Study Guide

for

Piano 2

Cheryl Ziedrich, Instructor

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Reading Music

Notation, the written language representing musical sounds, is one of the great accomplishments of music history. Notation enables players and singers to recreate music they have never heard before, and makes it possible to pass on elements of culture through succeeding generations. The interpretation of visual symbols into meaningful sounds requires efficient physical responses to these clues and some knowledge of historical performance practices.

Obstacles to fluent music reading include feelings of insecurity, and a mistaken desire for perfection that results in backtracking to correct errors. Musicians can overcome these obstacles with *visual, tactile, auditory* and *mental* strategies.

Begin music reading by studying the score *visually.* Collect as much information as possible before playing or singing a note. Look for patterns in rhythm, melody and harmony. Look for challenges and determine how to address them.

Keyboard players can do a short silent exercise to increase the ability to read multiple staves. Use a finger to trace a series of W's from the top of the treble staff to the bottom of the bass staff, moving steadily from left to right across the page. Concentrate on expanding your vision to recognize more symbols.

Singers should study the text before attempting to sing words and melody together. The head must be up and the face forward to project the voice, so hold the page chest-high.

To build confidence in the *tactile* realm, musicians work for fluency in scales, chords, arpeggios and progressions, the basic elements from which music is constructed. Establish a steady pulse and practice rhythms by tapping and clapping. Keyboard players must navigate by *feeling* the keys while eyes are focused on the page; looking down at the hands interrupts the flow of information when reading music, so practice exercises with eyes closed.

Audiation is the skill to hear and comprehend music in the mind, imagining what music on the page sounds like. A well-trained ear can confirm that the sound heard matches the symbols on the page, and can anticipate the musical logic of a piece, sensing what comes next. Exercise your auditory skills by closely following the written score while listening to others perform.

Positive *mental* attitudes will follow as reading skills are strengthened, as technique becomes more secure, and as listening skills are developed. But the greatest joy is making music with other people. Look for a friendly duet partner or ensemble, let go of the pursuit of perfection, and enjoy trying new music *just for fun!* This will help build the confidence that leads to fluid performance.

Reminders for Daily Practice

Warm-up with exercises:

Scales, arpeggios, chord progressions in various 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

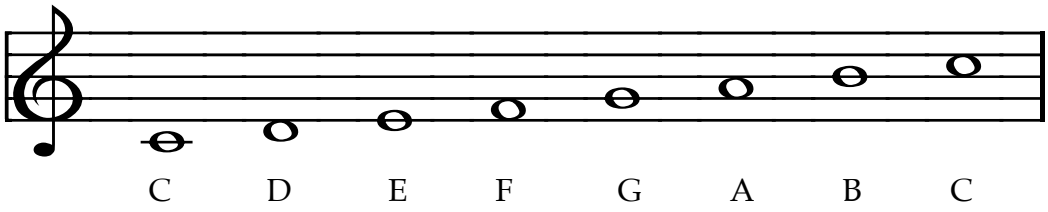
Always listen as you play, and monitor your body for relaxation.

About Major Scales

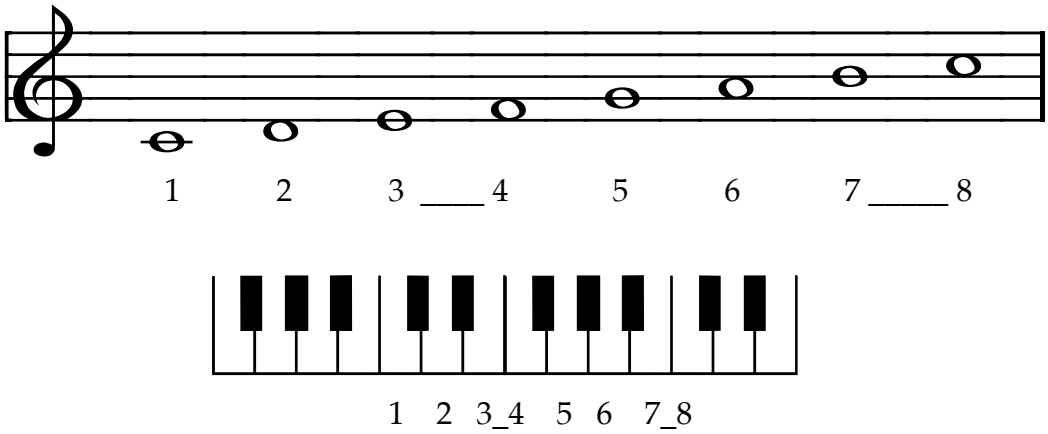
Many kinds of scales are used in the world's music, each with a distinct pattern of intervals. The first scale piano students study is the major scale.

The major scale is a series of eight pitches, using each letter of the music alphabet in order, beginning and ending on the same letter name.

C Major Scale



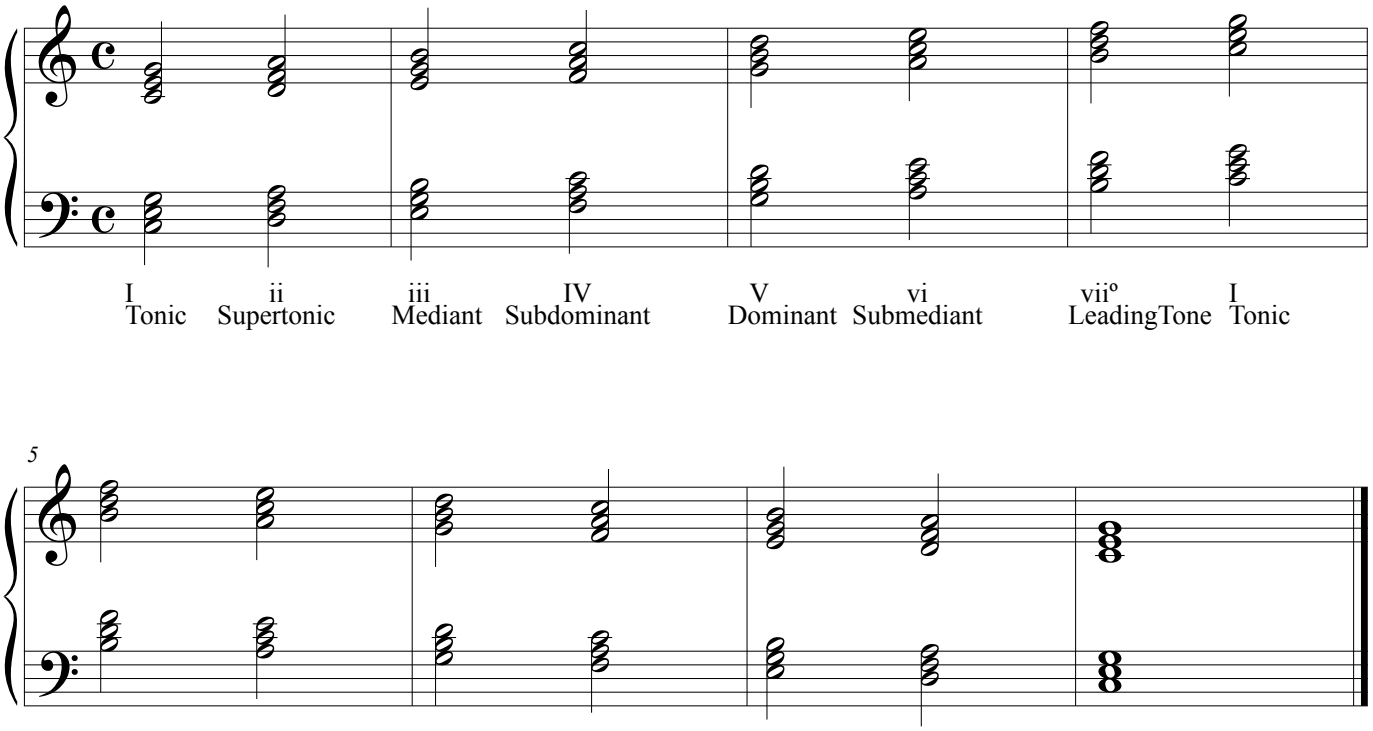
Most of the steps from pitch to pitch are whole steps, but a major scale always contains two half steps. The half steps always occur between the third and fourth degrees, and the seventh and eighth degrees.



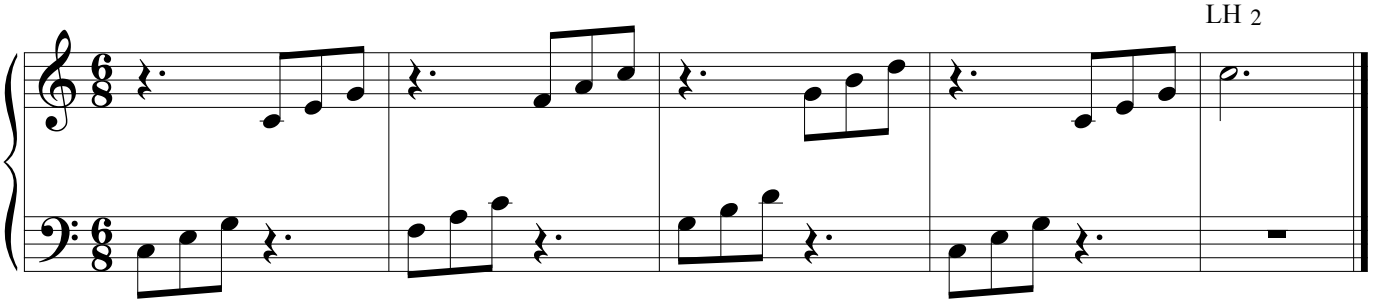
The C Major Scale displays half steps between E and F, and between B and C.

The pattern of whole steps and half steps of the major scale can be reproduced on any pitch. As all seven letters of the music alphabet are always used in order, major scales use no more than seven sharps or seven flats.

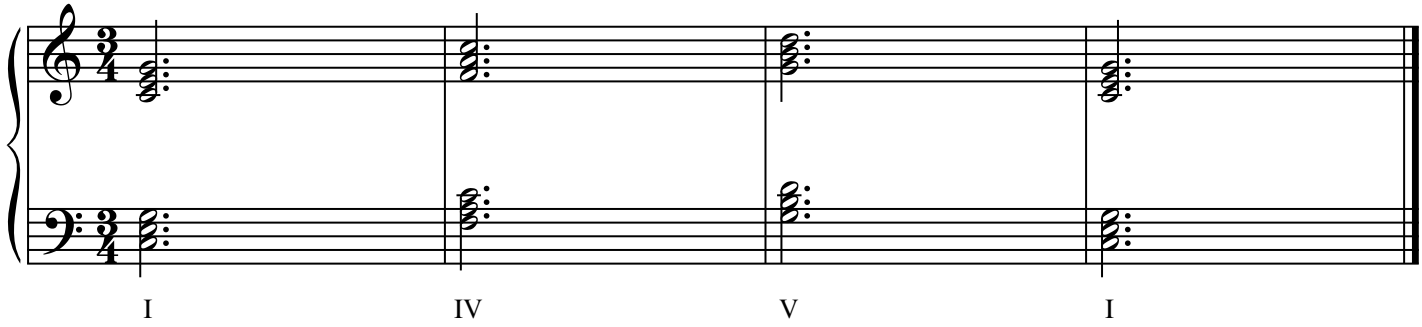
Diatonic Triads

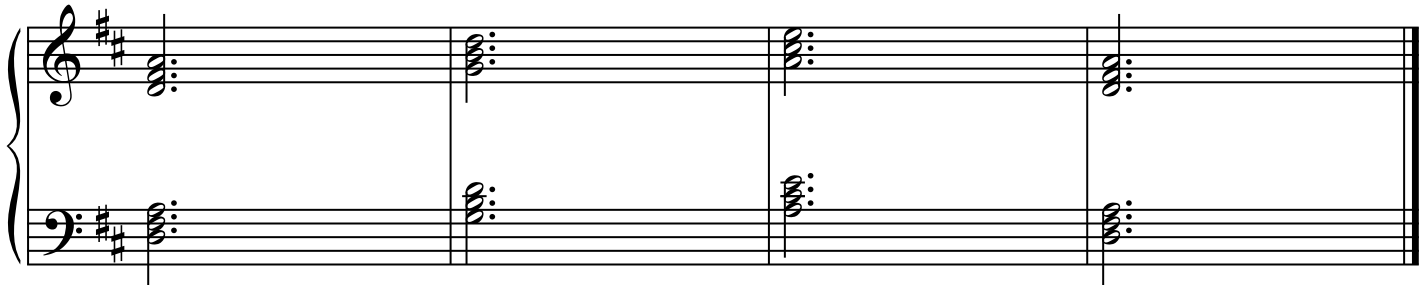


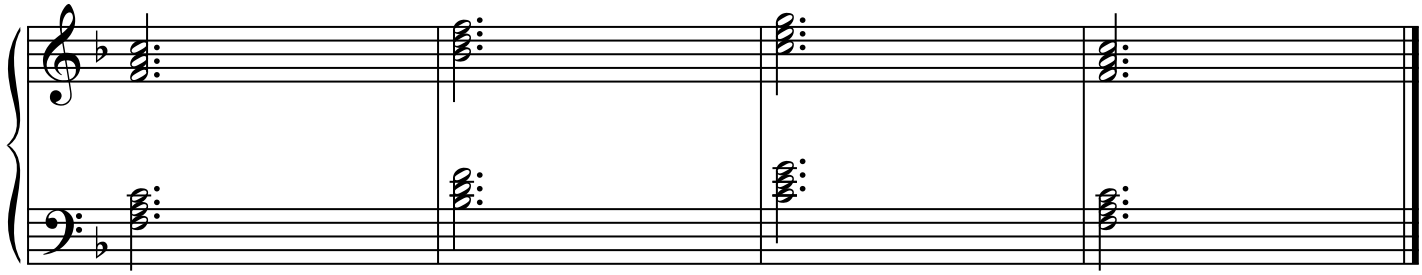
Primary Triads

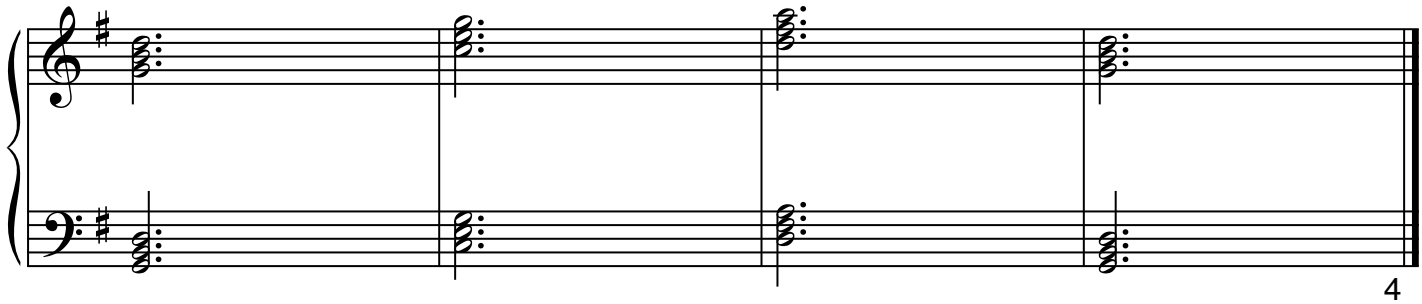


Primary Triads



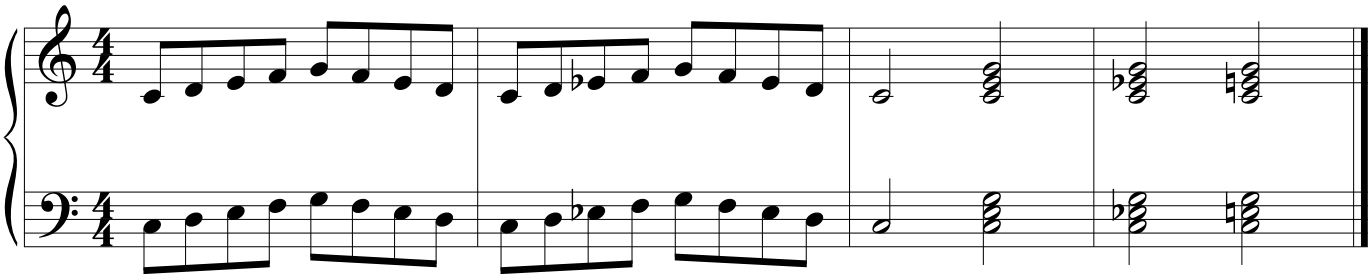




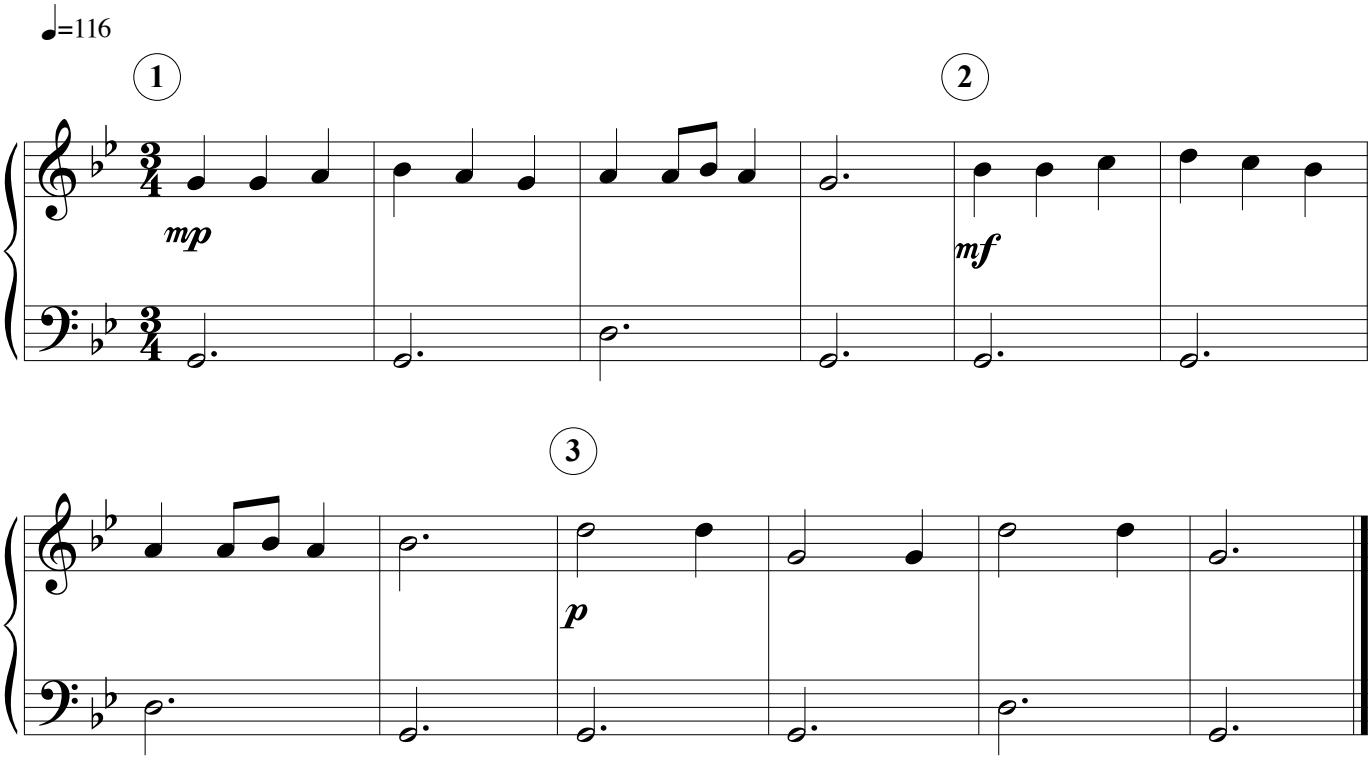


Major and Minor Pentascales and Triads

Play this exercise in all keys.



