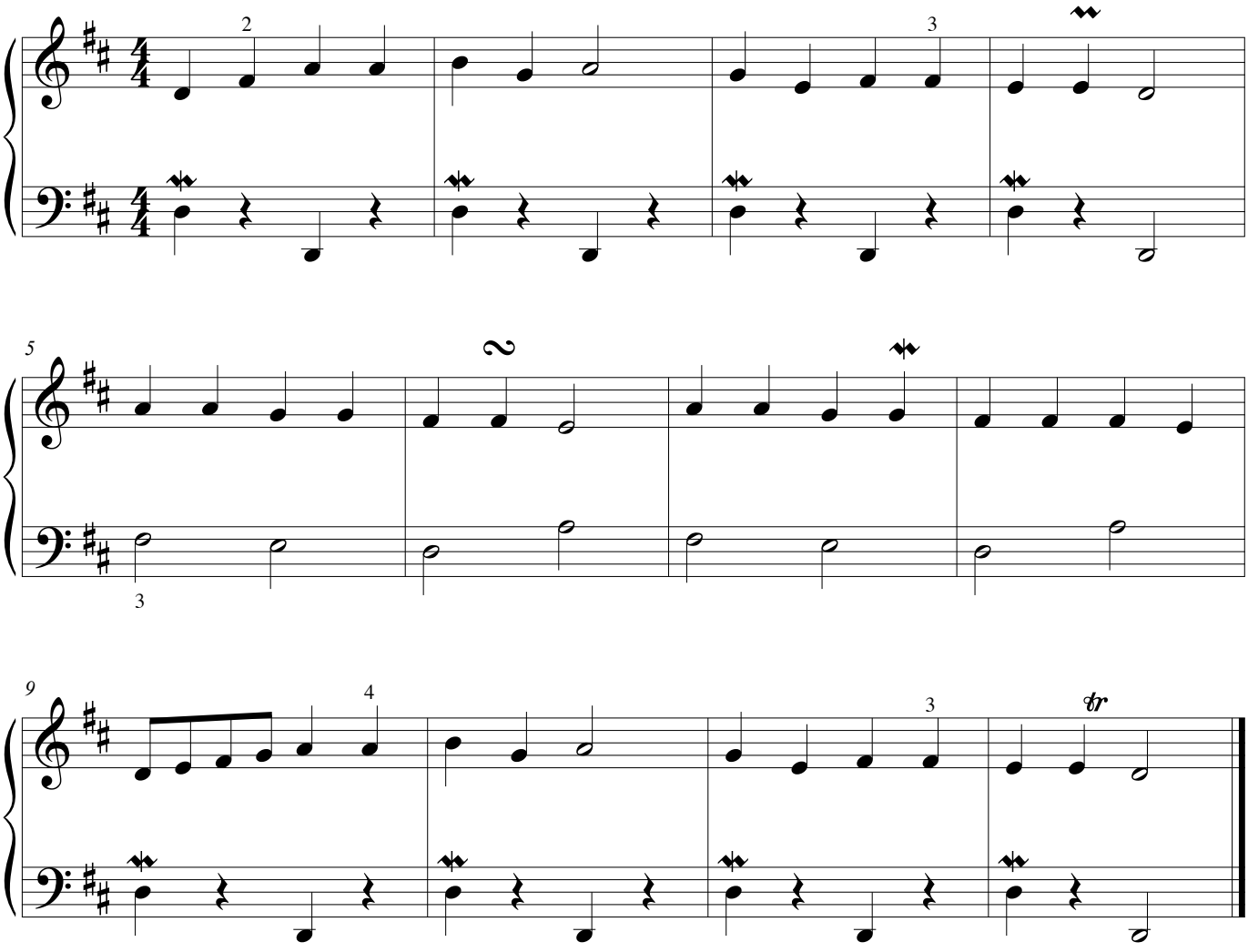
John Barrett
(1676-1719)



Baroque Etude

C. Ziedrich

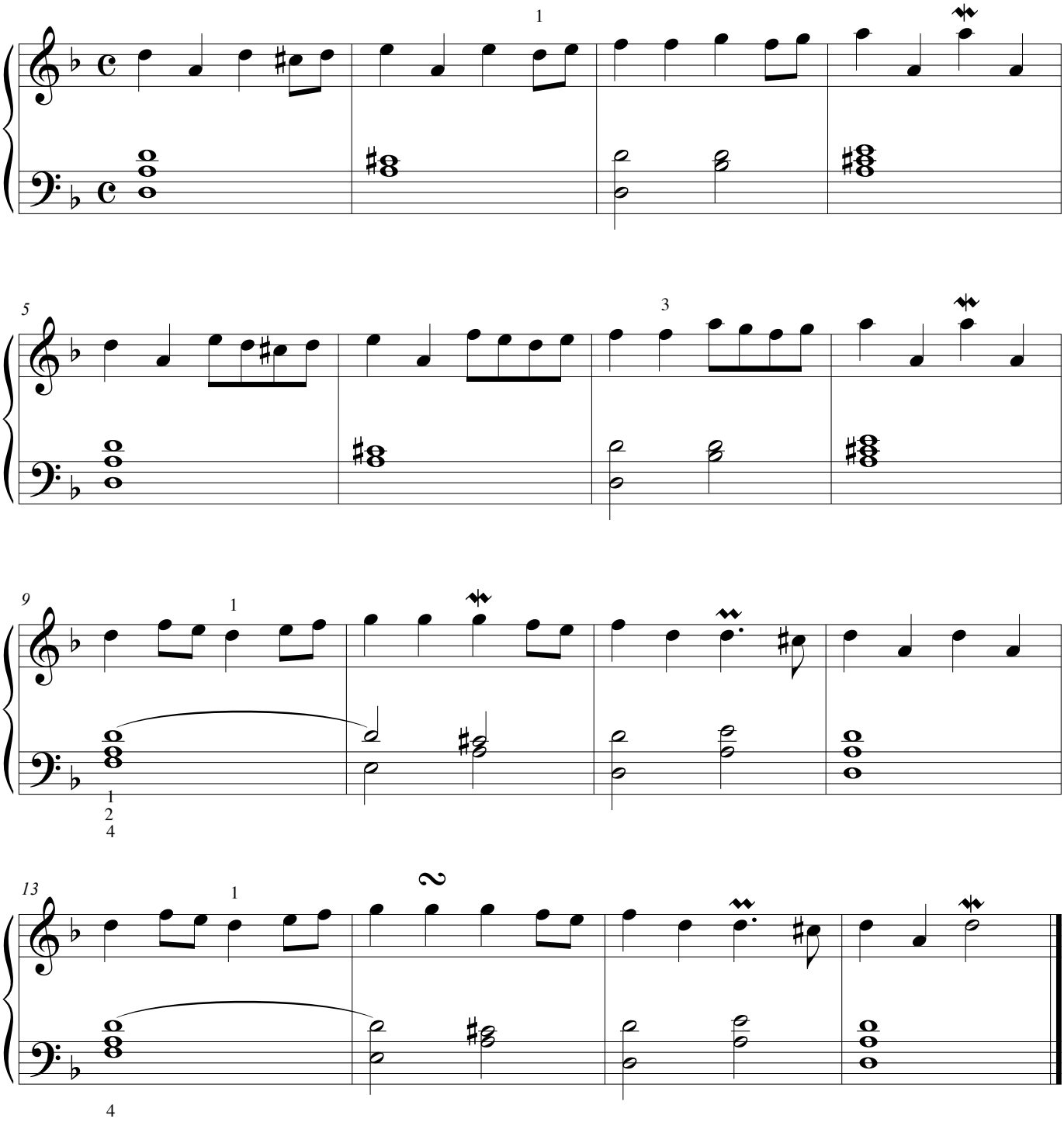
Moderato



Aria

per organo o clavicembalo

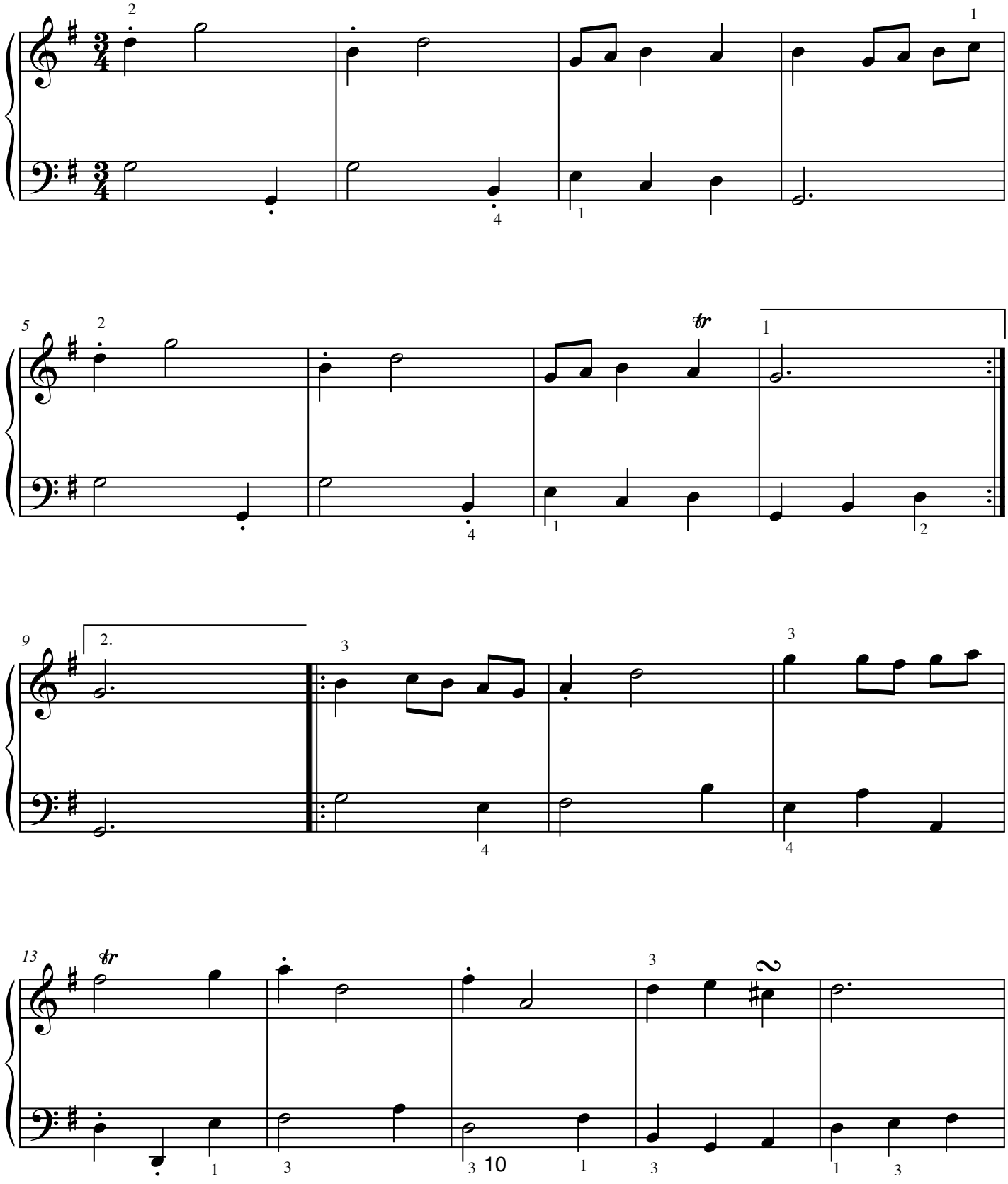
Bernardo Pasquini
(1637-1710)

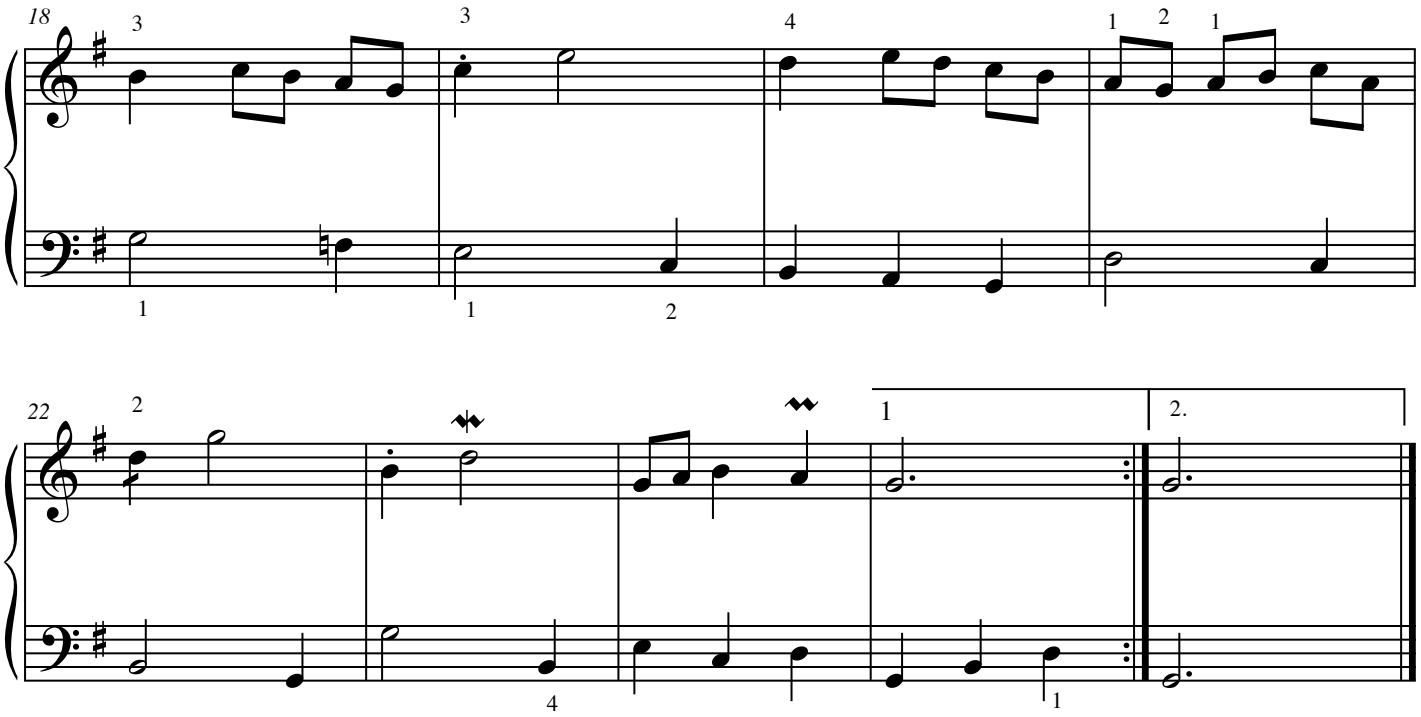


Minuet

Georg Phillipp Telemann
(1681-1767)

