Study Guide

for

Piano 5 and 6

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. Early keyboard technology was clumsy, requiring multiple operators to produce a simple melody. Instruments of this sort were used in European churches in medieval times.

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. 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. Keyboard forms include **dances** often arranged in **suites, 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**, and harmonic palettes are expanded.

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.

Piano Practice Strategies

Some of the practicing challenges expressed by piano students include:

Sight reading
Rhythms and meter
Coordination of two hands
Fingering
Control of dynamics and phrasing
Repeating mistakes
Focus and concentration
Time management

Here are some practice strategies students have found helpful:

Study the score thoroughly before playing, recognizing the form, repeats, and key relationships; count complex rhythms.

Know your performance deadlines. Determine what needs to be accomplished each week in order to be thoroughly prepared.

Sight read at a slow tempo.
Practice hands separately at a slow tempo for perfect fingering, perfect rhythms, dynamics and phrasing.
Use the metronome for accurate rhythms and control of the tempo.
Practice hands together in little bits, maybe two measures, with many repetitions, for easy coordination.
Block broken chords, or break blocked chords to improve security.
Practice backwards: start near the end of the piece, gradually working phrase by phrase toward the beginning, to improve continuity and memory.
Vary the tempo, playing extra fast or extra slow, to improve security.

Monitor your body for tension and fatigue. Take a break at least every hour.
Listen to recordings for inspiration and style.
Perform for a friend: a fellow student may help catch mistakes and provide an opportunity to master your nerves.

Baroque Ornaments

The most important Baroque ornament is the **trill**. 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.

The trill may be added to a note approached from the step above, from a skip or leap above, or upon repeating a note.

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** is a biting ornament that 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 approached from a step or skip or leap below, or to a note being repeated, or in the bass when the following note is down an octave.

The **turn** is a graceful ornament comprising the step above the written note, the written note, the step below, finishing 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.

The turn may be added to notes ascending by step, skip or leap; to notes descending by step skip or leap; or to a note upon is repetition. C.P.E. Bach wrote, "The turn is almost too obliging. It fits in almost anywhere."

Other ornaments less commonly encountered include the *schleifer;* the English *beat, forefall* and *backfall;* and short and long appoggiaturas. Tables of ornaments can be found in many collections of Baroque keyboard works.

Baroque Keyboard Dance Suites

Many Baroque era keyboard pieces are in the form of dances, with characteristic meters and rhythms. Composers often grouped dance pieces into suites, also called partitas or *ordres,* intended more for listening than accompanying dancers. All dances in a suite are in the same key but have contrasting time signatures and tempos.

Four dances usually included are the allemande, courante, sarabande and gigue. They may be introduced by a prelude (präludium), overture, sinfonia or fantasia. Other dances that might appear include the gavotte, bourrée, minuet and trio, siciliana, passepied, rigaudon, musette, loure, and polonaise.

Allemande: a French word meaning "German," this is a stately dance in quadruple meter.

Courante: a slow French dance usually in 3/2 time. In its Italian form, *corrente,* it is in a quick 3/4.

Sarabande: a slow stately Spanish dance in triple meter.

Gigue: originally from the British Isles, the jig or *giga* is lively and rollicking in a compound meter such as 6/8.

Gavotte: a sprightly dance in duple or quadruple meter, beginning on an upbeat.

Bourrée: a light dance in 4/4 time that begins with an upbeat.

Minuet or *menuetto*: an elegant dance from France, it often appears with a "trio" or contrasting section, or with a second minuet. The performance practice is to play the first minuet with repeats, continue to the trio or second minuet with repeats, and then return to the first minuet (*da capo*) without again performing its repeats.

Siciliana or sicilienne: a somber minor key dance in compound meter with dotted rhythms.

Passepied: a light French dance in 3/8 or 9/8 that begins on an upbeat.

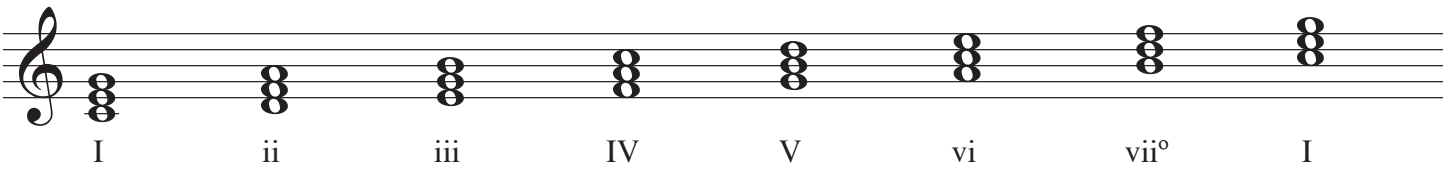
Rigaudon: a lively French folk dance in duple meter with hopping steps.

Musette: a small, elegant, soft-sounding French bagpipe, or pastoral music inspired by it.

Loure: a slow dance from Normandy in triple meter, danced to the music of a bagpipe of the same name.

Polonaise: a French word meaning "Polish," this vigorous dance in 3/4 time has dotted rhythms and a martial feeling.

Diatonic Triads



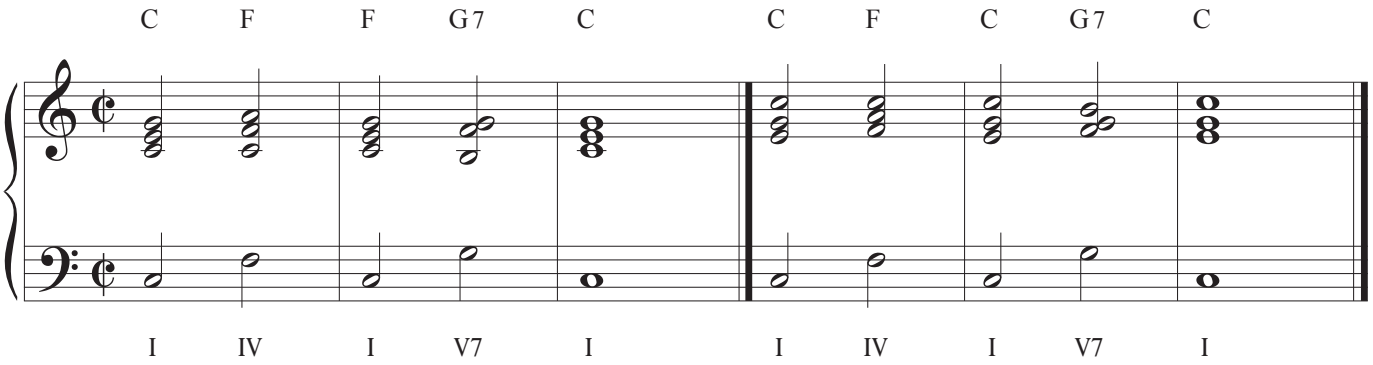
Diatonic Triads are chords built on each tone of a scale. In this example, triads appear on each step of the C Major scale. When only pitches in the major key are used, a pattern emerges: Triads I, IV and V are always major, and triads ii, iii, and vi are always minor. Triad vii° is neither major nor minor, but *diminished*. Listen to the B-D-F chord: known as the leading tone triad, the vii° chord is very unstable and leads the ear toward resolution on the Tonic.

The Major chords, I, IV and V are called Primary triads; they are of first importance when harmonizing major melodies.
The minor and diminished chords, ii, iii, vi and vii° are called Secondary triads.

Primary Chord Progressions

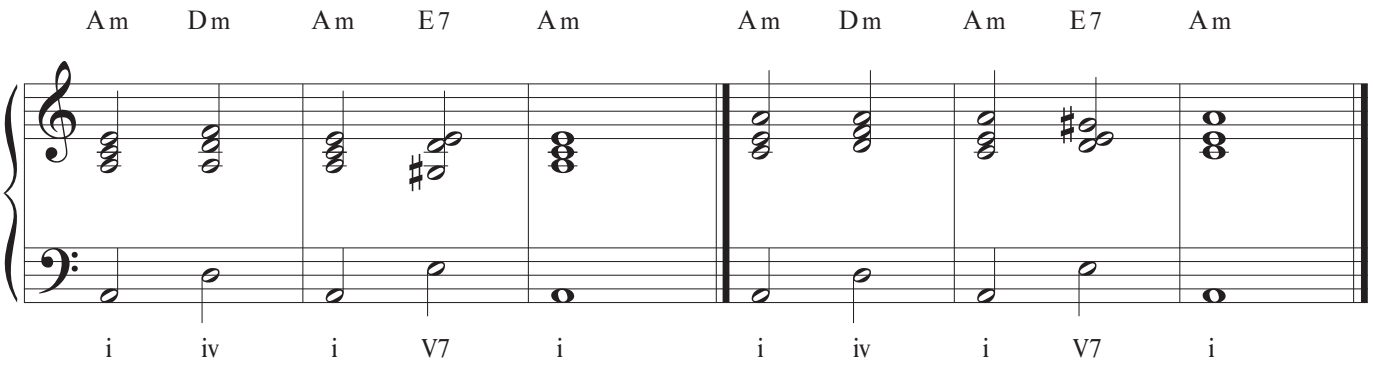
In Major and Minor

Ex. 1



Ex. 2

Ex. 3



Ex. 4

Transpose each 3-measure exercise moving upward by half steps through alll 12 keys.

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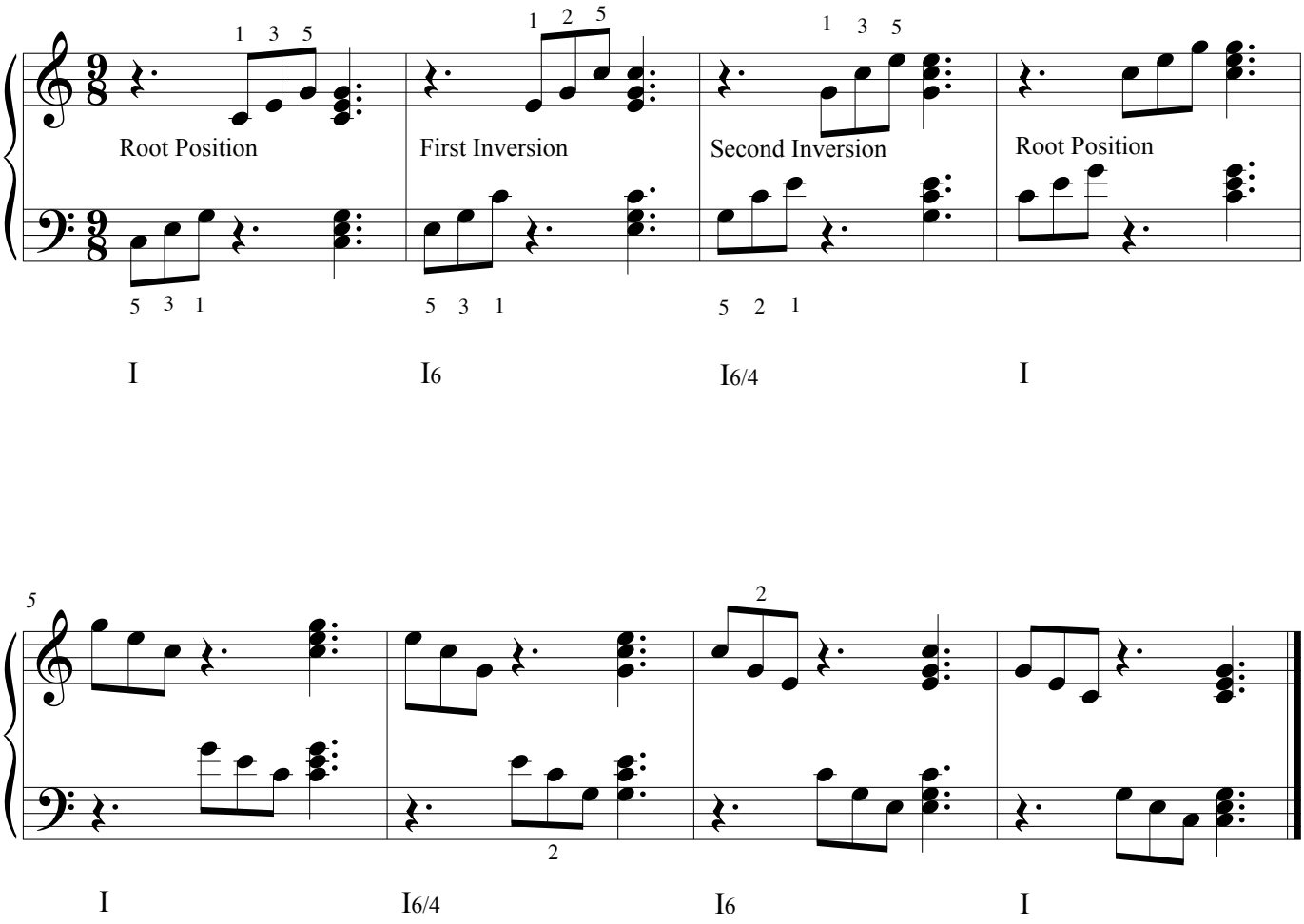
Inversions of Triads

in 9/8

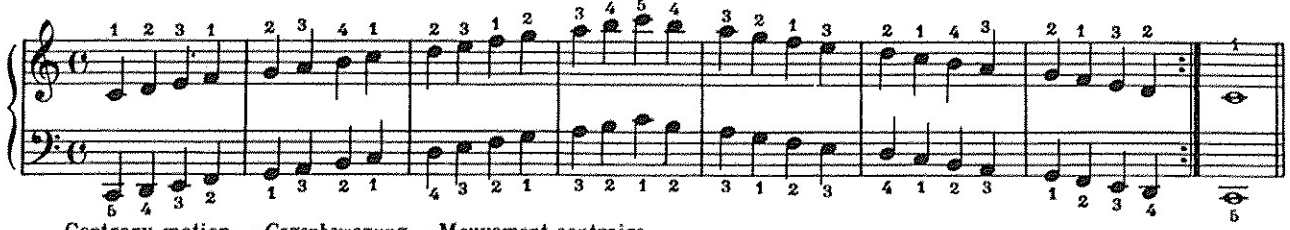


Louis Köhler (1820-1886)
Op. 249

Formula for Scale Practice. | Formeln zur Tonleiterübung. | Formules pour l'Etude des Gammes.

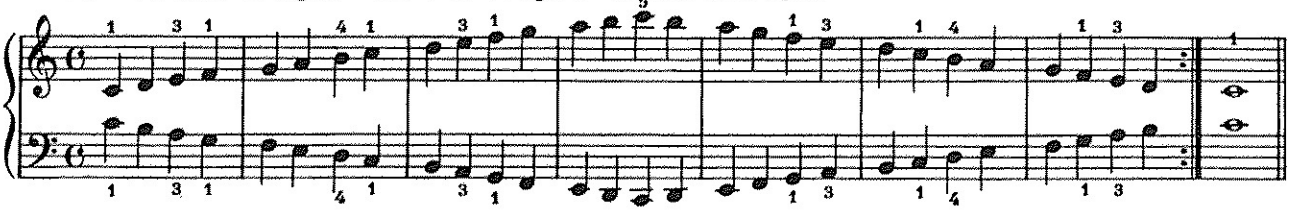
Similar motion. — *Gleichlaufende-bewegung.* — Mouvement direct.

№1. *Both hands legato.* — *Beide Hände legato.* — *Les deux mains legato.*



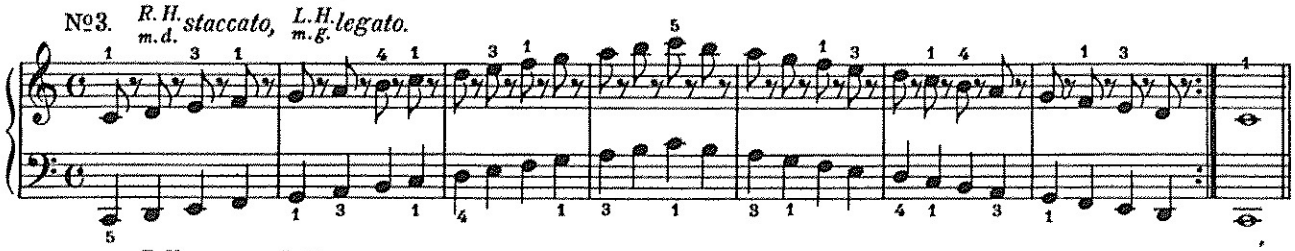
Contrary motion. — *Gegenbewegung.* — Mouvement contraire.

№2. *Both hands legato.* — *Beide Hände legato.* — *Les deux mains legato.*

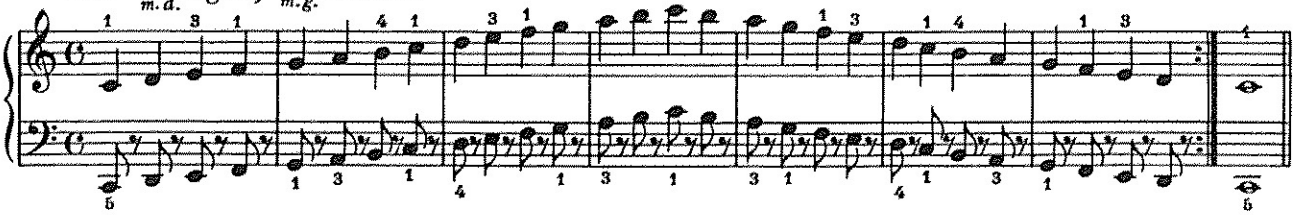


Practice Formulas 3, 4, 5 and 6 also in contrary motion.
Man übe Formeln 3, 4, 5 und 6 auch in Gegenbewegung.
Etudiez les Formules 3, 4, 5 et 6 aussi en mouvement contraire.