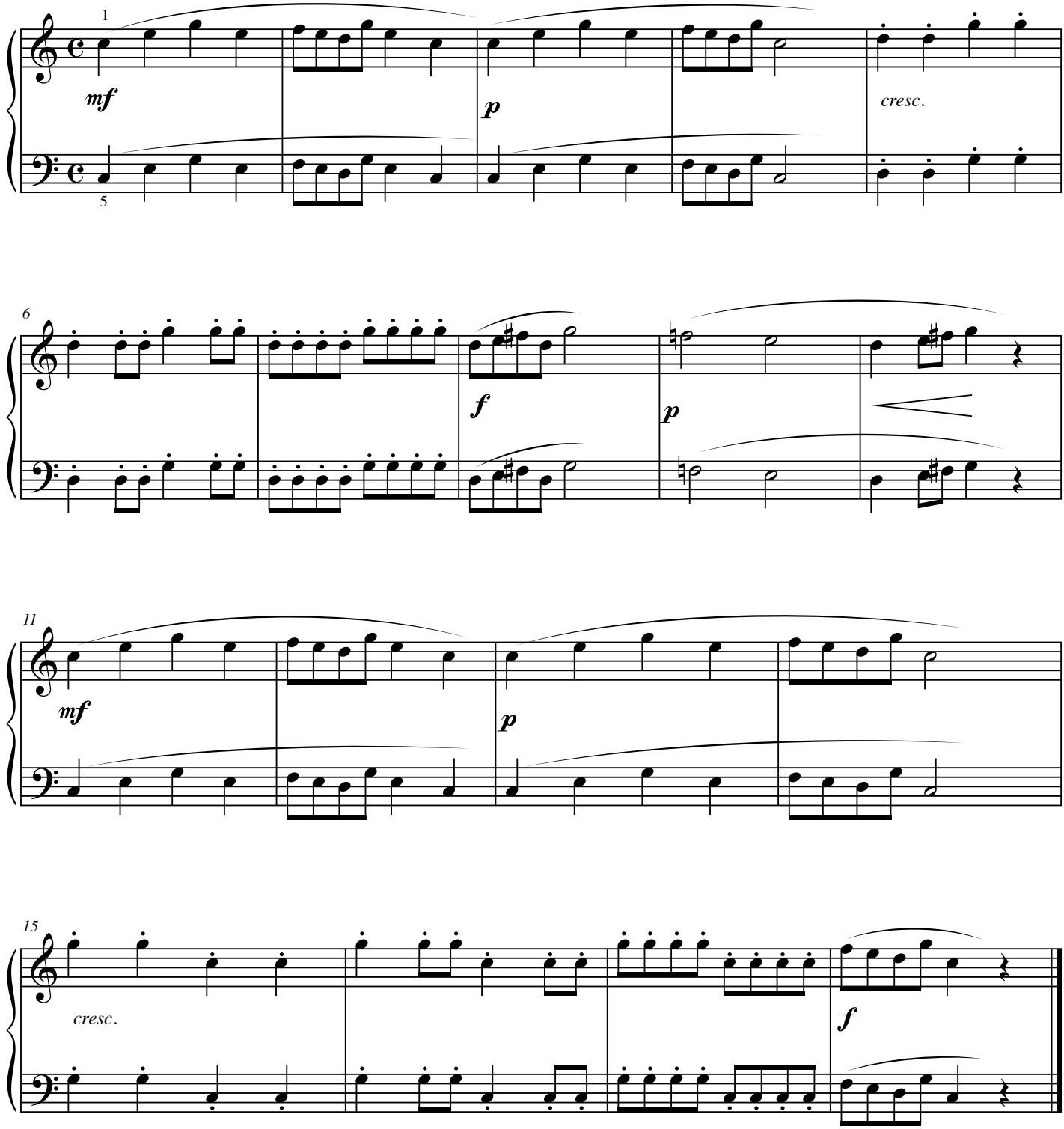
Ensemble Piece



Sonatina in C

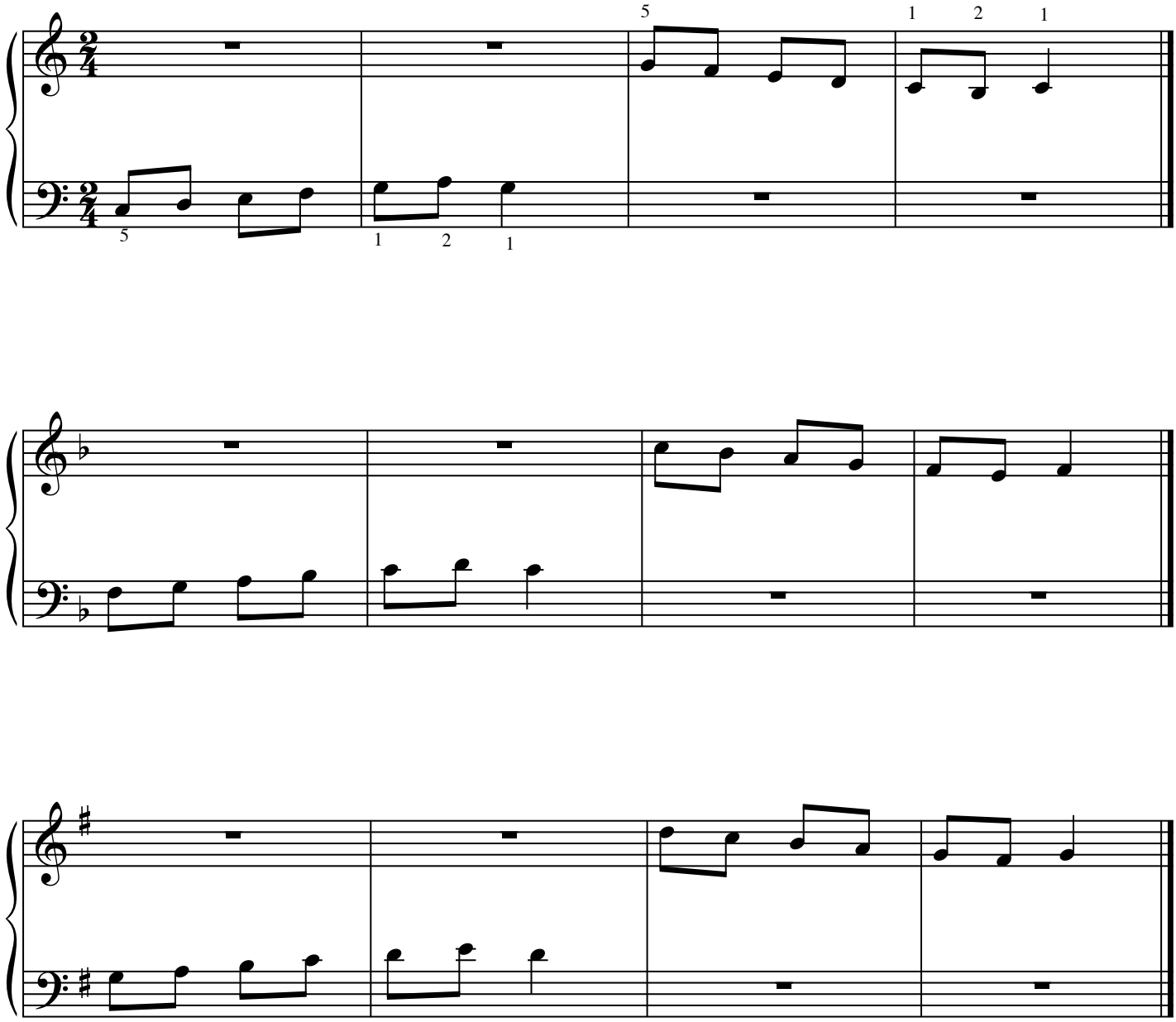
Oskar Bolck
(1839-1888)

Allegretto

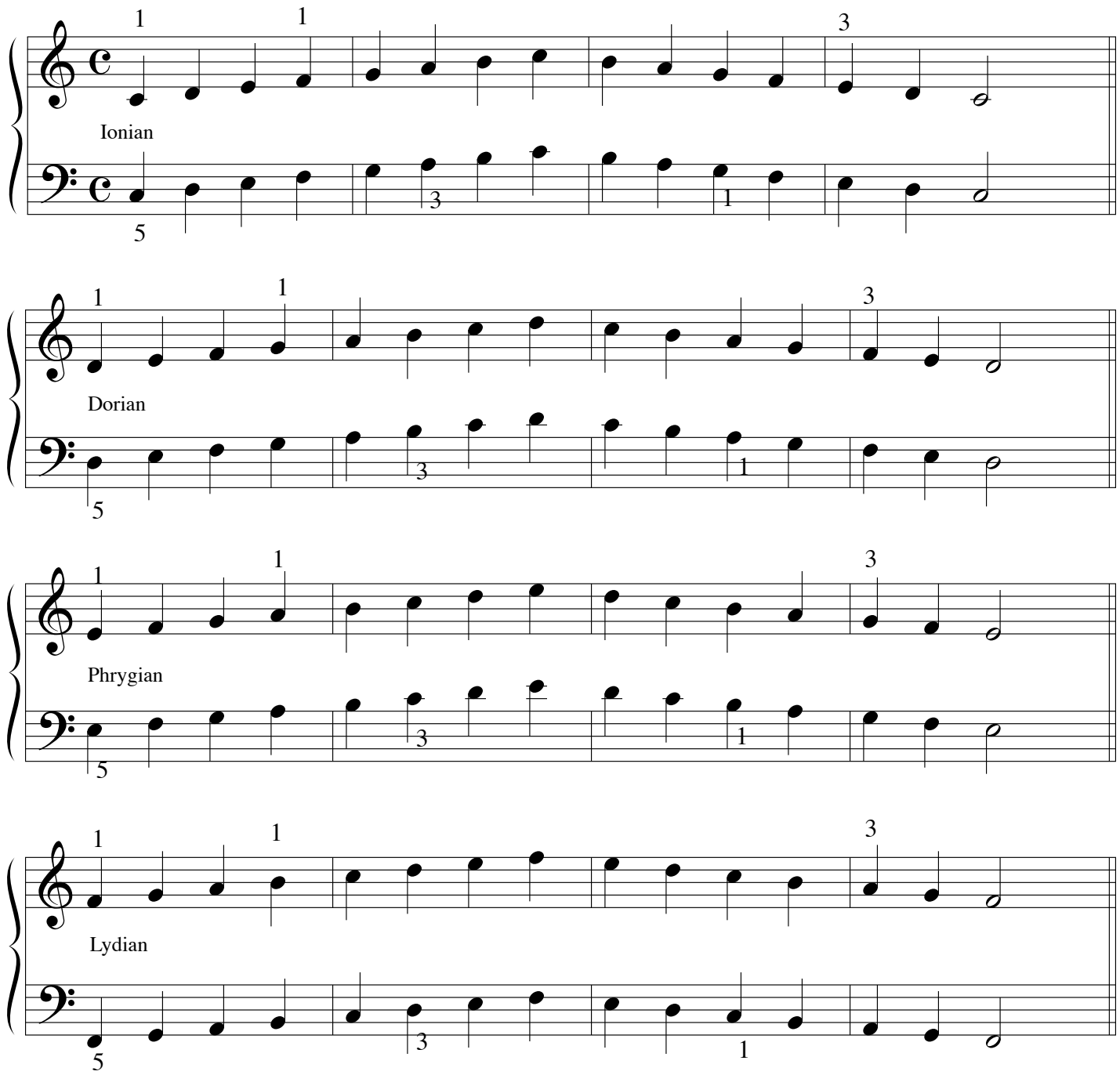


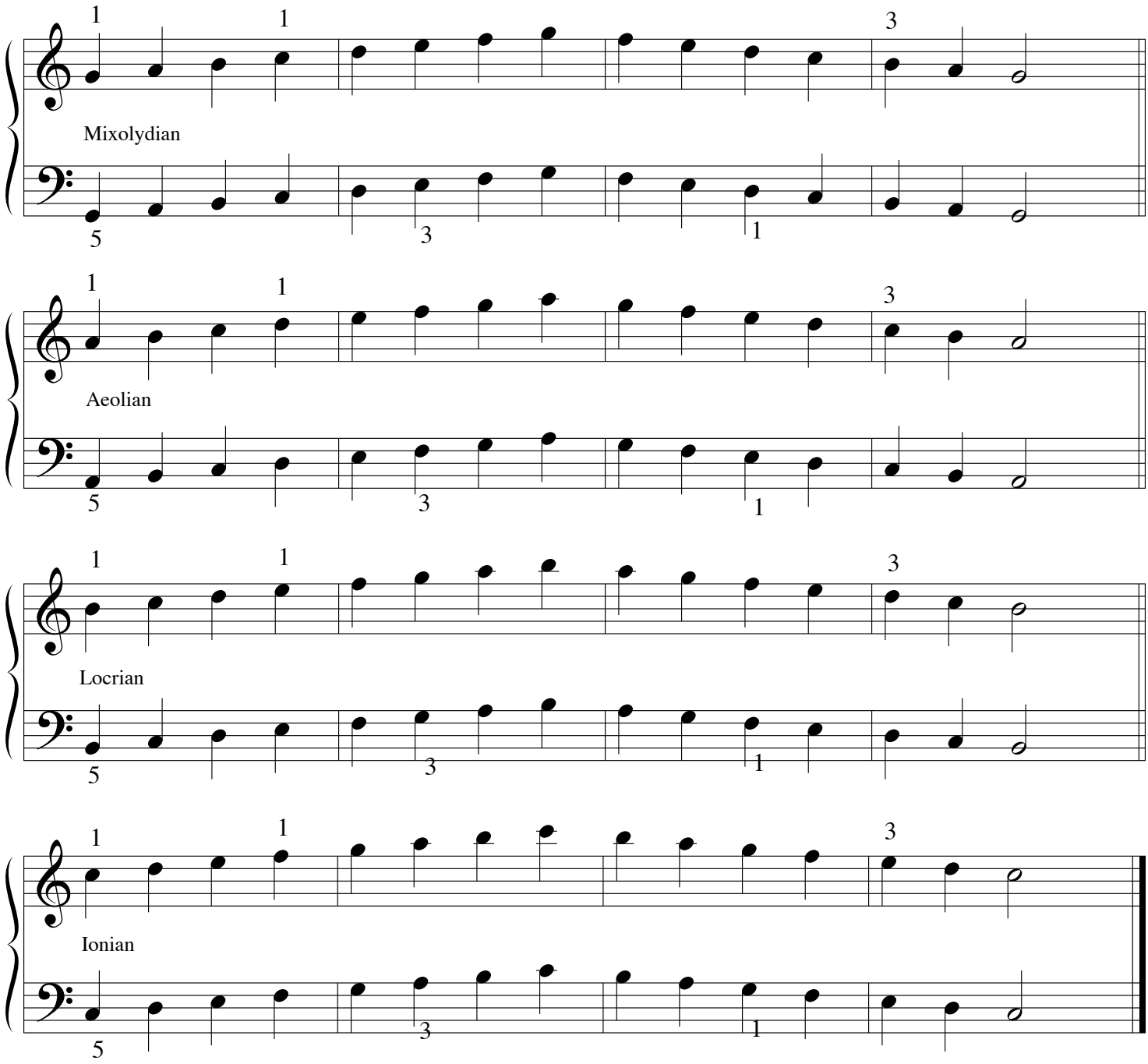
Degrees 6 and 7

Left Hand reaches above the pentascale to Degree 6, and Right Hand reaches below to Degree 7.
Bring the hand over the thumb and back again by rolling on the thumb nail.



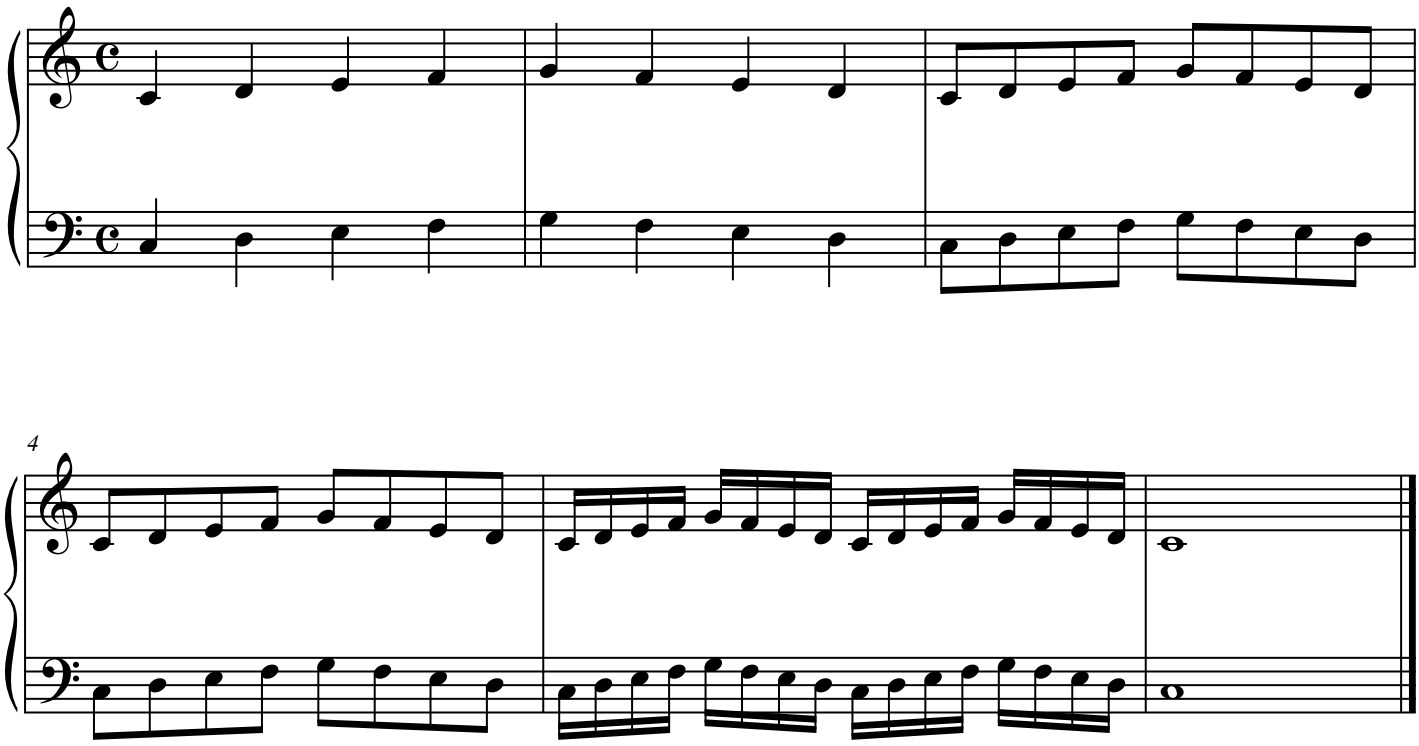
Modes


1
1
3
Ionian
5
3
1
1
1
3
Dorian
5
3
1
1
1
3
Phrygian
5
3
1
1
1
3
Lydian
5
3
1


1
1
3
Mixolydian
5
3
1
1
1
3
Aeolian
5
3
1
1
1
3
Locrian
5
3
1
1
1
3
Ionian
5
3
1

Accelerando

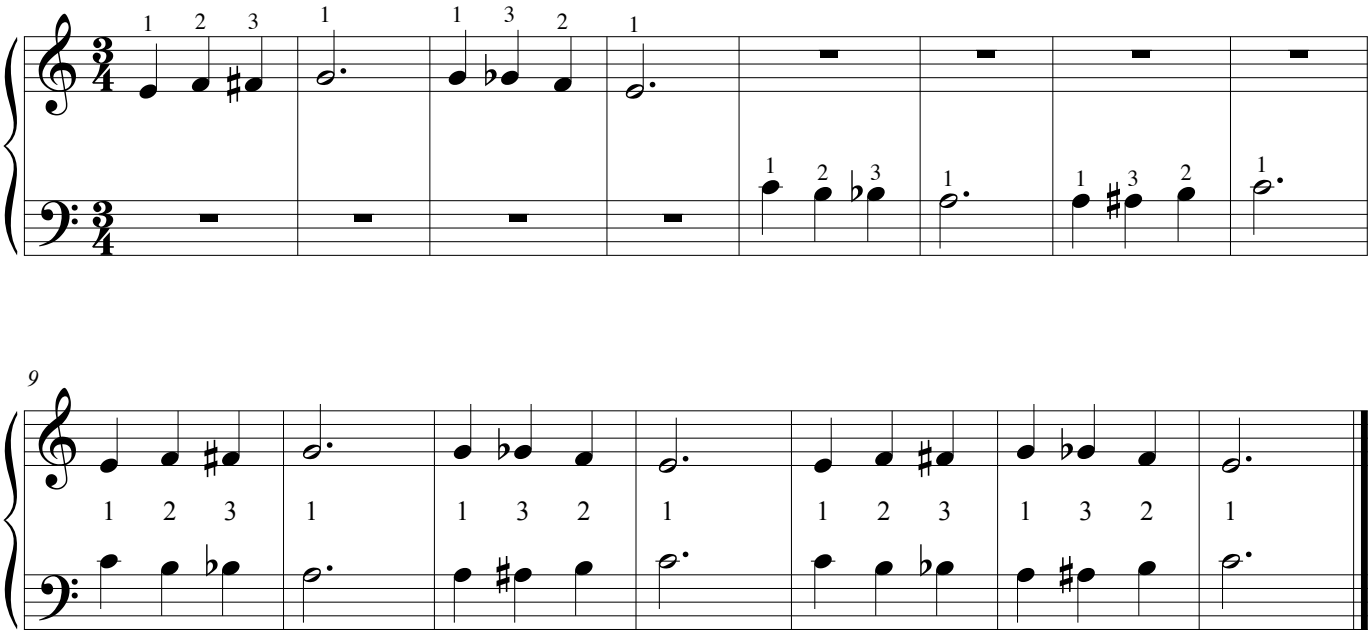
To keep the tempo steady, think the 16th notes before playing: "One-ee-and-a, two-ee-and-a..."



Chromatic Exercises

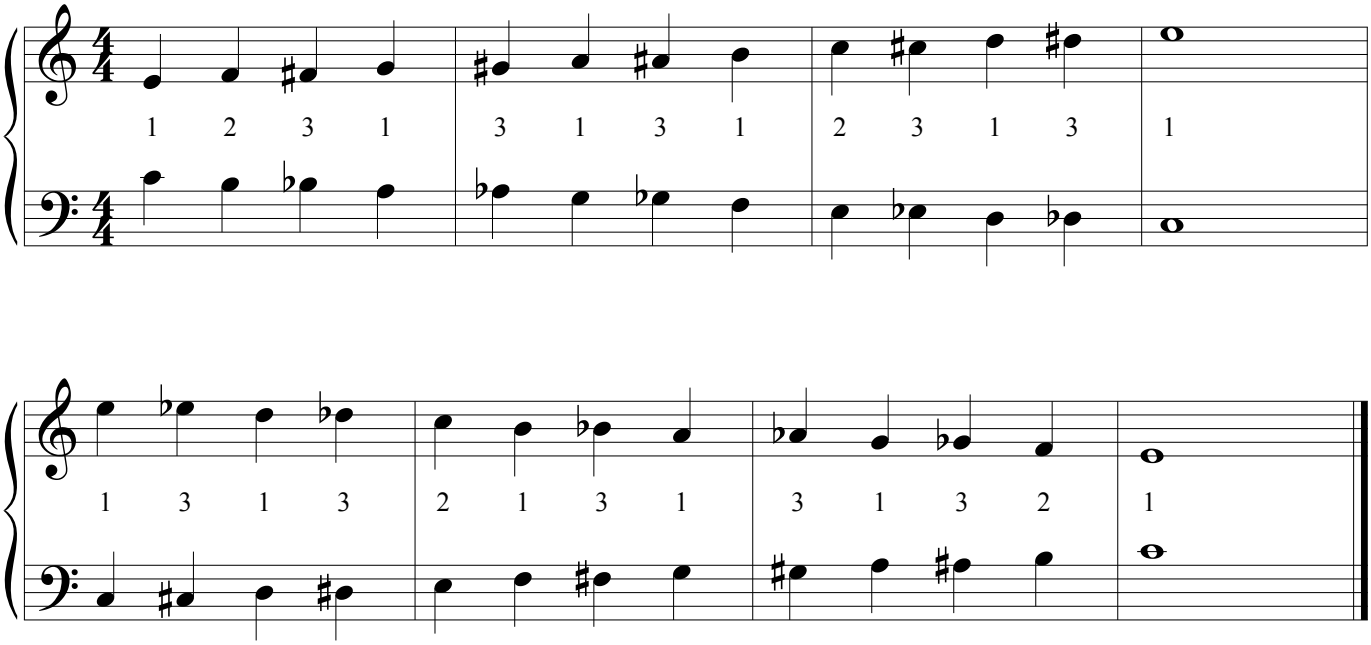
No. 1

In this contrary motion exercise, the same fingering pattern is used in each hand.