Allegretto



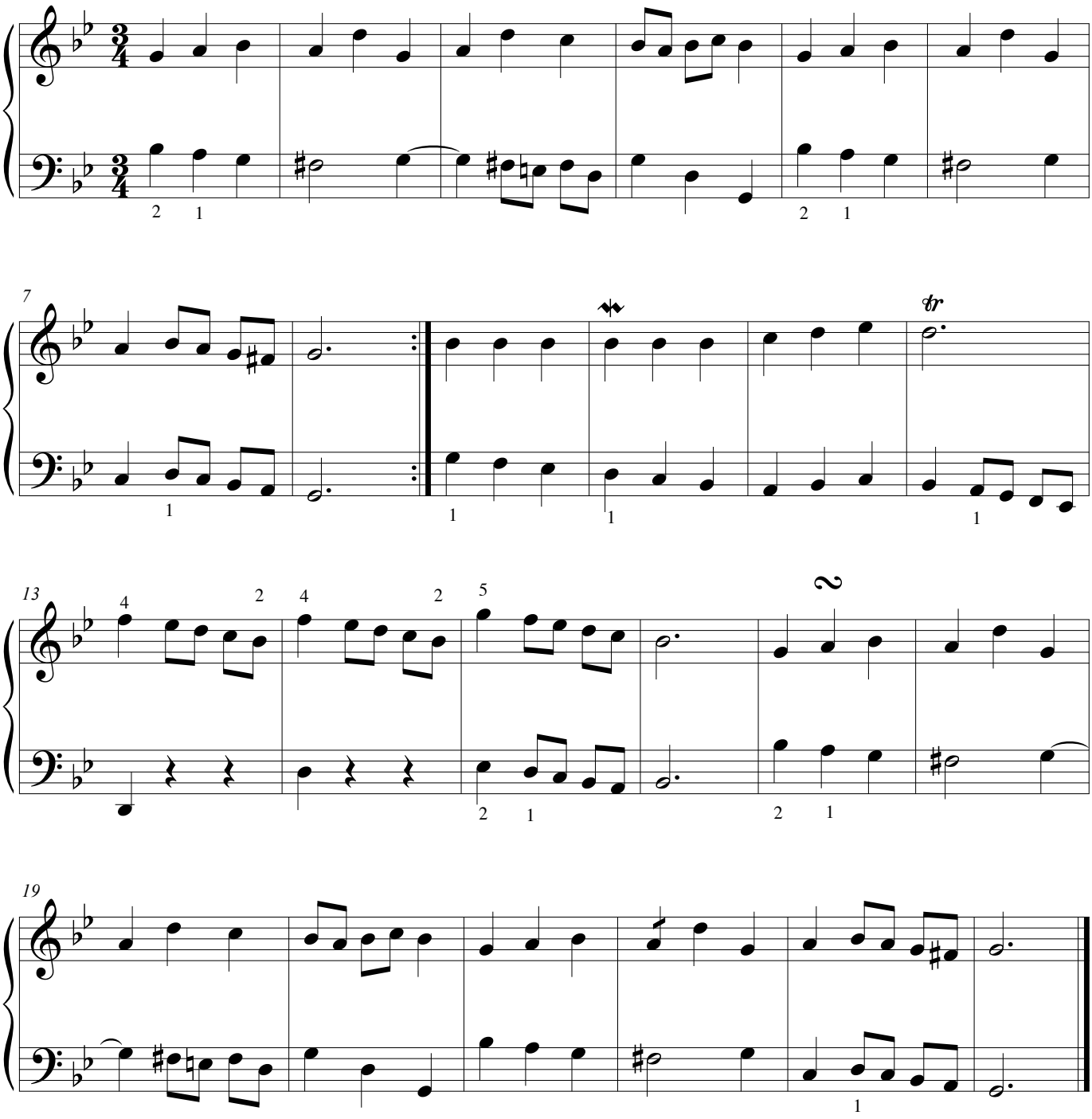


In measure 22 try the Schleifer ornament, filling in the steps between the quarter note D and the half note G.

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

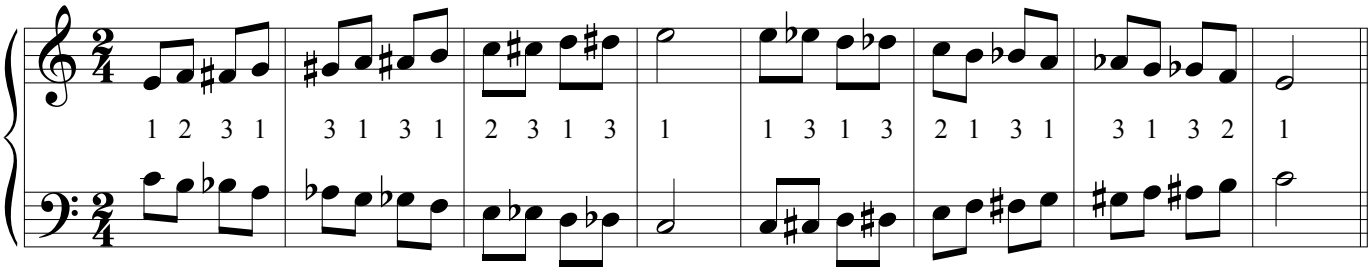
Johann Sebastian Bach
(1685-1750)



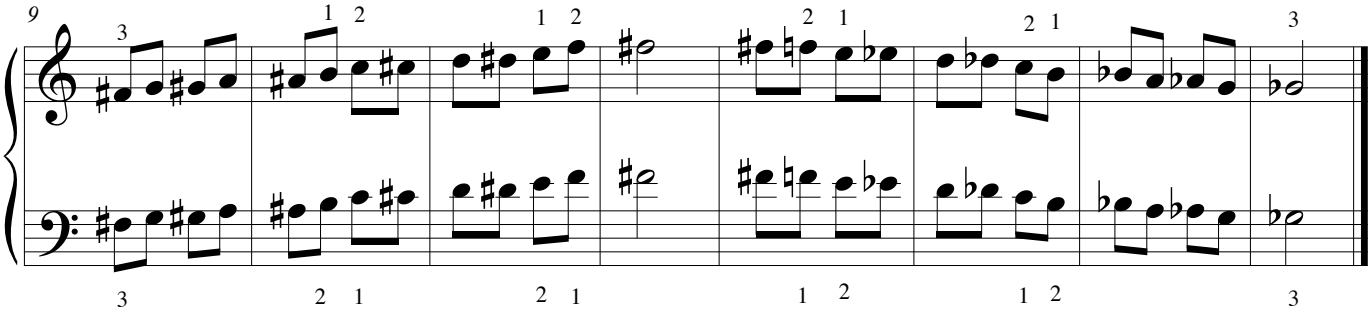
The *Schleifer* is the ornament in measure 22 on the first beat; fill in the scale steps from the A to D.
A phrase that ends with fast moving notes doesn't require a cadential trill.

