

# *Study Guide*

*for*

# *Piano 5 and 6*

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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.

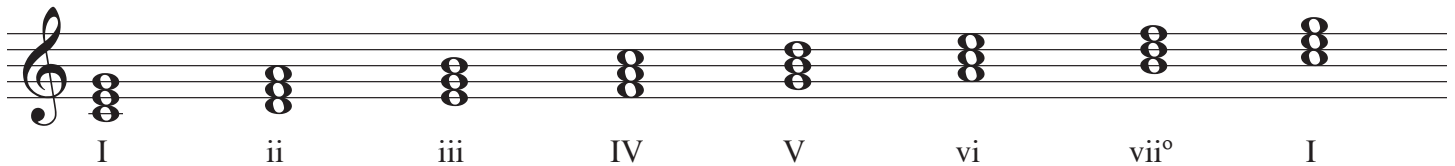
Rigaudon: a lively French folk dance in duple meter with hopping steps.

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<sup>o</sup> is neither major nor minor, but *diminished*. Listen to the B-D-F chord: known as the leading tone triad, the vii<sup>o</sup> 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<sup>o</sup> are called Secondary triads.

# Primary Chord Progressions

In Major and Minor

Ex. 1

C F F G7 C

I IV I V7 I

Ex. 2

C F C G7 C

I IV I V7 I

Ex. 3

A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> E7 A<sup>m</sup>

i iv i V7 i

Ex. 4

A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> E7 A<sup>m</sup>

i iv i V7 i

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

# Inversions of Triads

in 9/8

The first system of musical notation consists of four measures, each showing a triad in 9/8 time. The first measure is labeled 'Root Position' and shows a triad with fingerings 1, 3, 5 in the right hand and 5, 3, 1 in the left hand. The second measure is labeled 'First Inversion' and shows a triad with fingerings 1, 2, 5 in the right hand and 5, 3, 1 in the left hand. The third measure is labeled 'Second Inversion' and shows a triad with fingerings 1, 3, 5 in the right hand and 5, 2, 1 in the left hand. The fourth measure is labeled 'Root Position' and shows a triad with fingerings 1, 3, 5 in the right hand and 5, 3, 1 in the left hand. Below each measure is a Roman numeral: I, I6, I6/4, and I.

Root Position First Inversion Second Inversion Root Position

I I<sub>6</sub> I<sub>6/4</sub> I

The second system of musical notation consists of four measures, each showing a triad in 9/8 time. The first measure is labeled 'I' and shows a triad with fingerings 5 in the right hand and 5, 3, 1 in the left hand. The second measure is labeled 'I6/4' and shows a triad with fingerings 2 in the right hand and 5, 3, 1 in the left hand. The third measure is labeled 'I6' and shows a triad with fingerings 2 in the right hand and 5, 3, 1 in the left hand. The fourth measure is labeled 'I' and shows a triad with fingerings 5 in the right hand and 5, 3, 1 in the left hand. Below each measure is a Roman numeral: I, I6/4, I6, and I.

I I<sub>6/4</sub> I<sub>6</sub> I

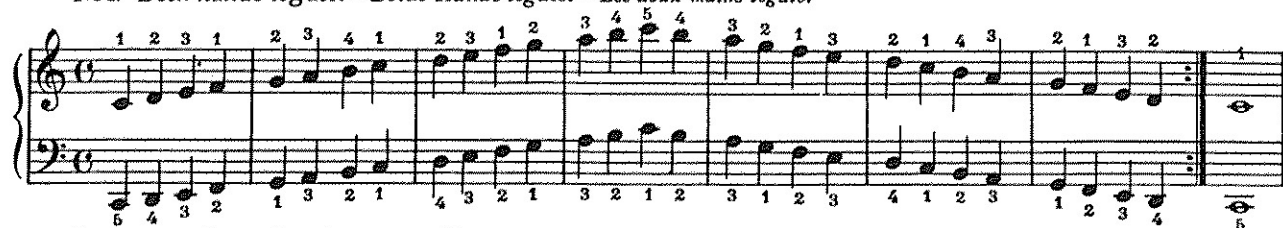
Louis Köhler (1820-1886)  
Op. 249

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

63

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

No1. Both hands legato. — Beide Hände legato. — Les deux mains legato.