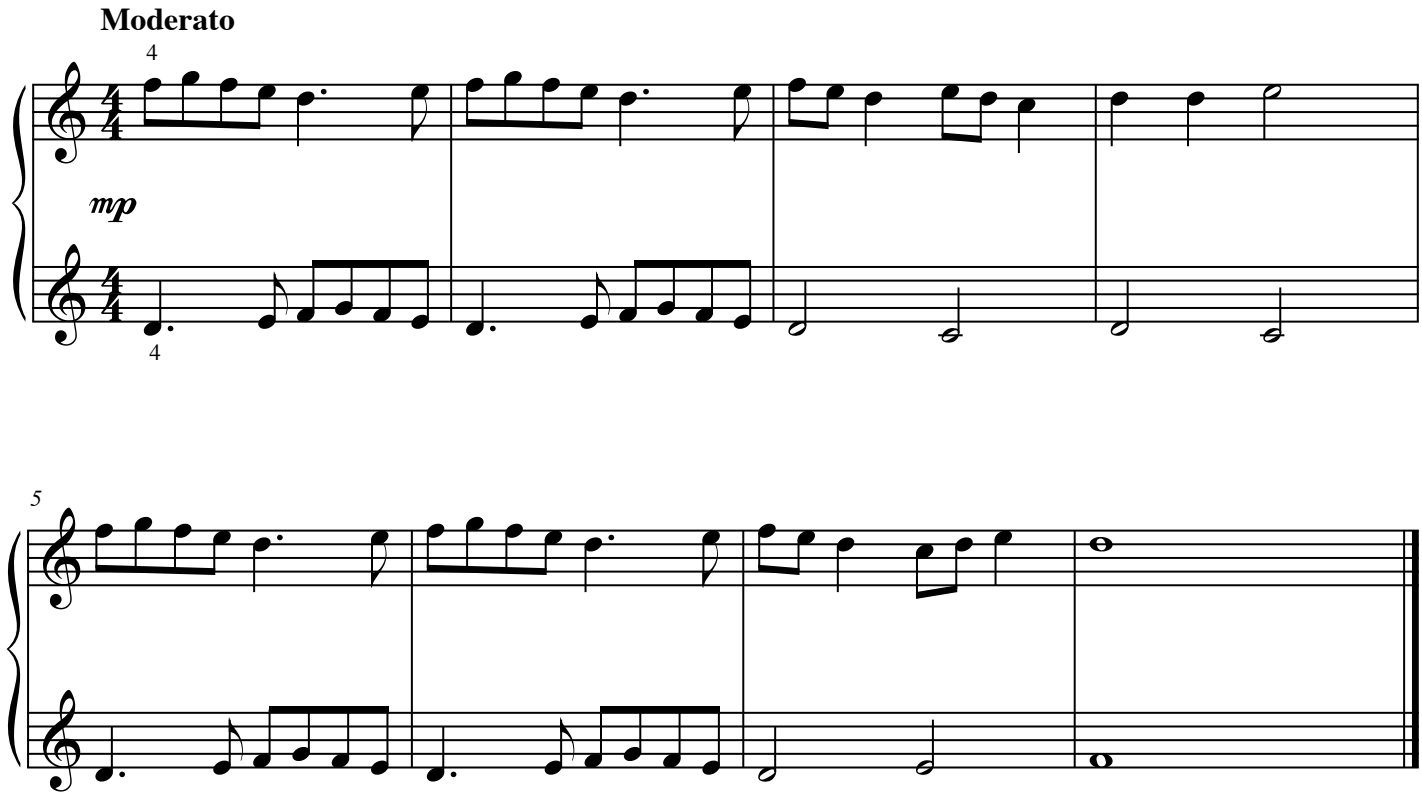
No. 2

Say the finger numbers aloud as you play hands separately, then together.



D minor Etude

C. Ziedrich



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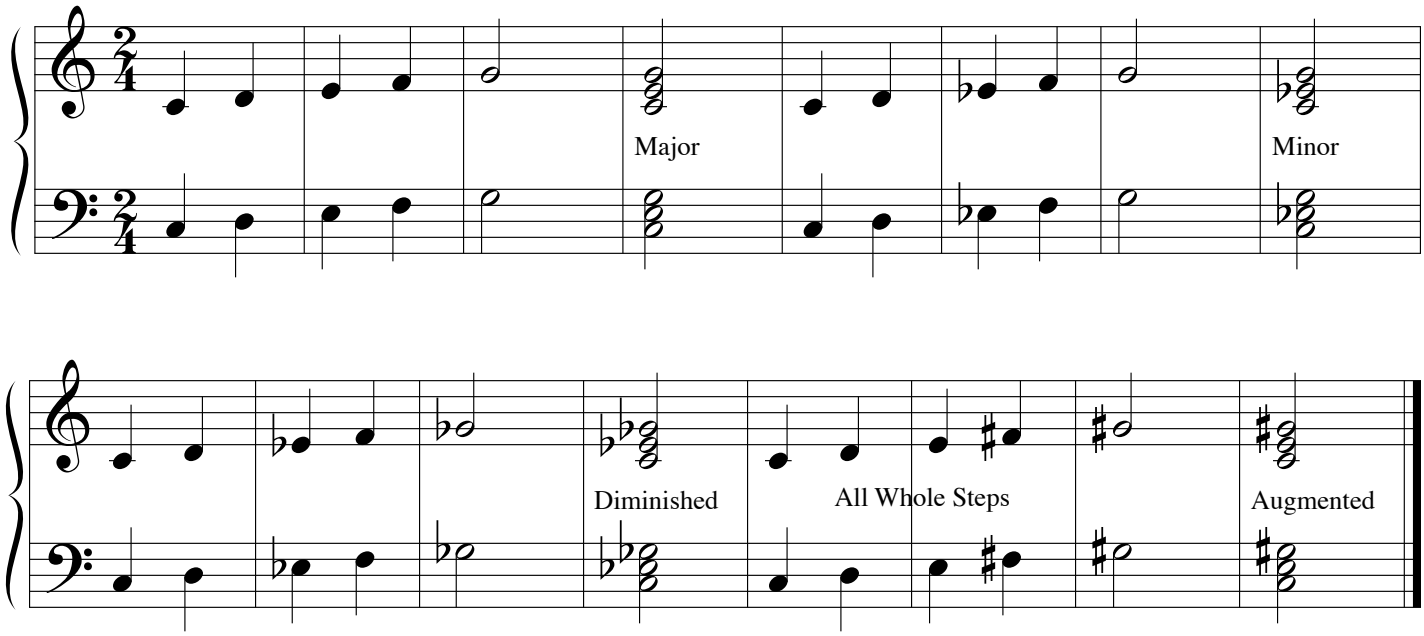
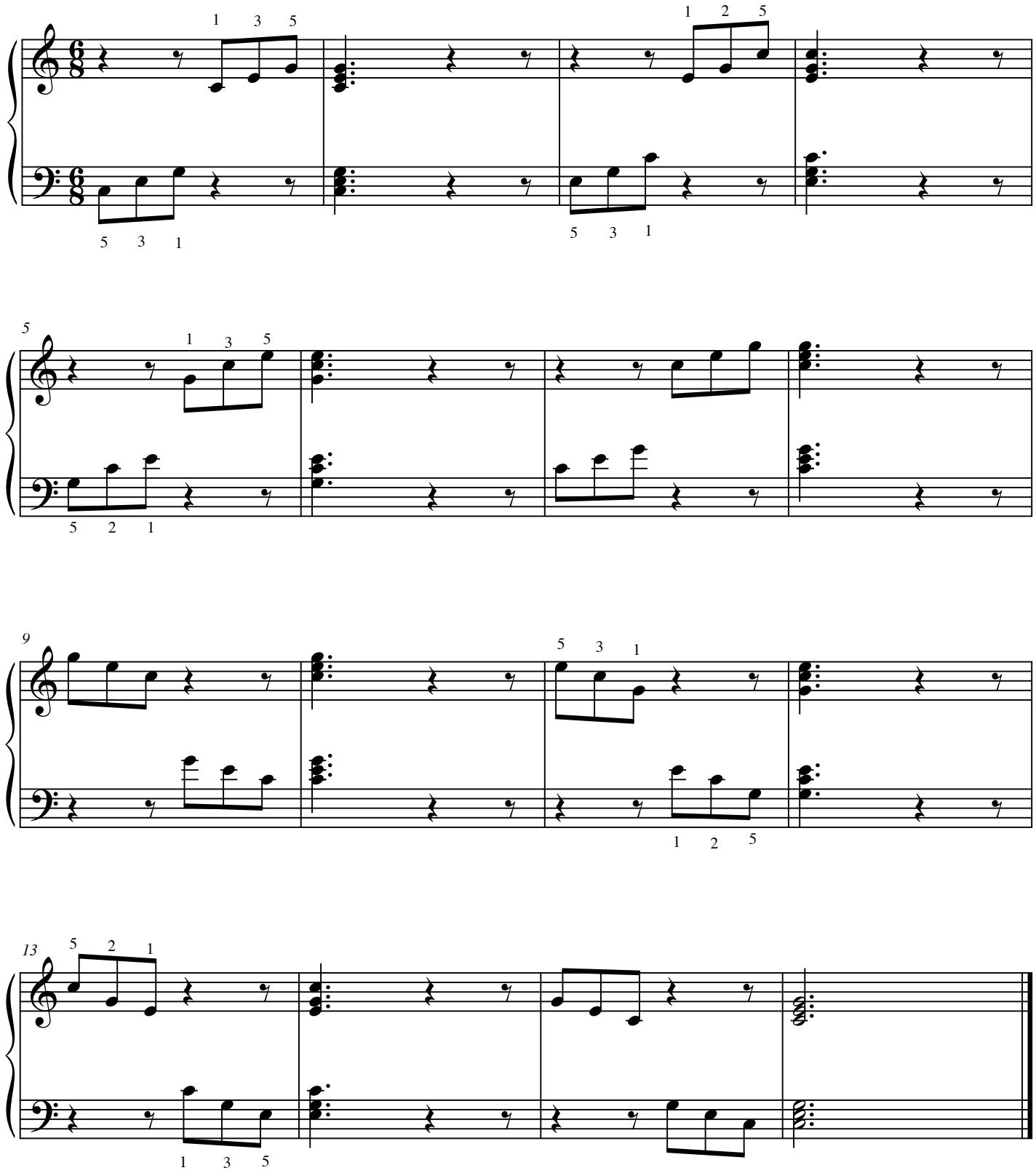
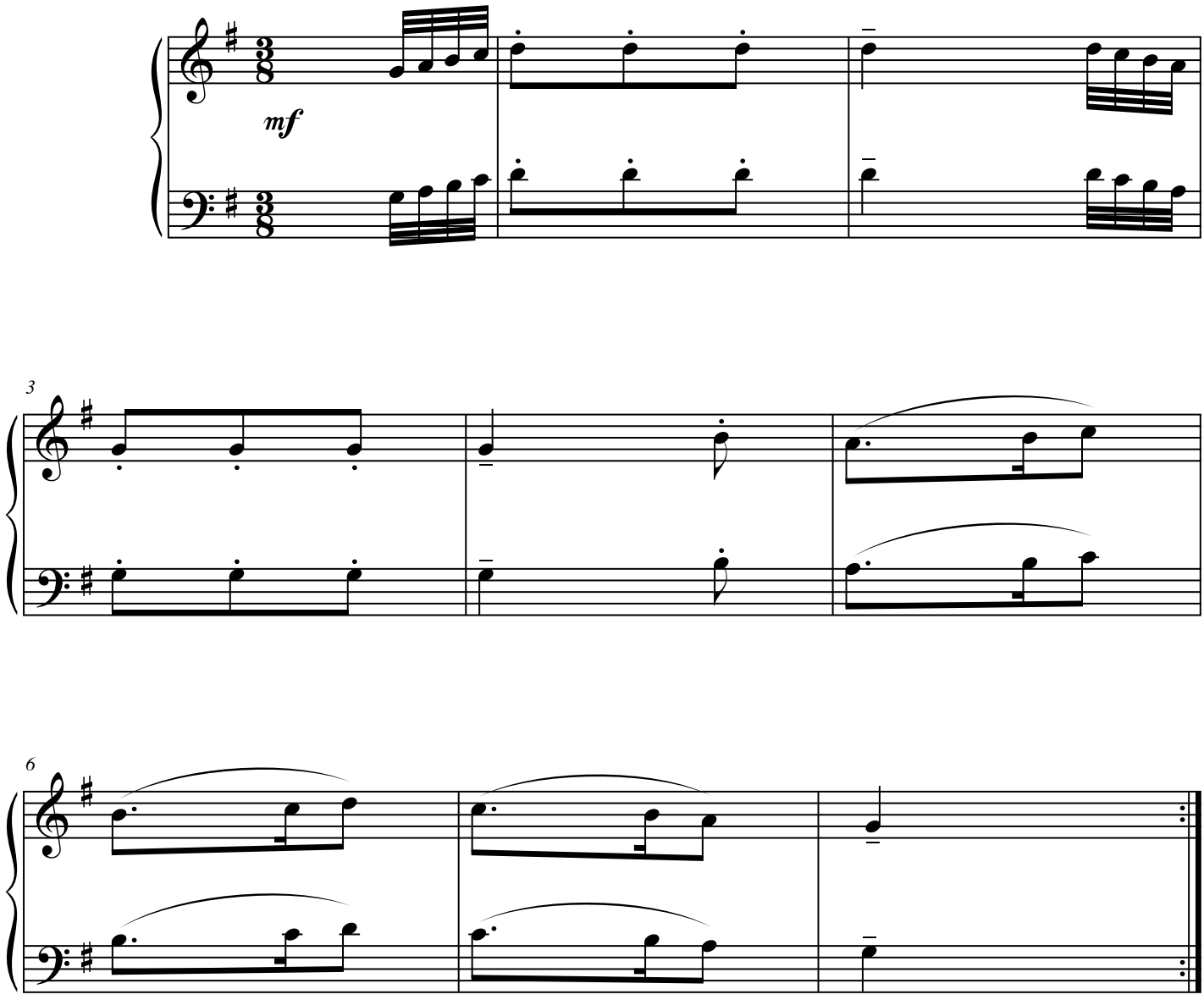
Major, minor, diminished, and Augmented Triads



Inversions Up and Down



Parallel Motion



The time signature indicates 3 eighth notes per measure.
As always, a quarter note lasts as long as 2 eighth notes.
Four 32nd notes fill the time of an eighth note and can be counted here "three-ee-and-a."

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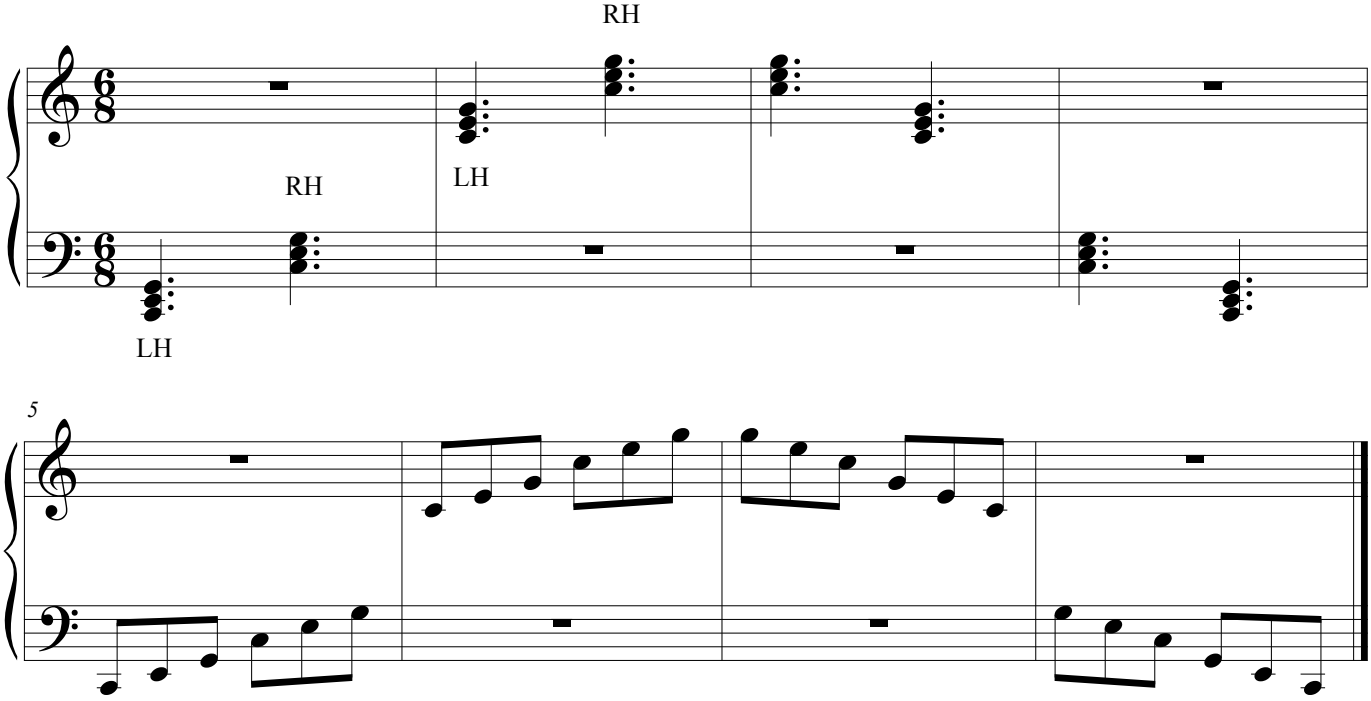
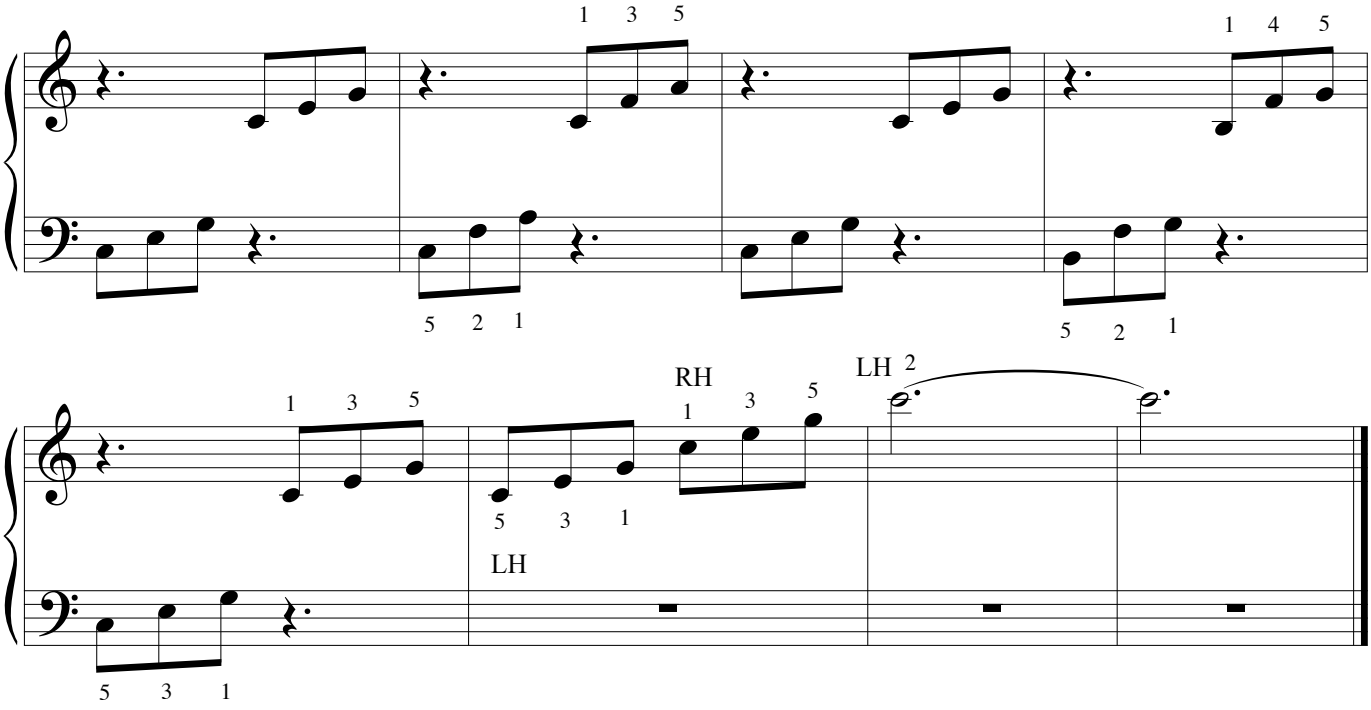
Chord Studies