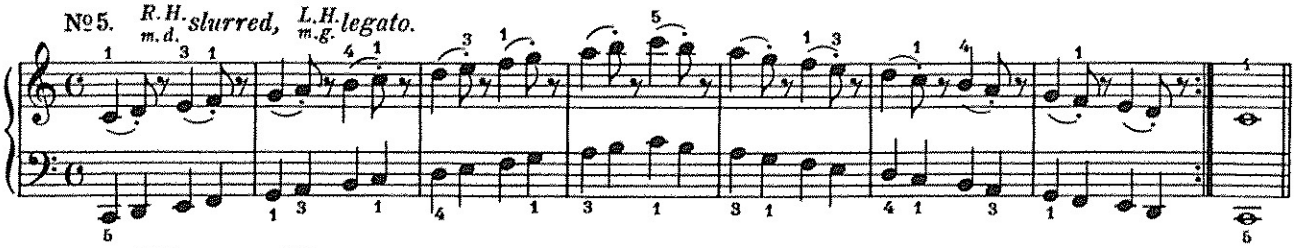
№3. *R.H. staccato, L.H. legato.* (m.d. / m.g.)



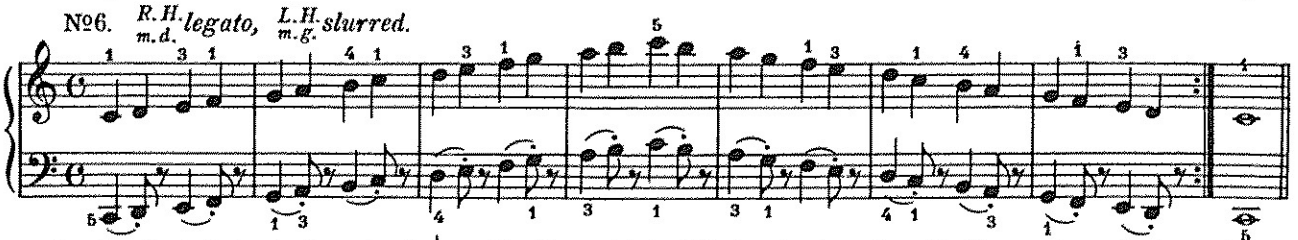
№4. *R.H. legato, L.H. staccato.* (m.d. / m.g.)



№5. *R.H. slurred, L.H. legato.* (m.d. / m.g.)



№6. *R.H. legato, L.H. slurred.* (m.d. / m.g.)



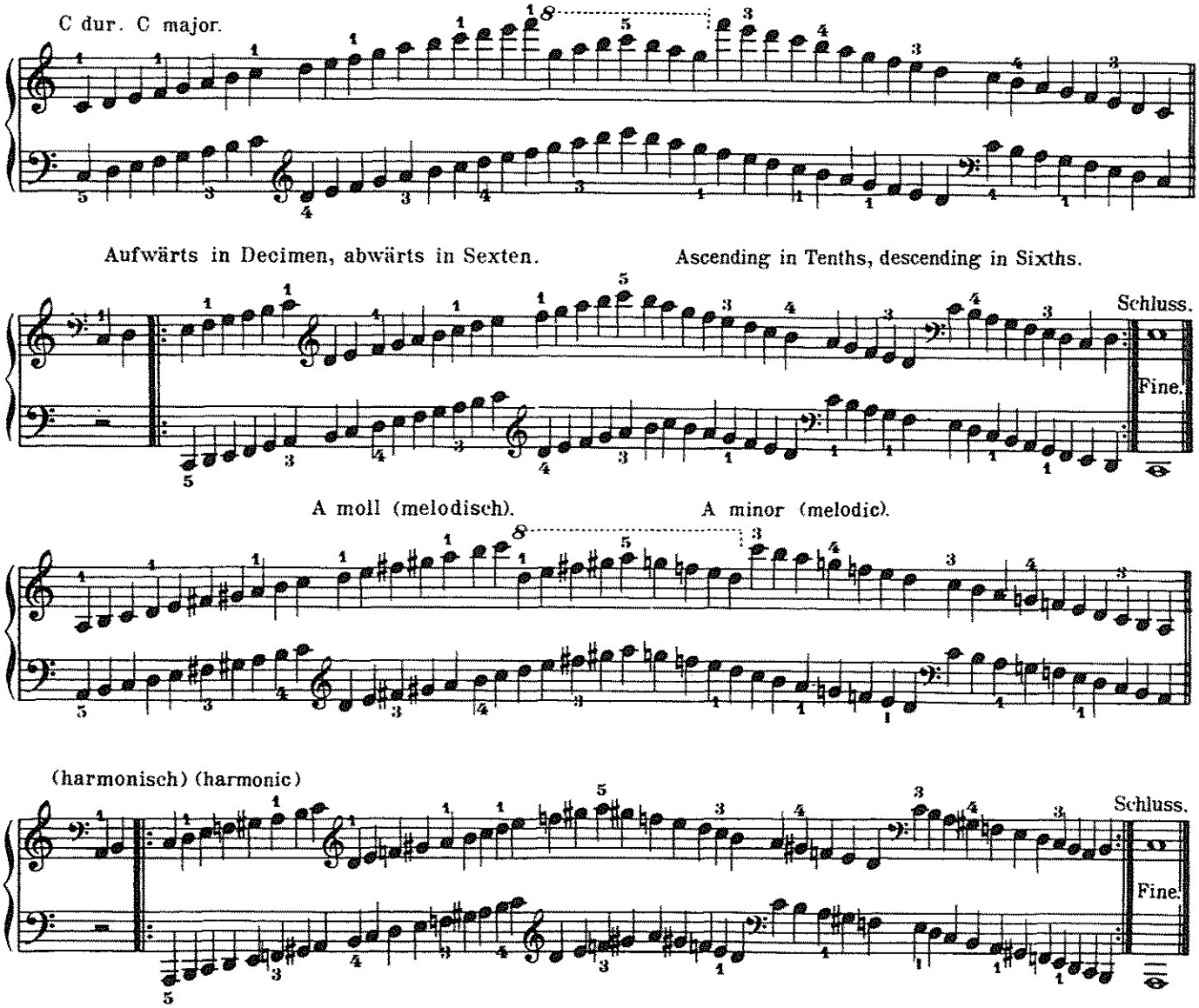
Practice also both hands slurred, and both hands *staccato*, in similar and in contrary motion.

Man übe auch beide Hände gebunden, und beide Hände *staccato*, in Gleichlaufende—und Gegenbewegung.

Etudiez aussi avec les deux mains en passages liés et *staccato*, en mouvement direct et contraire.

Eine schöne Ausführung der Tonleiter beruht auf Egalität, ruhiger Handhaltung, und unseh-und unhörbarem Untersatz des Daumens. Deswegen übe man sie zuerst mit jeder Hand allein, langsam, schneller, stark, schwächer, je nach der Anschlagsfähigkeit des Schülers, denn eine gute Tonleiter ist die Grundlage einer schönen Mechanik. Den Daumen muss man schon unterziehen ehe er den Ton anschlägt, und nicht erst wenn die Reihe an ihn kommt, weil sonst leicht eine Rückung entsteht. Später soll man die Scalen in Octaven, Terzen, Sexten und Decimen spielen mit Schattirungen aller möglicher Art, erst durch 2, dann durch 4 Octaven.

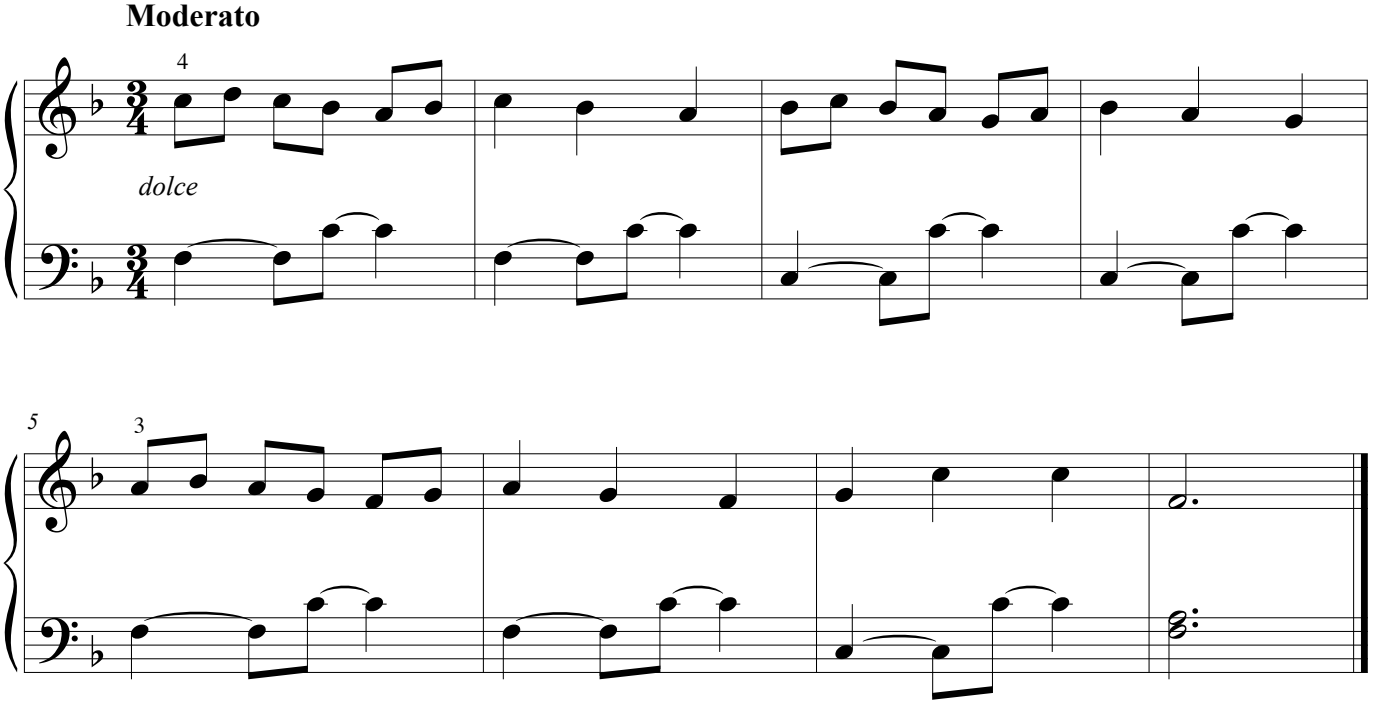
A fine execution of the scale depends on uniformity of touch, a steady position of the hand, and an imperceptible and inaudible movement of the thumb. It must, therefore, be practised at first with each hand separately: slowly, and gradually faster, loud or softly, according to the player's ability; for a good scale is the foundation of fine technique. The thumb must be already passed under the fingers, before it has to strike its key, and not merely when its turn comes, to avoid a jerky execution. Later the scales are to be played in Octaves, Thirds, Sixths and Tenths, with every possible variety of light and shade; at first through two and then through four octaves.



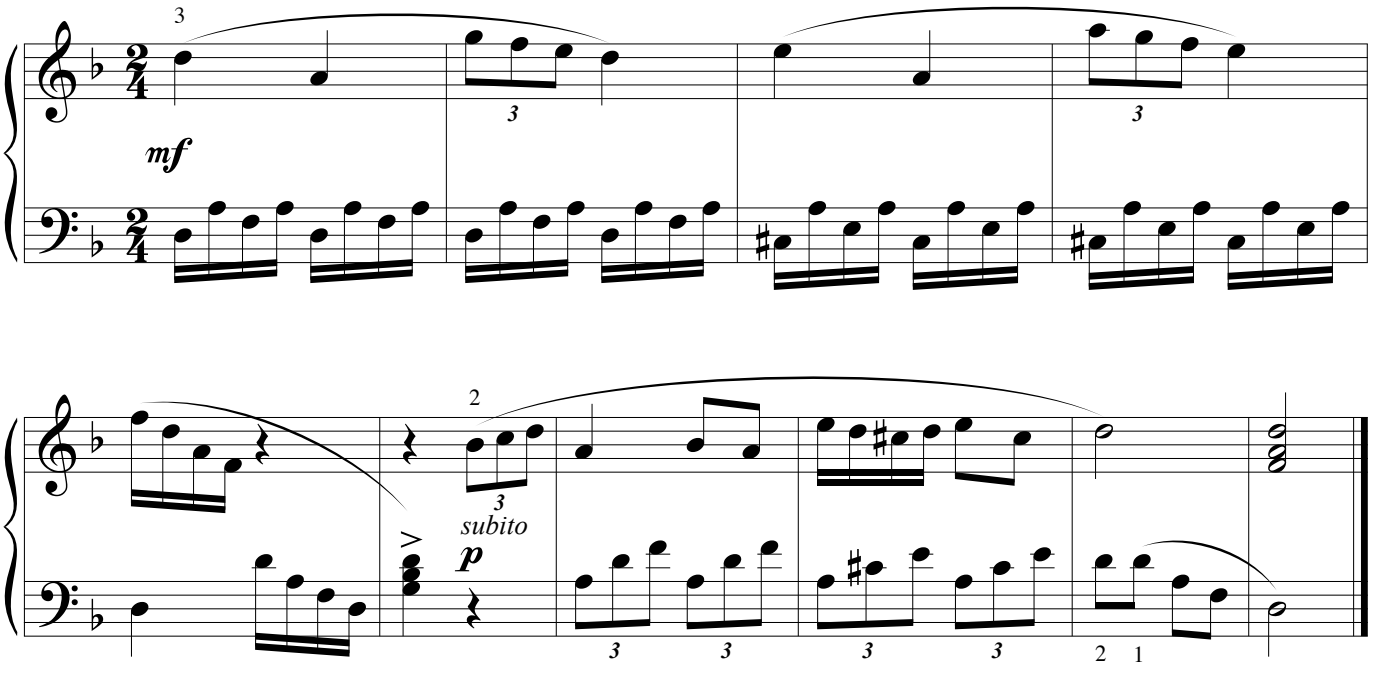
In allen Tonarten zu üben. Hinsichtlich der dazu erforderlichen Versetzungszeichen wird auf das Schema (S. 31) hingewiesen. Die Scalen *G*, *D*, *A* und *E dur*, sowie *E*, *C*, *G* und *D moll* haben für beide Hände denselben Fingersatz wie *C dur* und *A moll*. *H dur* und *moll* haben denselben nur für die rechte Hand, *F dur* und *moll* nur für die linke.

To be practised in every key. With regard to the necessary signs for transposition, refer to the Table on page 31. The scales of *G*, *D*, *A* and *E major*, as well as *E*, *C*, *G* and *D minor*, have the same fingering in both hands as *C major* and *A minor*. *B major* and *minor* have the same fingering for the right hand only, *F major* and *minor* for the left hand only.

Spinning



Agitato



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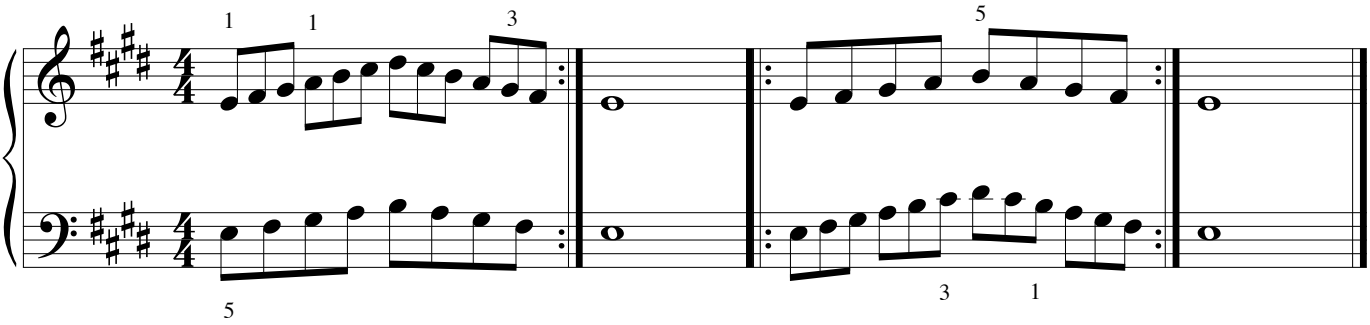
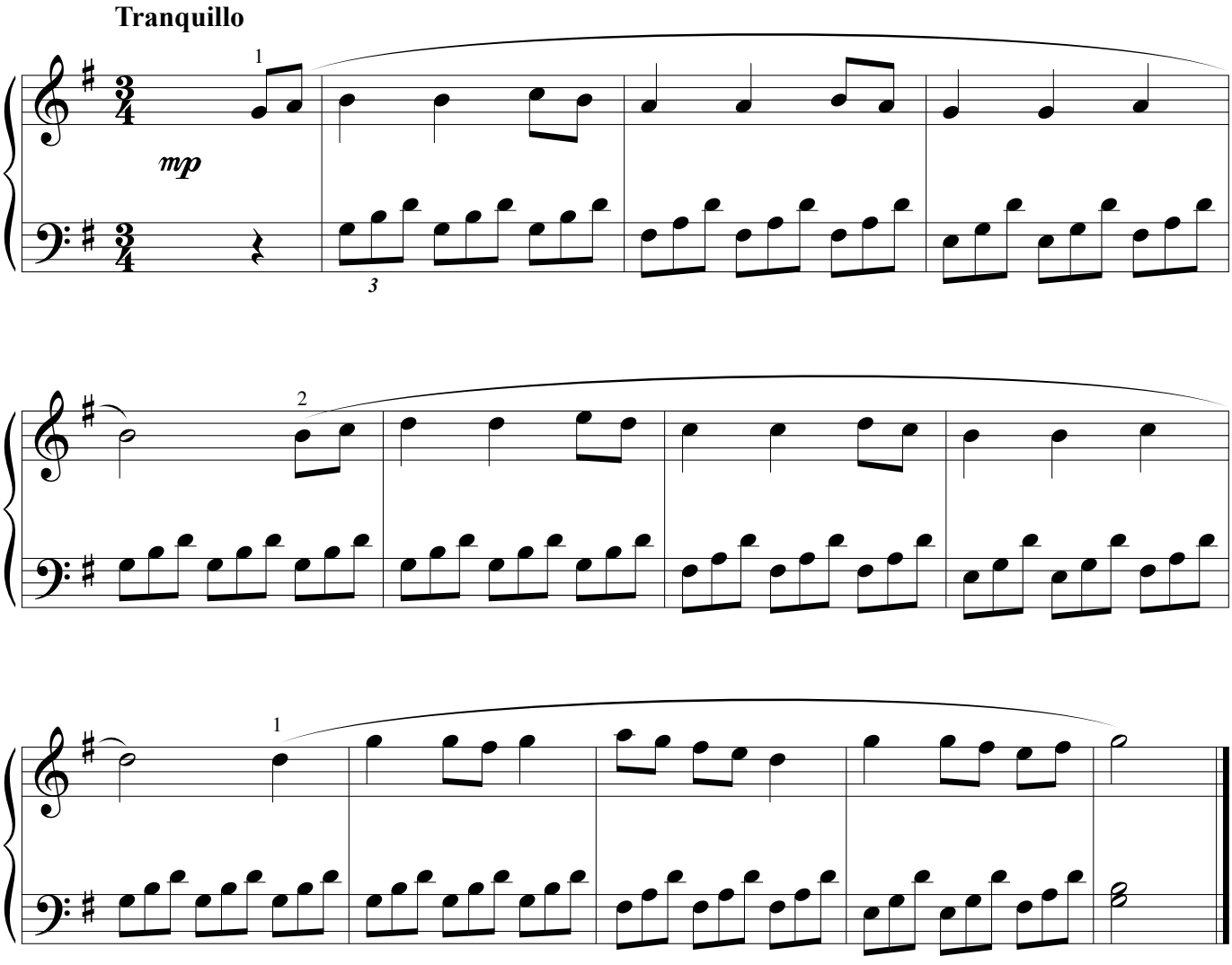
Polyrhythms