Contrary motion. — Gegenbewegung. — Mouvement contraire.

No2. Both hands legato. — Beide Hände legato. — Les deux mains legato.

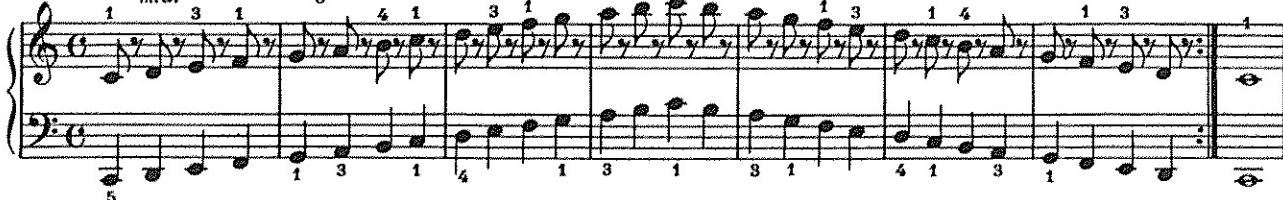


Practice Formulas 3, 4, 5 and 6 also in contrary motion.

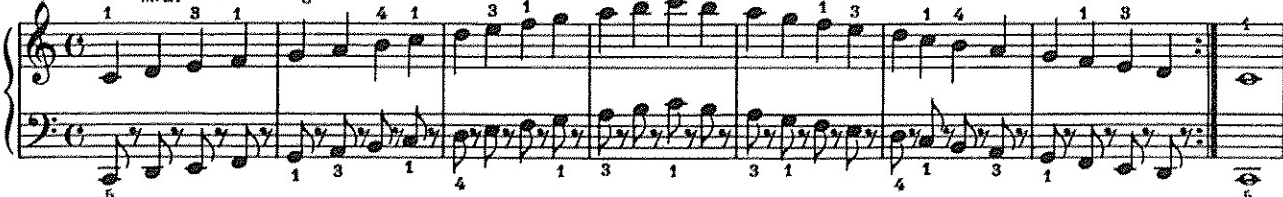
Man übe Formeln 3, 4, 5 und 6 auch in Gegenbewegung.

Etudiez les Formules 3, 4, 5 et 6 aussi en mouvement contraire.

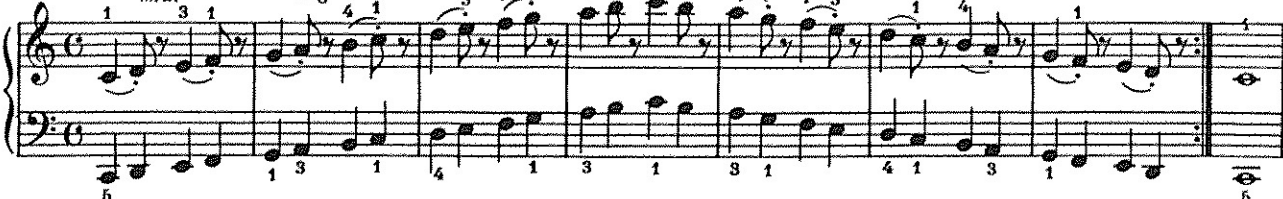
No3. R.H. staccato, L.H. legato.



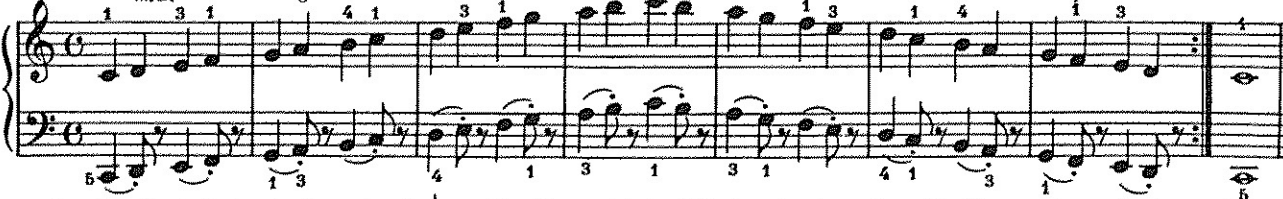
No4. R.H. legato, L.H. staccato.