No. 7

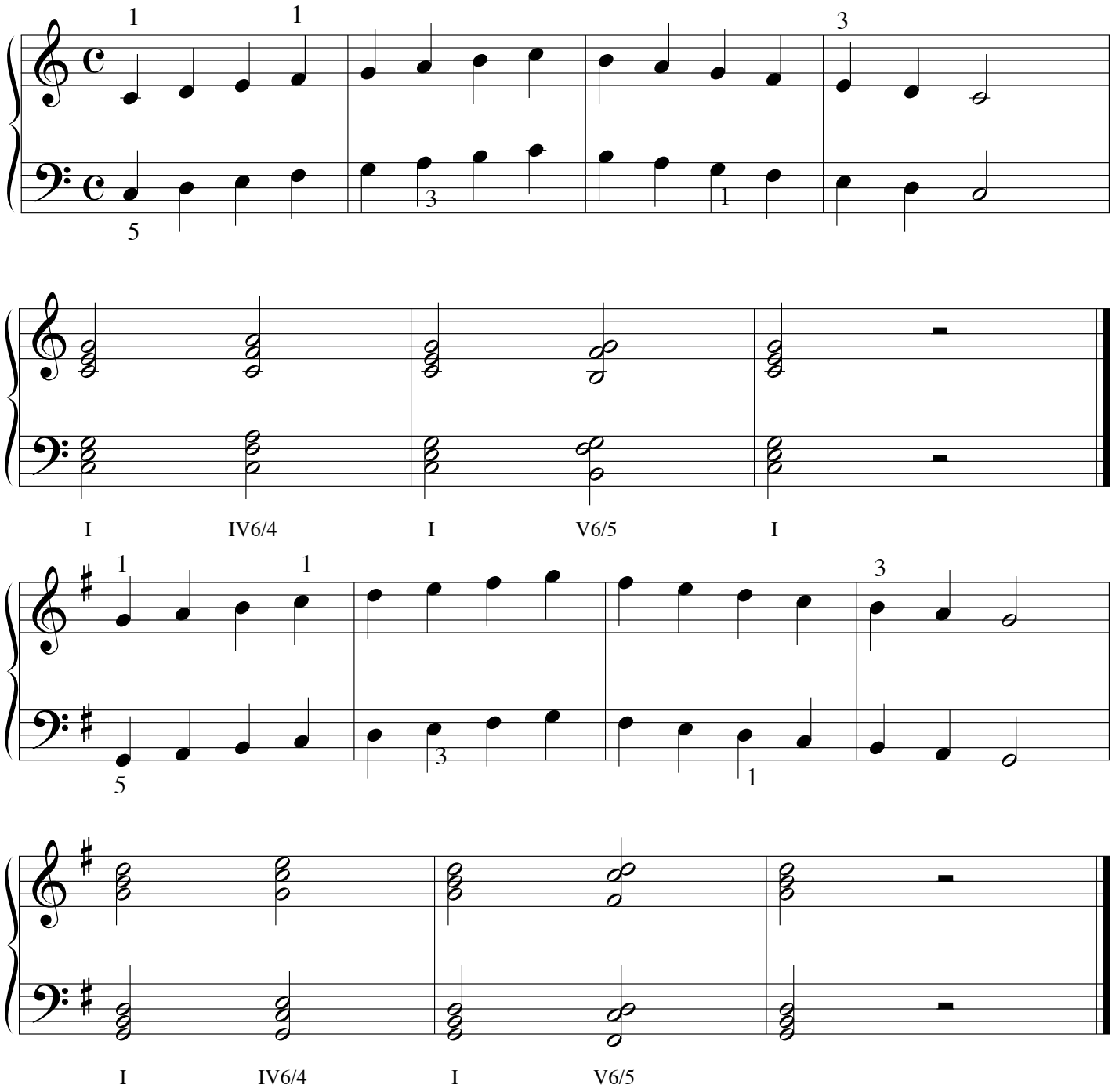


No. 8



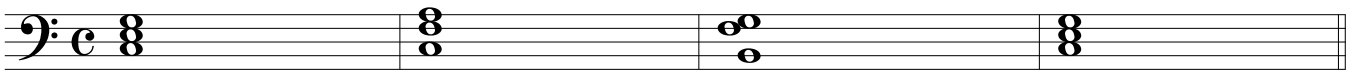
C and G Major Scales

and Primary Chords

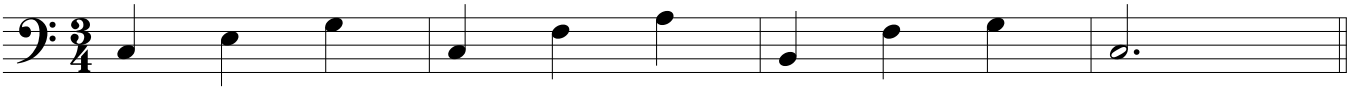


Elementary Accompaniment Patterns

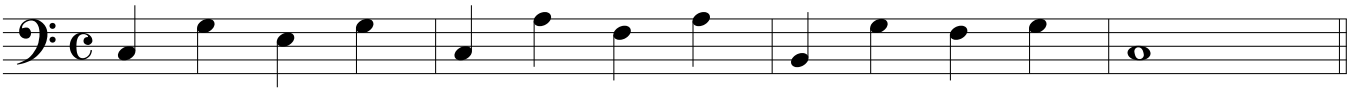
Block Chords



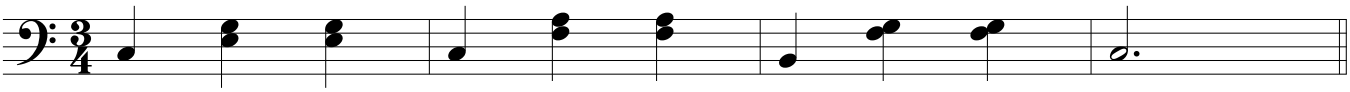
Broken Chords



Alberti Bass

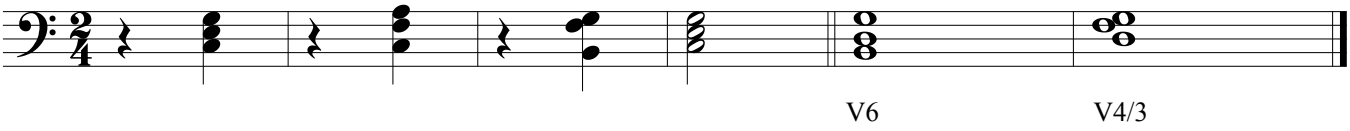


Waltz Bass



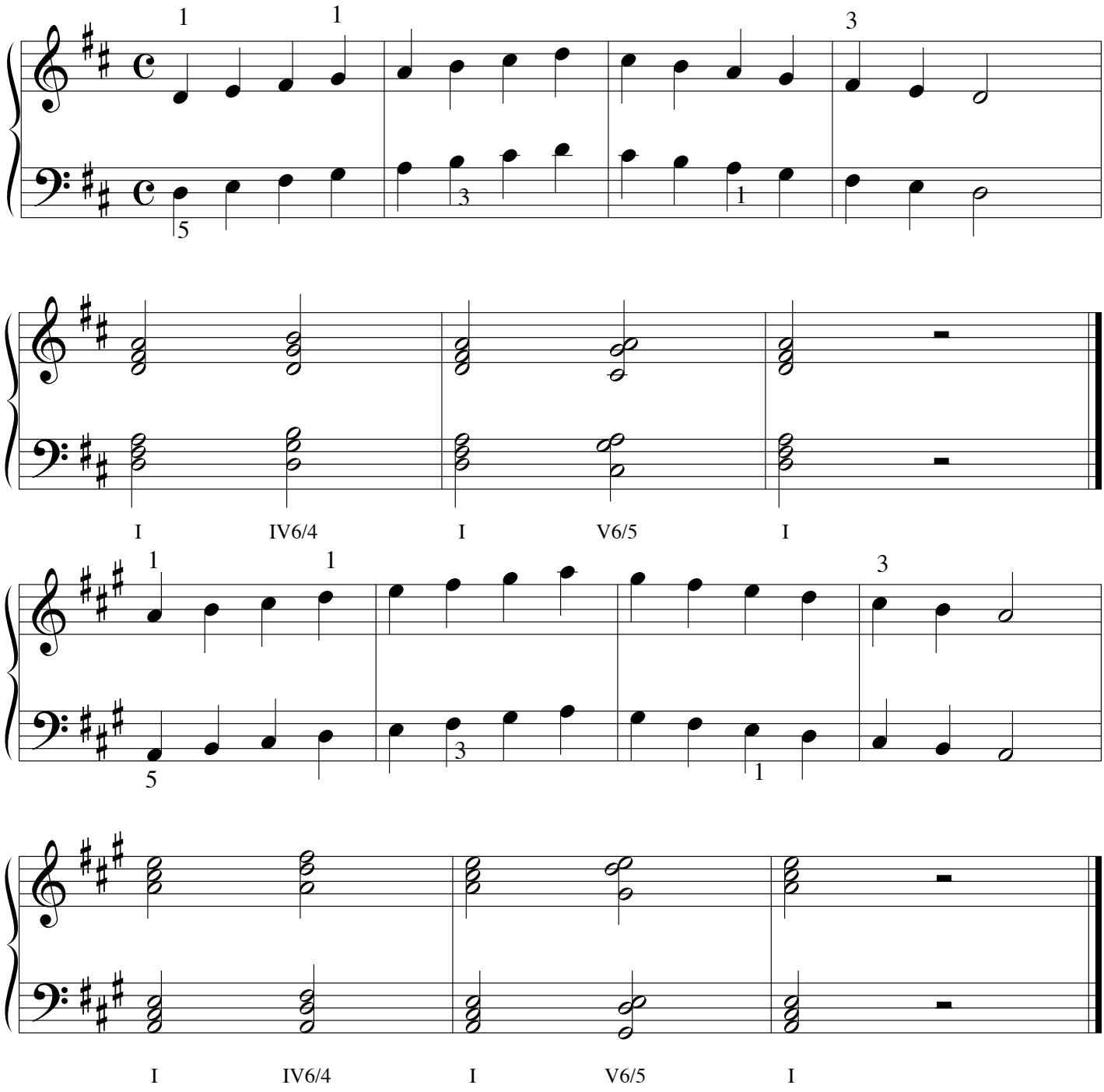
Off-beat Chords

Alternate Forms of the Dominant Chord



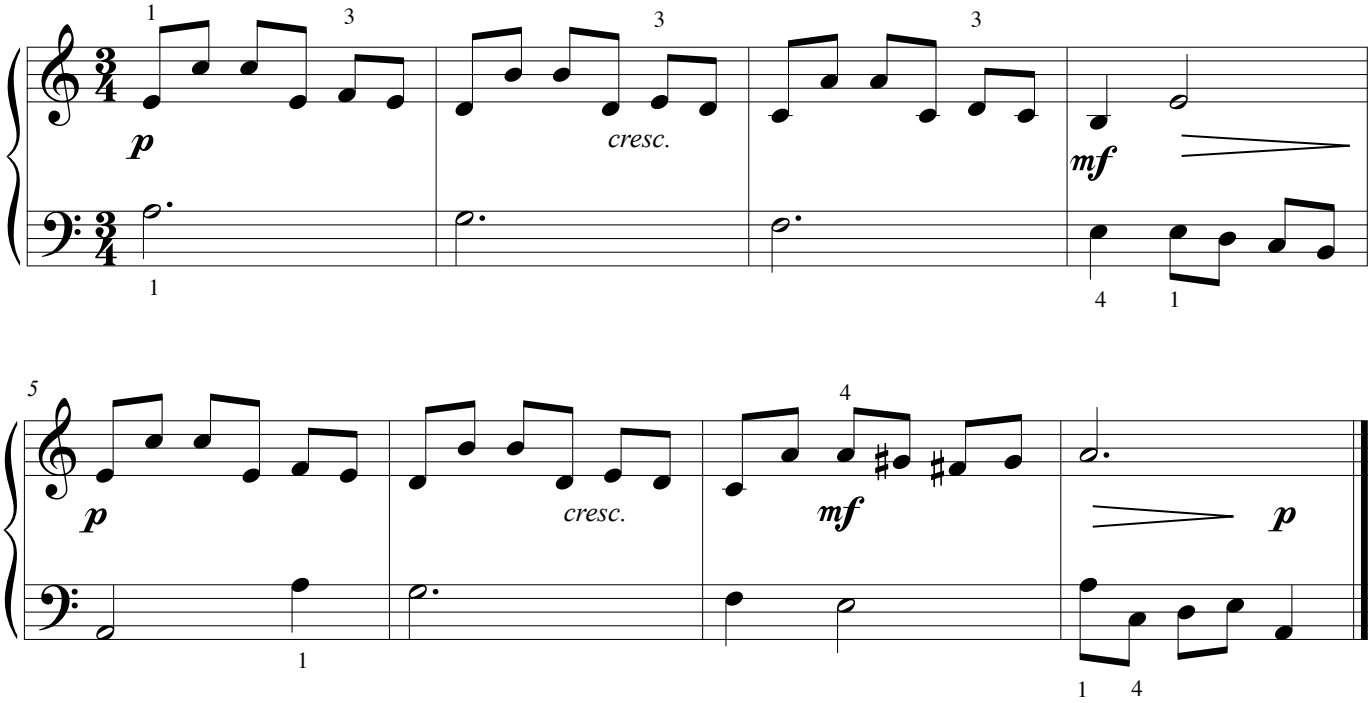
D and A Major Scales

and Primary Chords

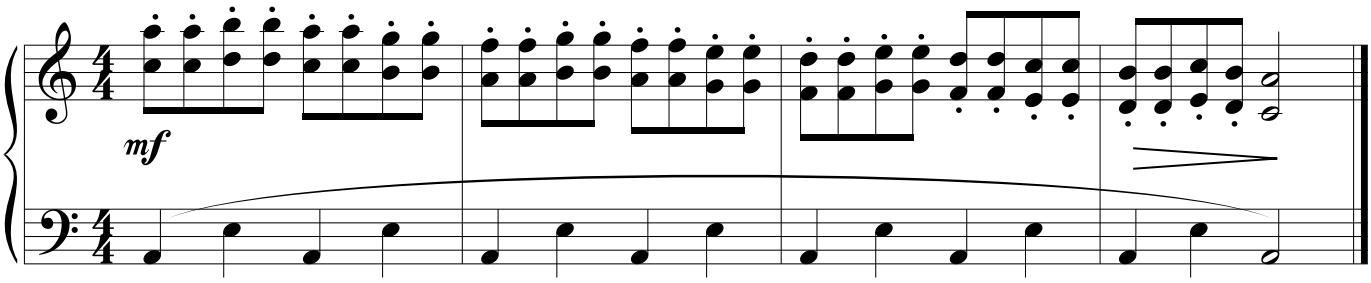


Etudes in A Minor

Teneramente



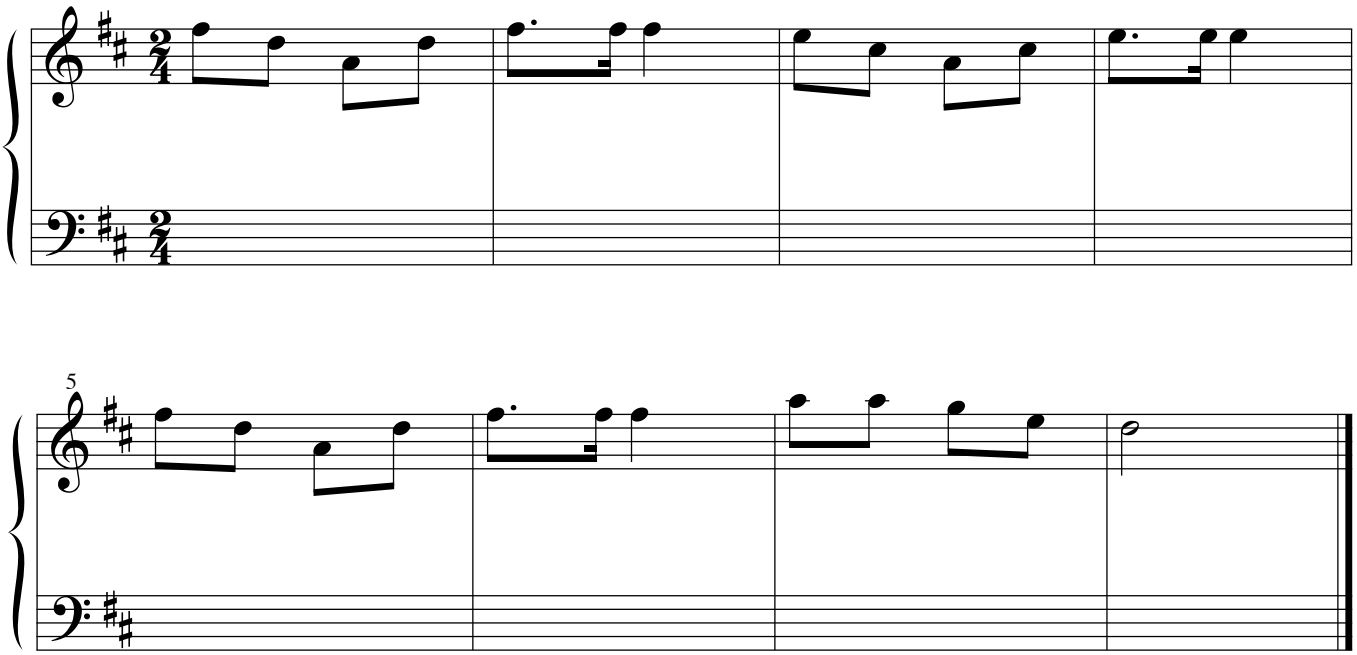
Spiritoso



Sandy Land

Determine the key of this melody.
Review the primary chords of that key.
For each measure, choose one primary chord that matches the pitches of the melody.
Use Roman numerals below the bass staff to mark your choices.
Play the melody with the chords you have chosen.

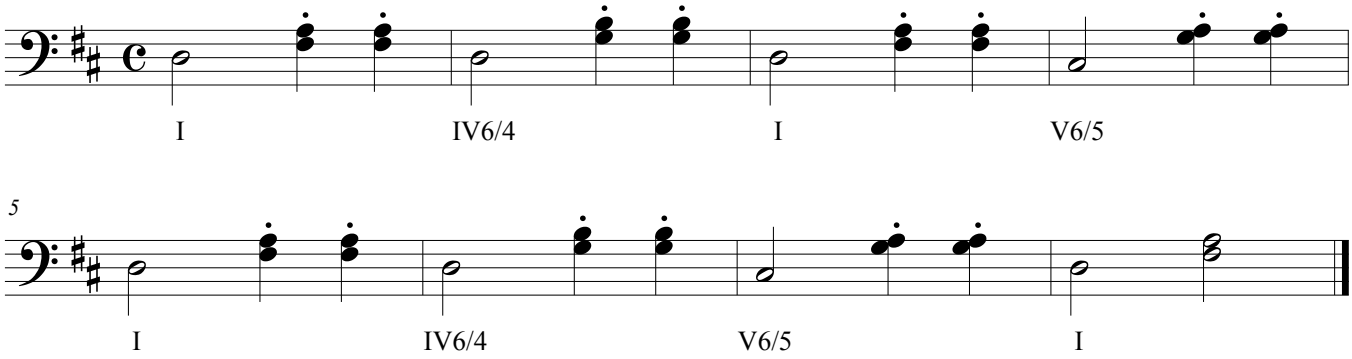
With Spirit



Damper Pedal Exercises

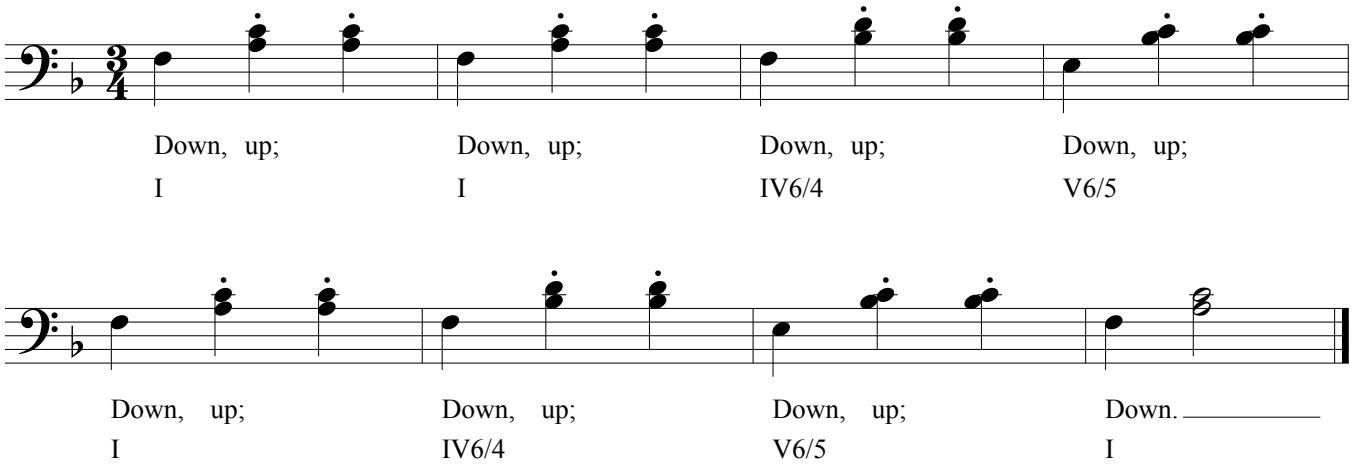
Common Time Pedal

Pedal the half notes. Release for crisp staccatos.



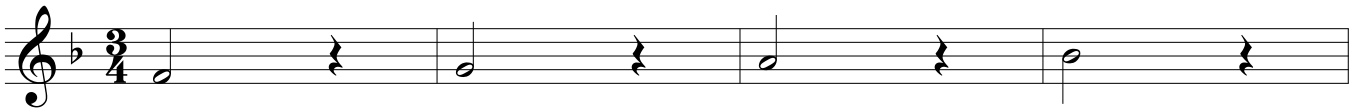
Waltz Pedal

Pedal on the downbeat and release on count 2.

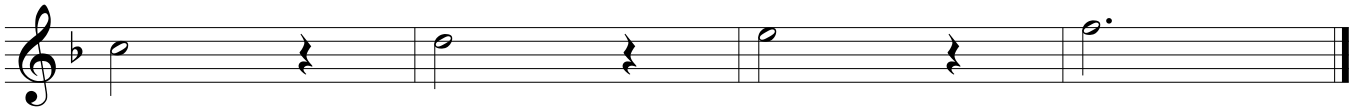


Up, Down, Move

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.