Chromatic Scales

Contrary Motion



Parallel Motion



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

66 _____

80 _____

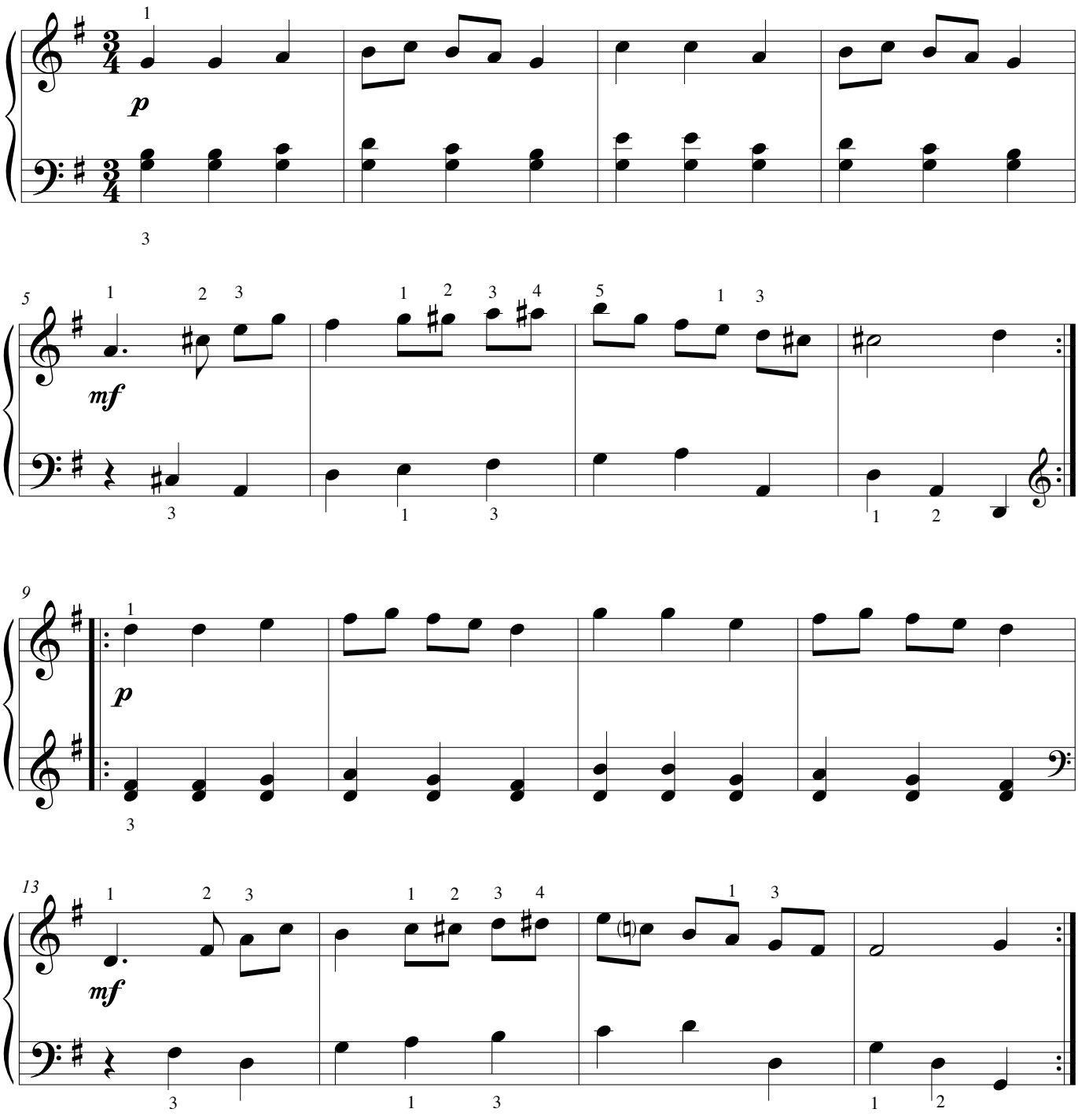
96 _____

112 _____

Menuett No. IV

aus dem Notenbüchlein Nannerl Mozart

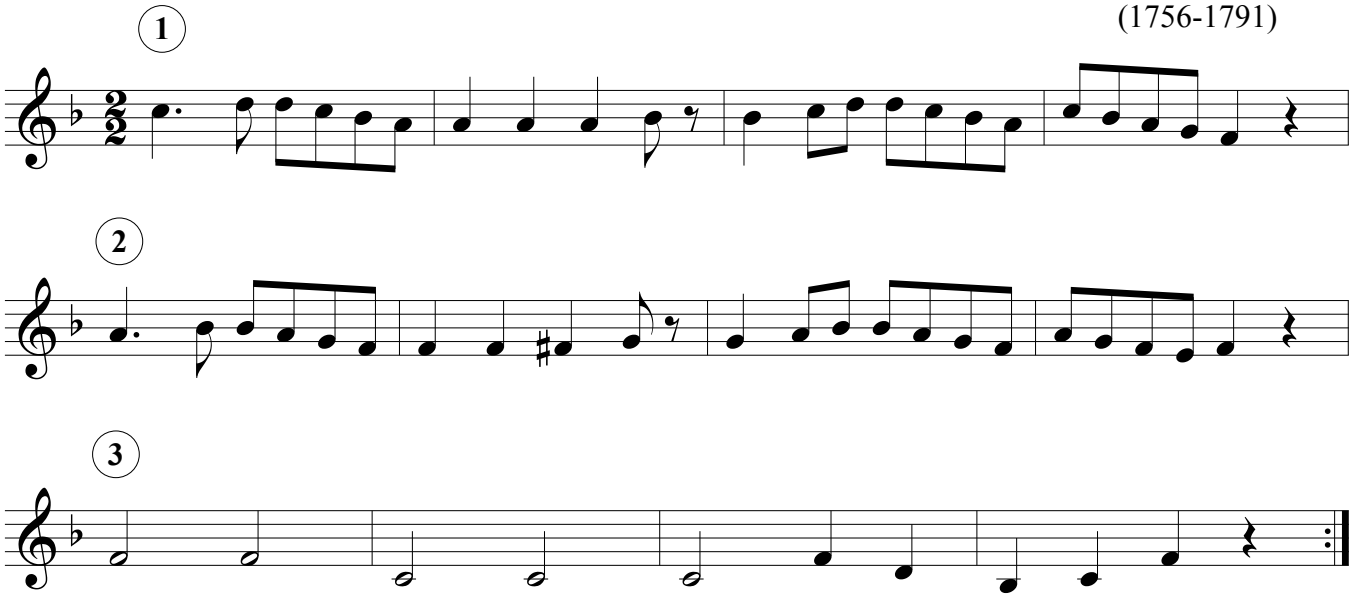
Anonymous



Canons

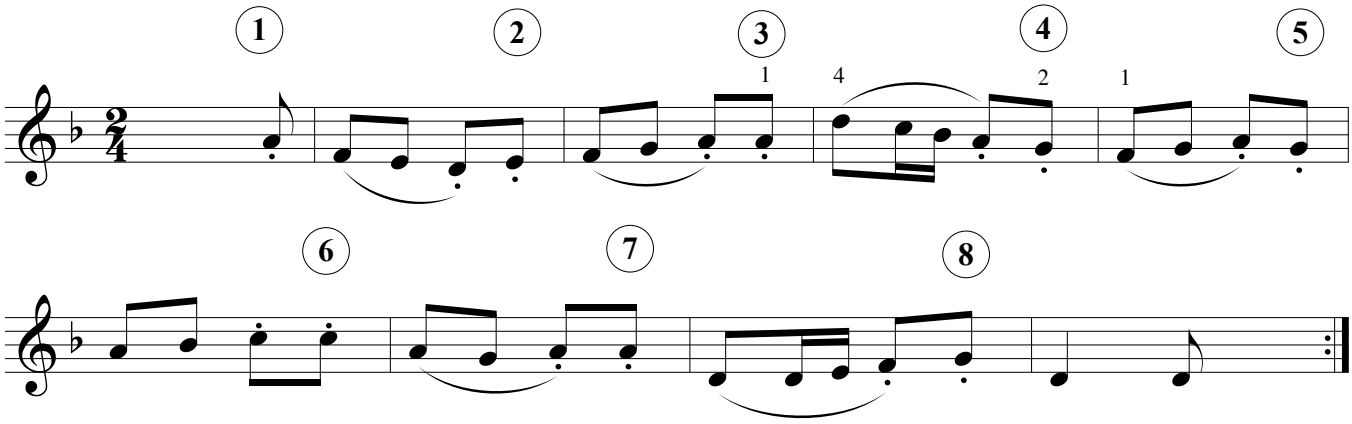
Alleluia

after W.A. Mozart
(1756-1791)



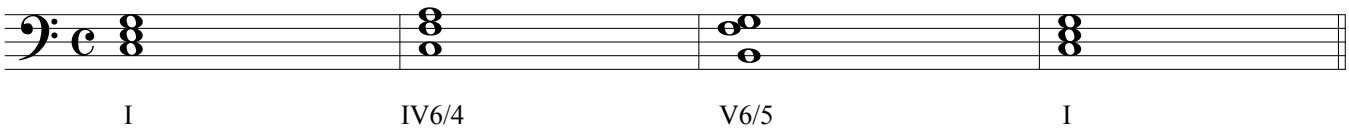
A Donkey

Jos. Wuytack
(b. 1935)

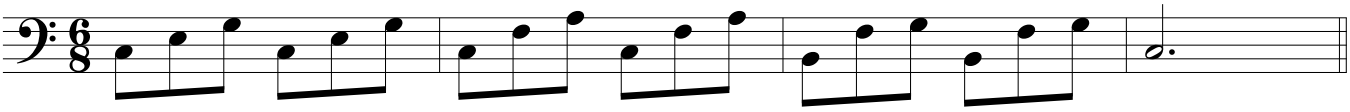


Accompaniment Patterns

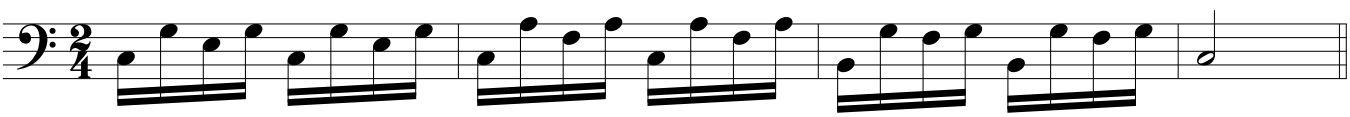
Block Chords



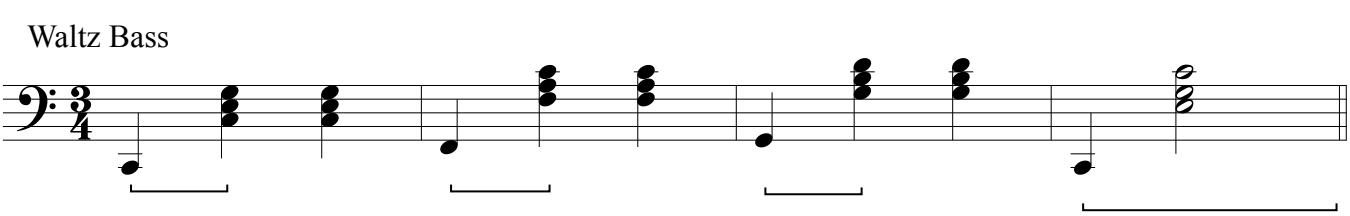
Broken Chords



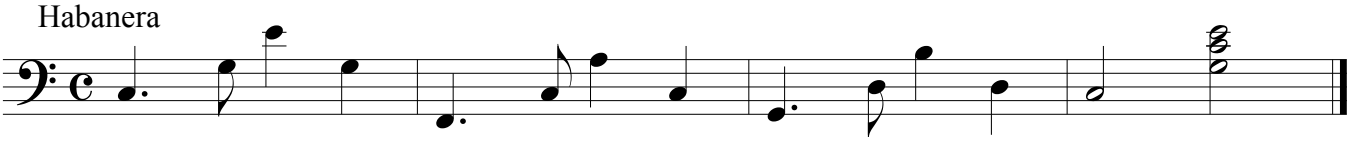
Alberti Bass



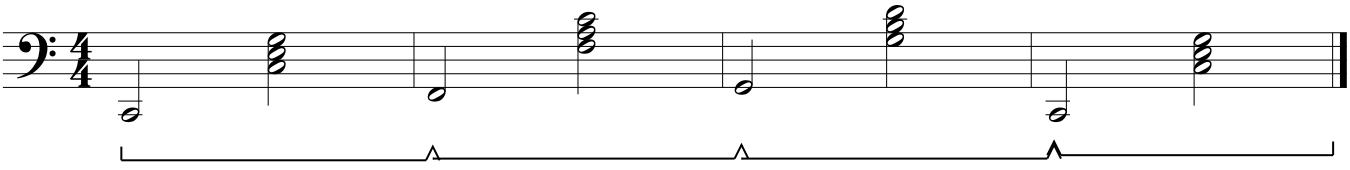
Waltz Bass



Habanera



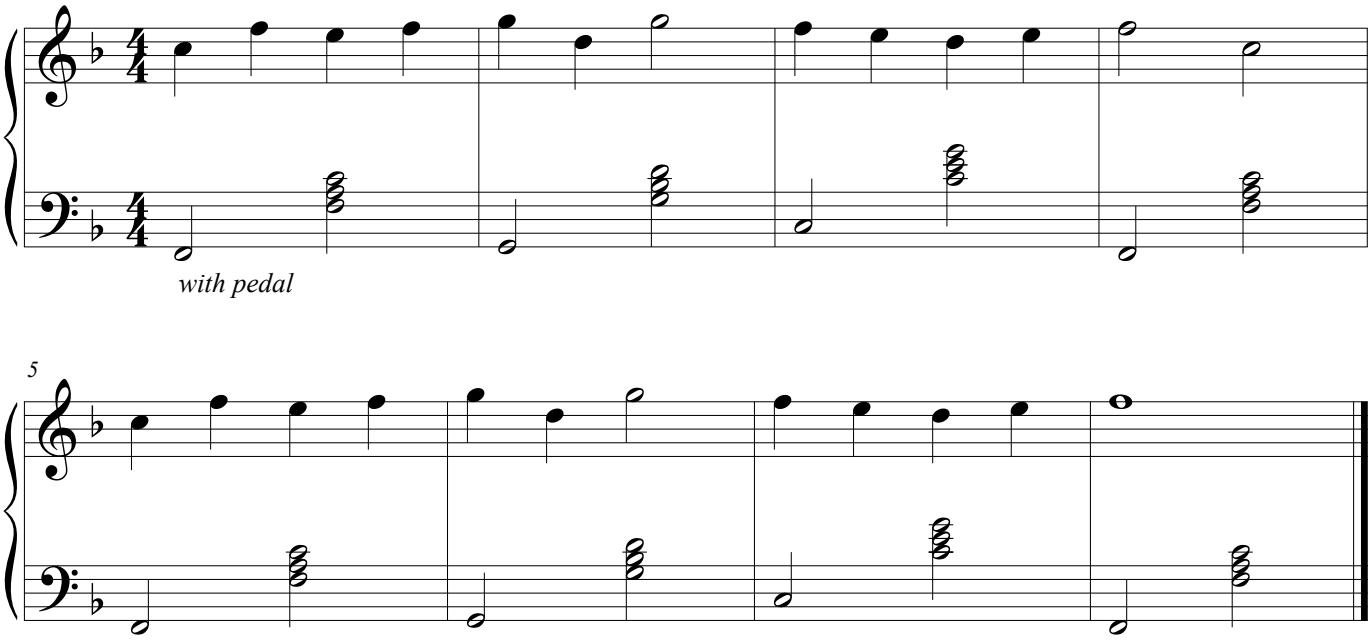
Jump Bass



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.