No5. R.H. slurred, L.H. legato.



No6. R.H. legato, L.H. slurred.



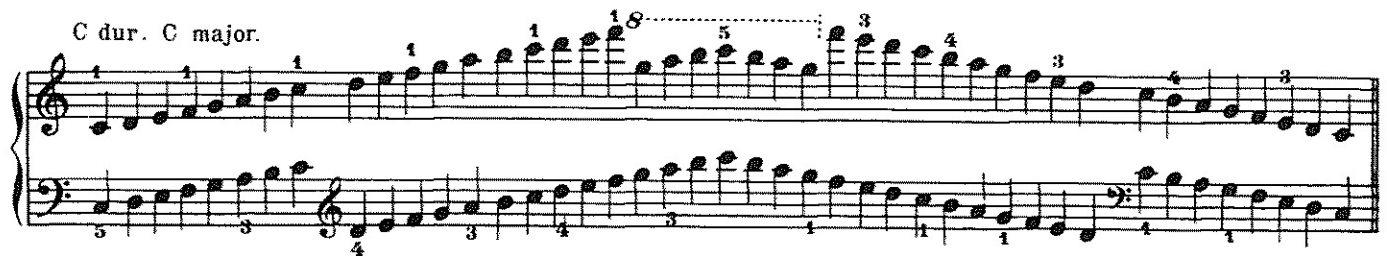
Practice also both hands slurred, and both hands staccato, in similar and in contrary motion.

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.



Aufwärts in Decimen, abwärts in Sexten.

Ascending in Tenths, descending in Sixths.



A moll (melodisch).

A minor (melodic).



(harmonisch) (harmonic)



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

## Moderato

4

*dolce*

5

3

Musical score for the 'Moderato' section. It consists of two systems of piano music. The first system has four measures, and the second system has four measures. The key signature is one flat (B-flat), and the time signature is 3/4. The first system is marked '4' and 'dolce'. The second system is marked '5' and '3'. The music features a mix of eighth and quarter notes, with some measures containing triplets.

## Agitato

3

*mf*

3

3

3

2

3

*subito p*

3

3

3

3

2 1

Musical score for the 'Agitato' section. It consists of two systems of piano music. The first system has four measures, and the second system has six measures. The key signature is one flat (B-flat), and the time signature is 2/4. The first system is marked '3' and 'mf'. The second system is marked '2', '3', 'subito p', '3', '3', '3', '3', '2 1'. The music features a mix of eighth and quarter notes, with some measures containing triplets and a dynamic change to 'subito p'.

# Polyrhythms

Musical score for 'Polyrhythms' in 4/4 time, key of D major (F# C# G# D). The piece consists of two measures, each repeated. The first measure features a treble clef with a melody of eighth notes (D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4) and a bass clef with a melody of eighth notes (D3, E3, F#3, G3, A3, B3, C#4, B3, A3, G3, F#3, E3, D3). The second measure features a treble clef with a melody of eighth notes (D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4) and a bass clef with a melody of eighth notes (D3, E3, F#3, G3, A3, B3, C#4, B3, A3, G3, F#3, E3, D3). Fingerings are indicated: 1, 1, 3 in the treble and 5, 3, 1 in the bass.

# Dos Ritmos

Tranquillo

Musical score for 'Dos Ritmos' in 3/4 time, key of D major (F# C# G# D). The piece is marked *mp* (mezzo-piano). The first system consists of two measures. The treble clef has a melody of eighth notes (D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4) and the bass clef has a melody of eighth notes (D3, E3, F#3, G3, A3, B3, C#4, B3, A3, G3, F#3, E3, D3). Fingerings are indicated: 1 in the treble and 3 in the bass.