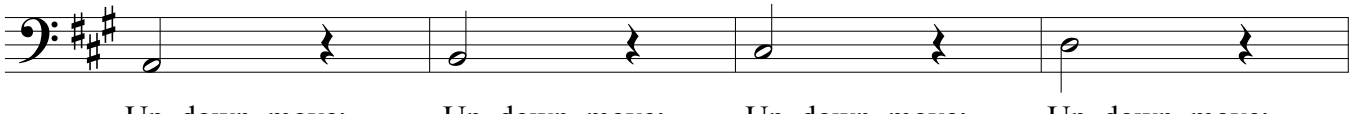


Up, down, move; Up, down, move; Up, down, move; Up, down, move;

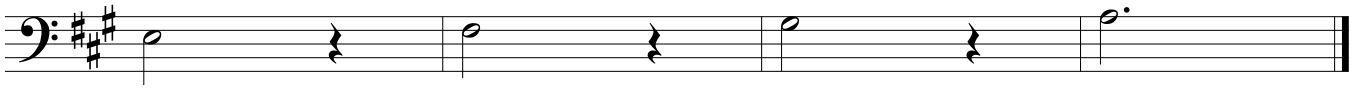


Up down, move; Up, down, move; Up, down, move; Up, down, done.

Use only LH3 to play this scale.
Use the damper pedal to create a legato line.
Use the words as a guide for the actions of the foot and hand.



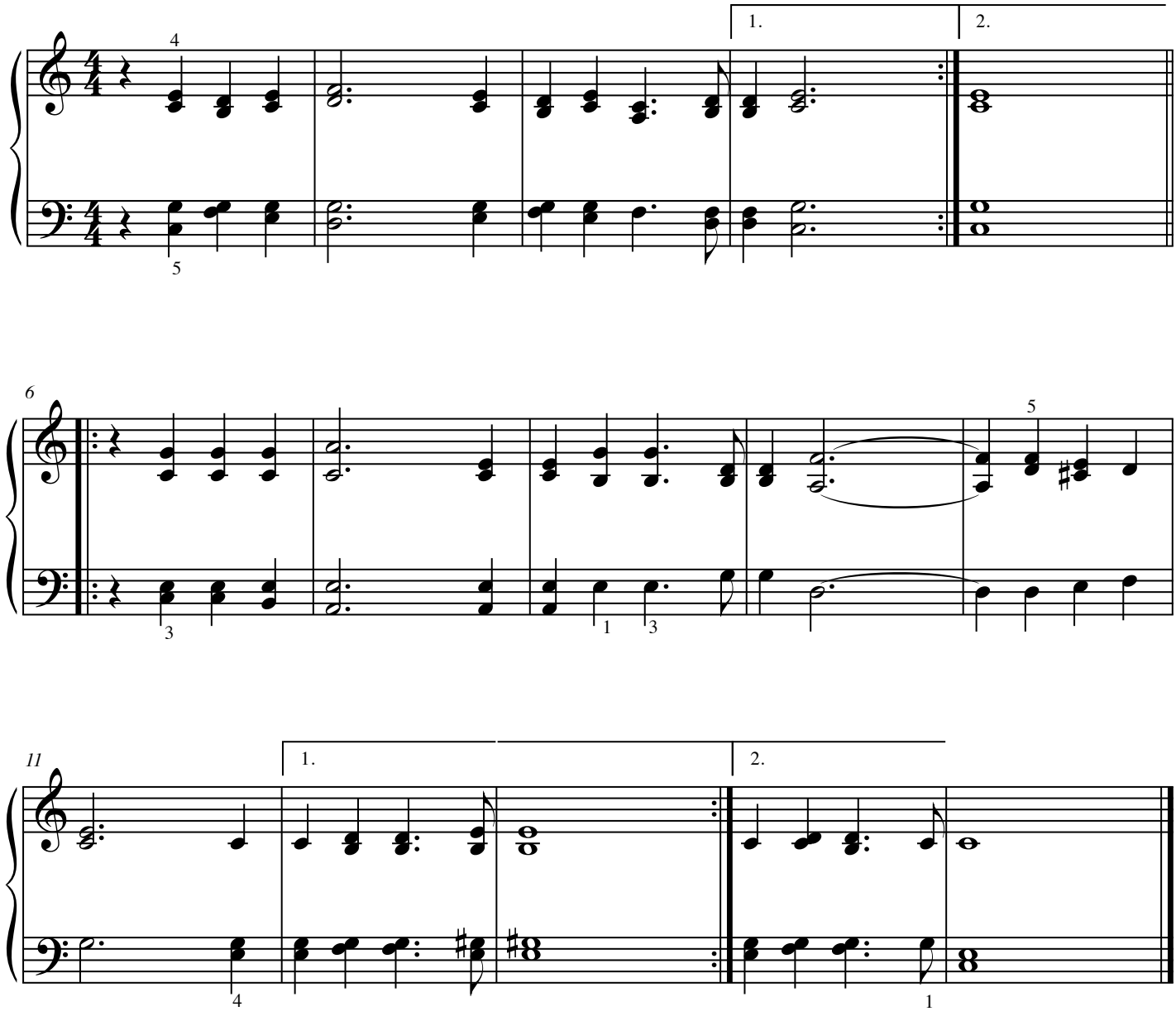
Up, down, move; Up, down, move; Up, down, move; Up, down, move;



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

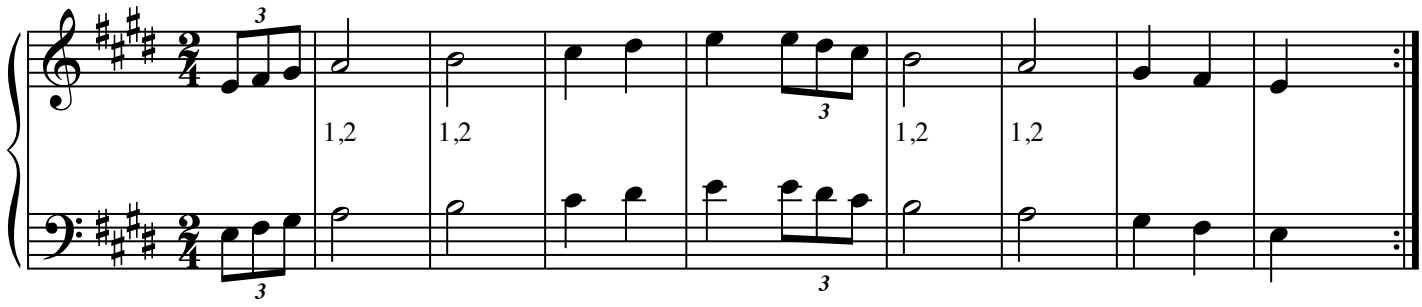
Finlandia

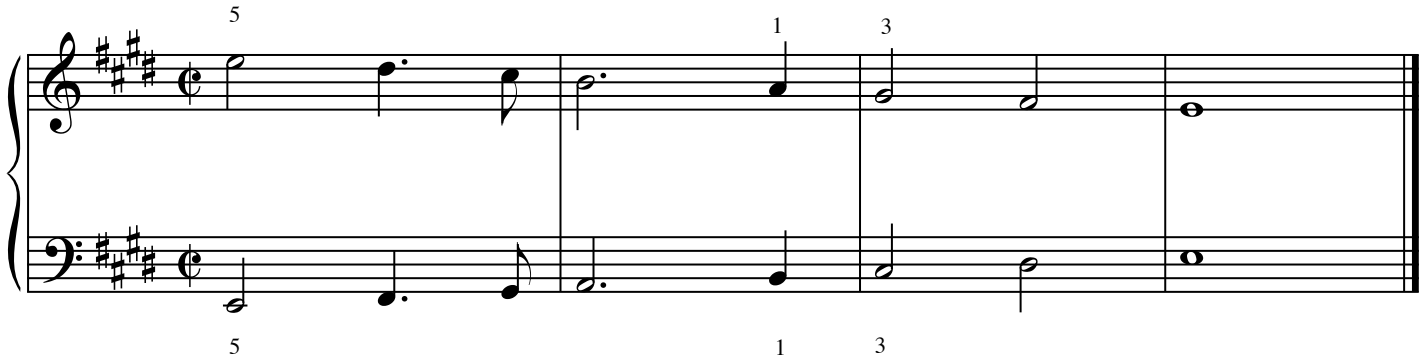
Jan Sibelius
(1865-1957)



Jan Sibelius wrote *Finlandia* as an orchestral tone-poem honoring his homeland in 1898. This principal theme is now widely used as a hymn tune in American churches.