Dos Ritmos



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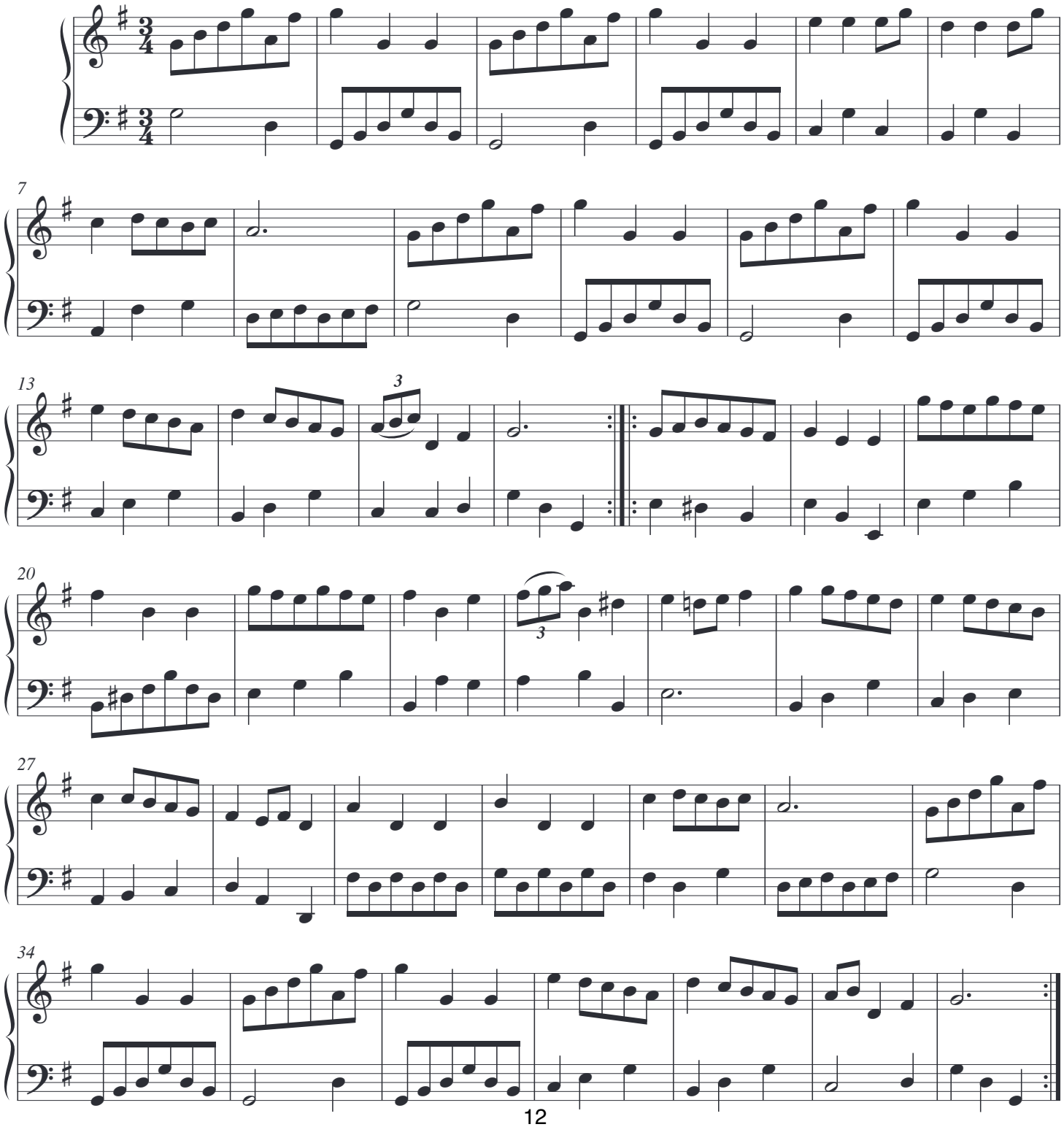
Menuet

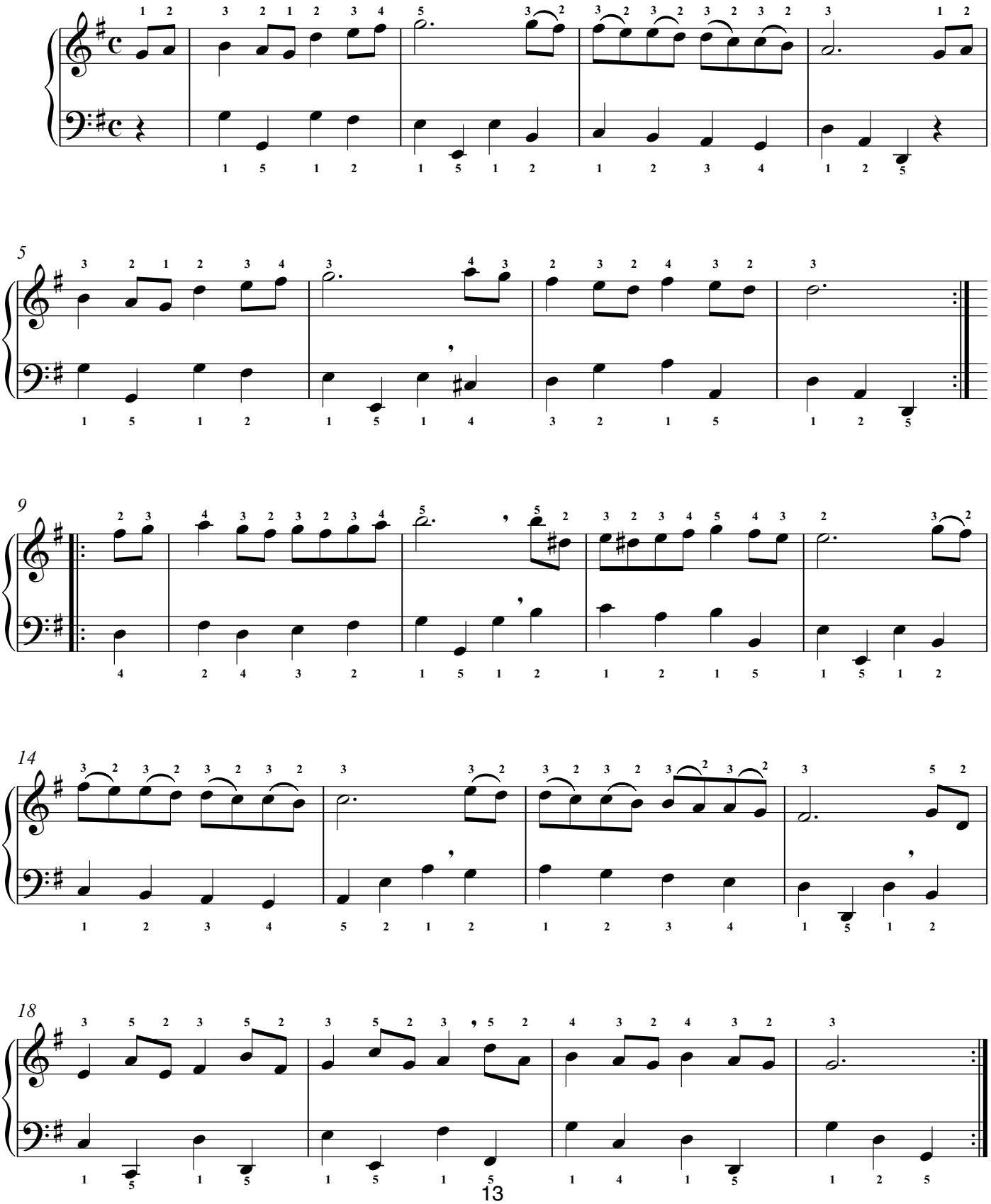
Anonyme



Gavotte

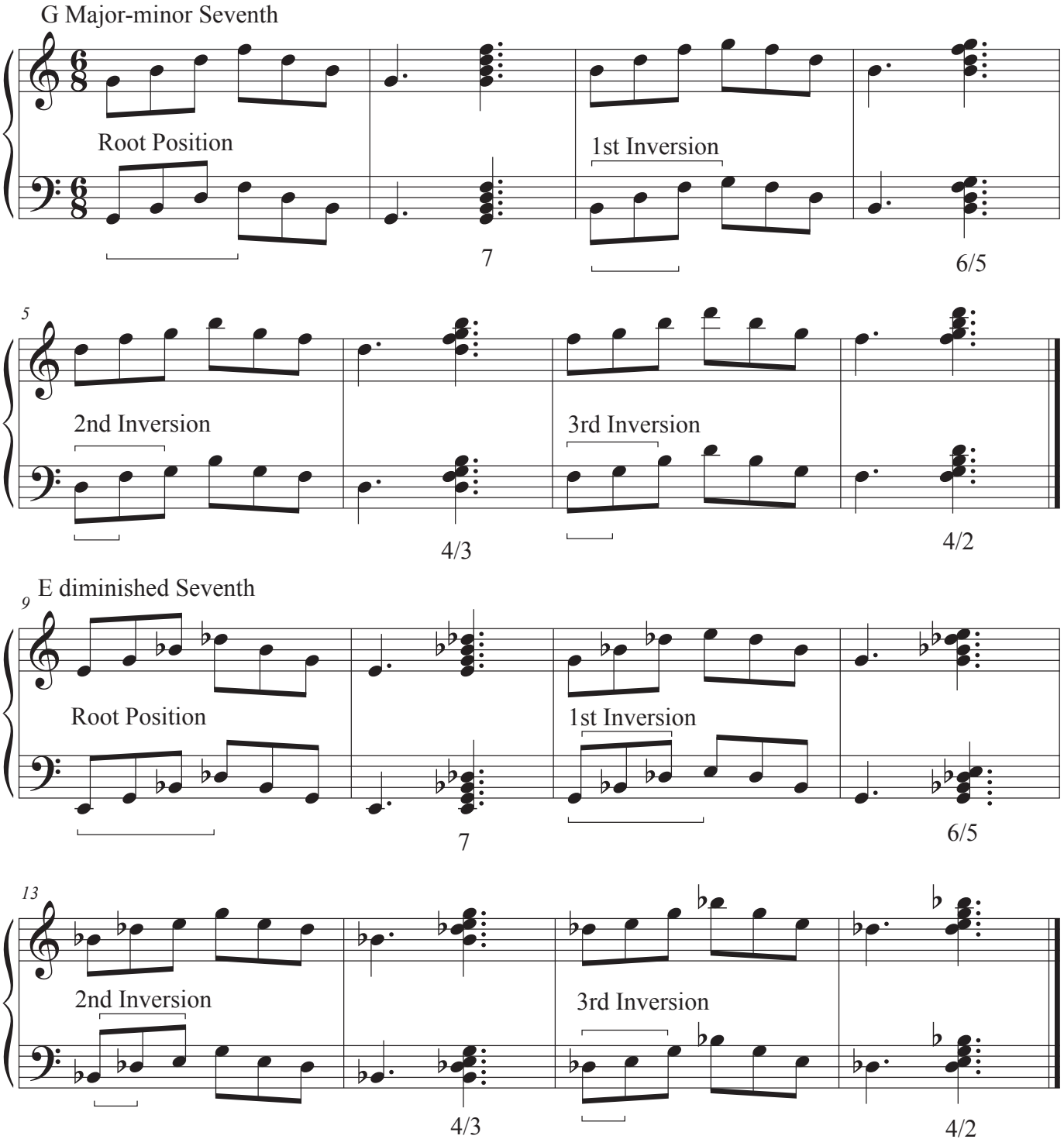
for Harpsichord.

Georg Friedrich Händel (1685 - 1759)



Ritter von Schleyer Verlag, 2014.
Edited by Paul-Gustav Feller.
Source: British Library, R.M. 19. a. 4.
Fingerings by the editor.

Inverting Seventh Chords



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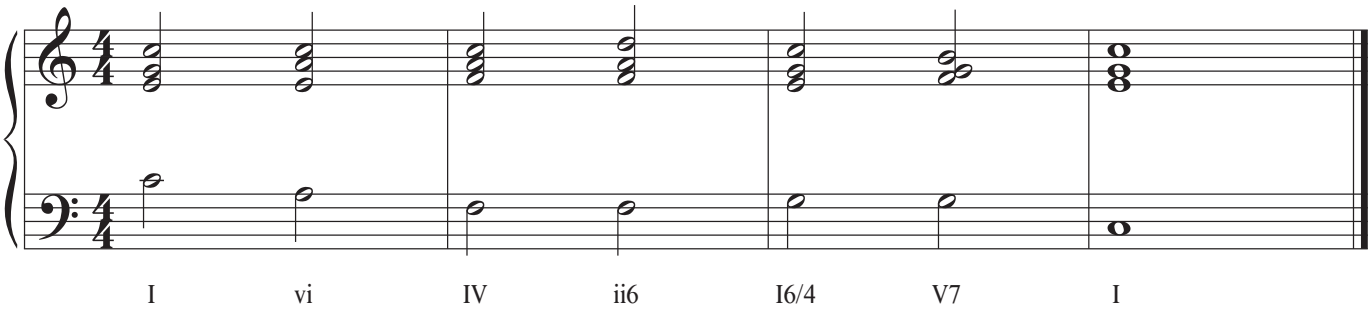
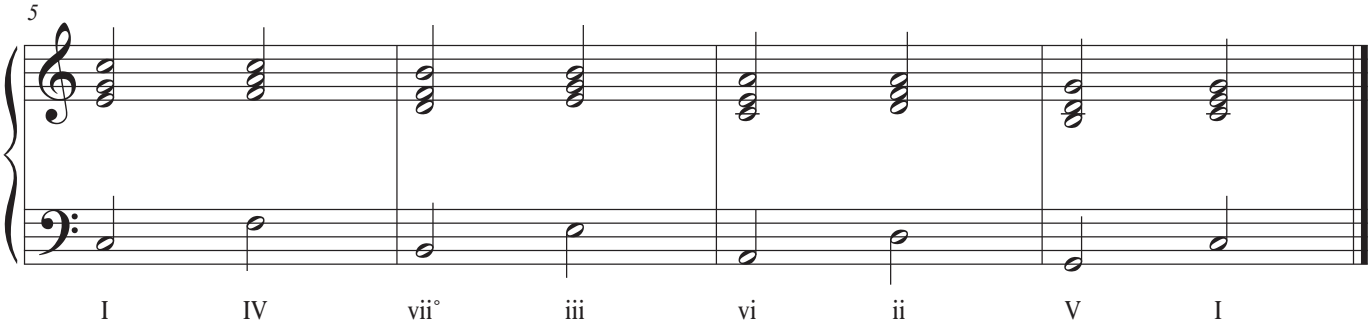
Progressions with Primary and Secondary Chords