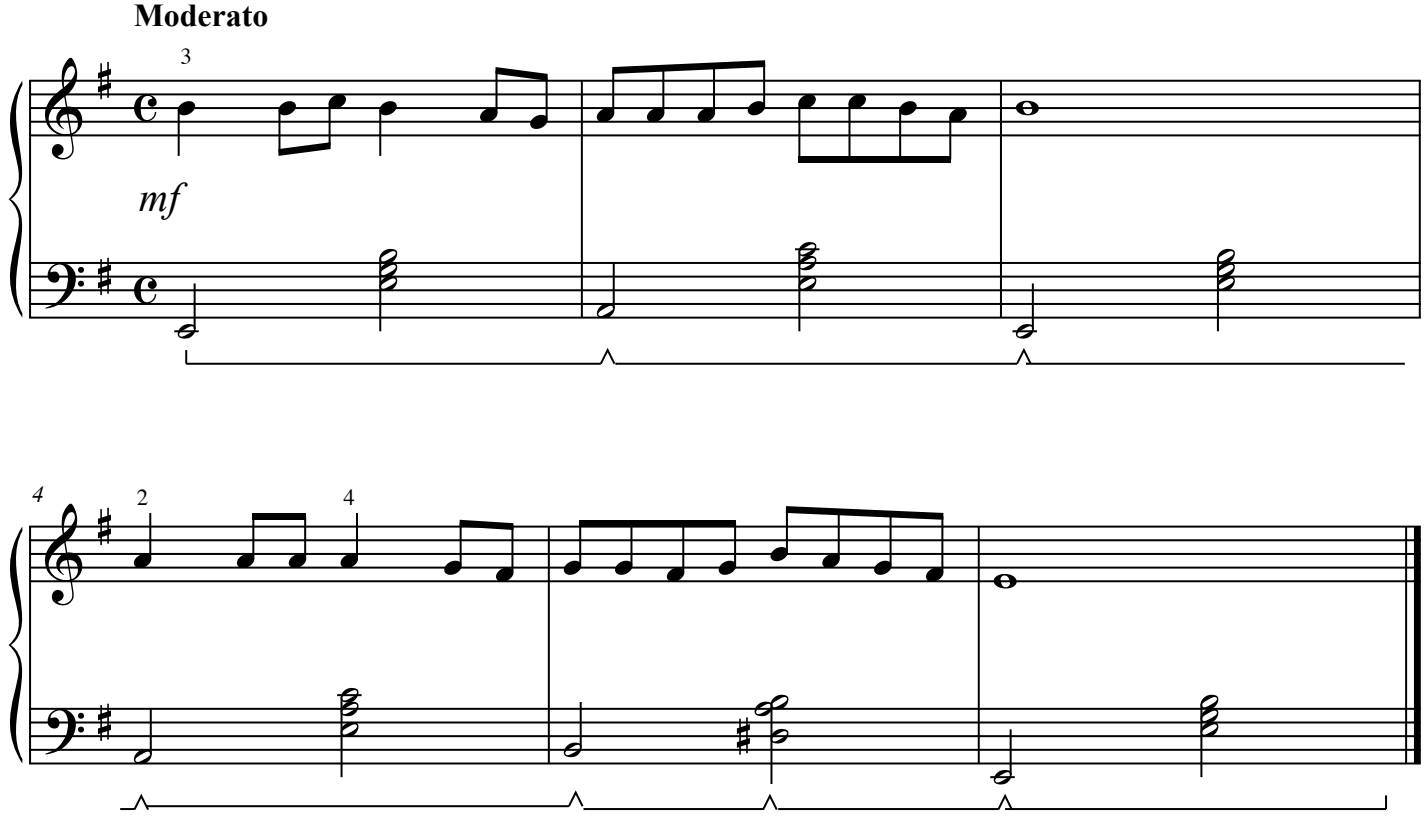
Aura Lee

American Folk Melody



La Joven Guerrera

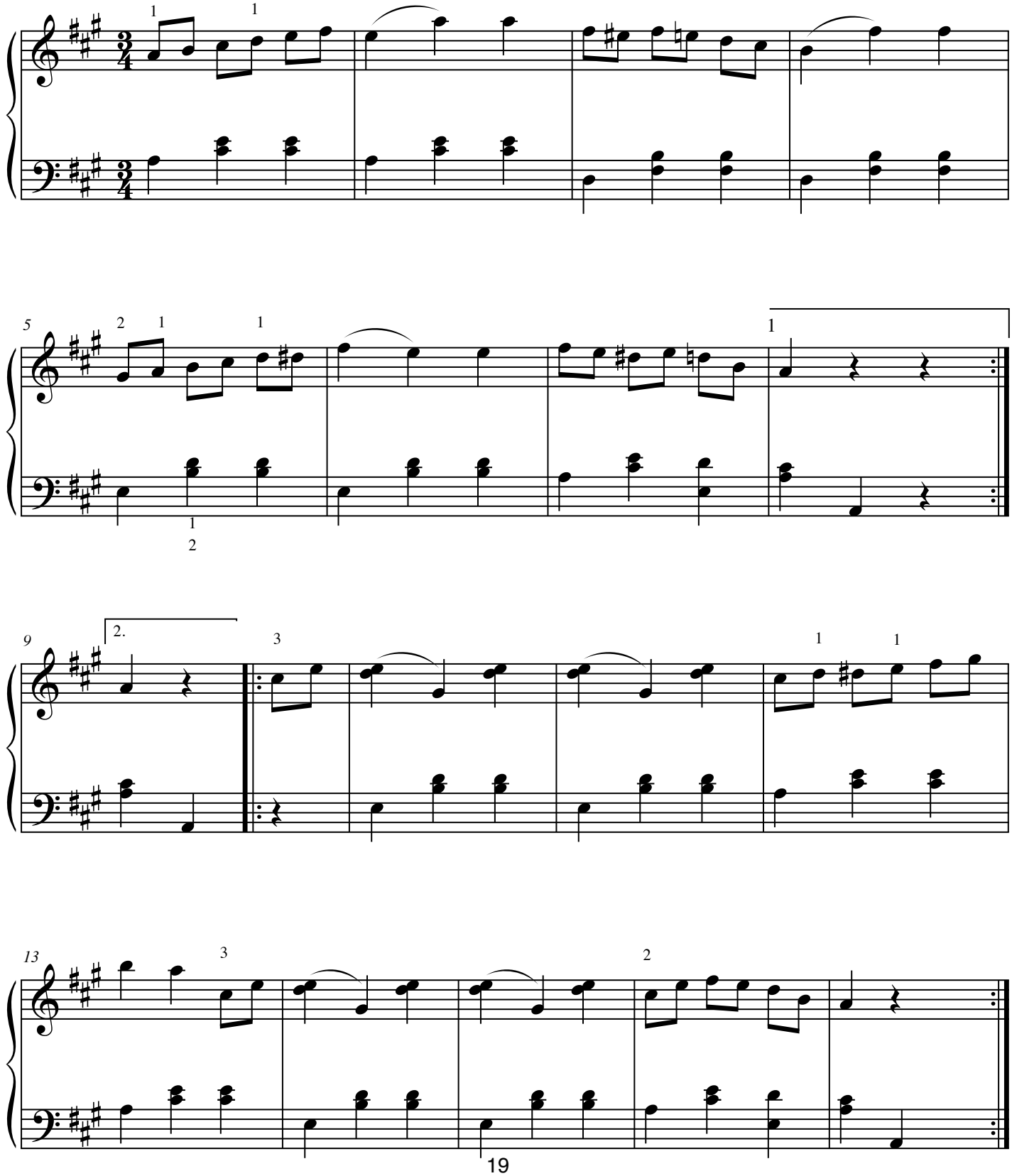
Traditional Spanish Melody



German Dance No. 3

D. 972

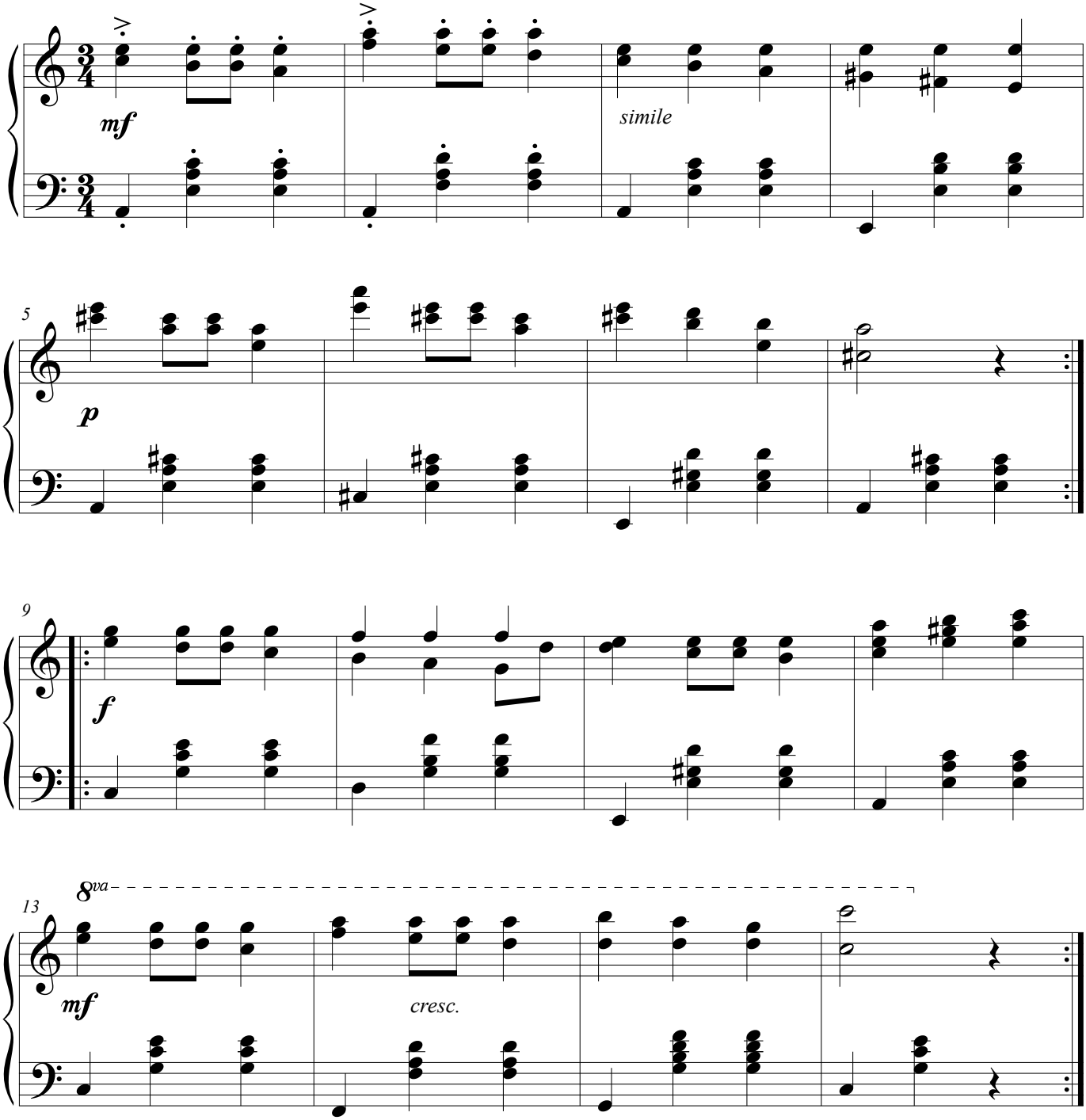
Franz Schubert



Waltz No. 9

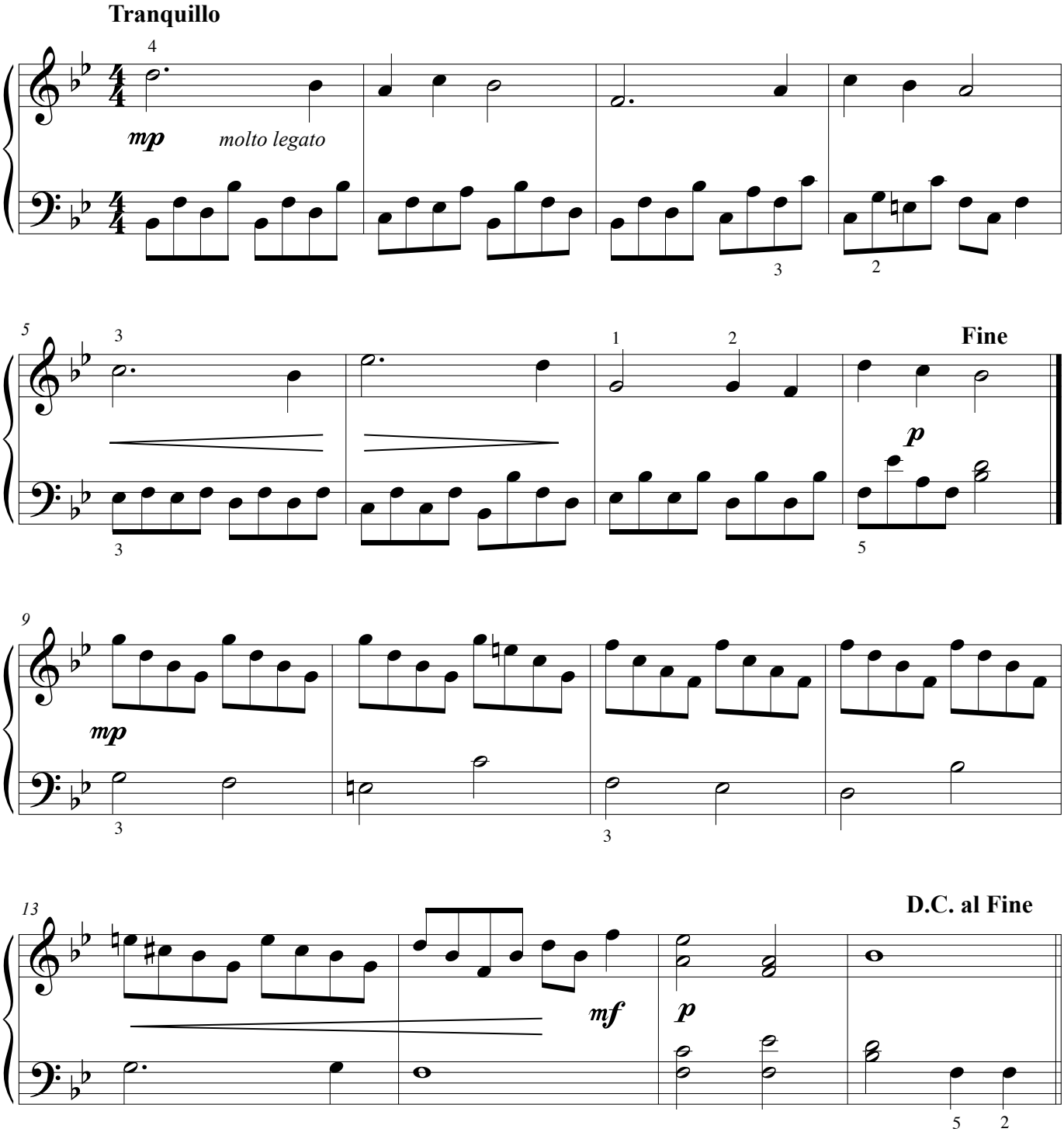
from 12 Graz Waltzes, Op. 91a

Franz Schubert
(1797-1828)



Romantic Prelude

C. Ziedrich



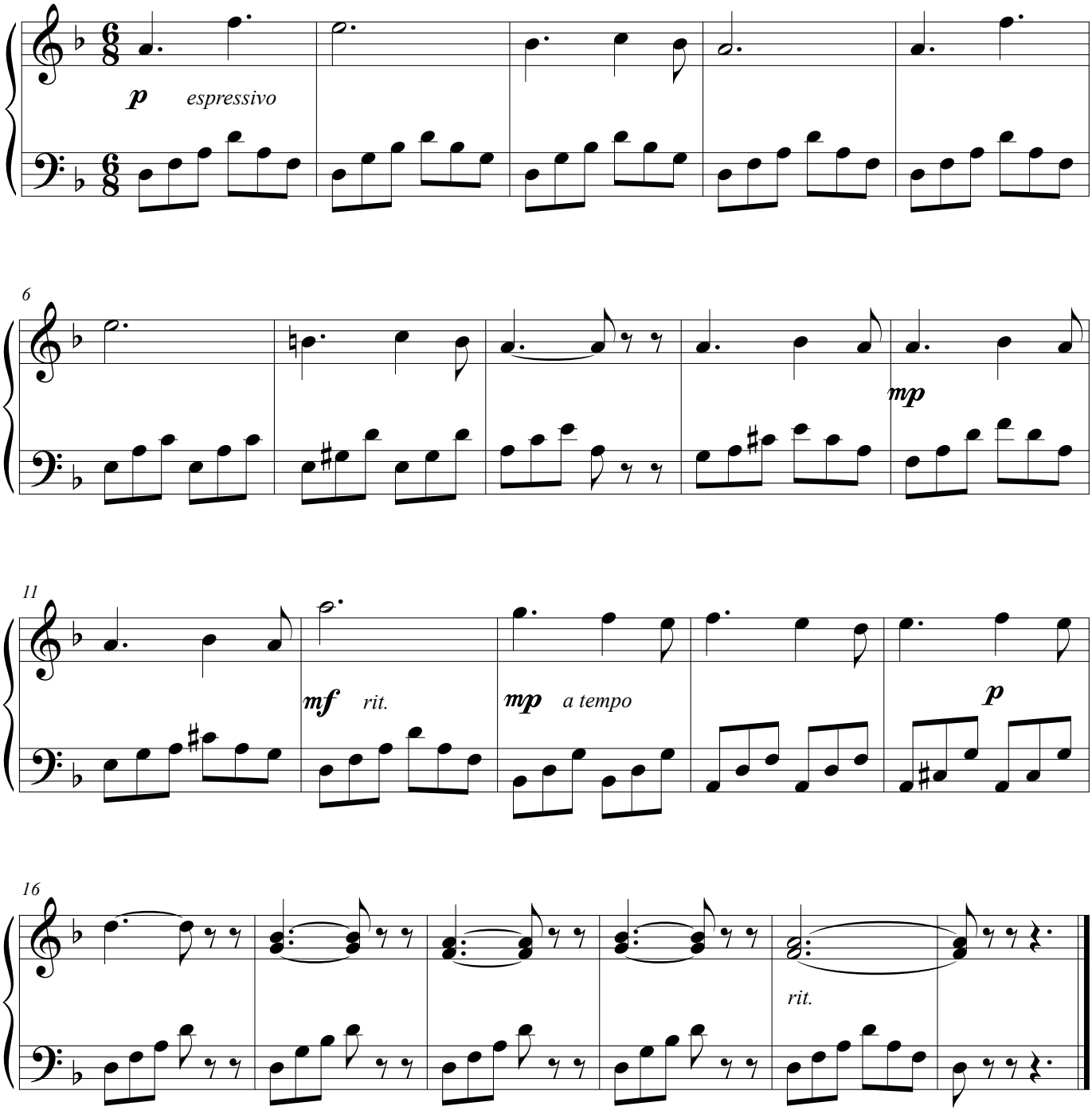
For a rich romantic sound, use the damper pedal throughout, pedaling on beats 1 and 3, until measures 13-16, when the harmonies require the pedal only be cleared on beat 1.