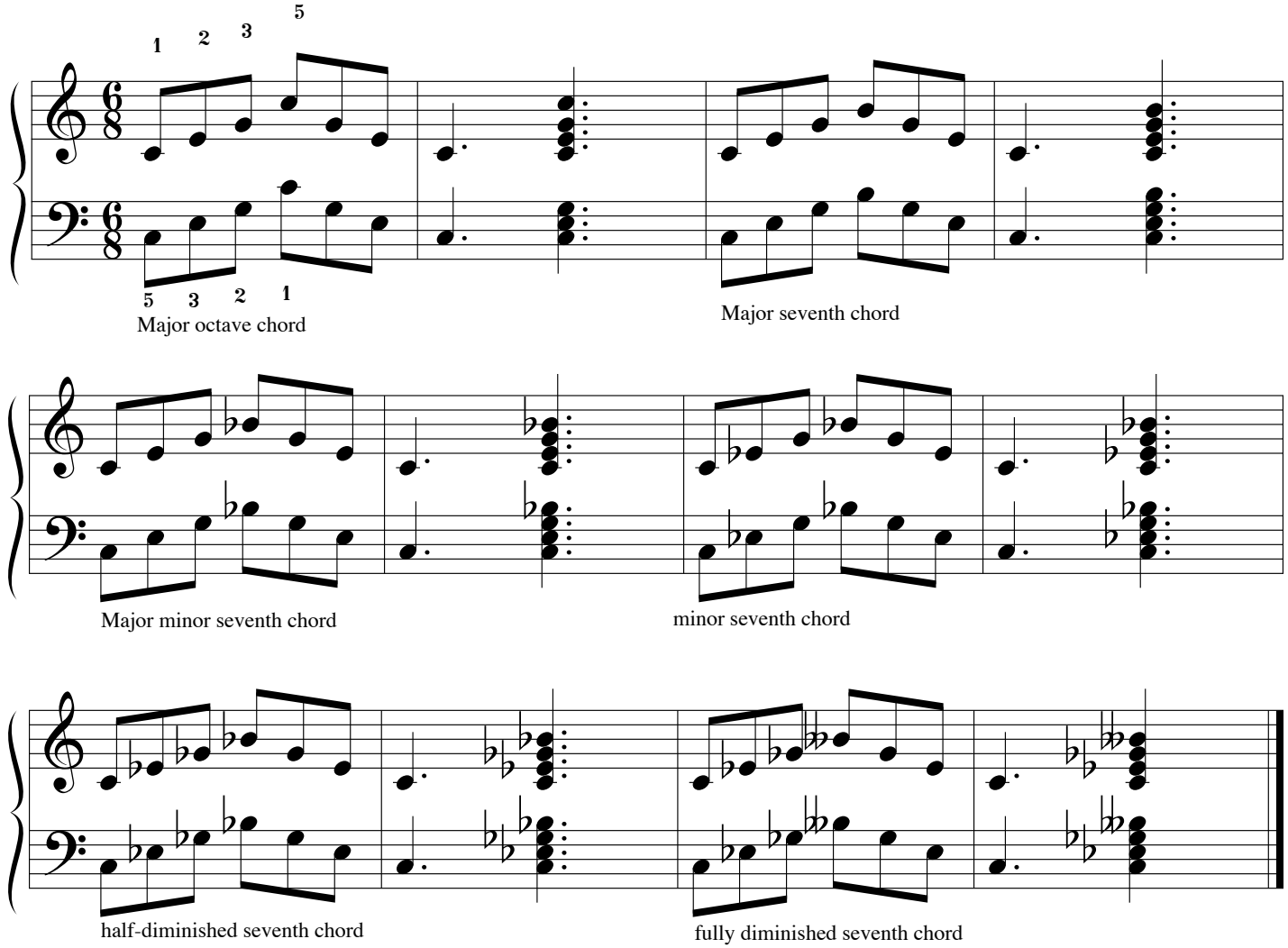
Scales in Rhythm





Seventh Chords

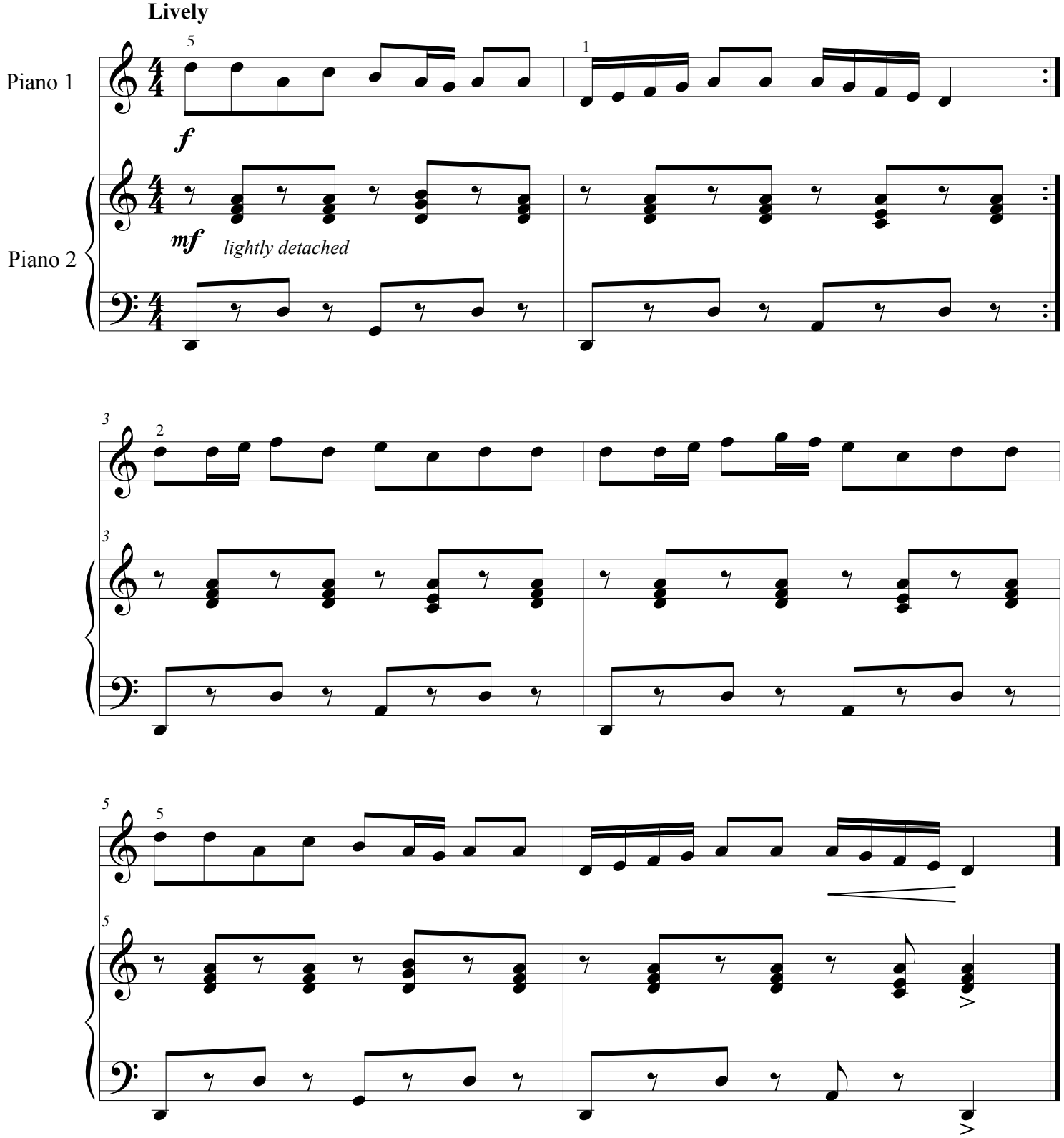
on C



Welsh Tune

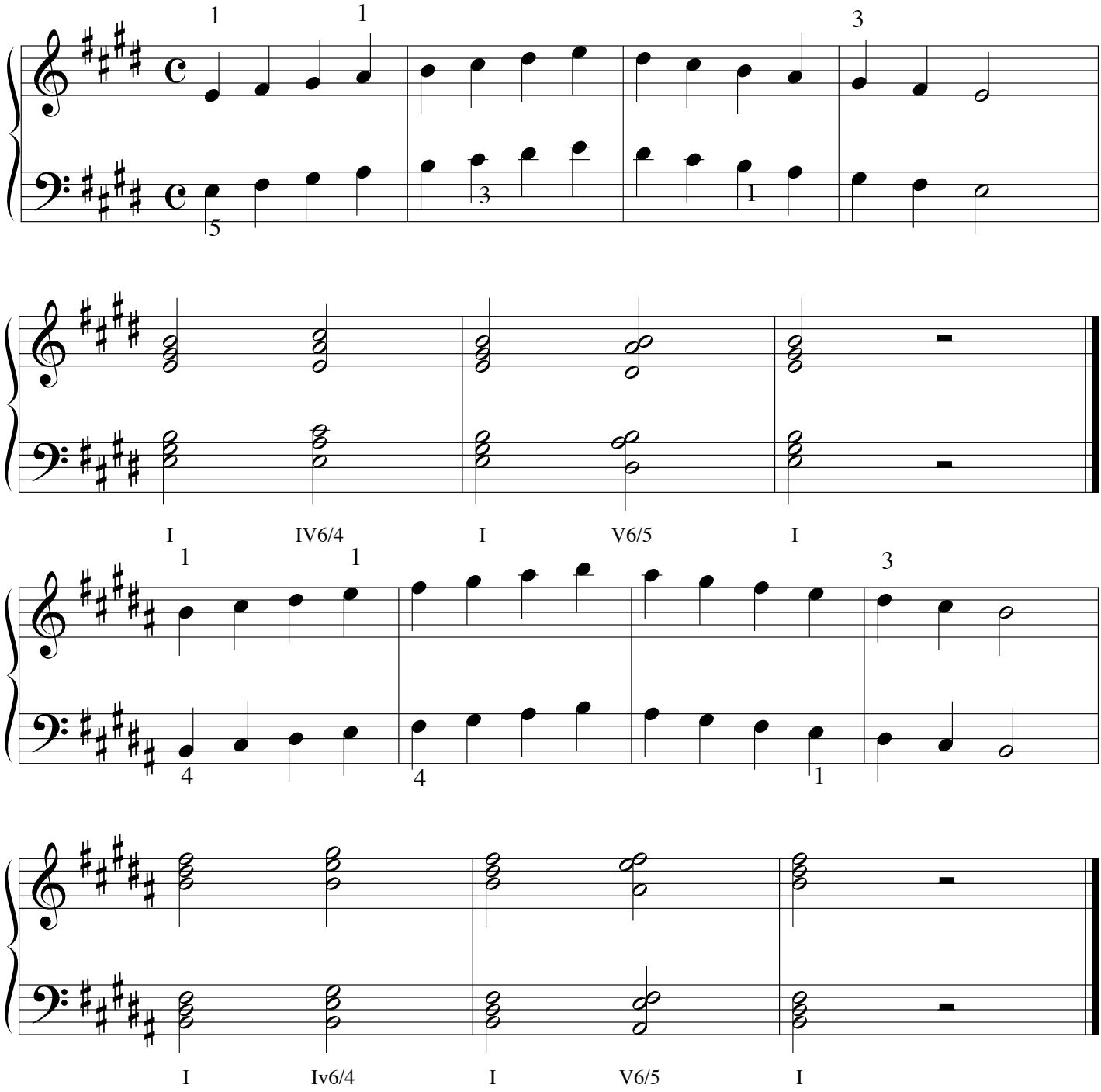
Ensemble Piece

Traditional Dance Melody



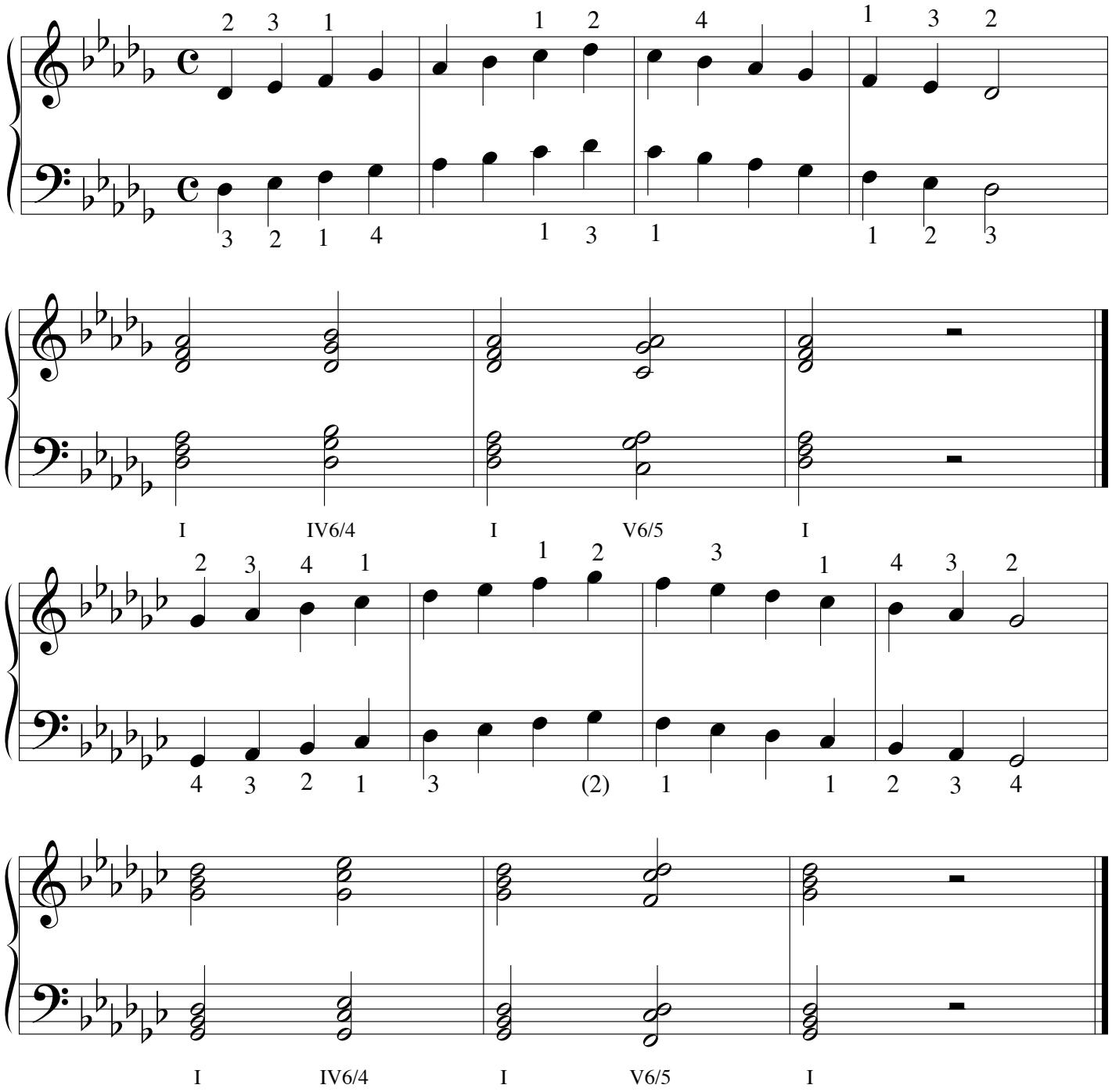
E and B Major Scales

and Primary Chords

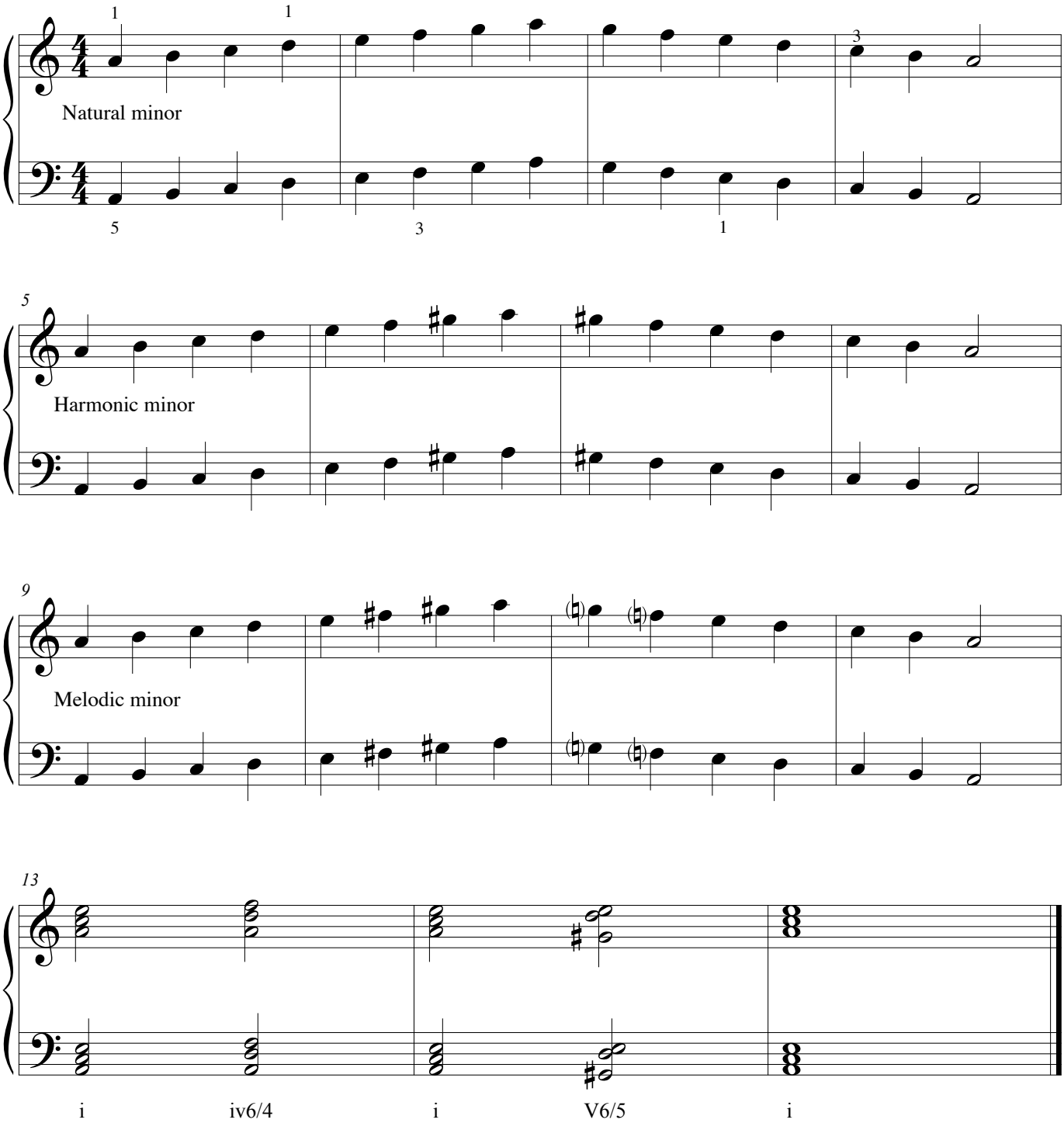


D flat and G flat Major Scales

and Primary Chords

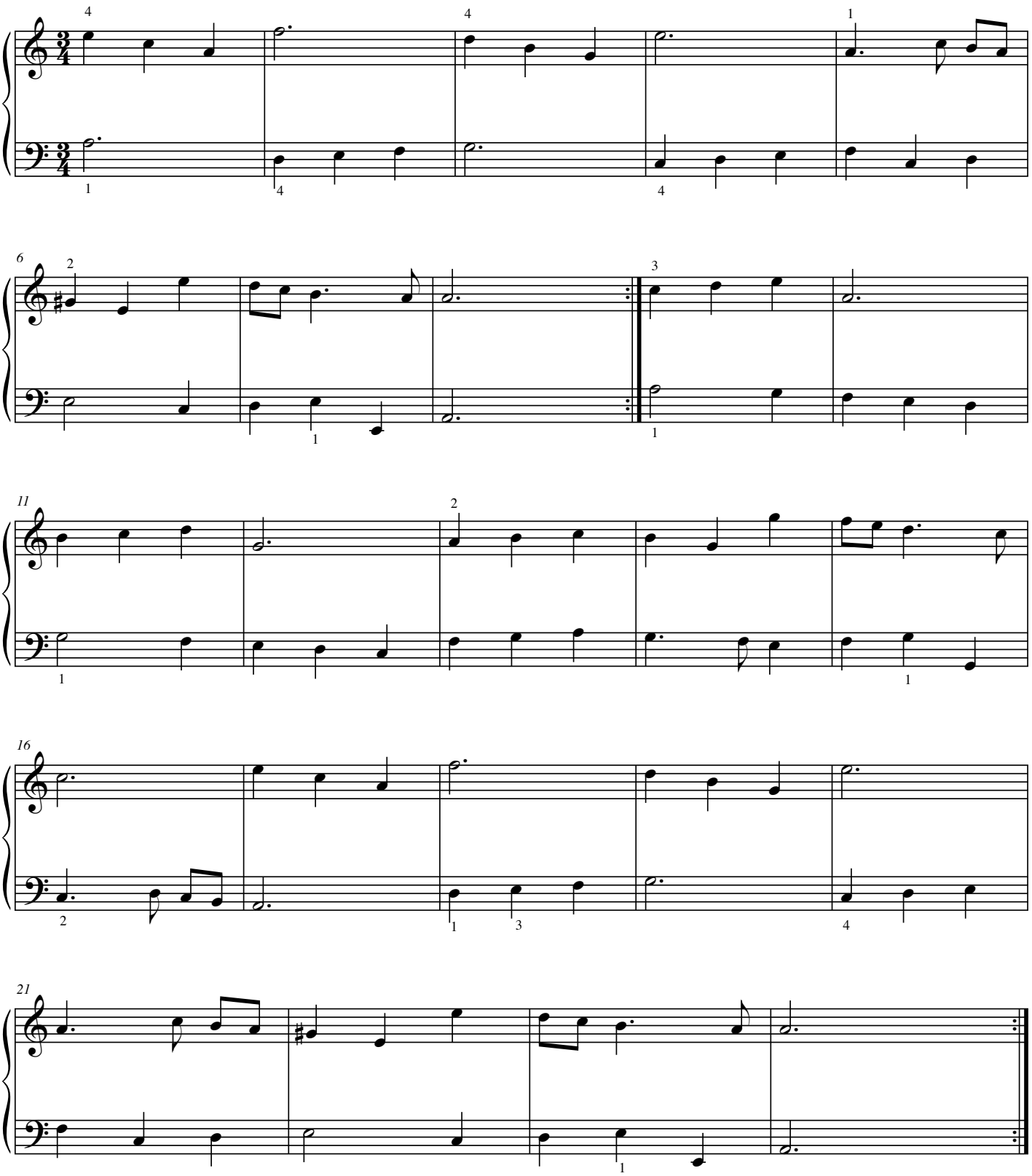


Three Forms of Minor Scales:
A



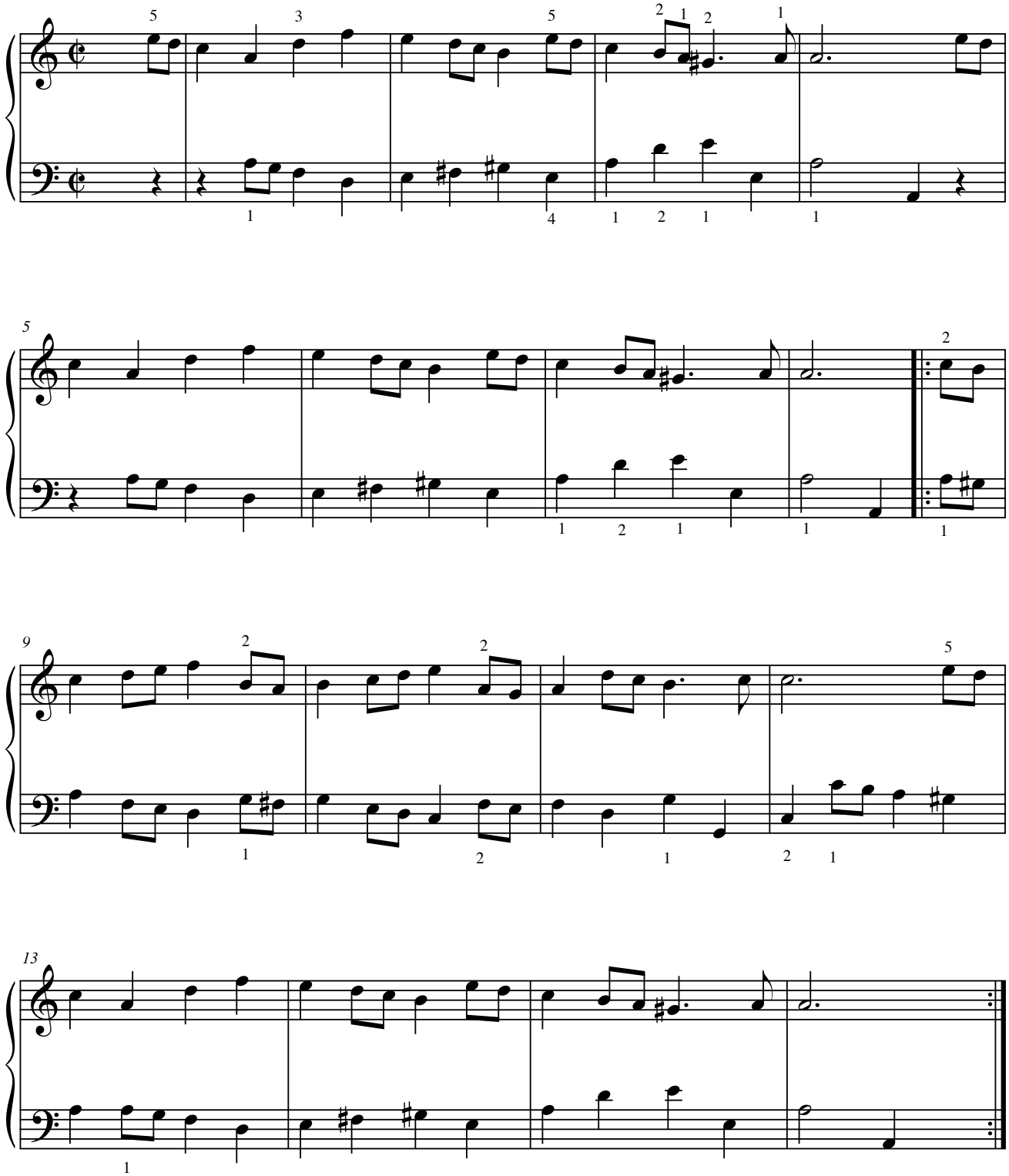
Minuet

Johann Krieger
(1652-1735)