Ex. E



Ex. F



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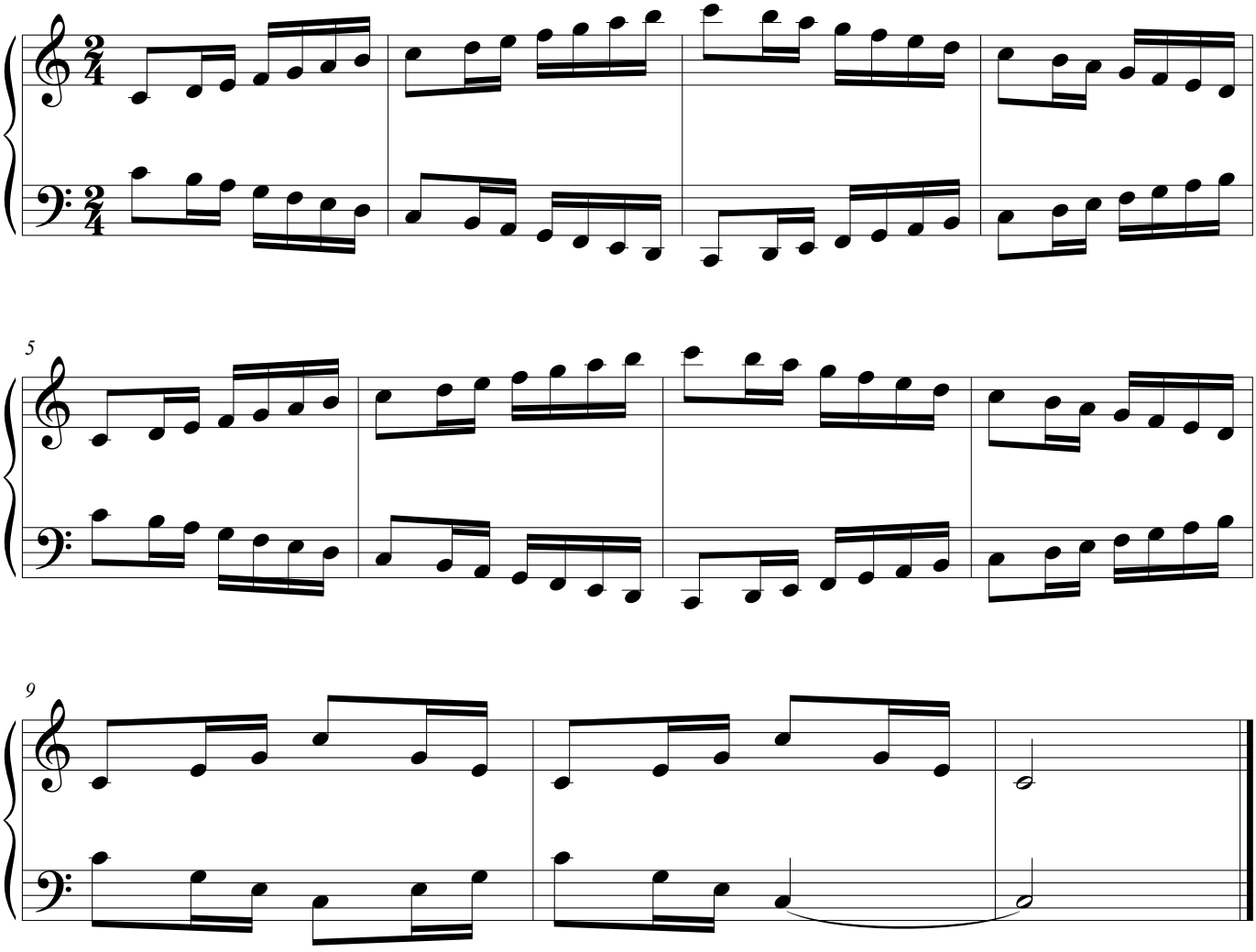
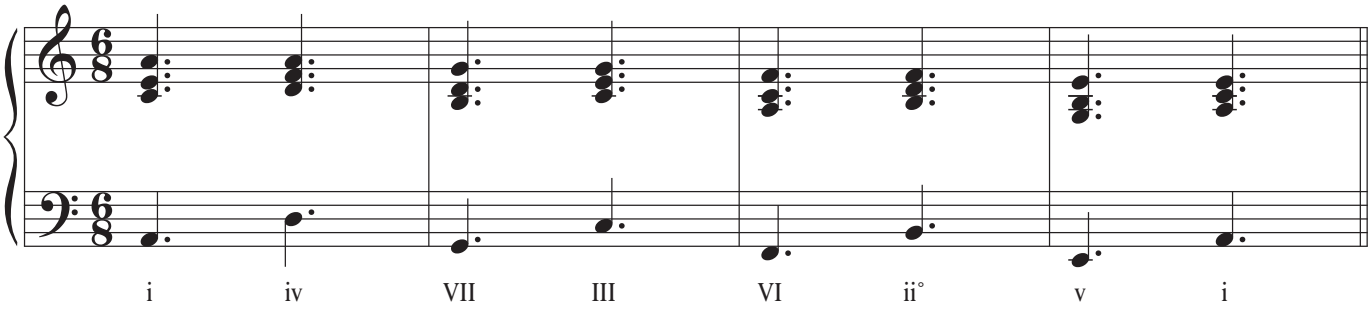
Scale and Arpeggio in Contrary Motion

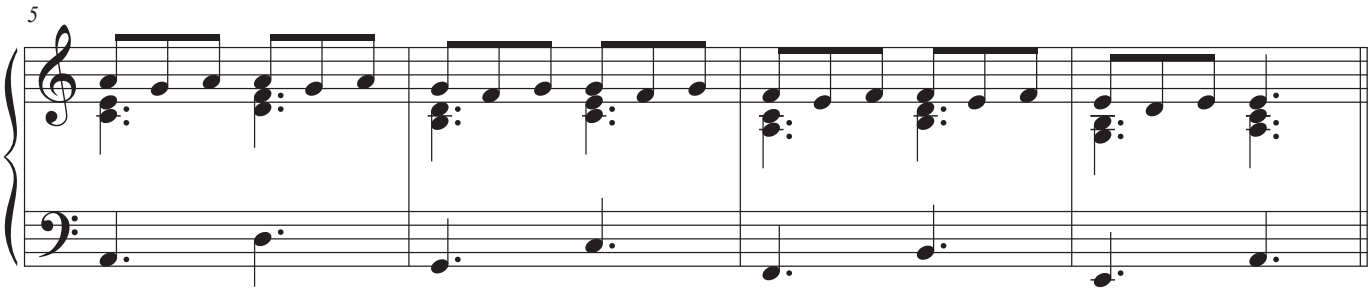


Non-Harmonic Tones

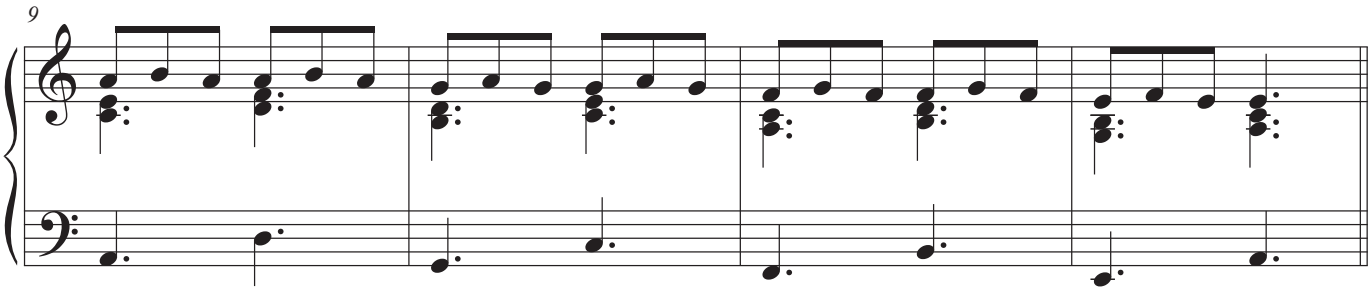
Progression in A Minor



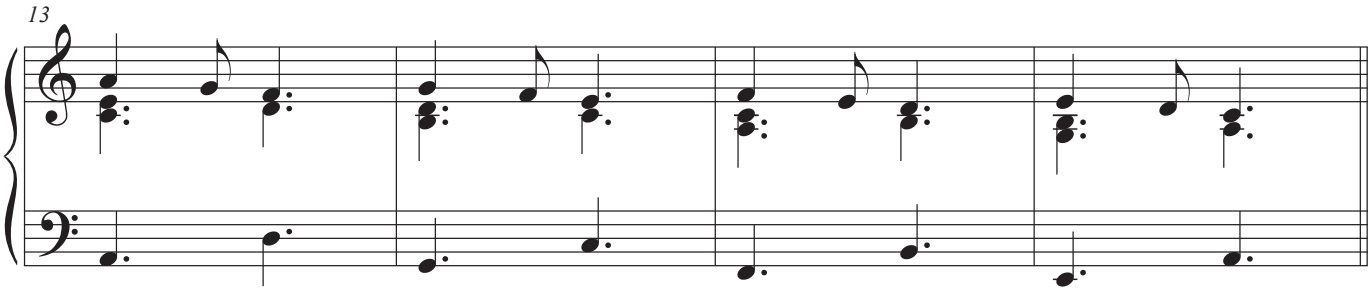
Lower Neighbor



Upper Neighbor



Passing Tone



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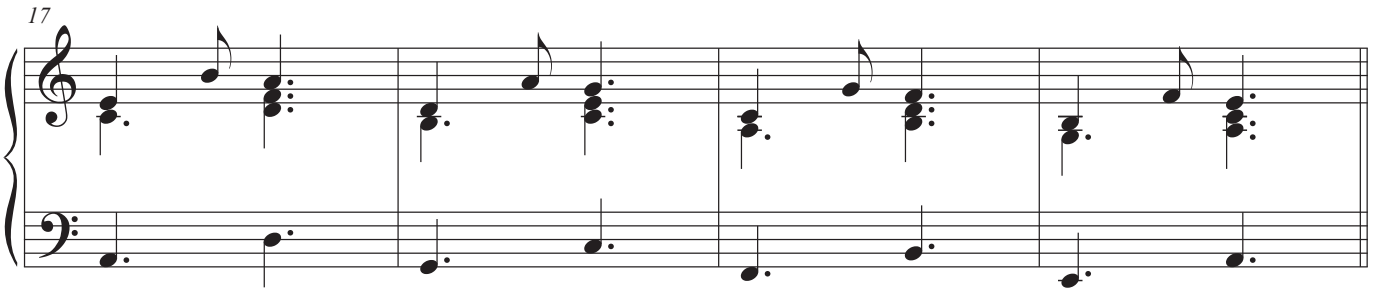
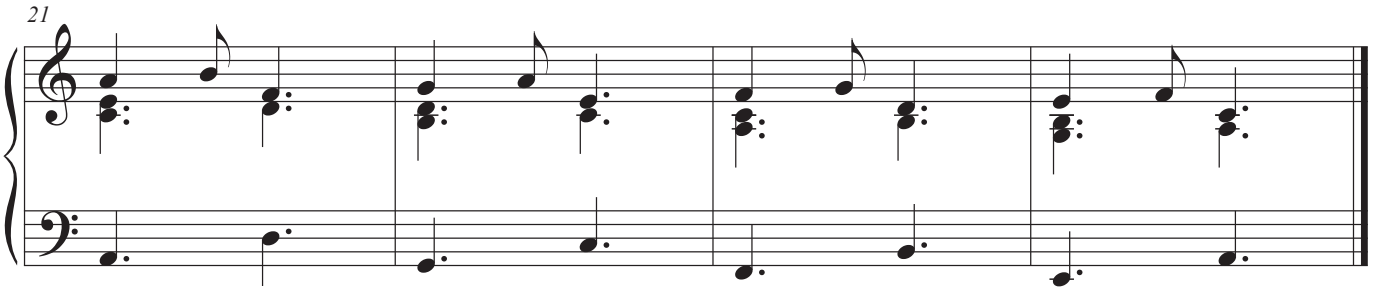
Appoggiatura