Study

Opus 64, Number 4

Louis Streabbog
(1835-1886)

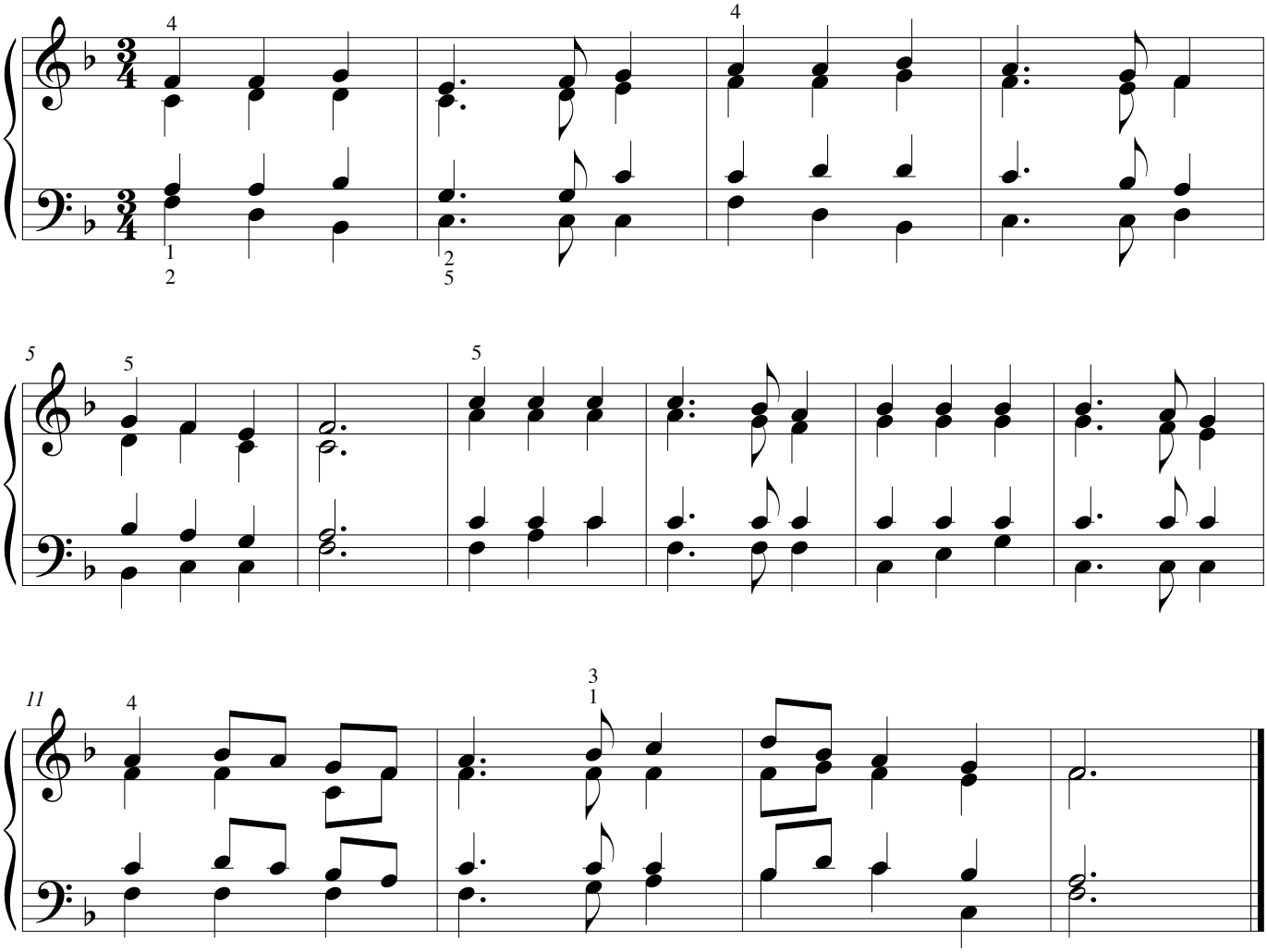
Andante



My Country, 'Tis of Thee

America

From Thesaurus Musicus, 1745

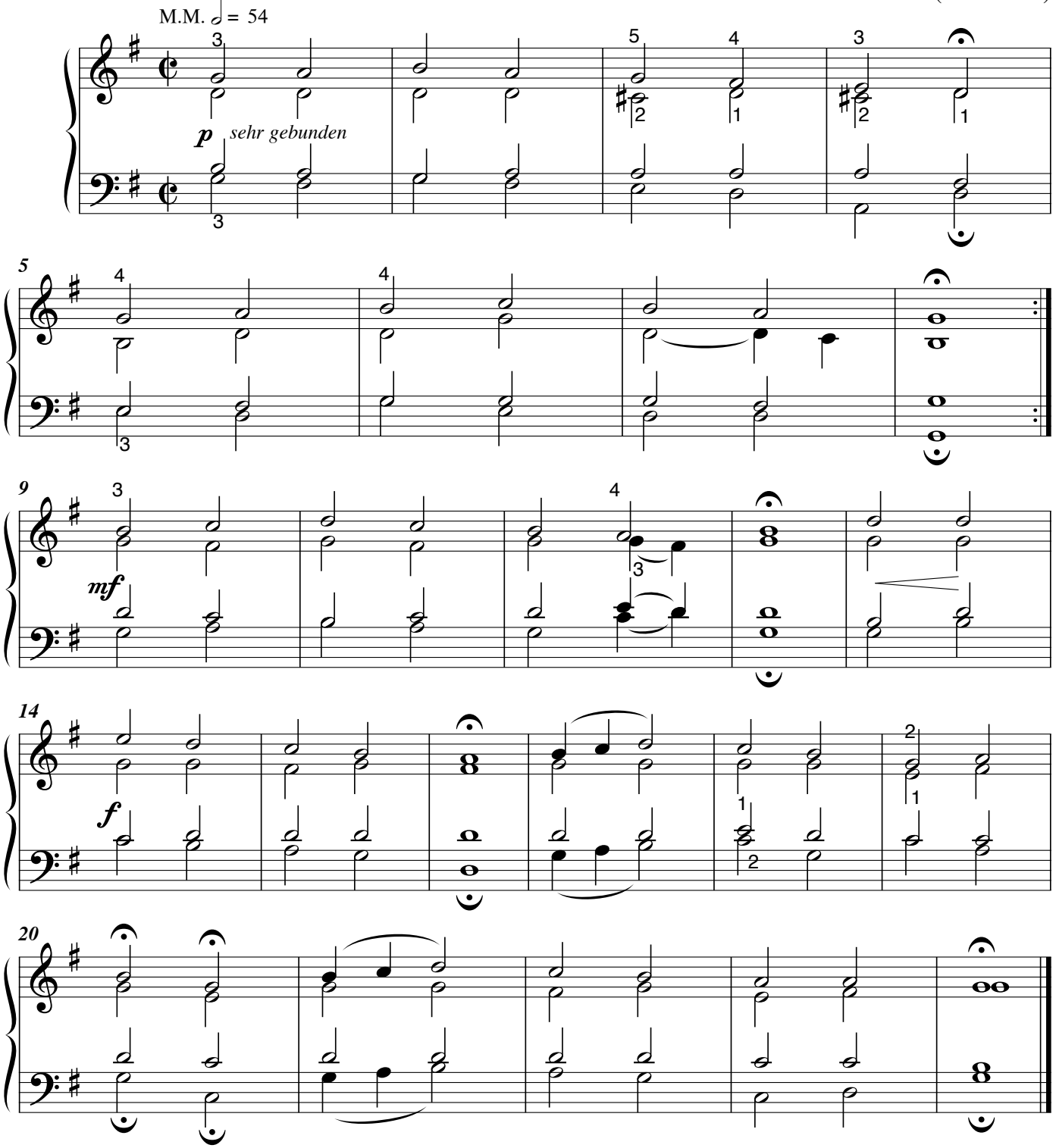


On the third beat of measure 3 the interval from the bass note B♭ to the tenor note D is a 10th, beyond what the average hand can reach, but the D is in easy reach for the Right Hand.

Choral "Freue dich, o meine Seele"

Album für die Jugend, Op. 68 N°4

Robert SCHUMANN
(1810-1856)