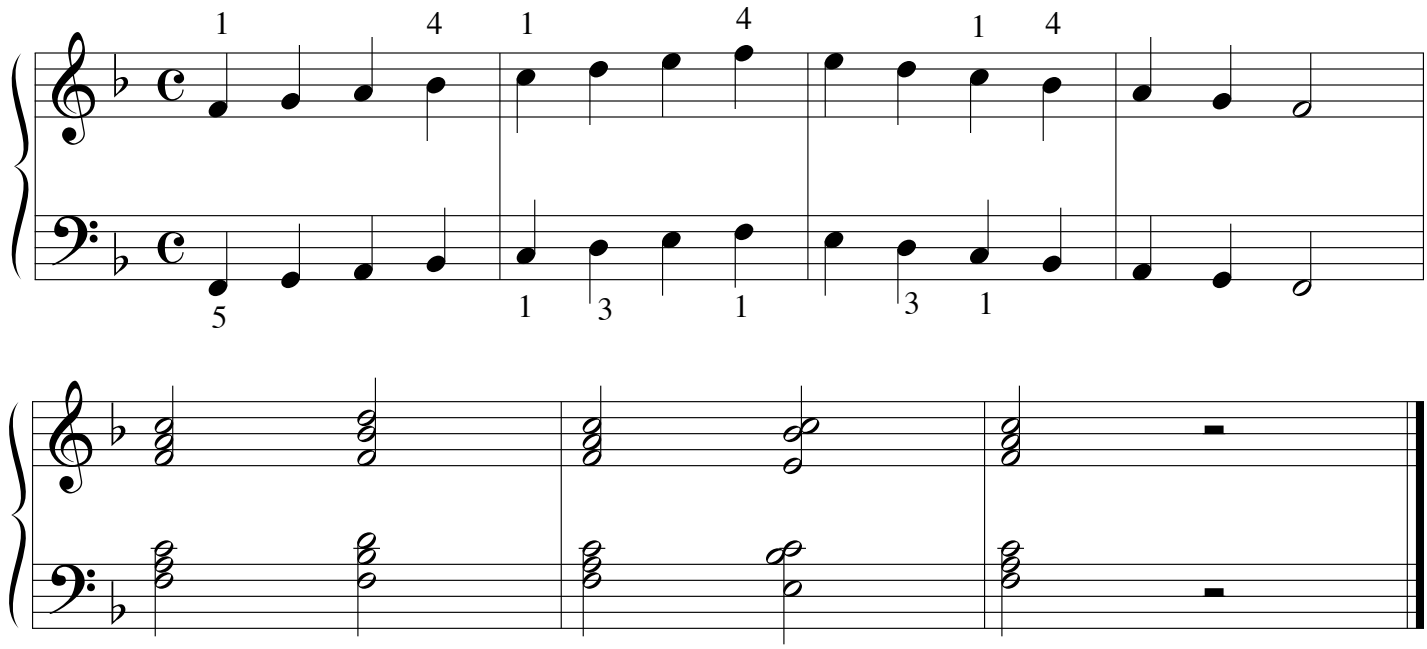
Bourrée

J. Philipp Krieger
(1649-1725)

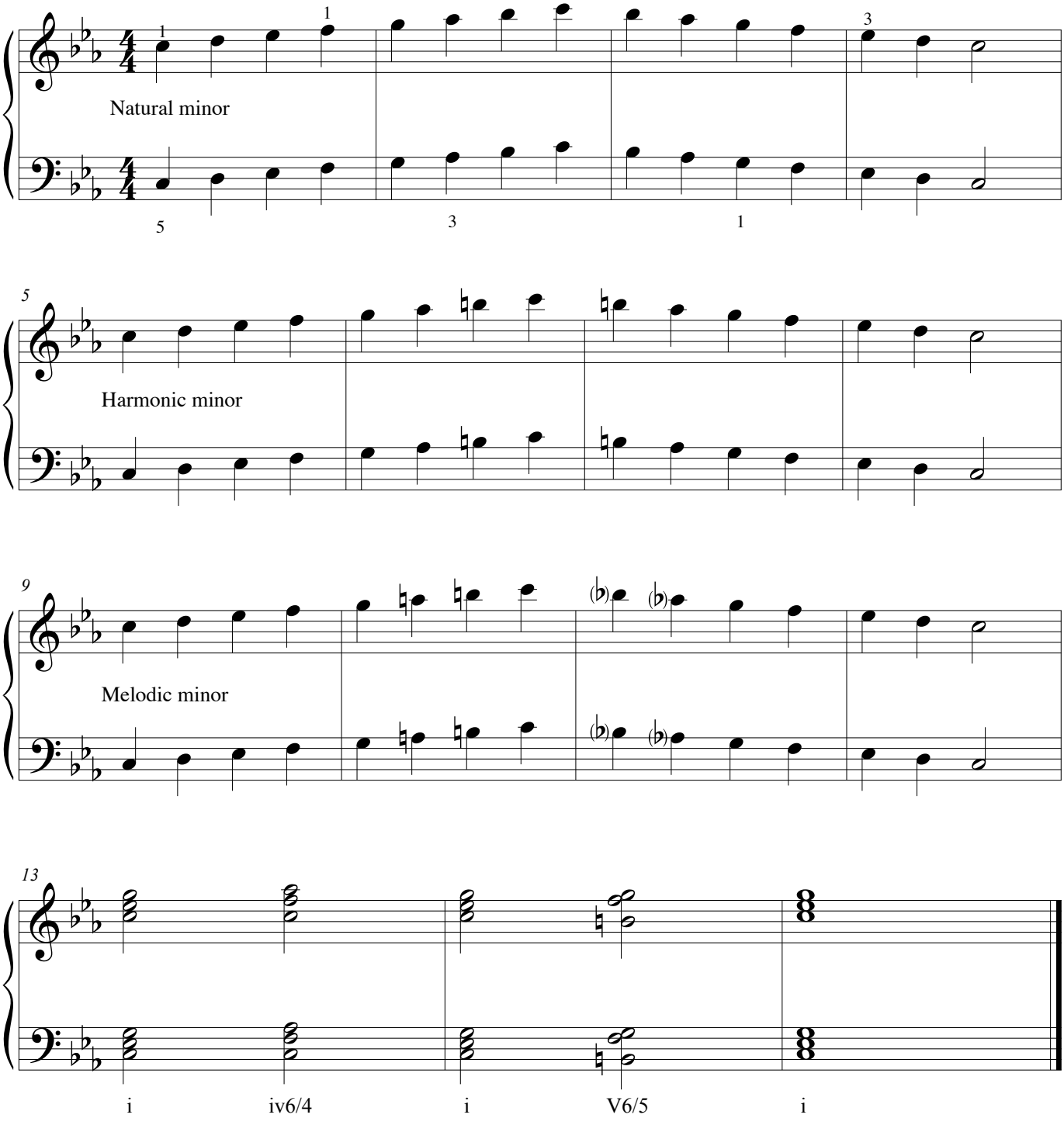


F Major Scale

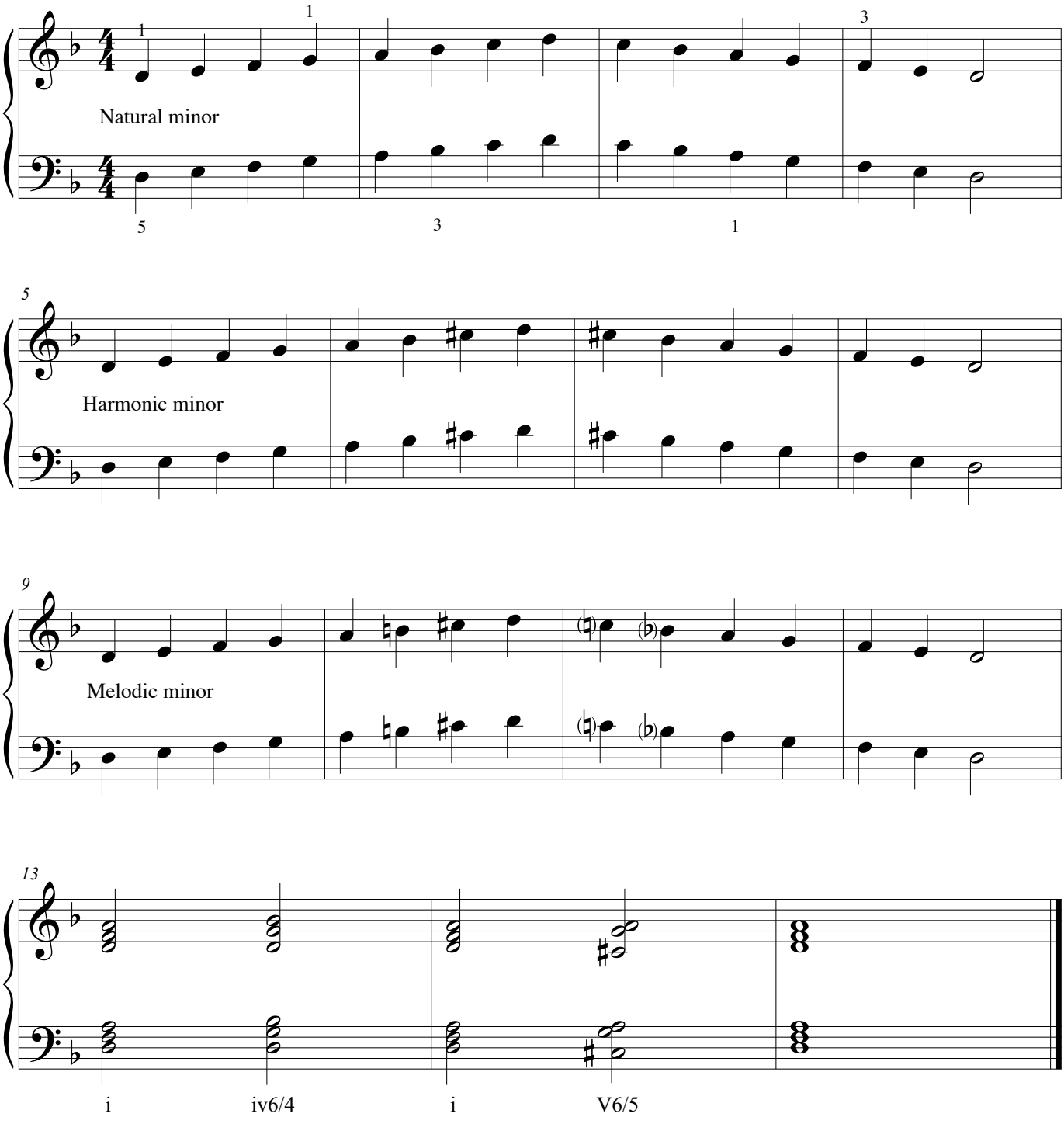
and Primary Chords



Three Forms of Minor Scales:
C



Three Forms of Minor Scales:
D

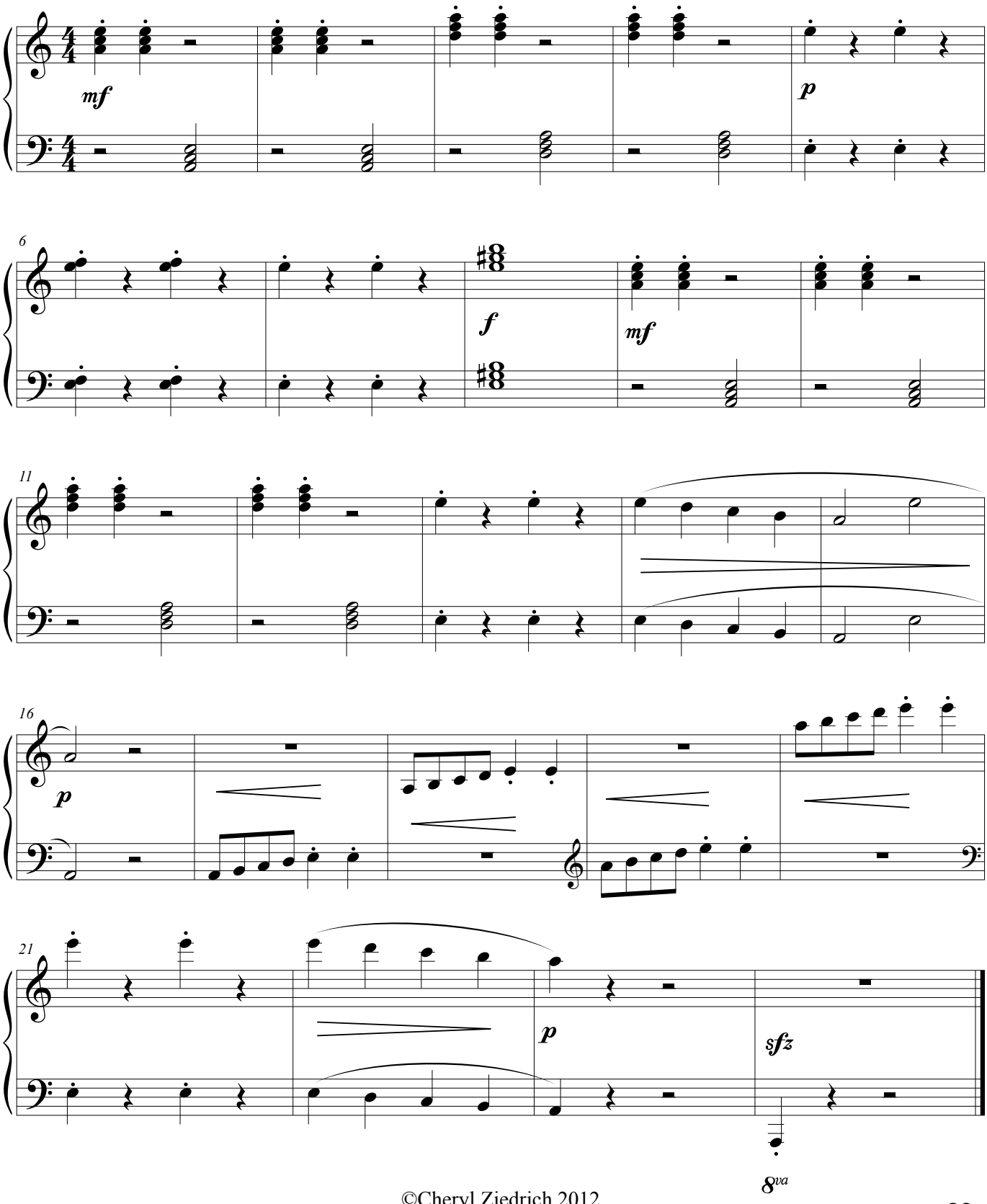


Etude

for Mary Kathryn

C. Ziedrich

Briskly



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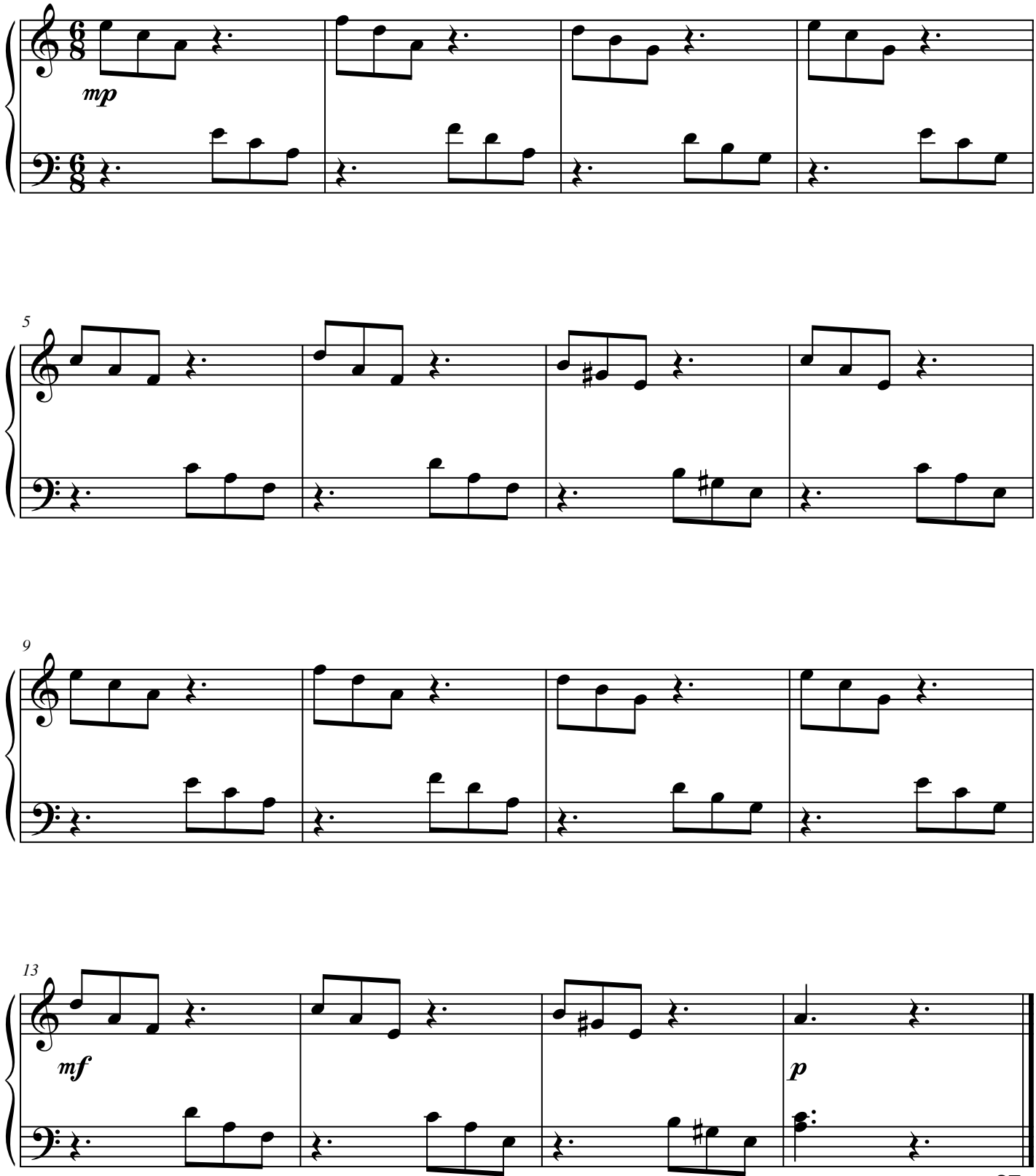
Petite Prelude

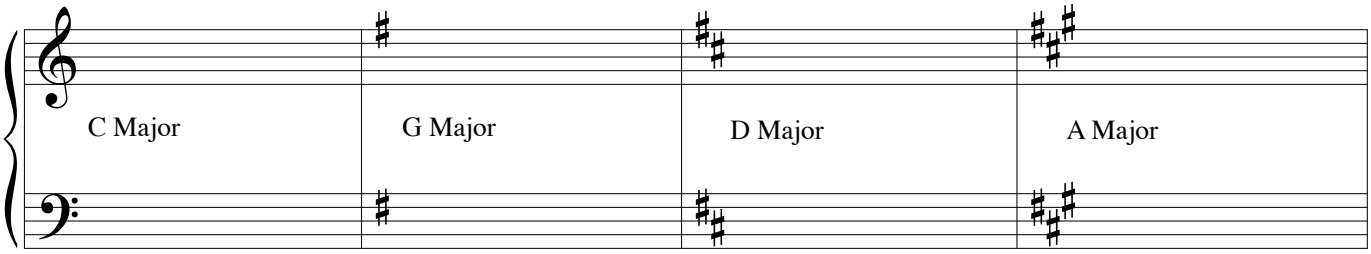
Ludwig Schytte
(1848-1909)

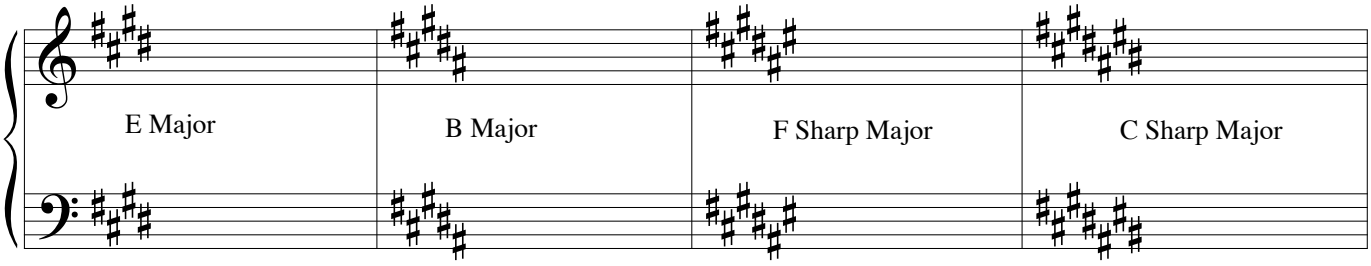
Flowing ♩. = *72*



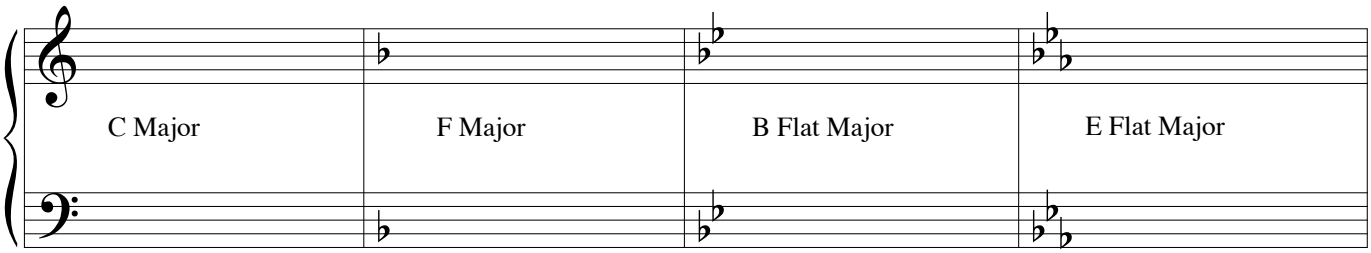
About Major Key Signatures

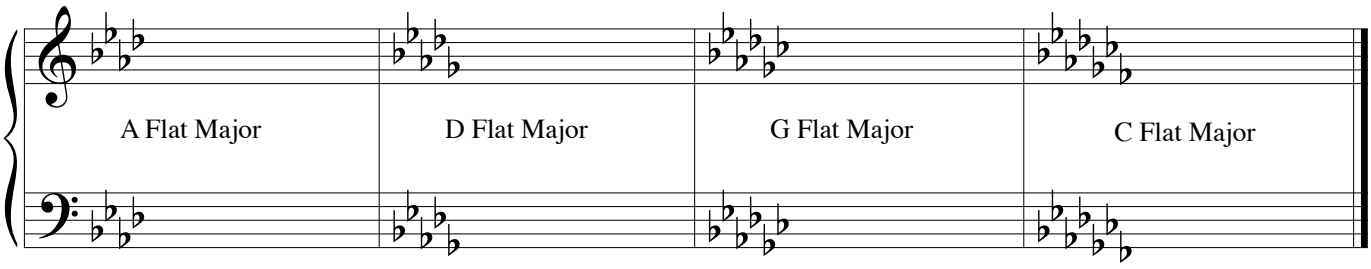
Order of sharps: **F C G D A E B**
The last sharp in the key signature is degree 7 of the major scale.
Go up one half step to name the keynote.





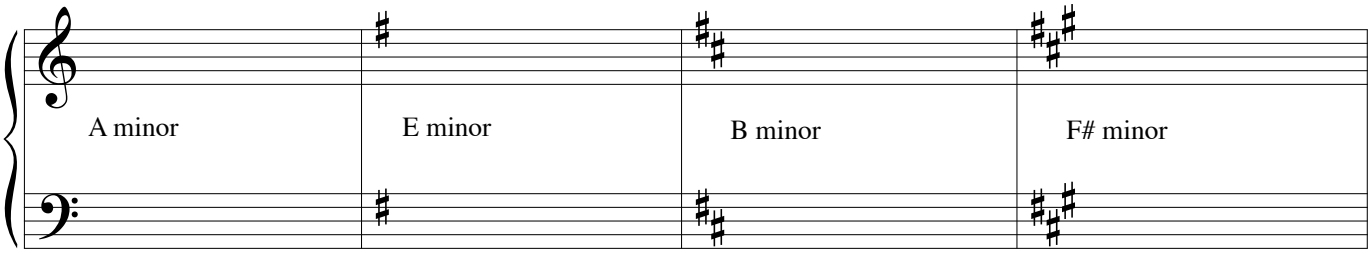
Order of flats: **B E A D G C F**
The last flat in the key signature is degree 4 of the major scale.
Go down a fourth to name the keynote, or look at the next to last flat.

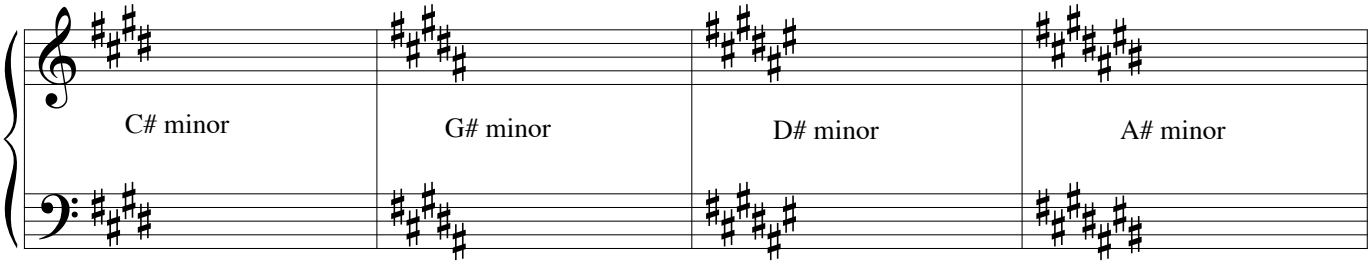




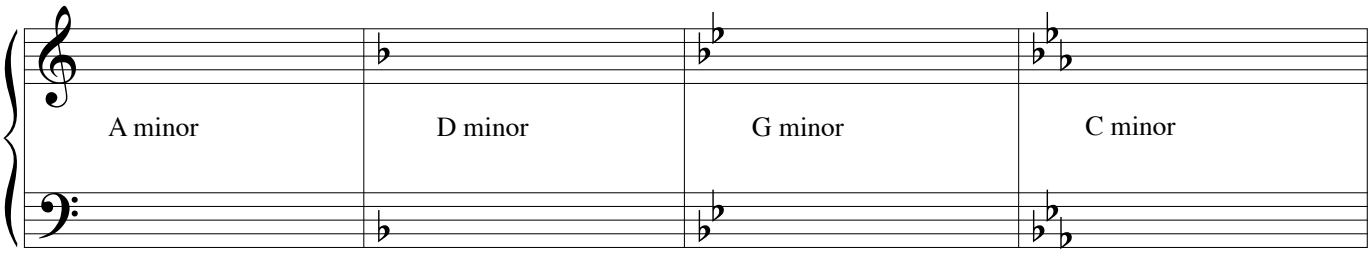
Minor Key Signatures

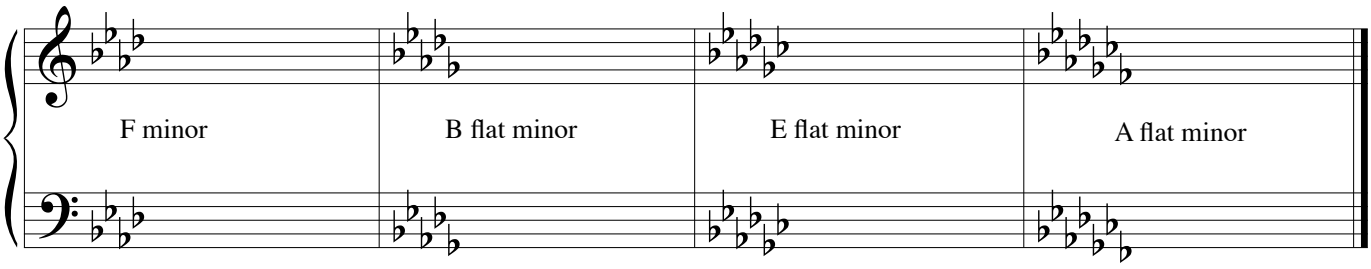
Every key signature can represent a minor as well as a major key.
The relative minor can always be found down a minor third from the Major keynote.



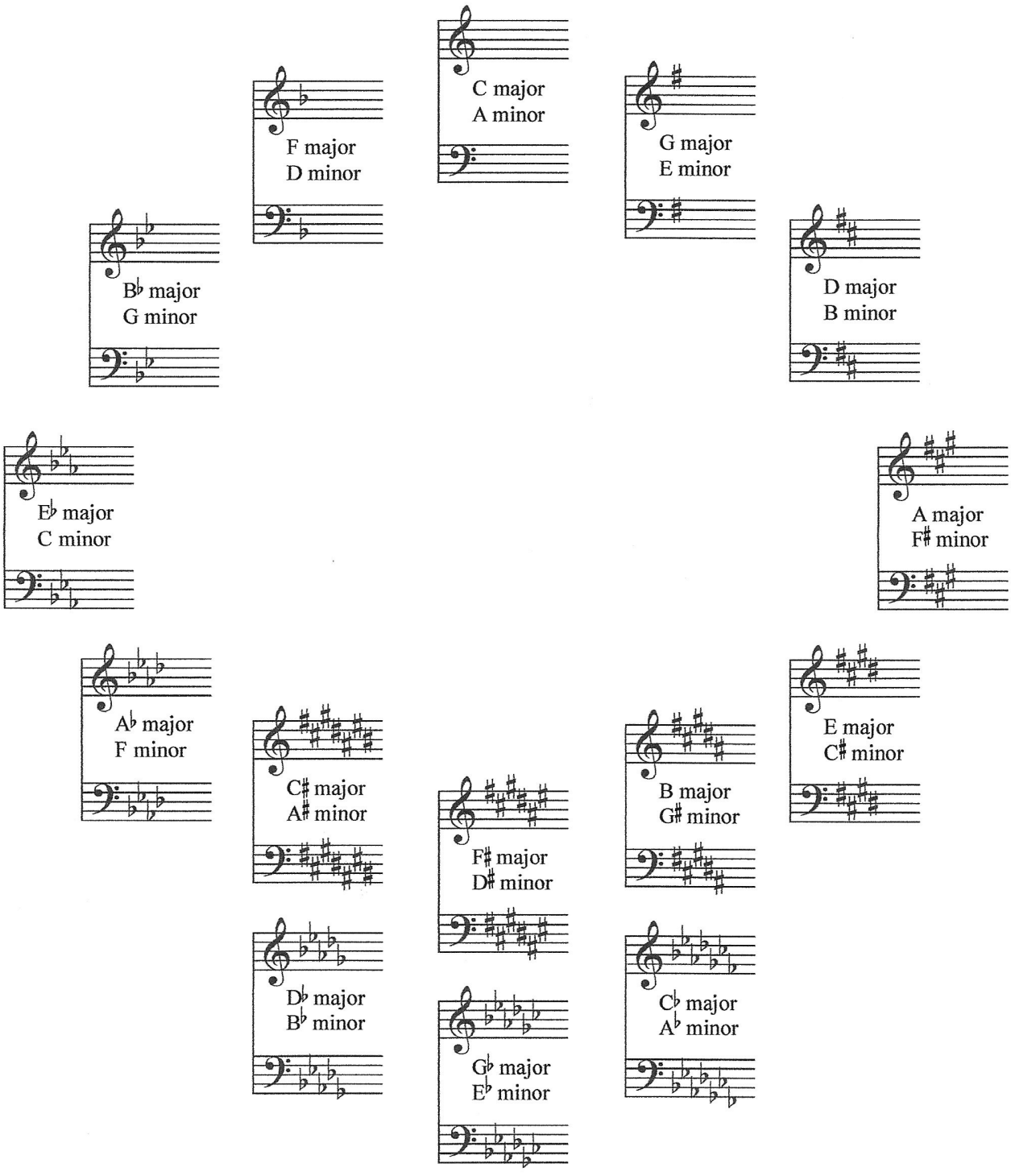


In flat key signatures, follow the same procedure as above:
Go down a minor third from the Major keynote to find the relative minor.