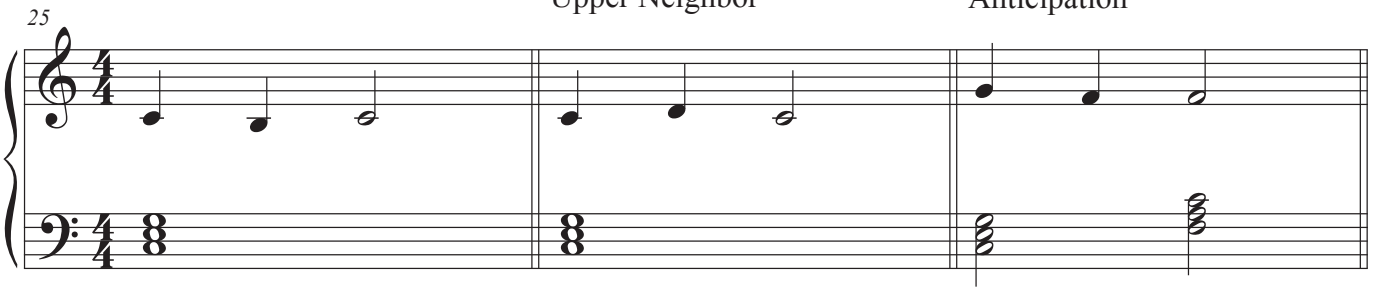
Escape Tone



Lower Neighbor

Upper Neighbor

Anticipation



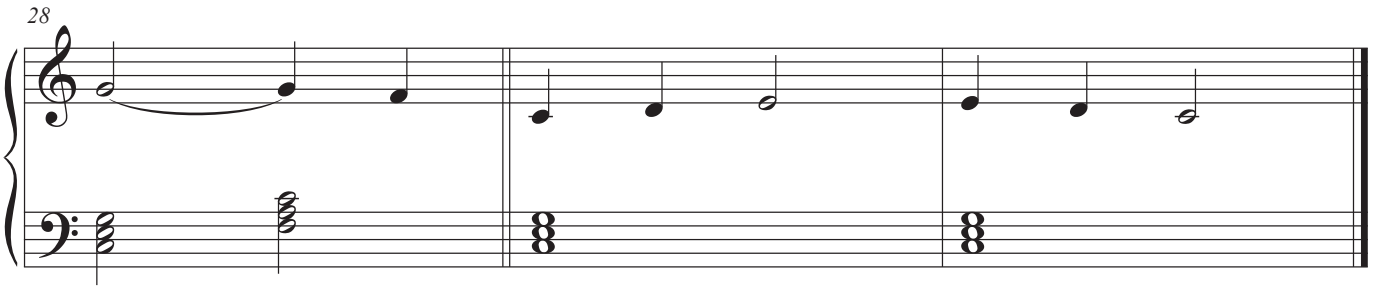
Approach: step down
Resolution: step up

Approach: step up
Resolution: step down

Approach: step
Resolution: note repeated or tied

Suspension

Passing Tone

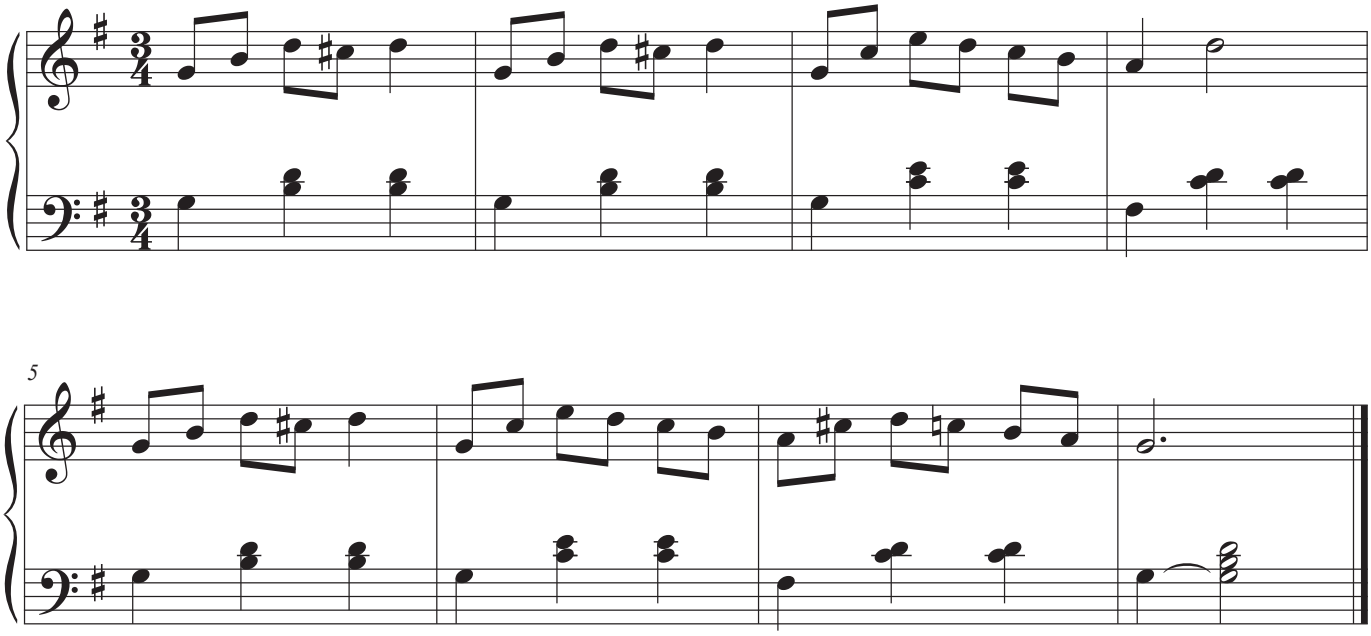


Approach: note repeated or tied
Resolution: step

Approach: step up or down
Resolution: step the same direction

Two Studies

No. 1



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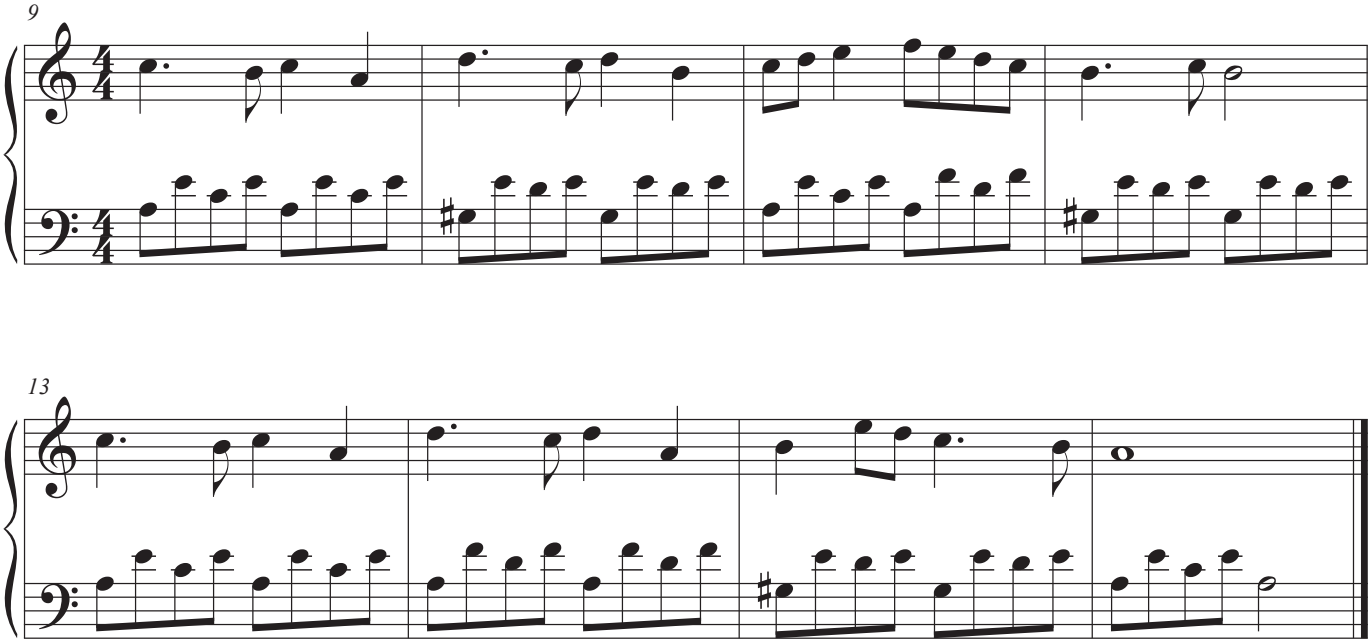

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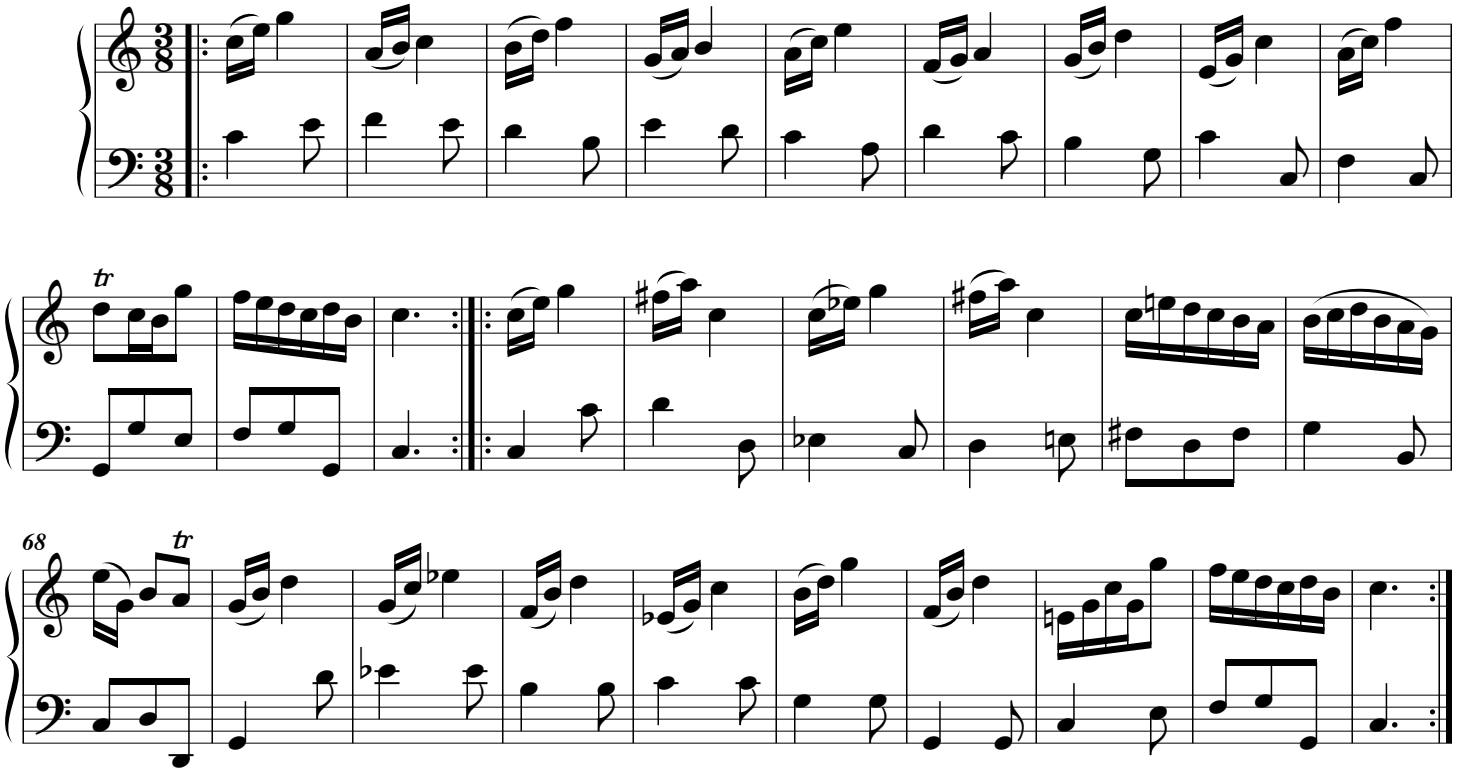
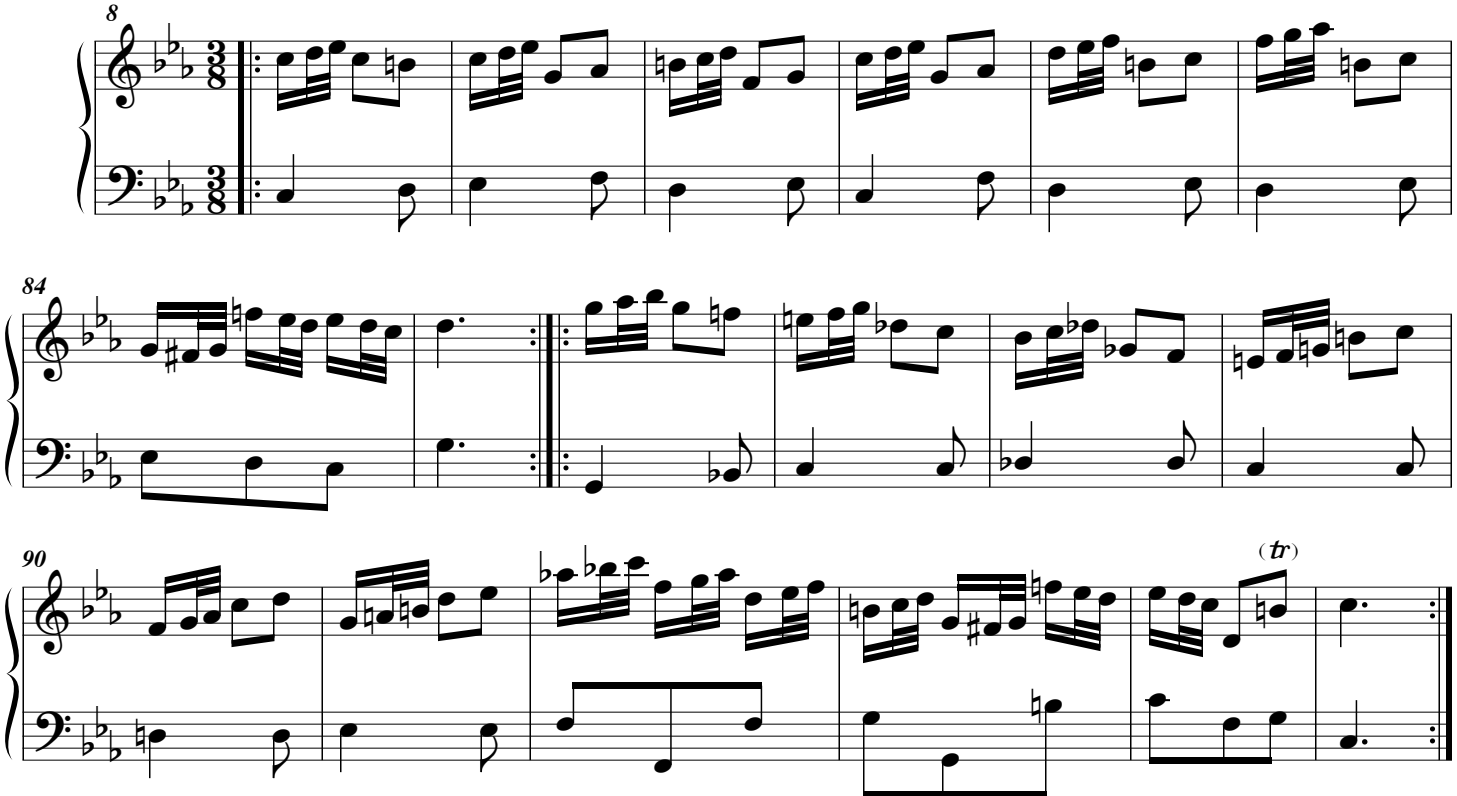
Domenico Scarlatti
(1685-1757)

- Minuetto -



- Minuetto -



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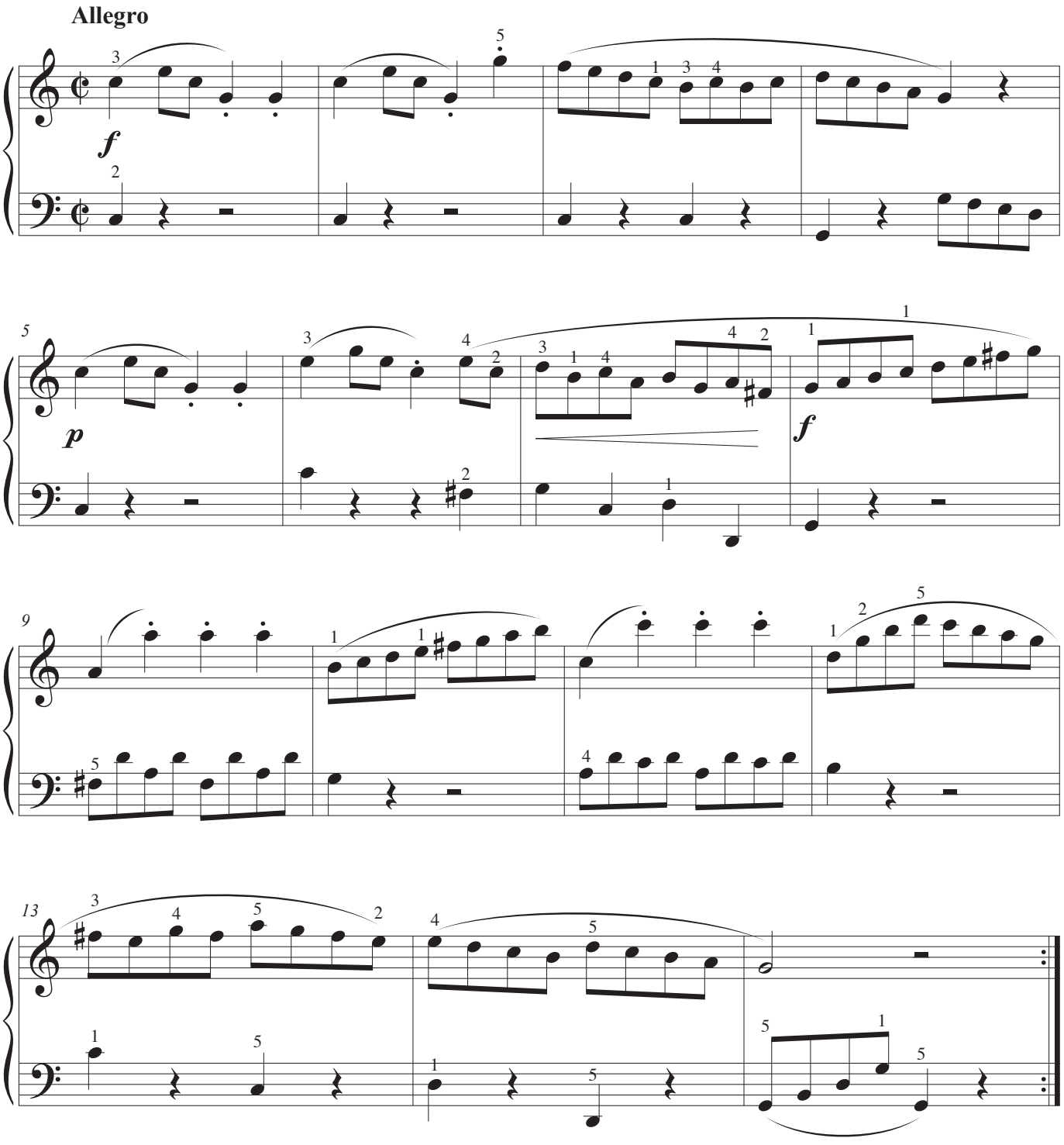
Sonatina in C Major

Op. 36, No. 1

Muzio Clementi
(1752-1832)