Musical score for 'Dos Ritmos' in 3/4 time, key of D major (F# C# G# D). The second system consists of two measures. The treble clef has a melody of eighth notes (D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4) and the bass clef has a melody of eighth notes (D3, E3, F#3, G3, A3, B3, C#4, B3, A3, G3, F#3, E3, D3). Fingerings are indicated: 2 in the treble.

Musical score for 'Dos Ritmos' in 3/4 time, key of D major (F# C# G# D). The third system consists of two measures. The treble clef has a melody of eighth notes (D4, E4, F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4, D4) and the bass clef has a melody of eighth notes (D3, E3, F#3, G3, A3, B3, C#4, B3, A3, G3, F#3, E3, D3). Fingerings are indicated: 1 in the treble.

## Menuet

Anonyme

The image displays a musical score for a Minuet in G major, BWV 999, from the Notebook for Anna Magdalena Bach. The score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature is one sharp (F#). The piece consists of 36 measures, divided into six systems of two staves each. The notation includes various musical symbols such as notes, rests, and bar lines. A repeat sign is present at measure 13, and a trill is marked at measure 20. The score concludes with a double bar line and repeat dots at the end of the final system.

# Gavotte

for Harpsichord.

Georg Friedrich Händel (1685 - 1759)

1 2 3 2 1 2 3 4 5 3 2 3 2 3 2 3 2 3 1 2

1 5 1 2 1 5 1 2 1 2 3 4 1 2 5

5 3 2 1 2 3 4 3 4 3 2 4 3 2 3 1 2 5

1 5 1 2 1 5 1 4 3 2 1 5 1 2 5

9 2 3 4 3 2 3 2 3 4 5 5 2 3 2 3 4 5 4 3 2 3 2

4 2 4 3 2 1 5 1 2 1 2 1 5 1 5 1 2

14 3 2 3 2 3 2 3 2 3 3 2 3 2 3 2 3 5 2

1 2 3 4 5 2 1 2 1 2 3 4 1 5 1 2

18 3 5 2 3 5 2 3 5 2 3 5 2 4 3 2 4 3 2 3

1 5 1 5 1 5 1 5 1 4 1 5 1 2 5

# Inverting Seventh Chords

## G Major-minor Seventh

Root Position

1st Inversion

2nd Inversion

3rd Inversion

7

6/5

4/3

4/2

5

Detailed description: This system shows the first four inversions of the G Major-minor Seventh chord in 6/8 time. The Root Position (measure 1) has a bass line of G-B-D-E and a treble line of G-A-B-A. The 1st Inversion (measure 2) has a bass line of G-B-D-E and a treble line of A-B-A-G. The 2nd Inversion (measure 3) has a bass line of G-B-D-E and a treble line of B-A-G-A. The 3rd Inversion (measure 4) has a bass line of G-B-D-E and a treble line of A-B-A-G. The notes are G, B, D, E, A, and the chord is labeled with 7, 6/5, 4/3, and 4/2.

## E diminished Seventh

Root Position

1st Inversion

2nd Inversion

3rd Inversion

7

6/5

4/3

4/2

13

Detailed description: This system shows the first four inversions of the E diminished Seventh chord in 6/8 time. The Root Position (measure 1) has a bass line of E-G-B-A and a treble line of E-F-A-G. The 1st Inversion (measure 2) has a bass line of E-G-B-A and a treble line of F-A-G-F. The 2nd Inversion (measure 3) has a bass line of E-G-B-A and a treble line of A-G-F-G. The 3rd Inversion (measure 4) has a bass line of E-G-B-A and a treble line of F-A-G-F. The notes are E, G, B, A, F, and the chord is labeled with 7, 6/5, 4/3, and 4/2.