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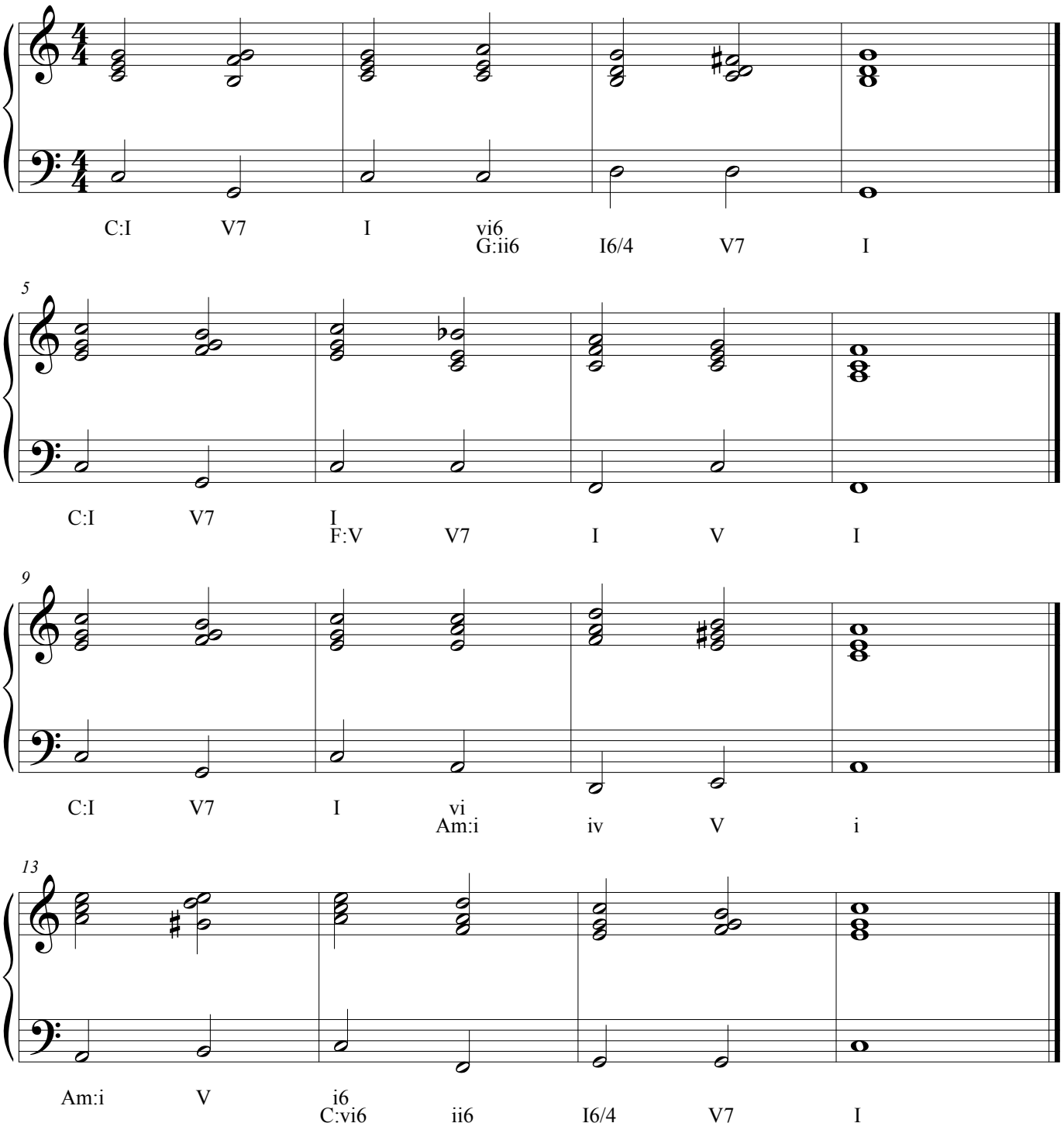
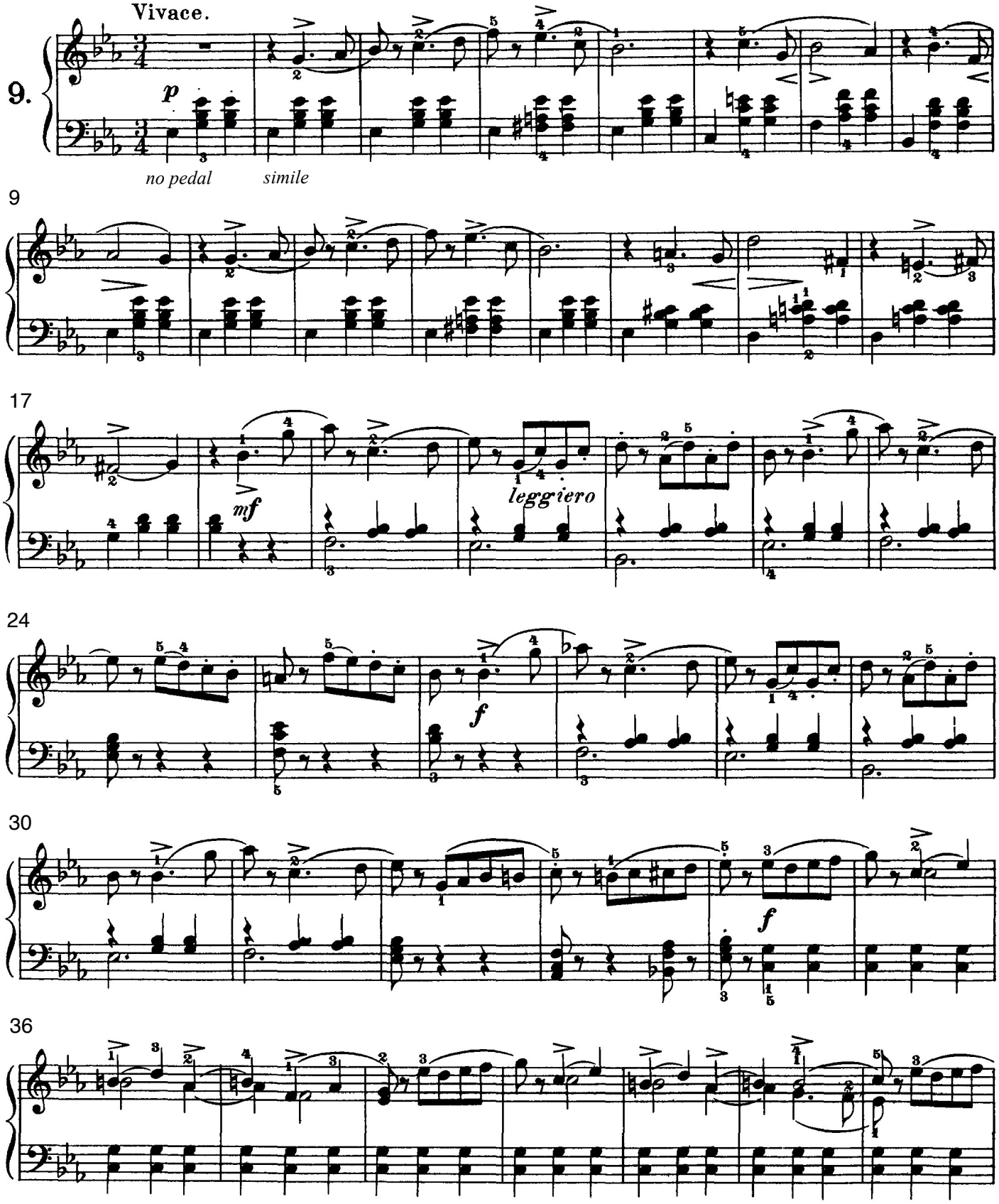
Modulating Progressions



Waltz



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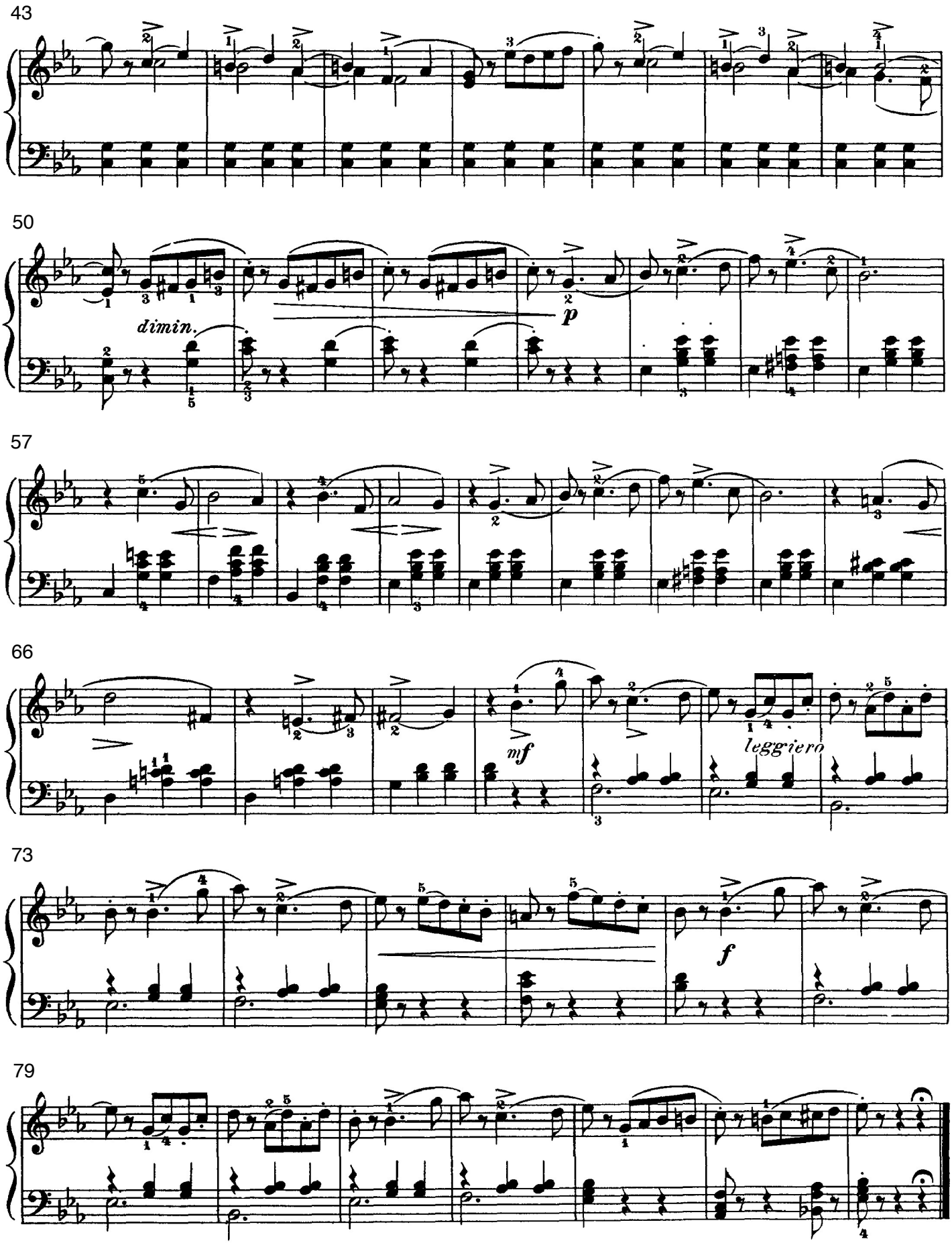
CD Sheet Music



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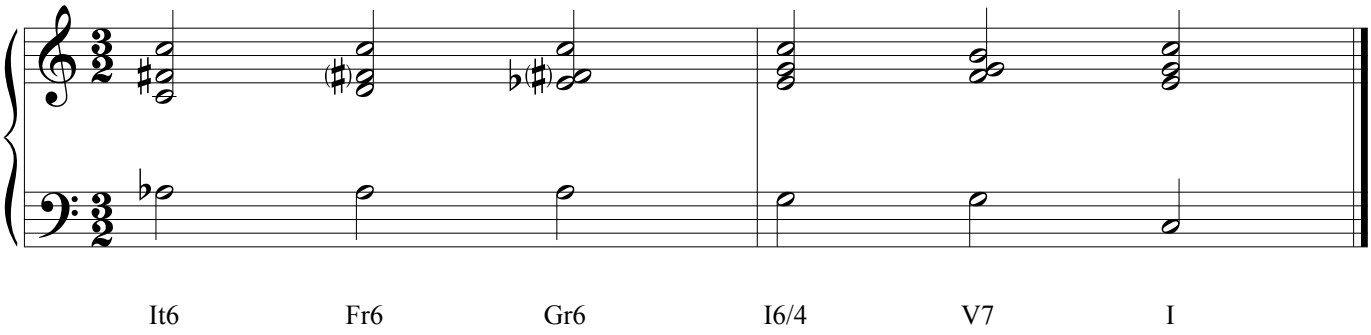
CD Sheet Music

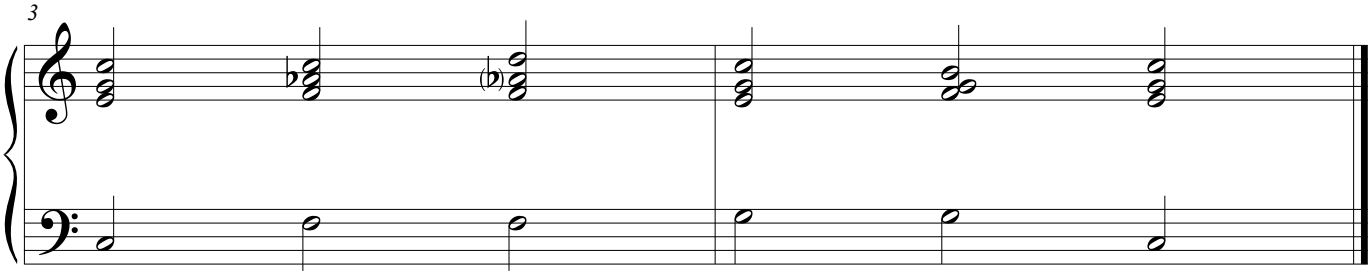
Augmented Sixth and Borrowed Chords

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.



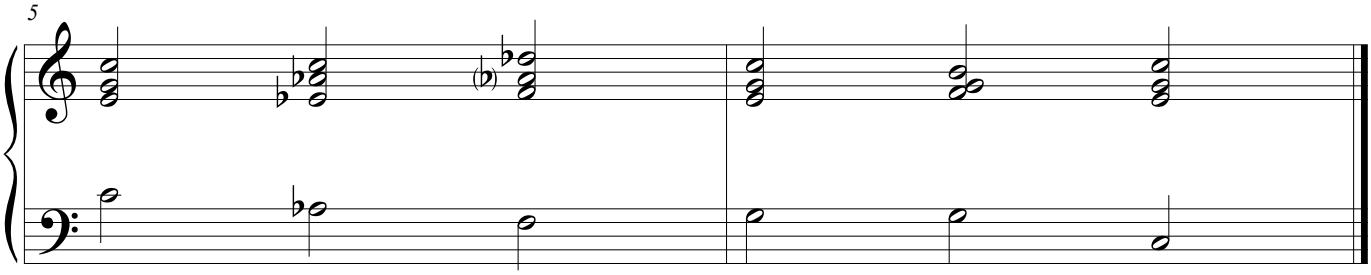
It6 Fr6 Gr6 I6/4 V7 I

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.