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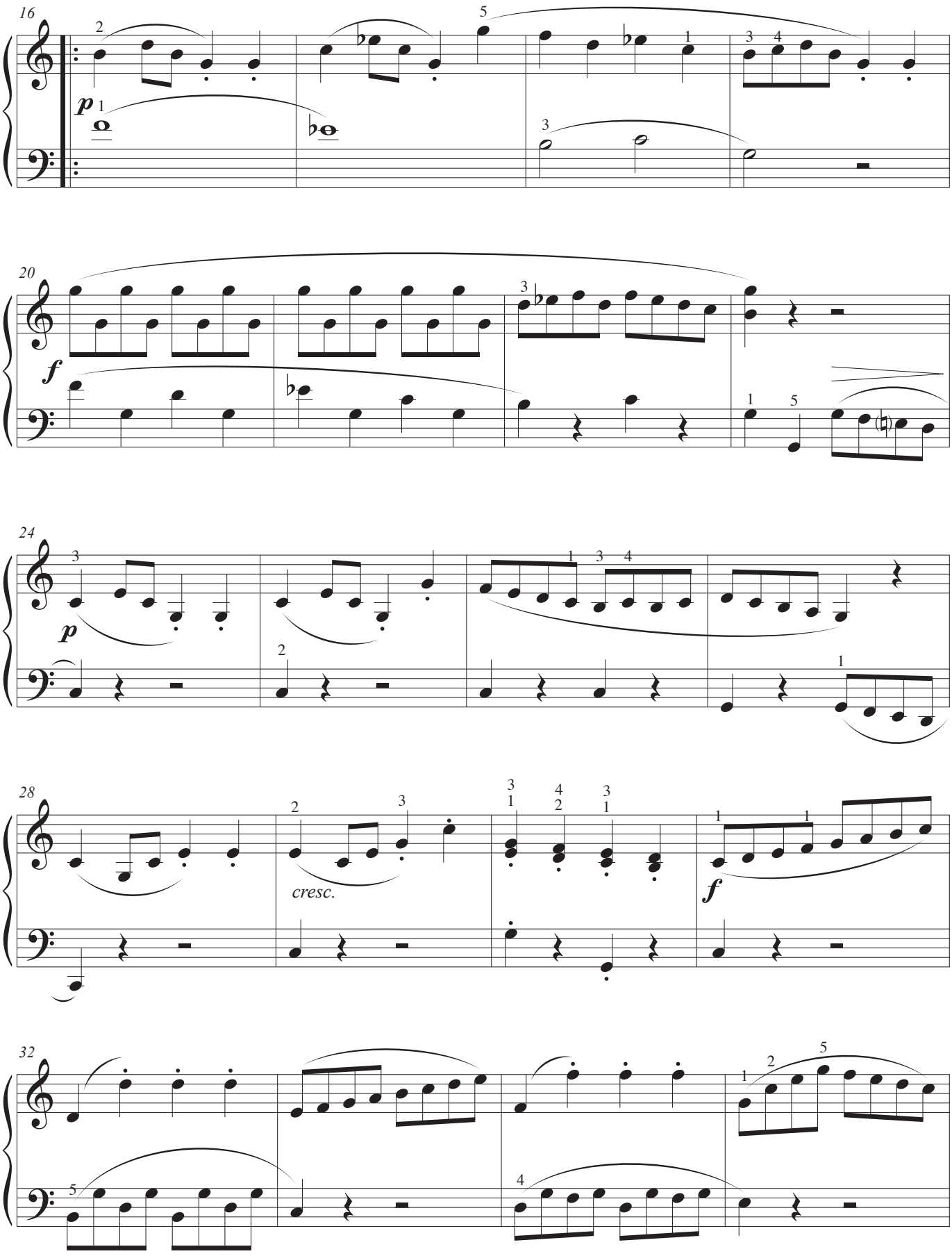
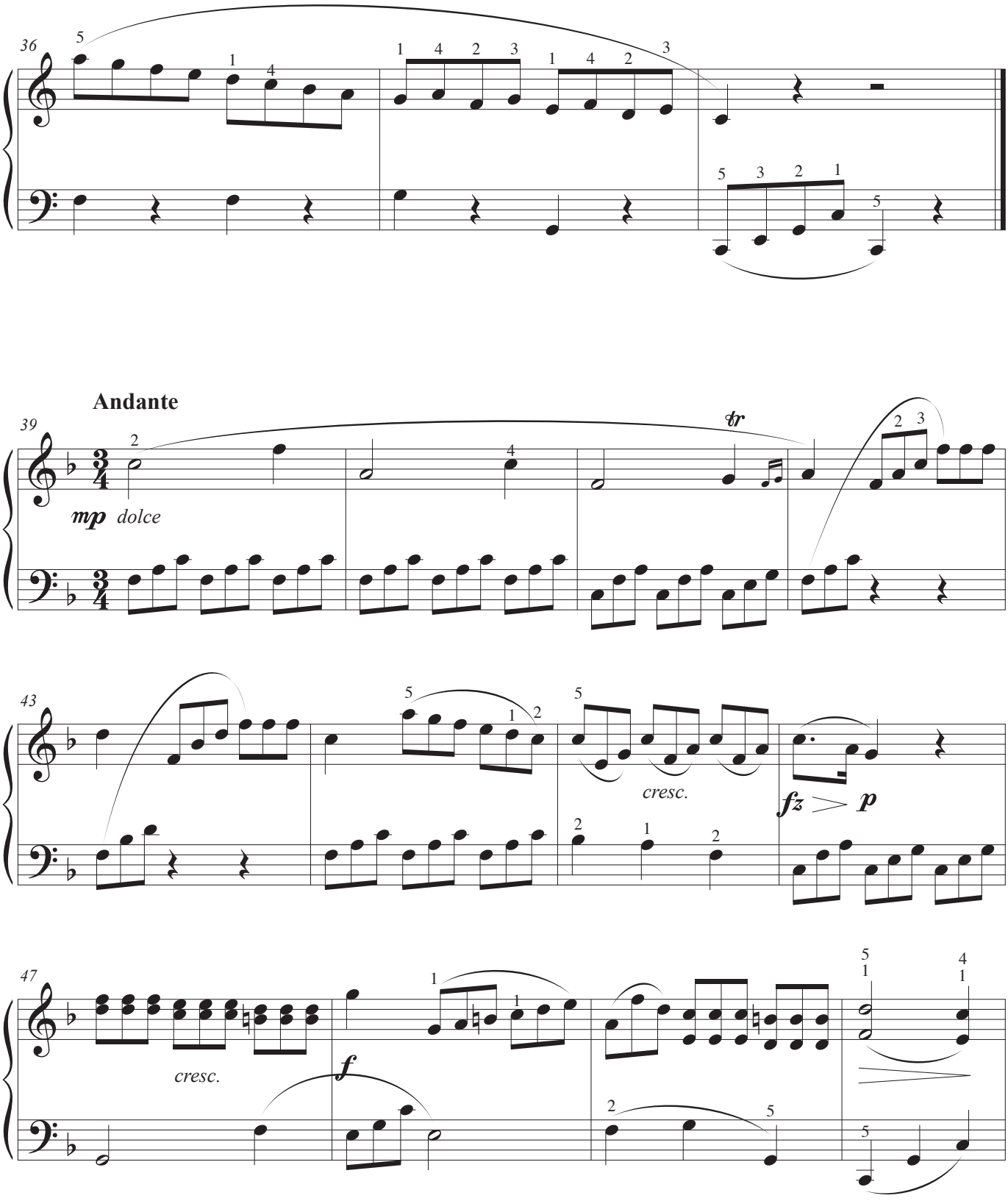
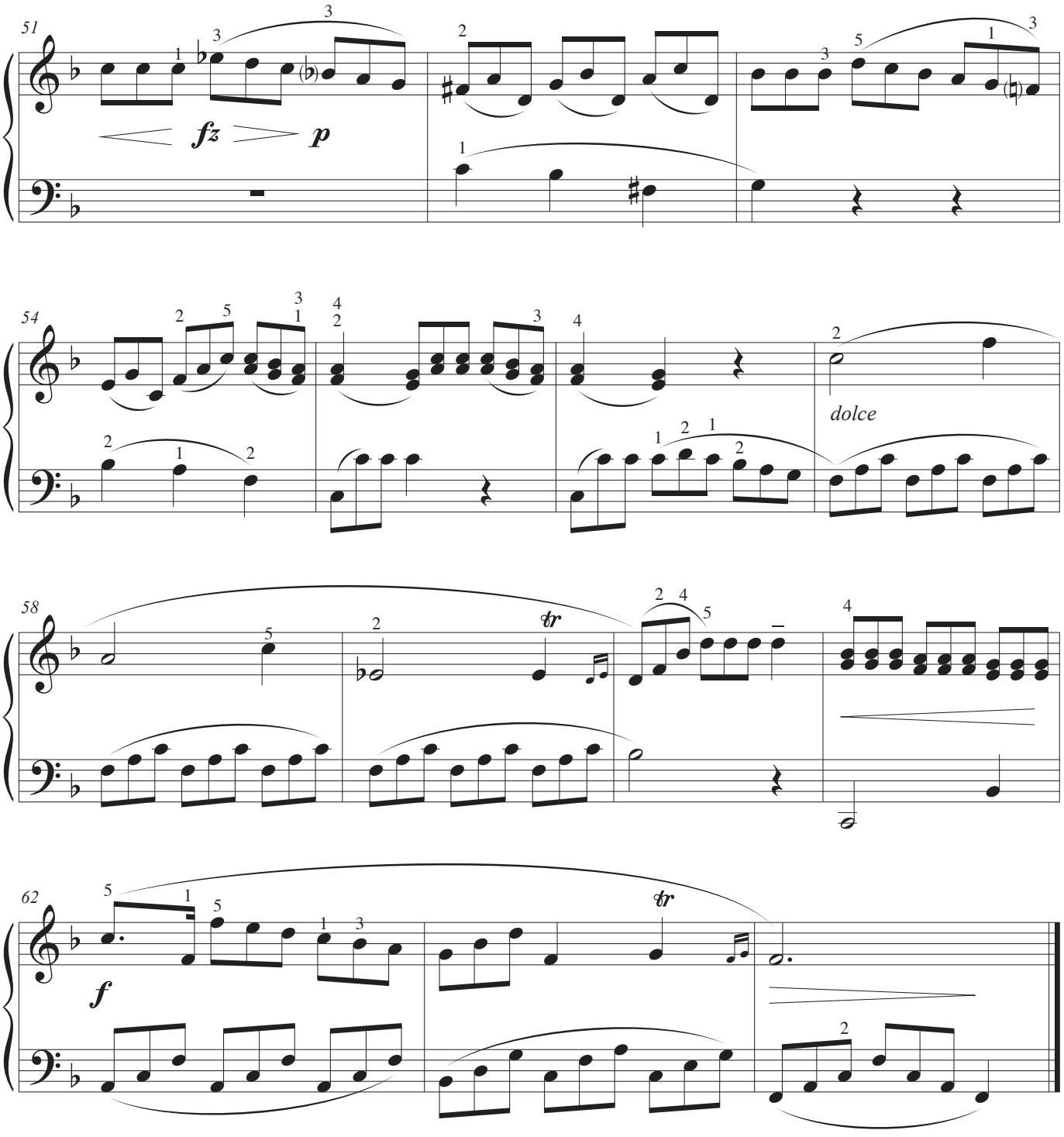
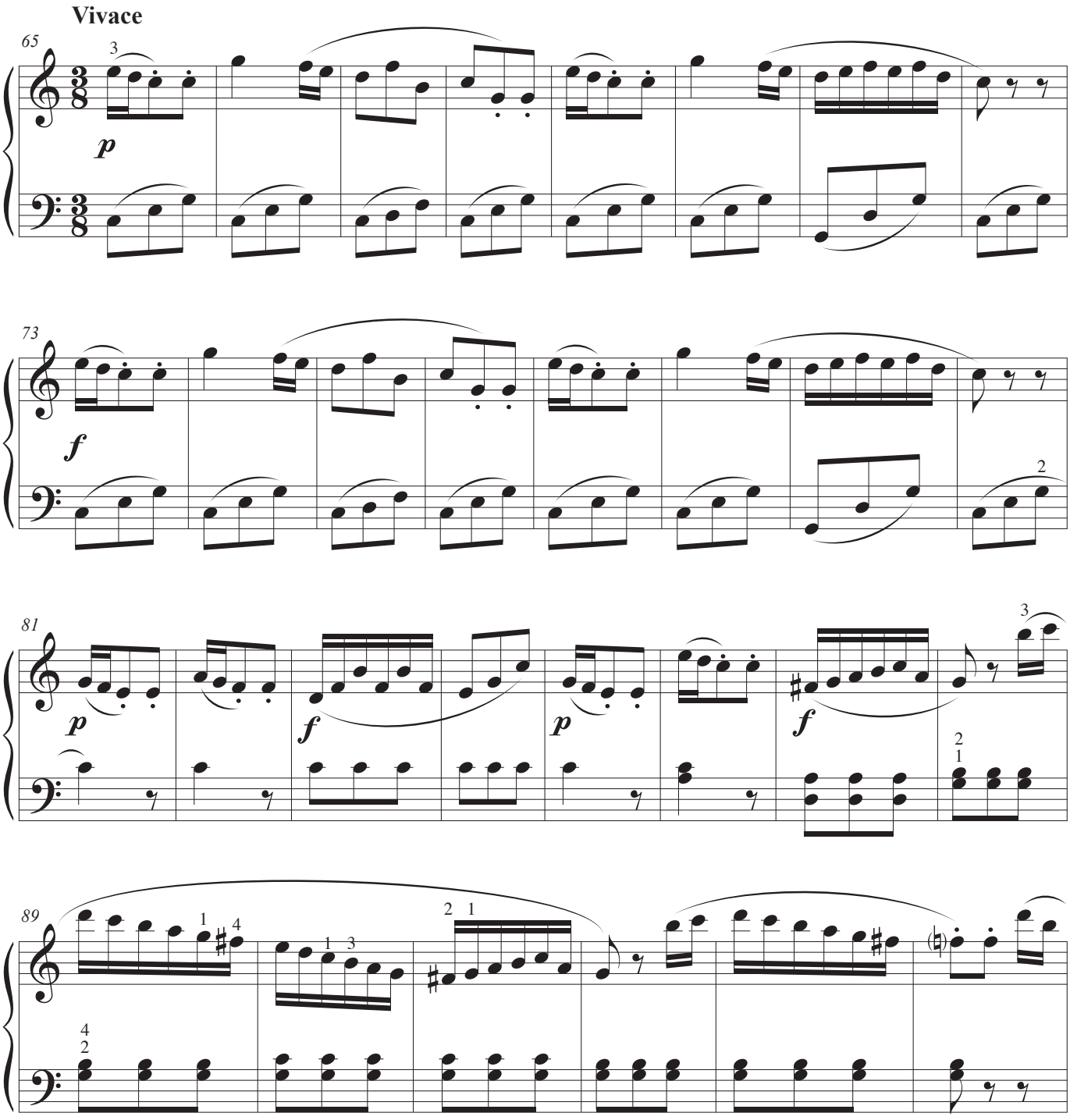
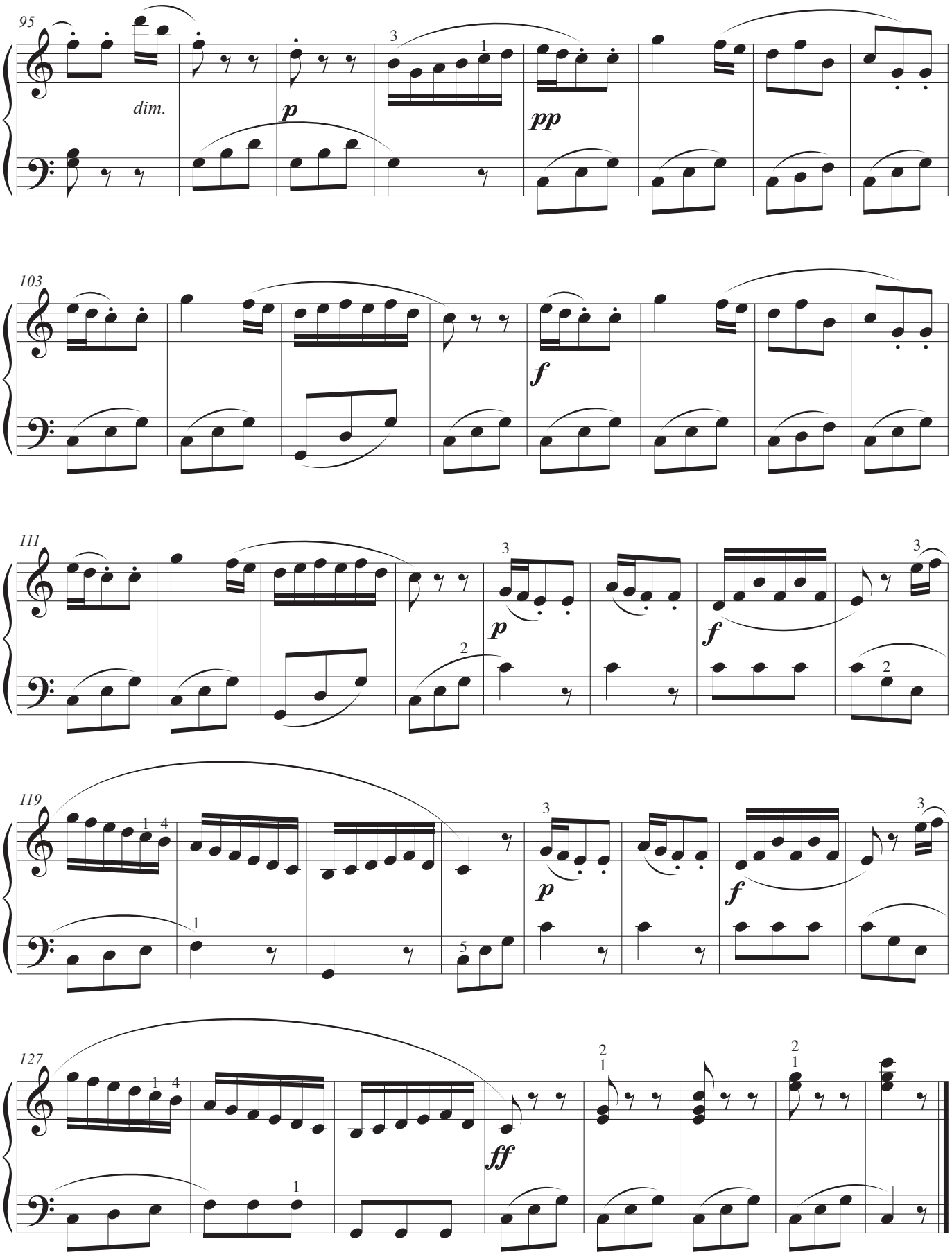

16
20
24
28
32
p
f
cresc.