# Progressions with Primary and Secondary Chords

Ex. E

I      vi      IV      ii6      I6/4      V7      I

Ex. F

I      IV      vii°      iii      vi      ii      V      I

## Scale and Arpeggio in Contrary Motion

This musical score is written for piano in 2/4 time. It consists of three systems of music, each with a treble and bass staff joined by a brace. The first system contains measures 1 through 4. The second system, starting with a measure number '5' above the first staff, contains measures 5 through 8. The third system, starting with a measure number '9' above the first staff, contains measures 9 through 11. In all measures, the right hand plays a scale (ascending in measures 1, 3, 5, 7, 9 and descending in measures 2, 4, 6, 8, 10) and the left hand plays an arpeggio (ascending in measures 1, 3, 5, 7, 9 and descending in measures 2, 4, 6, 8, 10). The piece concludes with a double bar line at the end of measure 11.

# Non-Harmonic Tones

## Progression in A Minor

Musical notation for a progression in A minor, measures 1-8. The key signature has one flat (B-flat). The progression consists of the following chords: i, iv, VII, III, VI, ii°, v, i. The notation is in 6/8 time, with the right hand playing chords and the left hand playing a simple bass line.

i iv VII III VI ii° v i

## Lower Neighbor

Musical notation for Lower Neighbor, measures 5-8. The notation is in 6/8 time, with the right hand playing chords and the left hand playing a simple bass line. The right hand features a lower neighbor figure.

## Upper Neighbor

Musical notation for Upper Neighbor, measures 9-12. The notation is in 6/8 time, with the right hand playing chords and the left hand playing a simple bass line. The right hand features an upper neighbor figure.

## Passing Tone

Musical notation for Passing Tone, measures 13-16. The notation is in 6/8 time, with the right hand playing chords and the left hand playing a simple bass line. The right hand features a passing tone figure.

# Non-Harmonic Tones

## Appoggiatura

17

## Escape Tone

21

## Lower Neighbor

## Upper Neighbor

## Anticipation

25

Approach: step down  
Resolution: step up

Approach: step up  
Resolution: step down

Approach: step  
Resolution: note repeated or tied

## Suspension

## Passing Tone

28

Approach: note repeated or tied  
Resolution: step

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

# Two Studies

## No. 1

First system of musical notation for No. 1, measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features chords and single notes.

Second system of musical notation for No. 1, measures 5-8. The melody continues with eighth and quarter notes. The bass clef accompaniment includes chords and single notes, ending with a double bar line.

## No. 2

Third system of musical notation for No. 2, measures 9-12. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef features dotted half notes and quarter notes. The bass clef accompaniment consists of a continuous eighth-note pattern.

Fourth system of musical notation for No. 2, measures 13-16. The melody continues with dotted half notes and quarter notes. The bass clef accompaniment maintains the eighth-note pattern, ending with a double bar line.

*- Minuetto -*

First system: Measures 1-15. Treble clef, 3/8 time. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. Measure 15 ends with a repeat sign.

Second system: Measures 16-31. Measure 16 begins with a trill (tr) on the right hand. The right hand continues with eighth-note chords, and the left hand continues with eighth notes. Measure 31 ends with a repeat sign.

Third system: Measures 32-67. Measure 32 begins with a trill (tr) on the right hand. The right hand continues with eighth-note chords, and the left hand continues with eighth notes. Measure 67 ends with a repeat sign.

*- Minuetto -*

Fourth system: Measures 68-83. Measure 68 begins with a trill (tr) on the right hand. The right hand continues with eighth-note chords, and the left hand continues with eighth notes. Measure 83 ends with a repeat sign.

Fifth system: Measures 84-90. Measure 84 begins with a trill (tr) on the right hand. The right hand continues with eighth-note chords, and the left hand continues with eighth notes. Measure 90 ends with a repeat sign.

Sixth system: Measures 91-99. Measure 91 begins with a trill (tr) on the right hand. The right hand continues with eighth-note chords, and the left hand continues with eighth notes. Measure 99 ends with a repeat sign.

# Sonatina in C Major

Op. 36, No. 1

Muzio Clementi  
(1752-1832)

**Allegro**

The musical score for the Sonatina in C Major, Op. 36, No. 1 by Muzio Clementi, is presented in four systems. The piece is in C major and 2/4 time, marked Allegro. The first system (measures 1-4) begins with a forte (f) dynamic. The second system (measures 5-8) features a piano (p) dynamic in measure 5 and a forte (f) dynamic in measure 7. The third system (measures 9-12) continues the melodic and harmonic development. The fourth system (measures 13-15) concludes the piece with a repeat sign. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings.