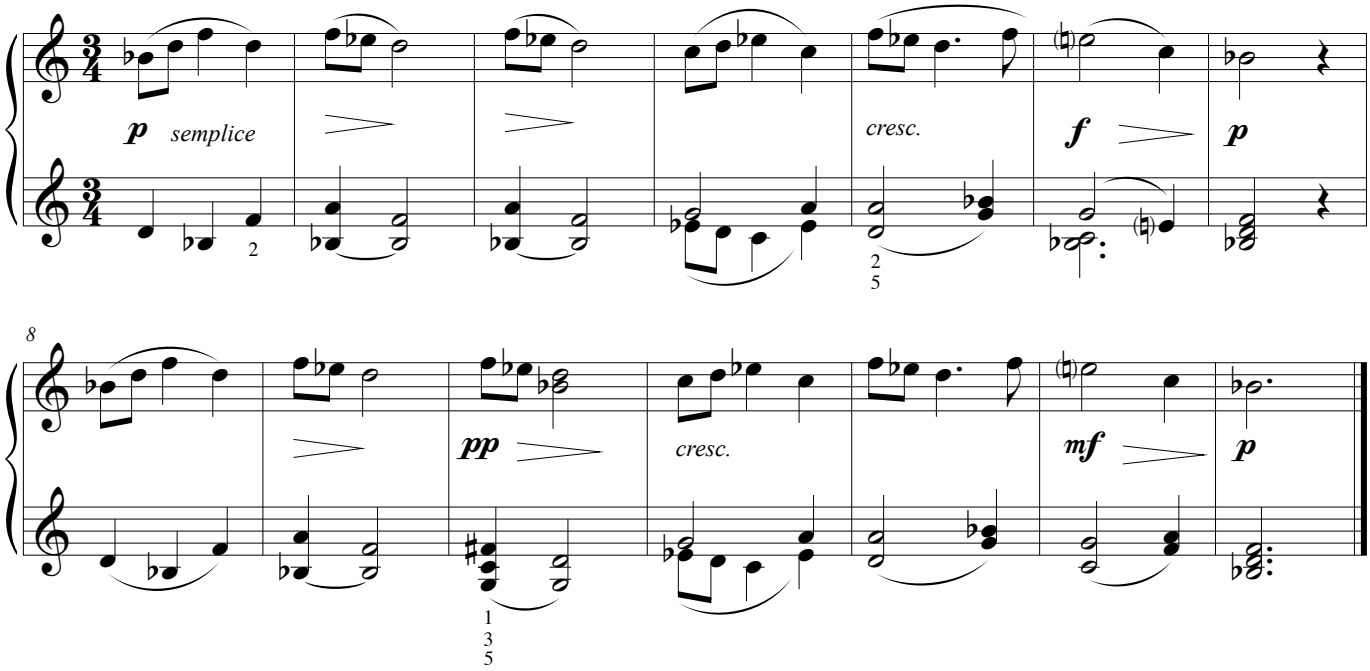
I ♭VI N6 I6/4 V7 I

The Blossom Unfolds

No. 9 Children's Song from For Children

Béla Bartók
(1881-1945)

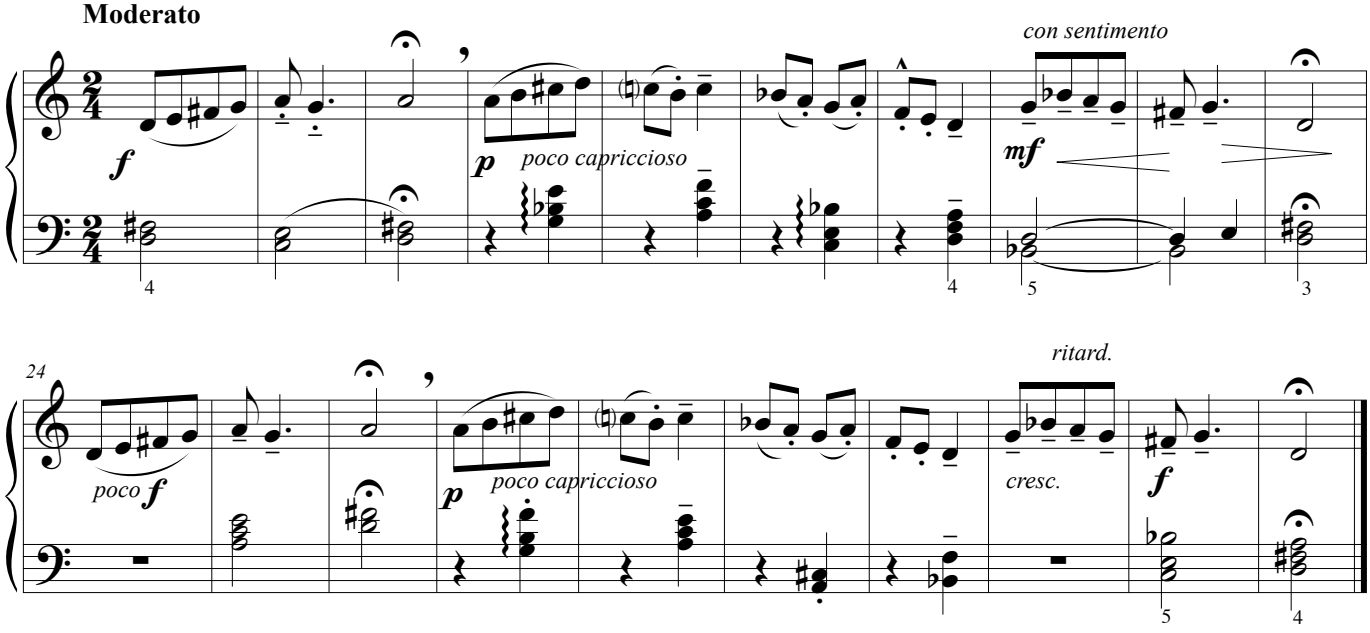
Andante



Ploughing a Field

No. 14 from For Children

Moderato



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 nad B Major sclaes as well. But the cluster form used for C Major is valuable to reinforce th 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

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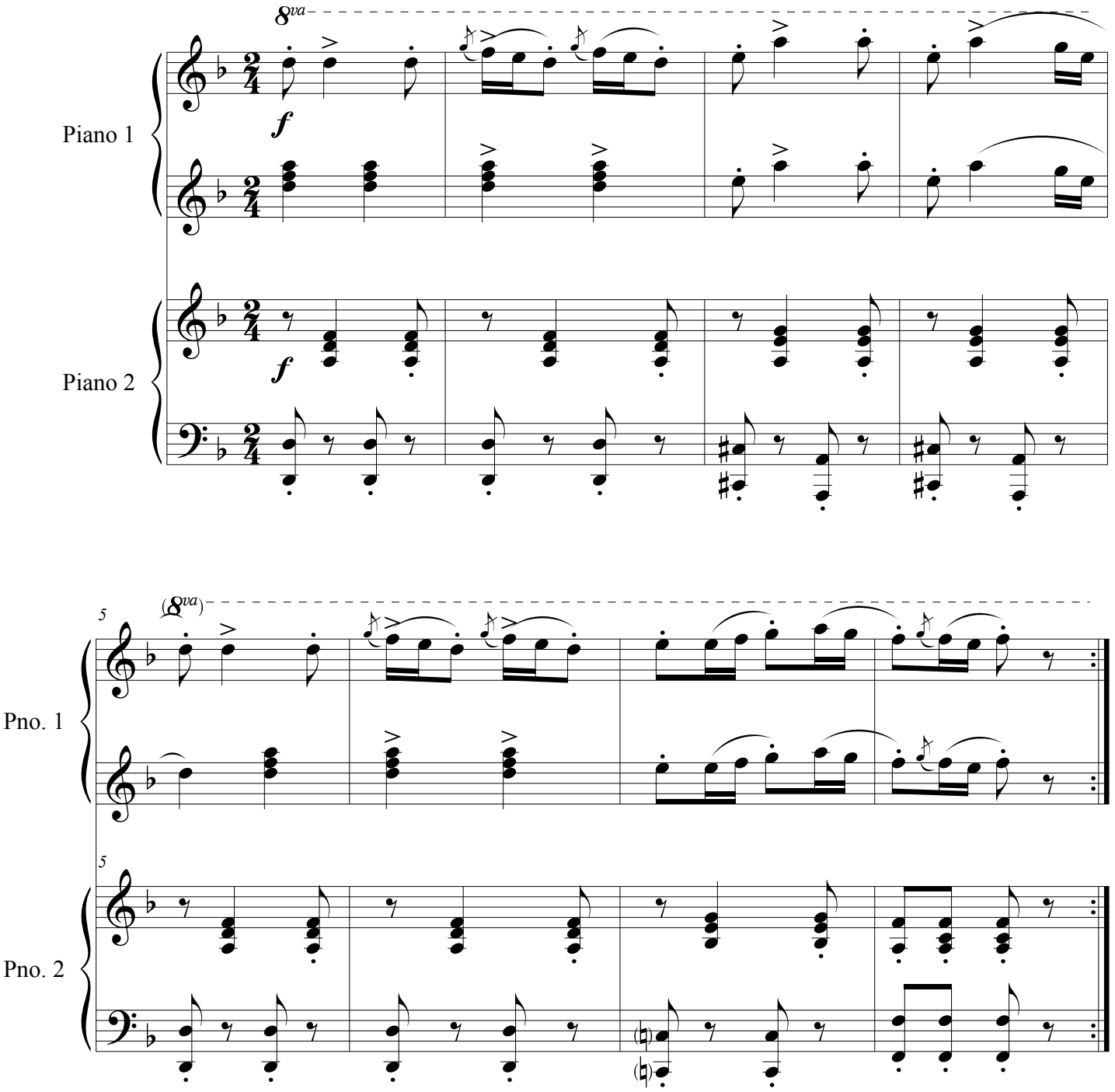
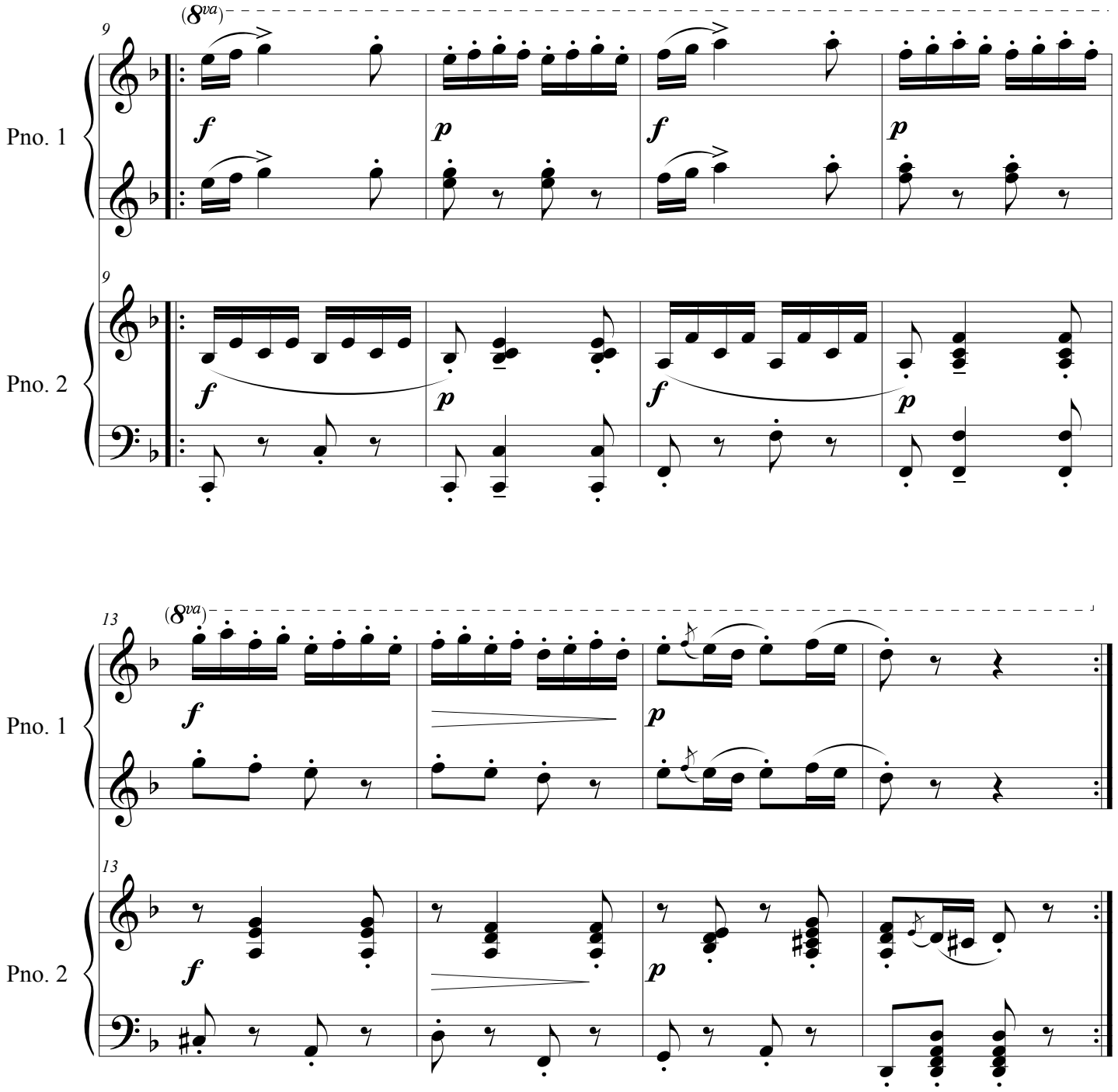
Hongroise No. 20

from 28 Melodious Pieces

Anton Diabelli
(1781-1858)