36
Andante
39
mp dolce
tr
43
cresc.
fz p
47
cresc.
f


51
fz
p
54
dolce
58
tr
tr
62
f


Vivace
65
p
73
f
81
p
f
p
f
89

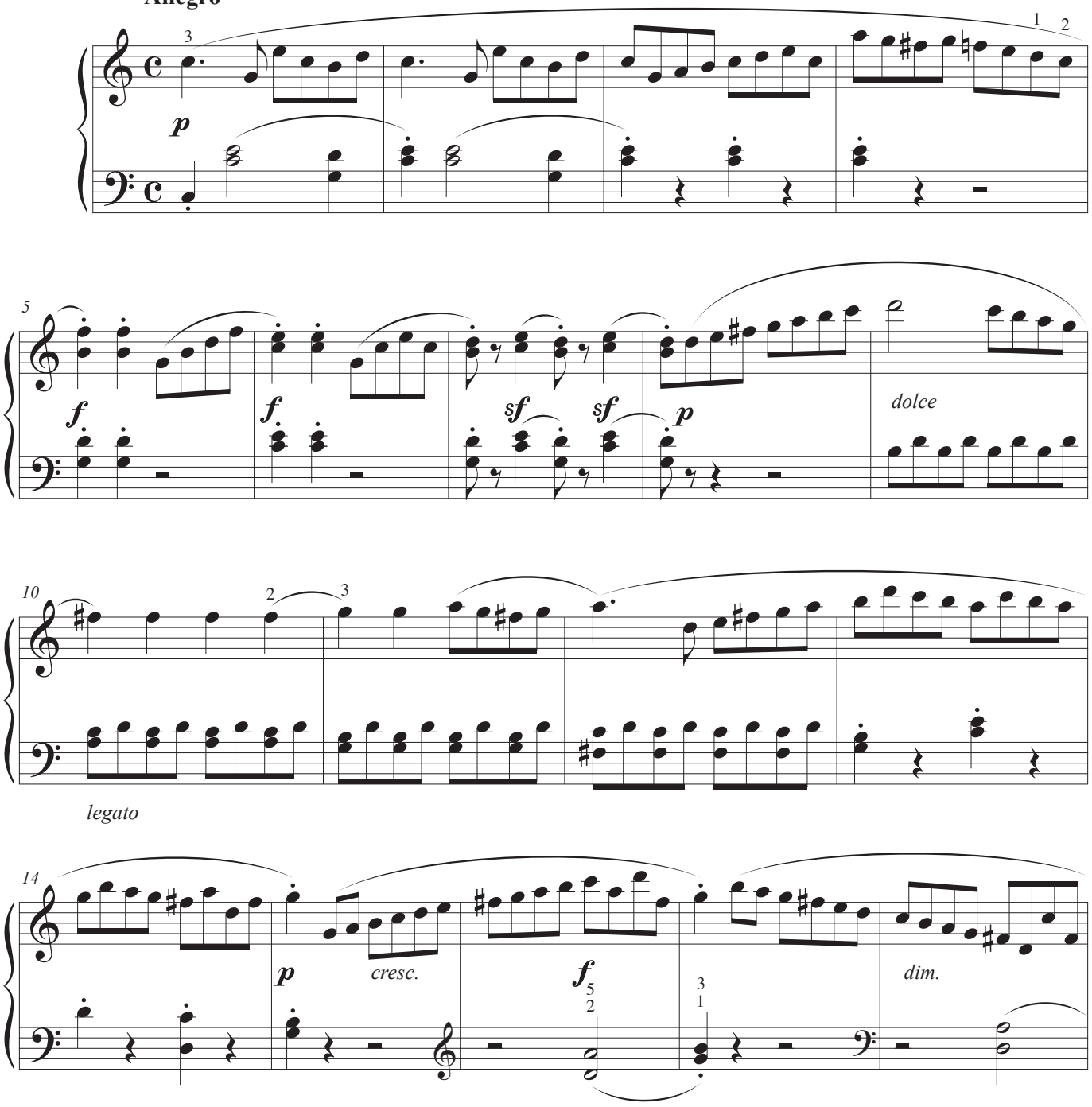

95
dim.
p
pp
103
f
111
p
f
119
p
f
127
ff

Sonatina

Op. 55, No. 1

Friedrich Kuhlau
(1786-1832)

Allegro



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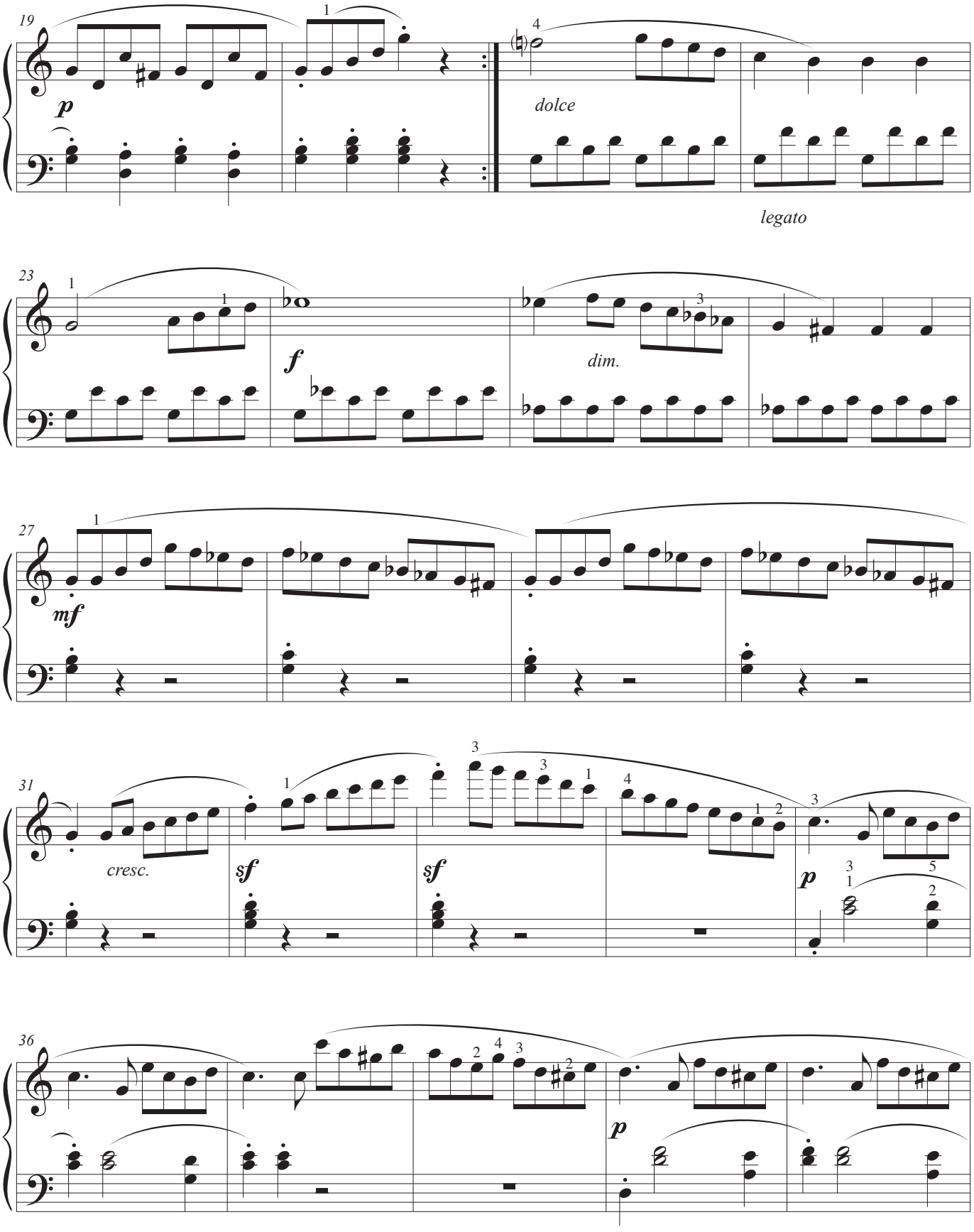
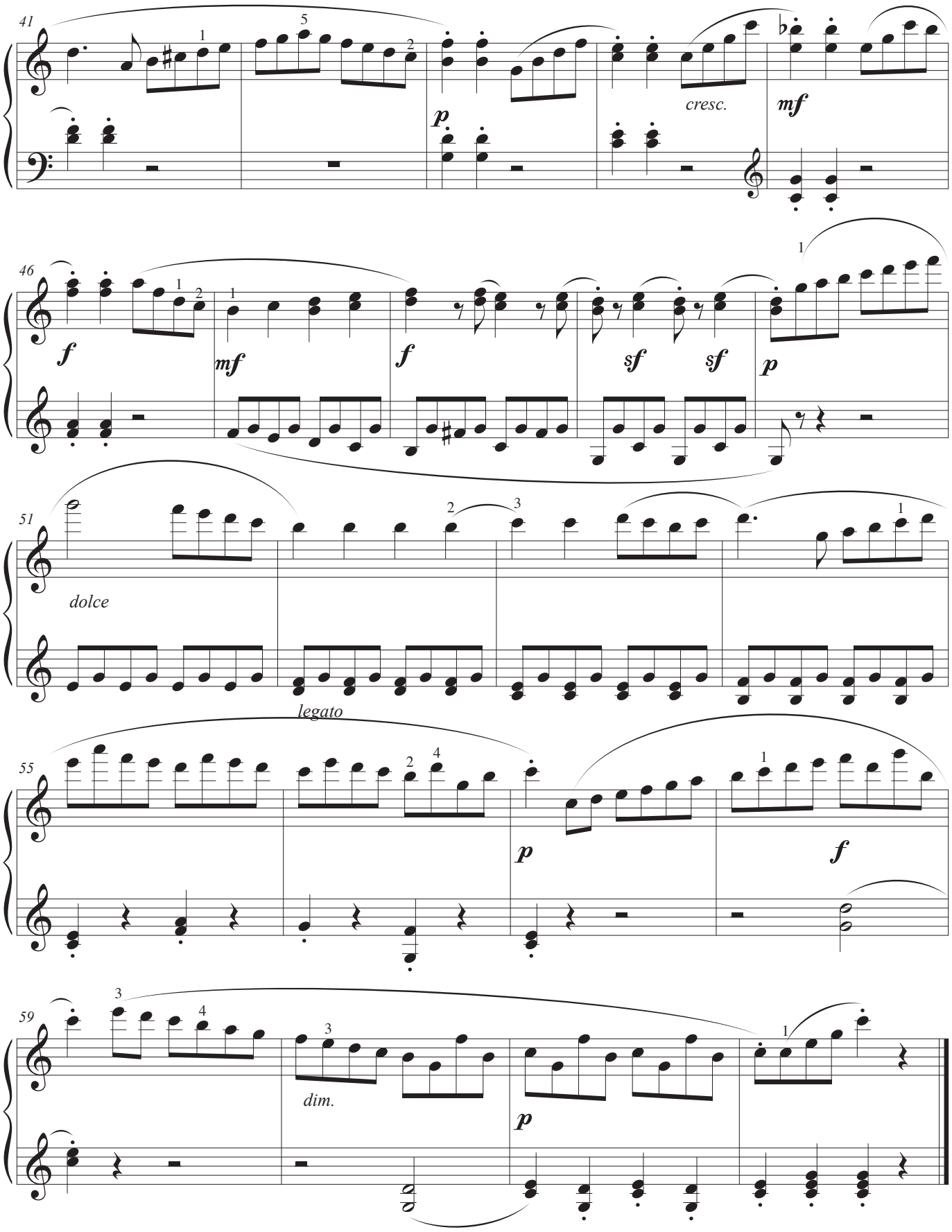
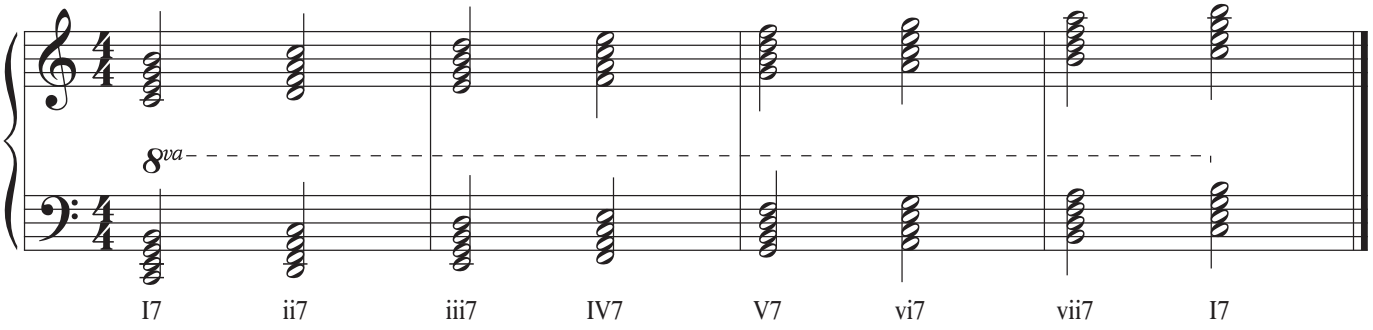

19
p
dolce
legato
23
f
dim.
27
mf
31
cresc.
sf
sf
p
36
p

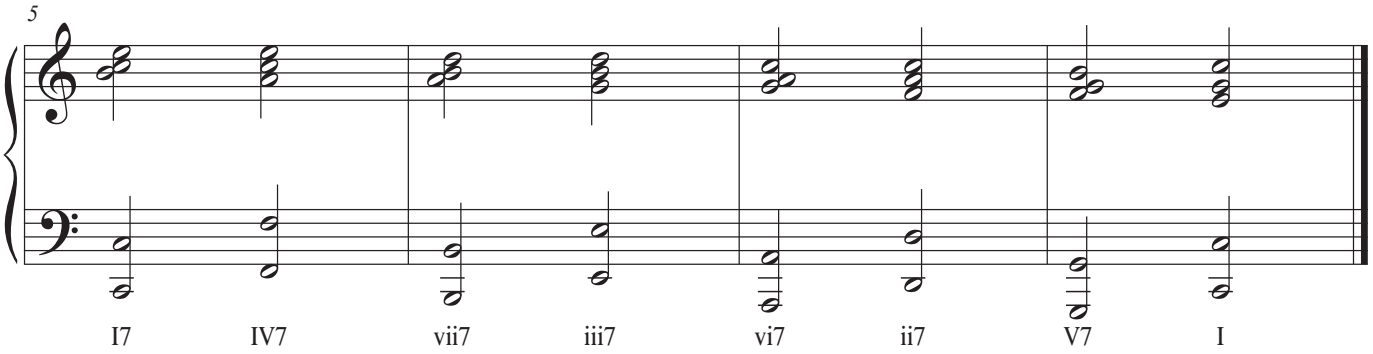

41
cresc.
mf
p
46
f
mf
f
sf
sf
p
51
dolce
legato
55
p
f
59
dim.
p

Diatonic Seventh Chords

Ex. 1



Ex. 2



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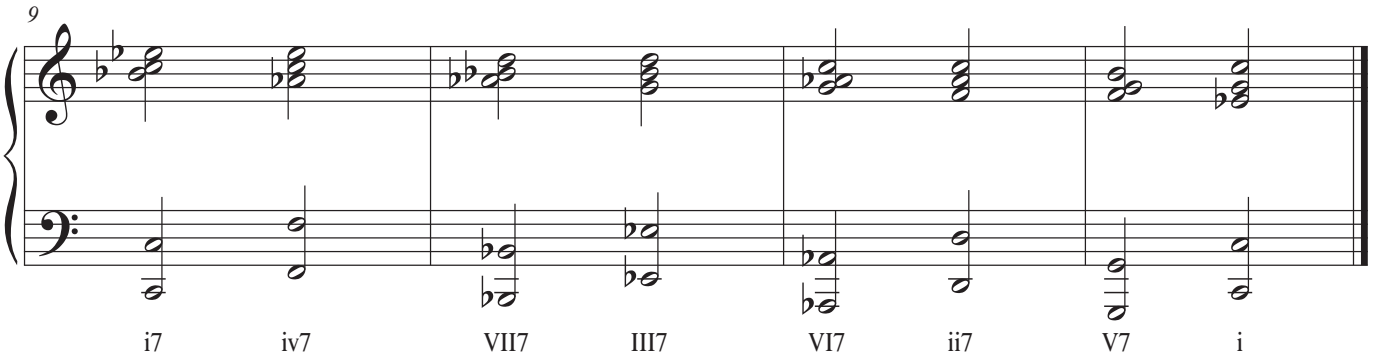

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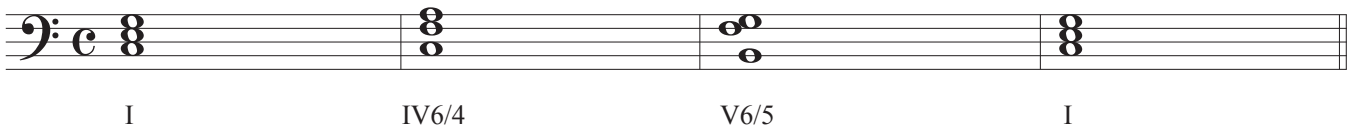
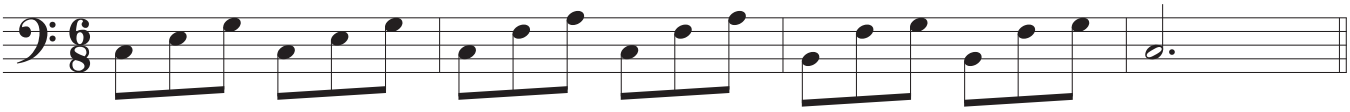
Accompaniment Patterns