16

Measures 16-19. Treble clef: Measure 16 has a half note C4 (finger 2), quarter note D4 (finger 2), quarter note E4 (finger 2), quarter note F4 (finger 2). Measure 17 has a half note G4 (finger 2), quarter note A4 (finger 2), quarter note Bb4 (finger 2), quarter note C5 (finger 5). Measure 18 has a half note D5 (finger 1), quarter note E5 (finger 1), quarter note F5 (finger 1), quarter note G5 (finger 1). Measure 19 has a half note A5 (finger 3), quarter note B5 (finger 4), quarter note C6 (finger 4), quarter note B5 (finger 4). Bass clef: Measure 16 has a whole note C3 (finger 1). Measure 17 has a whole note Bb2. Measure 18 has a whole note G2 (finger 3). Measure 19 has a whole note F2.

20

Measures 20-23. Treble clef: Measure 20 has a half note C4, quarter note D4, quarter note E4, quarter note F4. Measure 21 has a half note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 22 has a half note D5, quarter note E5, quarter note F5, quarter note G5. Measure 23 has a half note A5, quarter note B5, quarter note C6, quarter note B5. Bass clef: Measure 20 has a whole note C3. Measure 21 has a whole note Bb2. Measure 22 has a whole note G2. Measure 23 has a whole note F2.

24

Measures 24-27. Treble clef: Measure 24 has a half note C4 (finger 3), quarter note D4, quarter note E4, quarter note F4. Measure 25 has a half note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 26 has a half note D5, quarter note E5, quarter note F5, quarter note G5. Measure 27 has a half note A5, quarter note B5, quarter note C6, quarter note B5. Bass clef: Measure 24 has a whole note C3. Measure 25 has a whole note Bb2. Measure 26 has a whole note G2. Measure 27 has a whole note F2.

28

Measures 28-31. Treble clef: Measure 28 has a half note C4, quarter note D4, quarter note E4, quarter note F4. Measure 29 has a half note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 30 has a half note D5, quarter note E5, quarter note F5, quarter note G5. Measure 31 has a half note A5, quarter note B5, quarter note C6, quarter note B5. Bass clef: Measure 28 has a whole note C3. Measure 29 has a whole note Bb2. Measure 30 has a whole note G2. Measure 31 has a whole note F2.

32

Measures 32-35. Treble clef: Measure 32 has a half note C4, quarter note D4, quarter note E4, quarter note F4. Measure 33 has a half note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 34 has a half note D5, quarter note E5, quarter note F5, quarter note G5. Measure 35 has a half note A5, quarter note B5, quarter note C6, quarter note B5. Bass clef: Measure 32 has a whole note C3. Measure 33 has a whole note Bb2. Measure 34 has a whole note G2. Measure 35 has a whole note F2.

36

5

1 4 2 3

1 4 2 3

5 3 2 1

47

*cresc.*

*f*

1

2

5

5

4

1

51

*fz* *p*

54

*dolce*

58

*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**

3 *p* 1 2

5 *f* *f* *sf* *sf* *p* *dolce*

10 *legato* 2 3

14 *p* *cresc.* *f* 3 1 *dim.*

19 *p* *dolce* *legato*

23 *f* *dim.*

27 *mf*

31 *cresc.* *sf* *sf* *p*

36 *p*

41 *p* *cresc.* *mf*

46 *f* *mf* *f* *sf* *sf* *p*

51 *dolce* *legato*

55 *p* *f*

59 *dim.* *p*

The musical score is for a piece titled "Sonatina" on page 3. It consists of five systems of music, each with a treble and bass staff. The first system (measures 41-45) features a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system (measures 46-50) continues the melody with various dynamics. The third system (measures 51-54) is marked "dolce" and "legato", with a more complex accompaniment. The fourth system (measures 55-58) shows a change in dynamics and a more active bass line. The fifth system (measures 59-62) concludes the piece with a final melodic phrase and a sustained bass accompaniment.