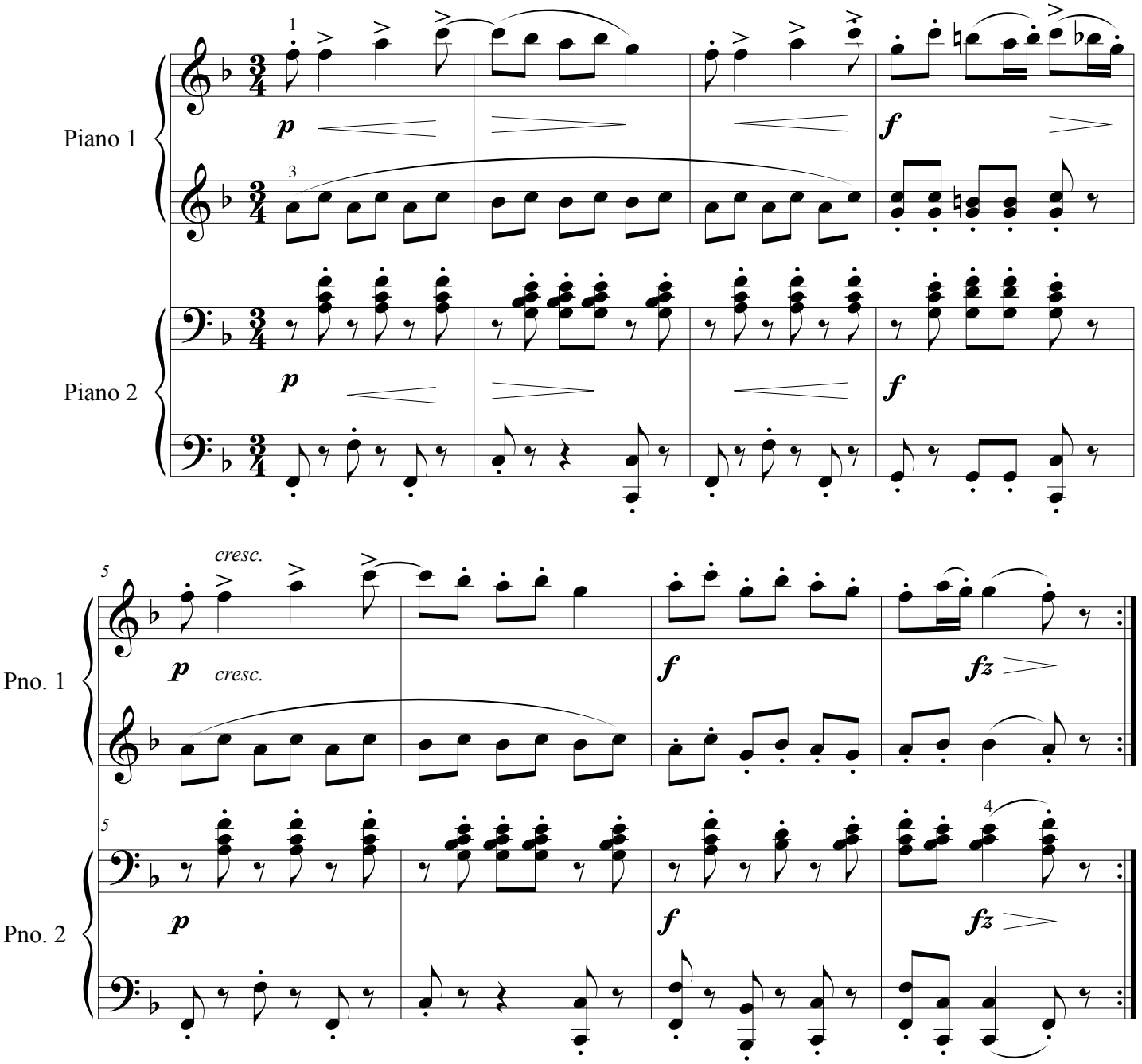

9
(8va)
Pno. 1
f
p
f
p
9
Pno. 2
f
p
f
p
13
(8va)
Pno. 1
f
p
13
Pno. 2
f
p

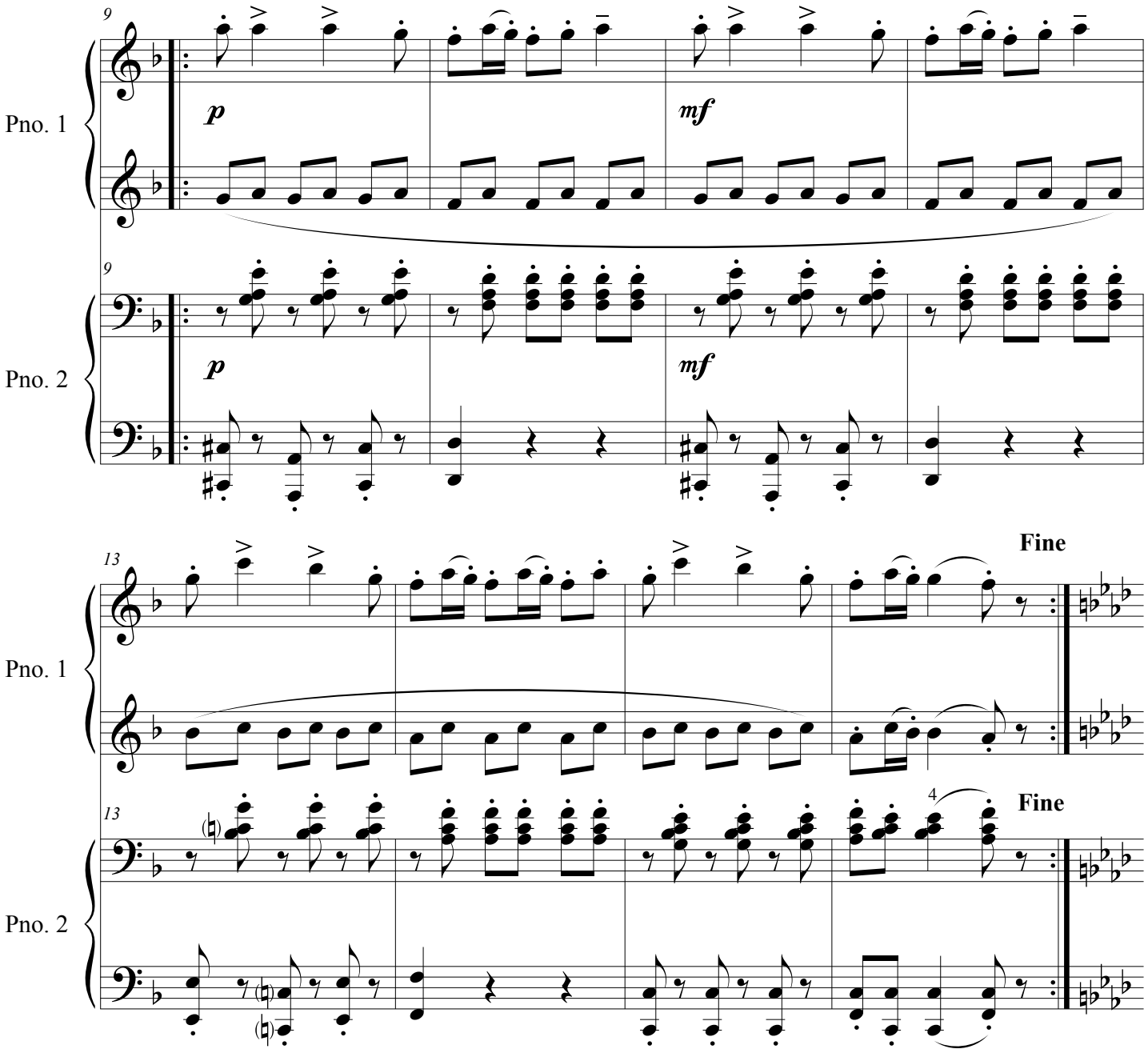
Polonaise and Trio No. 14

from 28 Melodious Pieces

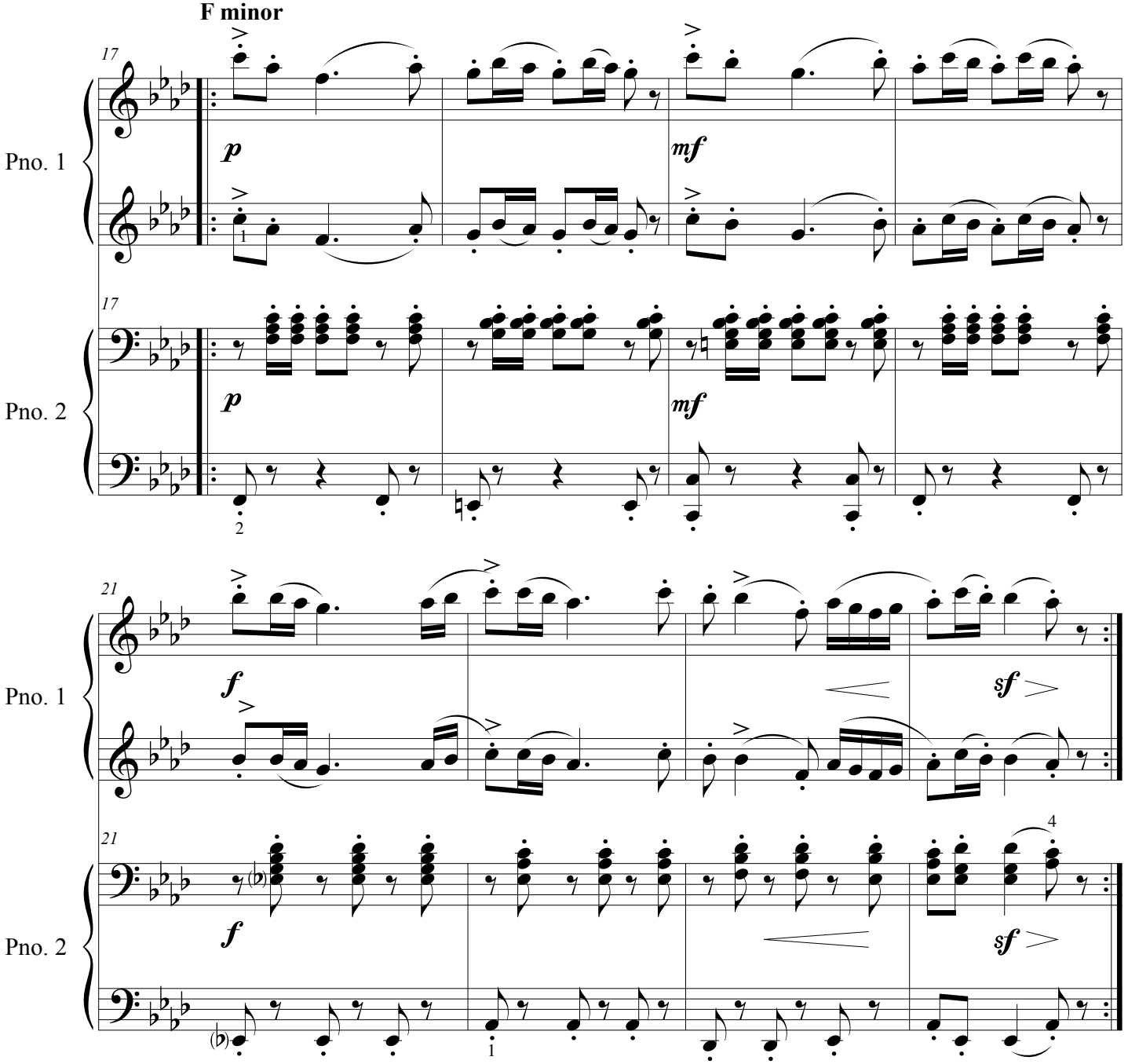
Anton Diabelli
(1781-1858)

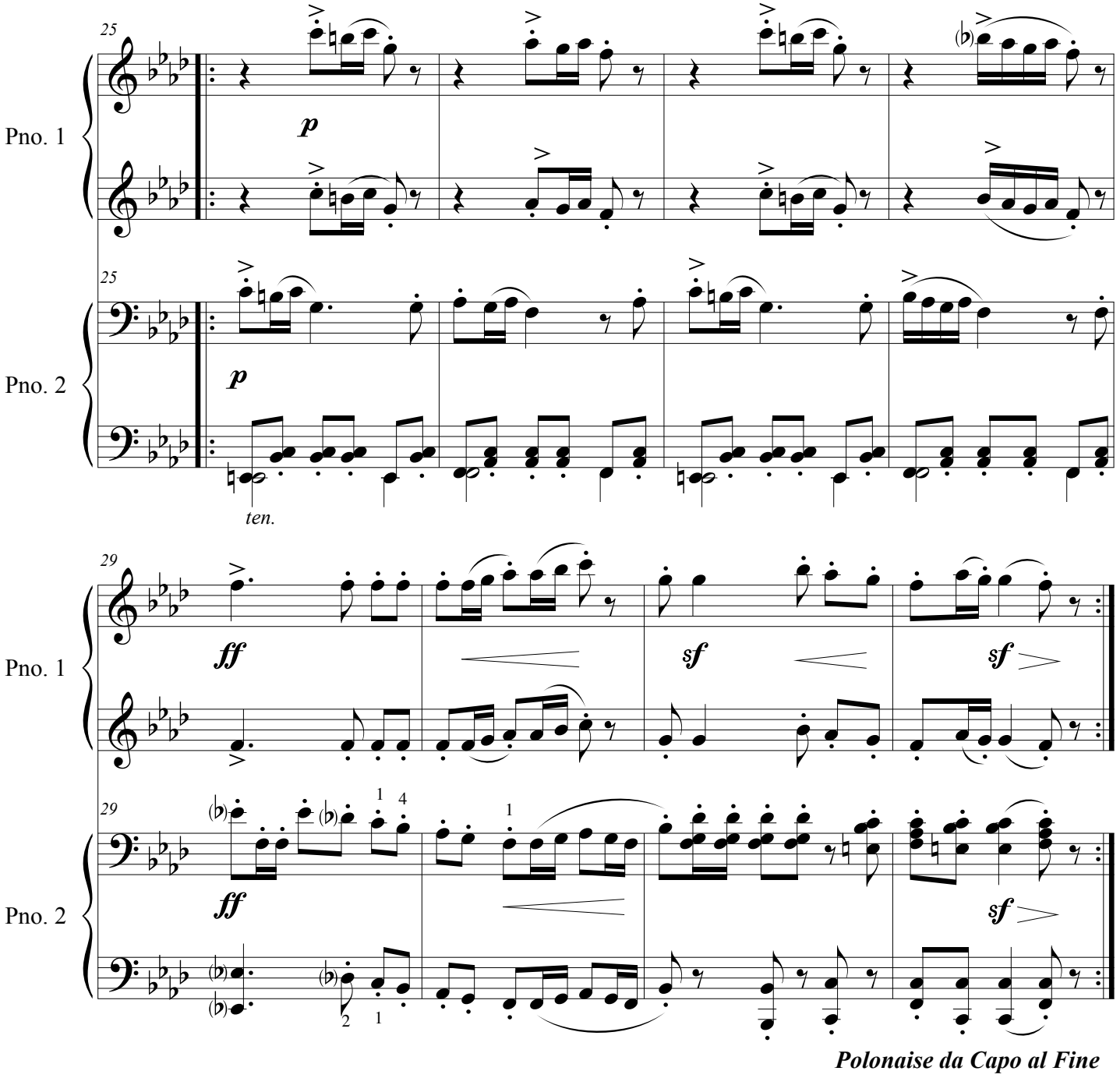
Allegretto




9
Pno. 1
p
mf
9
Pno. 2
p
mf
13
Fine
Pno. 1
13
4
Fine
Pno. 2

Trio
F minor





Polonaise da Capo al Fine