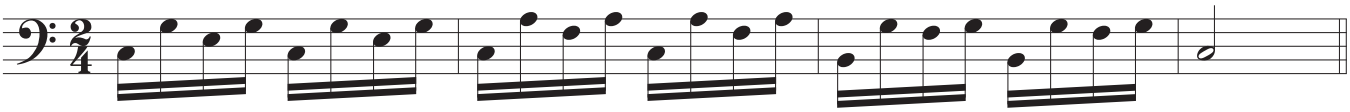
Block Chords



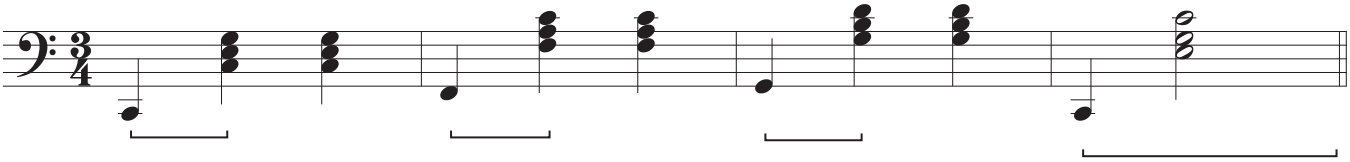
Broken Chords



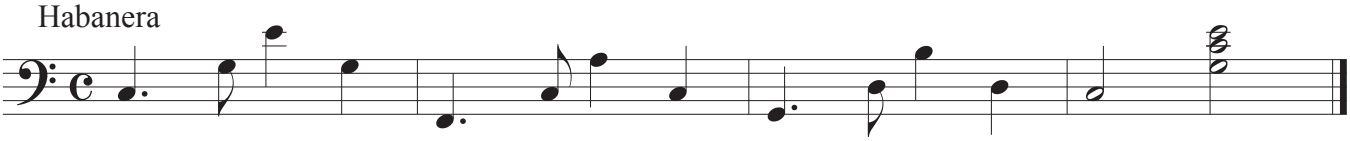
Alberti Bass



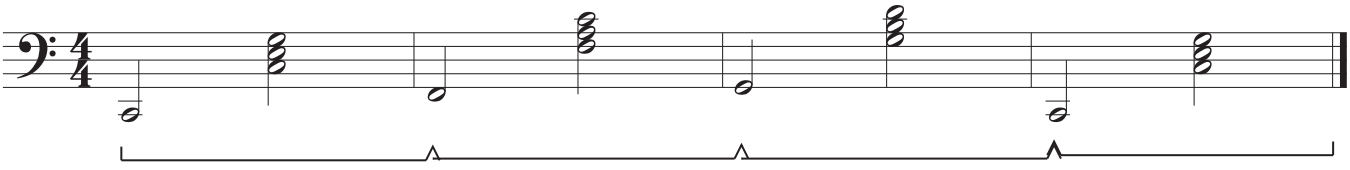
Waltz Bass



Habanera



Jump Bass

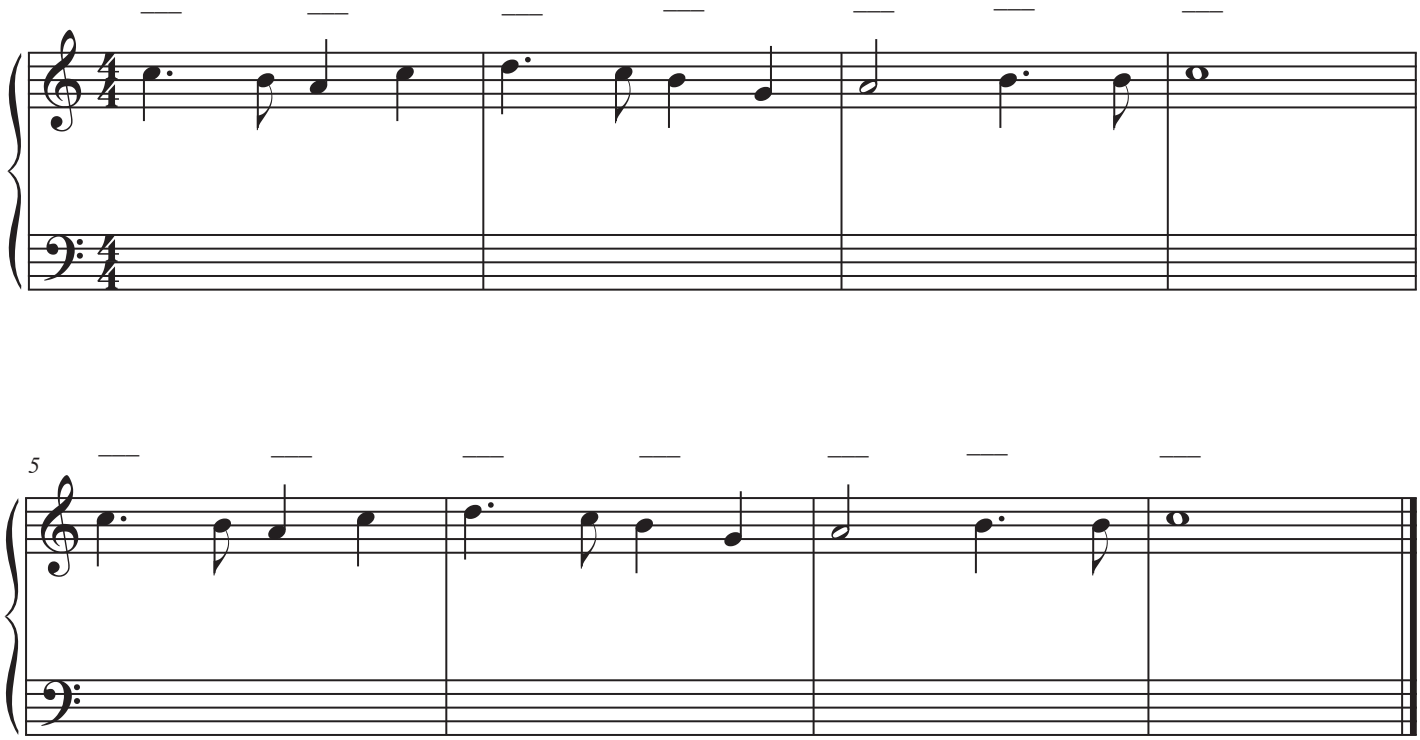


Domenico Alberti (c.1710-1746) was an Italian singer, keyboard player and composer. He was one of the earliest composers to use the broken chord pattern that now bears his name. Providing a steady rhythmic momentum, the Alberti Bass became an important element in the piano sonatas of Classical era composers.

All Through the Night

Traditional Welsh

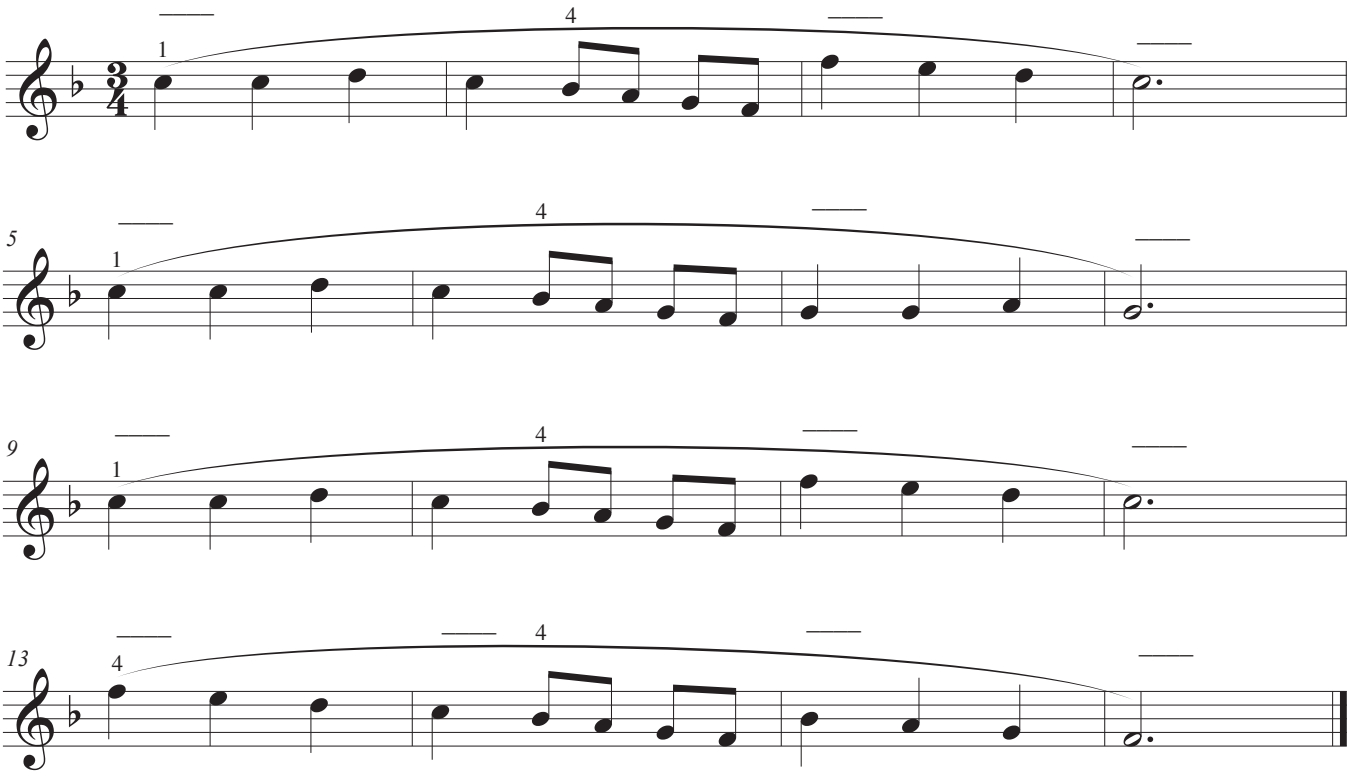
Slow Lullaby ♩ = *60*



Choose a chord for each blank above the melody. Consider primary chords first, and then try secondary chords to add color. Don't be limited to block chords, but consider various styles and rhythms to highlight the mood.

Lavender's Blue

English Folk Song



The F major Scale requires the use of RH4 on B flat.

Choose a chord for each blank above the melody. Consider primary chords first, and then try secondary chords to add color. Don't be limited to block chords, but consider various styles and rhythms.

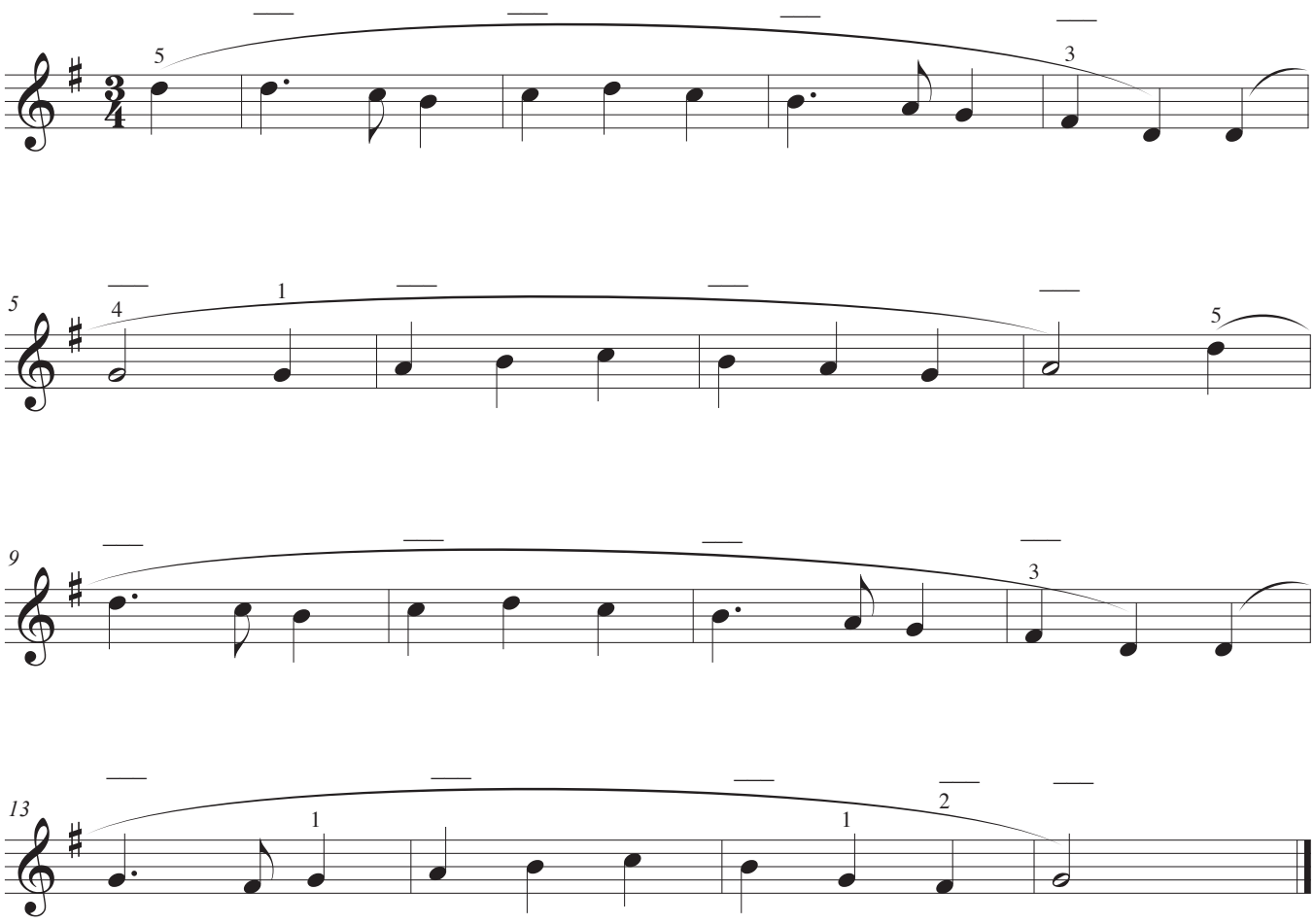
The earliest known version of this song was printed between 1672 and 1685 as *Diddle, Diddle Or The Kind Country Lovers.* The sheet says it should be sung to the tune of *Lavender Green,* suggesting a tune by that name was already well known. The most commonly sung verse is:

Lavender's Blue, dilly dilly, lavender's green.
When I am king, dilly dilly, you shall be queen.
Who told you so, dilly dilly, who told you so?
'Twas my own heart, dilly dilly, that told me so.

The Cowboy's Lament

The Streets of Laredo

Folk Song

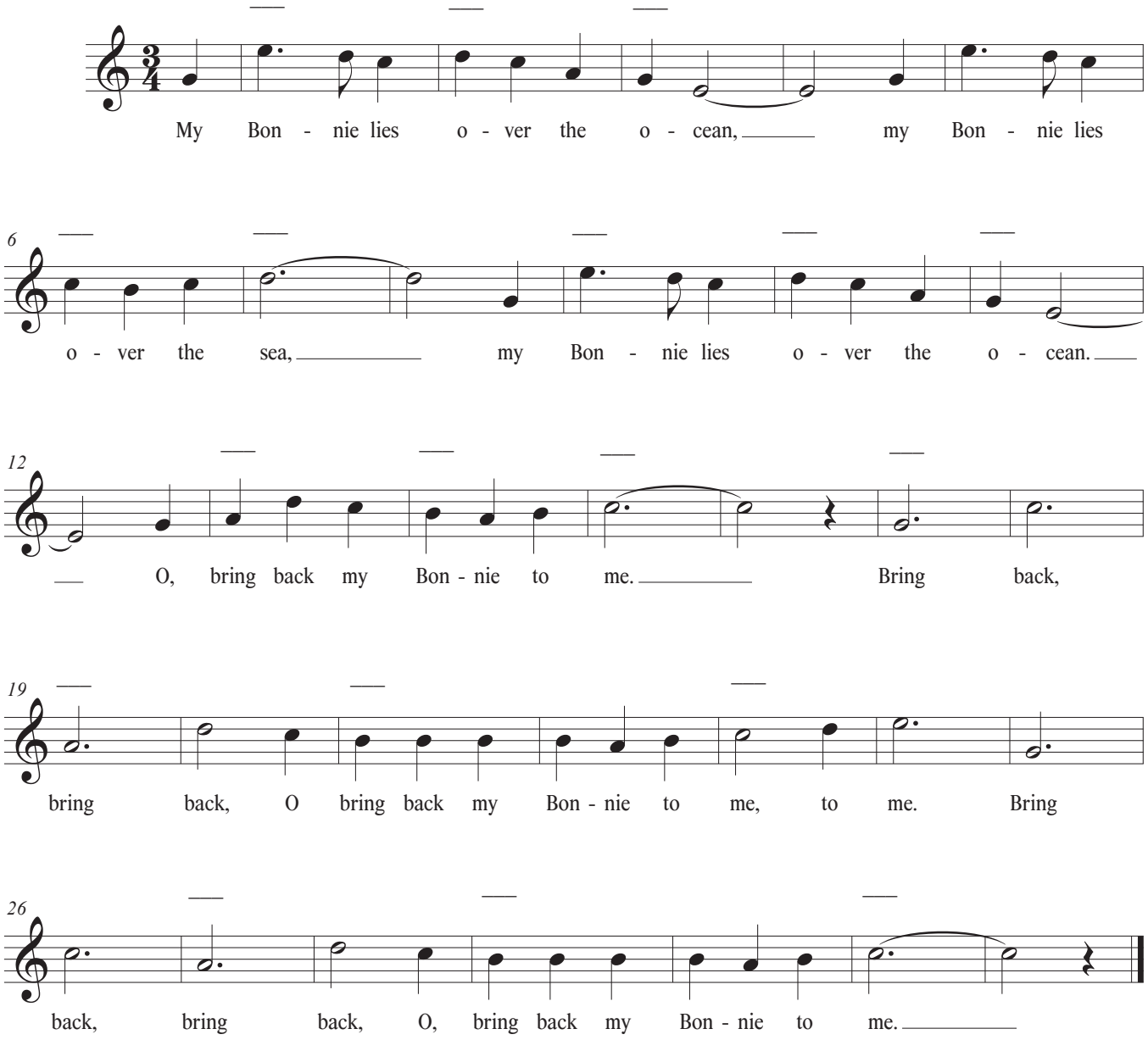


Choose a chord for each blank above the melody. Consider primary chords first, and then try secondary chords to add color and to highlight the mood. Play the melody with your right hand and your chosen chords with your left. Don't be limited to block chords, but consider various styles and rhythms.

Closely related to an Irish folk song, *The Unfortunate Rake,* and a 17th century British ballad, *The Unfortunate Lad,* this cowboy song was first published in 1910 by John Lomax, American collector of folk songs. There are many variants of the text, but generally a dying cowboy tells his story to another cowboy he meets on the street. His regrets may include thwarted love, drinking, gambling, visiting brothels, and getting shot in the chest. One source said "that there were seventy stanzas, sixty-nine of which had to be whistled" in polite company.

My Bonnie

H.J. Fuller



Choose a chord for each blank above the melody. Consider primary chords first, and then try secondary chords to add color. Don't be limited to block chords, but consider various styles and rhythms.