# Diatonic Seventh Chords

Ex. 1

Ex. 1 shows the first eight measures of a sequence of diatonic seventh chords in C major. The music is written in 4/4 time. The treble clef staff contains the upper voices, and the bass clef staff contains the lower voices. A dashed line labeled '8va' indicates an octave transposition for the first measure. The chords are labeled below the staff: I7, ii7, iii7, IV7, V7, vi7, vii7, and I7.

I7    ii7    iii7    IV7    V7    vi7    vii7    I7

Ex. 2

Ex. 2 shows the next eight measures of the sequence of diatonic seventh chords in C major. The music is written in 4/4 time. The treble clef staff contains the upper voices, and the bass clef staff contains the lower voices. The chords are labeled below the staff: I7, IV7, vii7, iii7, vi7, ii7, V7, and I.

I7    IV7    vii7    iii7    vi7    ii7    V7    I

Ex. 3

Ex. 3 shows the next eight measures of the sequence of diatonic seventh chords in C minor. The music is written in 4/4 time. The treble clef staff contains the upper voices, and the bass clef staff contains the lower voices. The key signature has two flats (Bb and Eb). The chords are labeled below the staff: i7, iv7, VII7, III7, VI7, ii7, V7, and i.

i7    iv7    VII7    III7    VI7    ii7    V7    i

## Accompaniment Patterns

## Block Chords



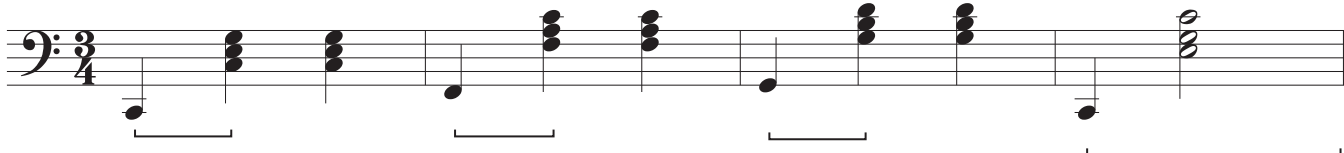
## Broken Chords



## 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

The first system of musical notation is in 4/4 time. The treble clef staff contains a melody with six measures. Above each measure is a blank line for chord notation. The melody consists of: Measure 1: quarter note G4, quarter note A4, quarter note B4, quarter note C5; Measure 2: quarter note B4, quarter note A4, quarter note G4, quarter note F#4; Measure 3: quarter note E4, quarter note D4, quarter note C4, quarter note B3; Measure 4: quarter note A3, quarter note G3, quarter note F#3, quarter note E3; Measure 5: quarter note D3, quarter note C3, quarter note B2, quarter note A2; Measure 6: quarter note G2, quarter note F#2, quarter note E2, quarter note D2. The bass clef staff is empty for accompaniment.

The second system of musical notation continues the melody from the first system. It begins with a measure number '5' above the first measure. The treble clef staff contains a melody with four measures. Above each measure is a blank line for chord notation. The melody consists of: Measure 5: quarter note C3, quarter note B2, quarter note A2, quarter note G2; Measure 6: quarter note F#2, quarter note E2, quarter note D2, quarter note C2; Measure 7: quarter note B1, quarter note A1, quarter note G1, quarter note F#1; Measure 8: quarter note E1, quarter note D1, quarter note C1, quarter note B0. The bass clef staff is empty for accompaniment. The system ends with a double bar line.

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

5

5

9

13

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

My Bon - nie lies o - ver the o - cean, \_\_\_\_\_ my Bon - nie lies

o - ver the sea, \_\_\_\_\_ my Bon - nie lies o - ver the o - cean. \_\_\_\_\_

O, bring back my Bon - nie to me. \_\_\_\_\_ Bring back,

bring back, O bring back my Bon - nie to me, to me. Bring

back, bring back, O, bring back my Bon - nie to me. \_\_\_\_\_

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.