The Circle of Fifths



Glossary

A tempo: Return to the original tempo, as after *ritardando*

Accent: Stress, emphasis

Adagio: Slow

Allegro: Fast

Allegretto: A little fast

Anacrusis: Upbeat

Andante: Walking speed

Articulation: Touch at the keyboard, such as legato and staccato

Bar Line: Divides notation into measures; precedes the accented downbeat

Beat: Steady pulse

Cantabile: In a singing style; legato

Cembalo Italian word for harpsichord

Clavecin: French word for harpsichord

Con moto: With motion

Da capo: Go back to the beginning

Damper Pedal: The pedal on the right, which lifts the dampers off the strings.

Dolce: Sweetly

Dynamics: Volume, intensity; soft and loud

Enharmonic: Sounding the same but named differently, as *F* and *E#*

Fine: The end; finish

Giocoso: Joking

Grazioso: Gracefully

Interval: The distance from one pitch to another

Klavier: German term for keyboard

Legato: Smooth and connected

Leggiero: Lightly

Maestoso: Majestic

Measure: Notational space between bar lines.

Meno mosso: Less motion

Meter: The pattern of accented beats; time signature

Mezzo: medium; half

Molto: Much, very

Opus: Work; used when identifying a composer's output chronologically

Ornament: Embellishment, such as trill or turn

Parallel Major and minor: Keys sharing the same Tonic

Pianoforte: Italian for *soft/loud*

Pitch: Frequency of sound vibration, perceived as high or low

Píu: More

Poco: A little

Portato: Articulation in between *staccato* and *legato*

Presto: Very fast

Relative Major and minor: Keys sharing the same signature

Rhythm: Sounds of long and short duration measured against the steady beat

Ritardando: Gradually slowing

Sforzando: Sudden strong accent

Sempre: Always

Senza: Without

Simile: Continue in the same manner, for articulation or expression

Slur: A curved line connecting two or more pitches indicating *legato*

Spiritoso: Spirited

Staccato: Short and detached

Subito: Suddenly

Syncopation: A shift of the regular accent to a weak beat or off beat

Tempo: Speed

Teneramente: Tenderly

Tenuto: Held for its full value, indicated by a short line over a note; *legato*

Timbre: Tone quality

Triad: A three-note chord

Triplet: Three equal notes fitting into the time usually for two

Una corda: *One string;* the soft pedal, on the left

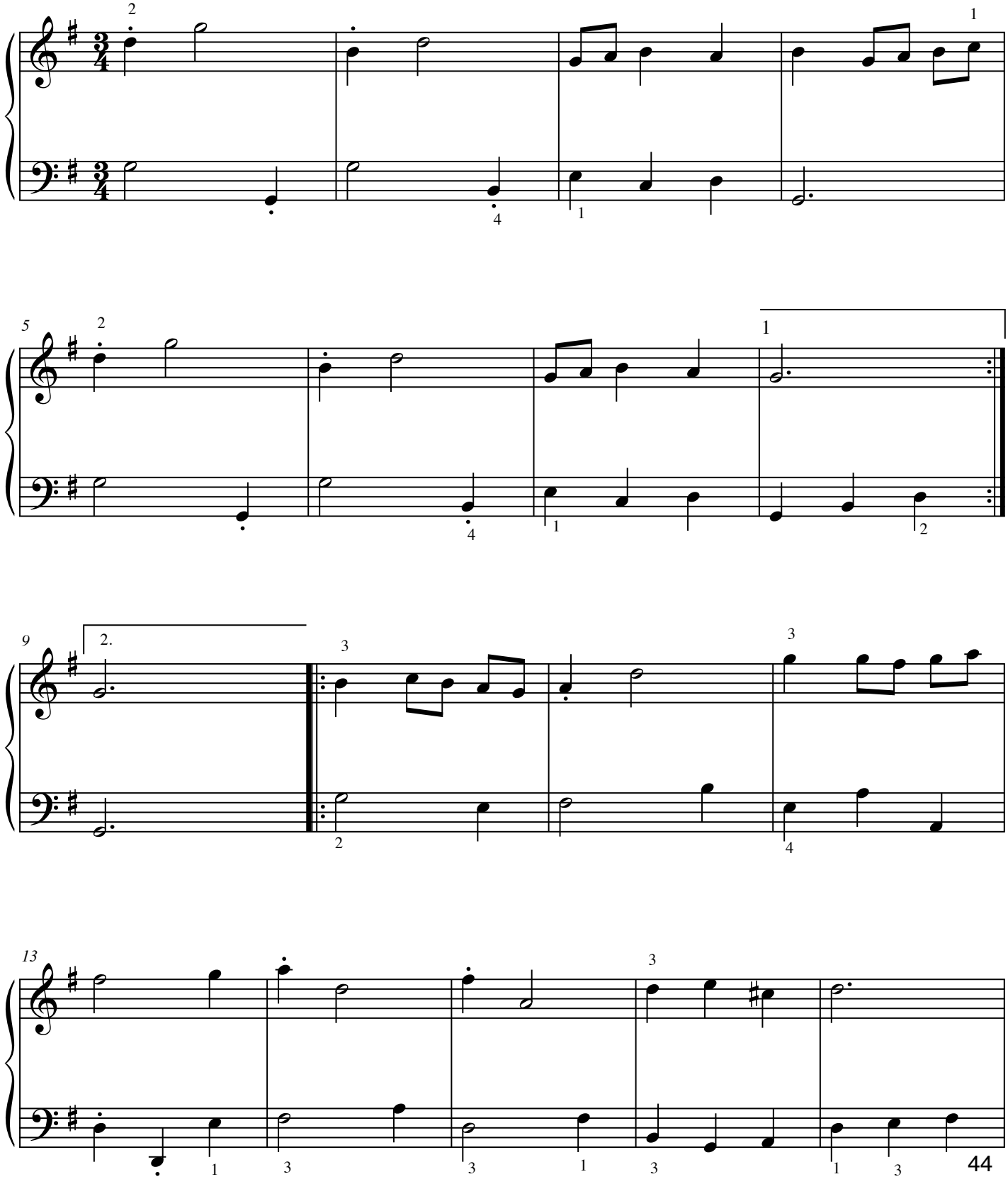
Virginals: English term for harpsichord

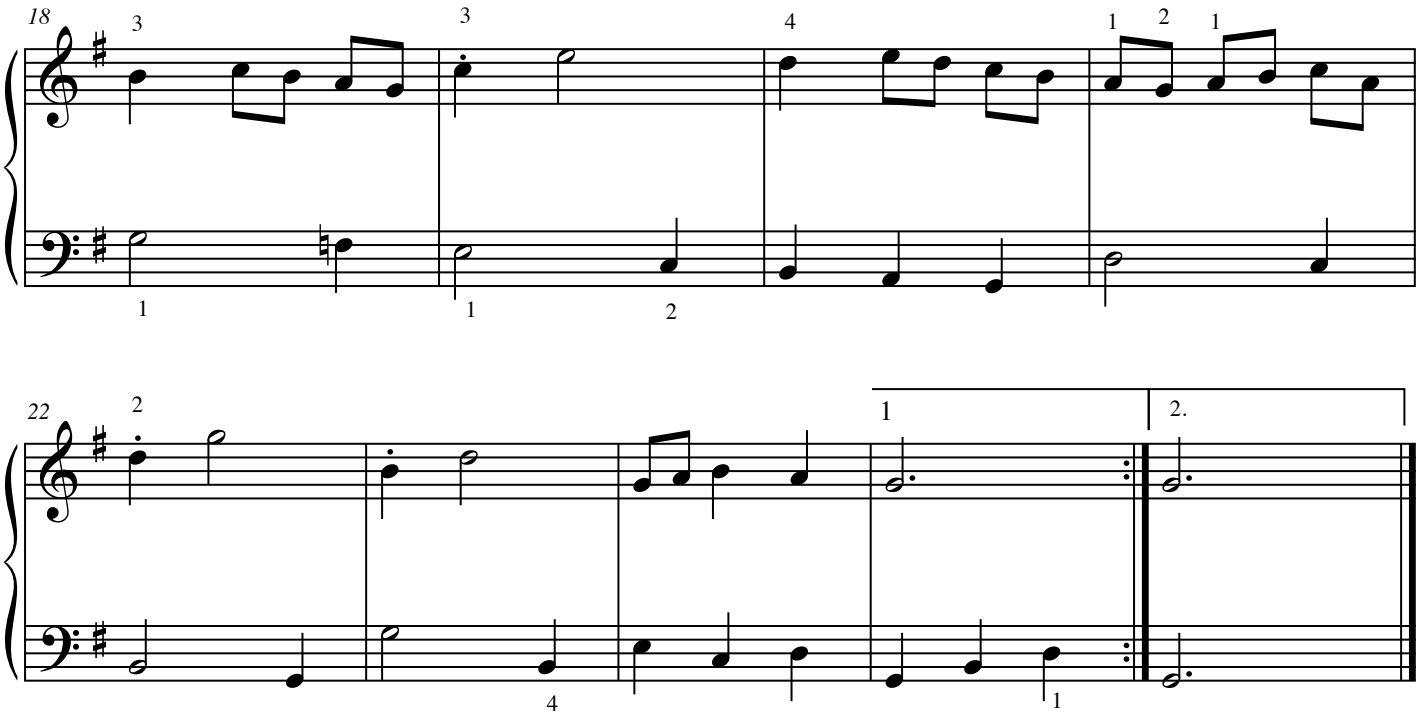
Vivace: Lively

Minuet

Georg Phillipp Telemann
(1681-1767)

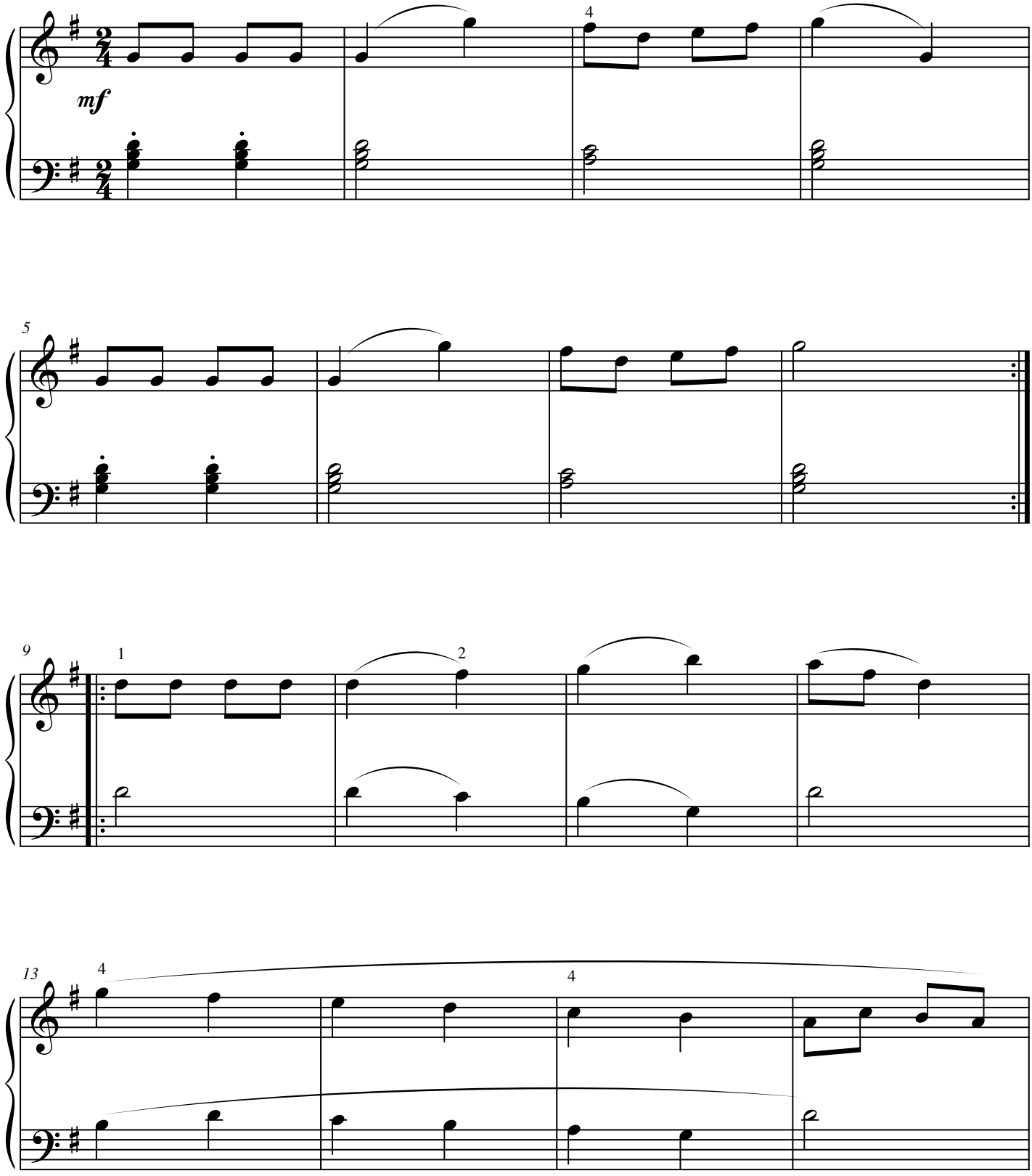
Allegretto



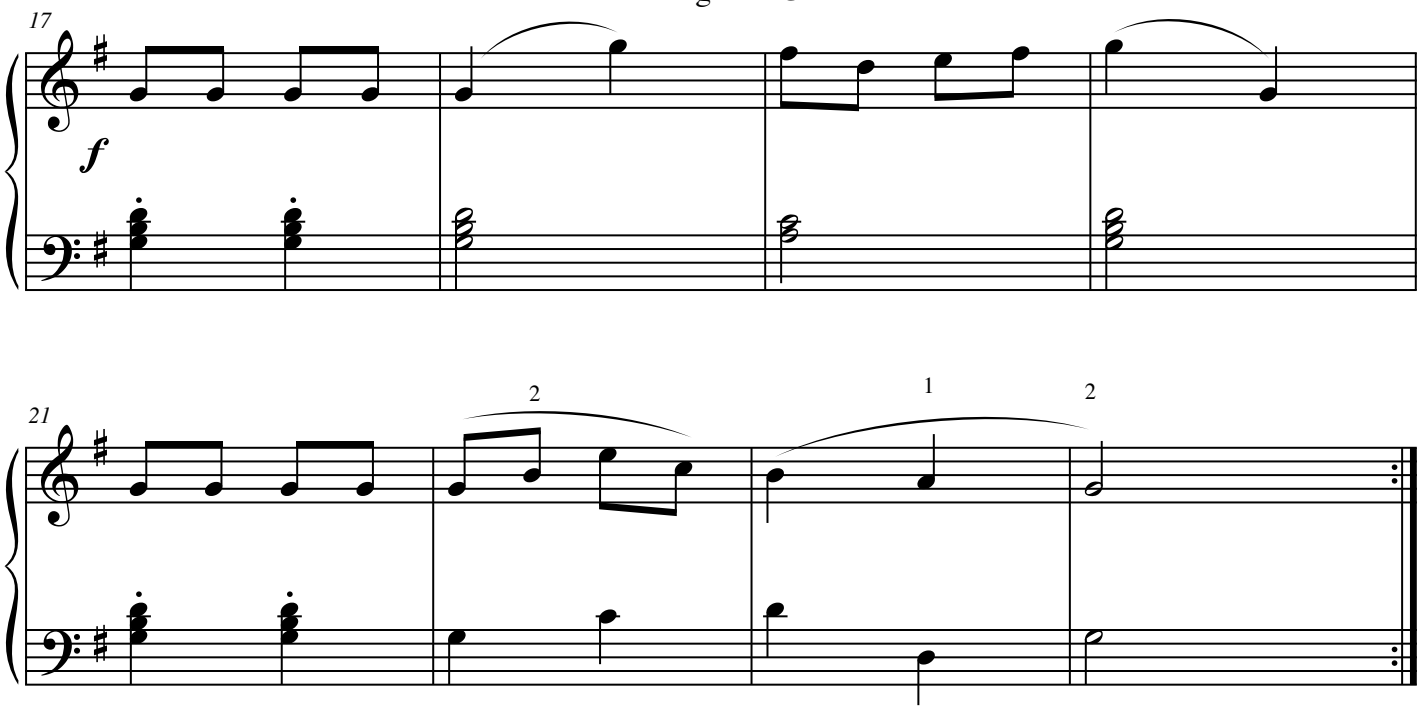

18
22
1
2.

Allegro in G

Alexander Reinagle (1756-1809)



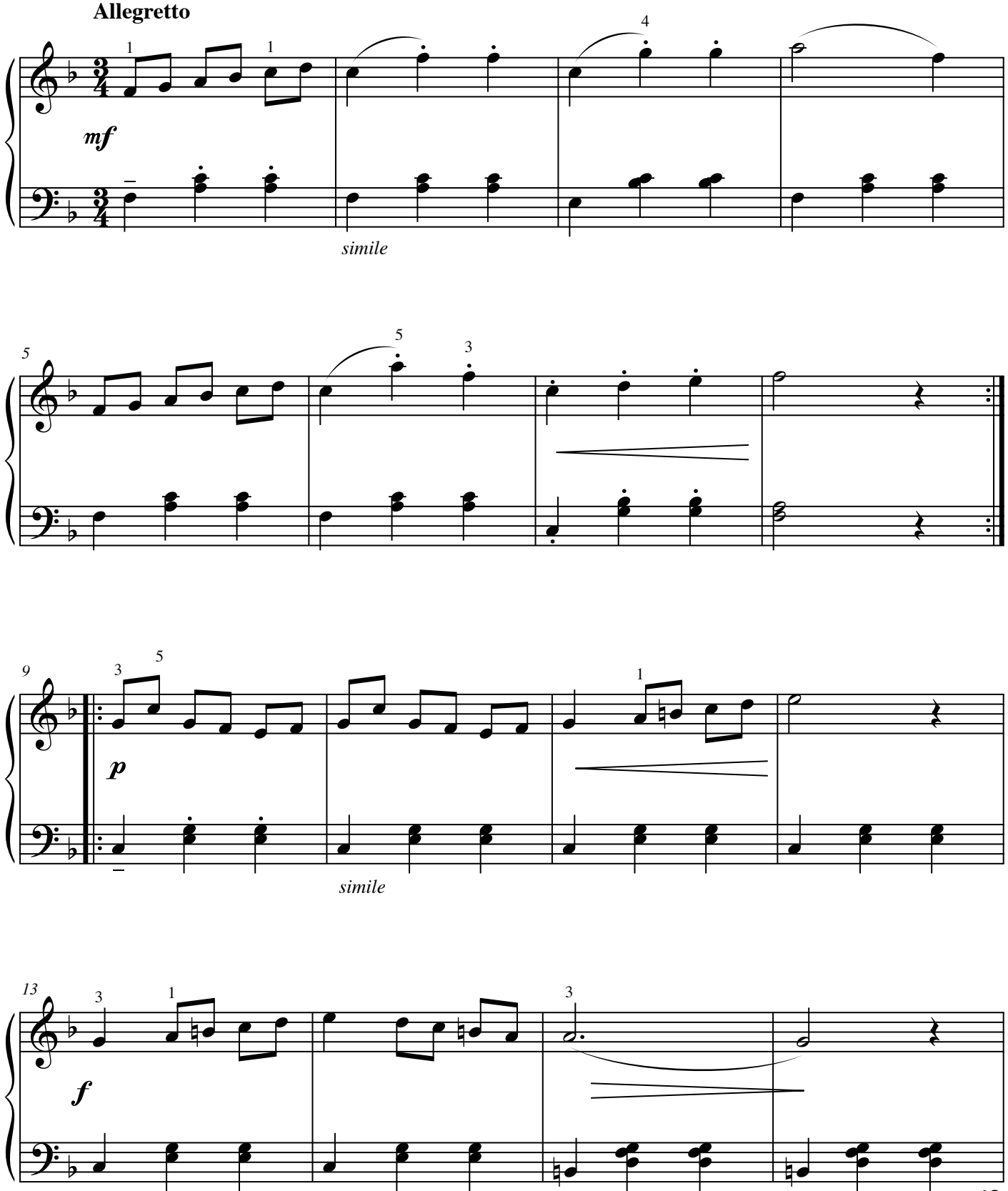
Allegro in G

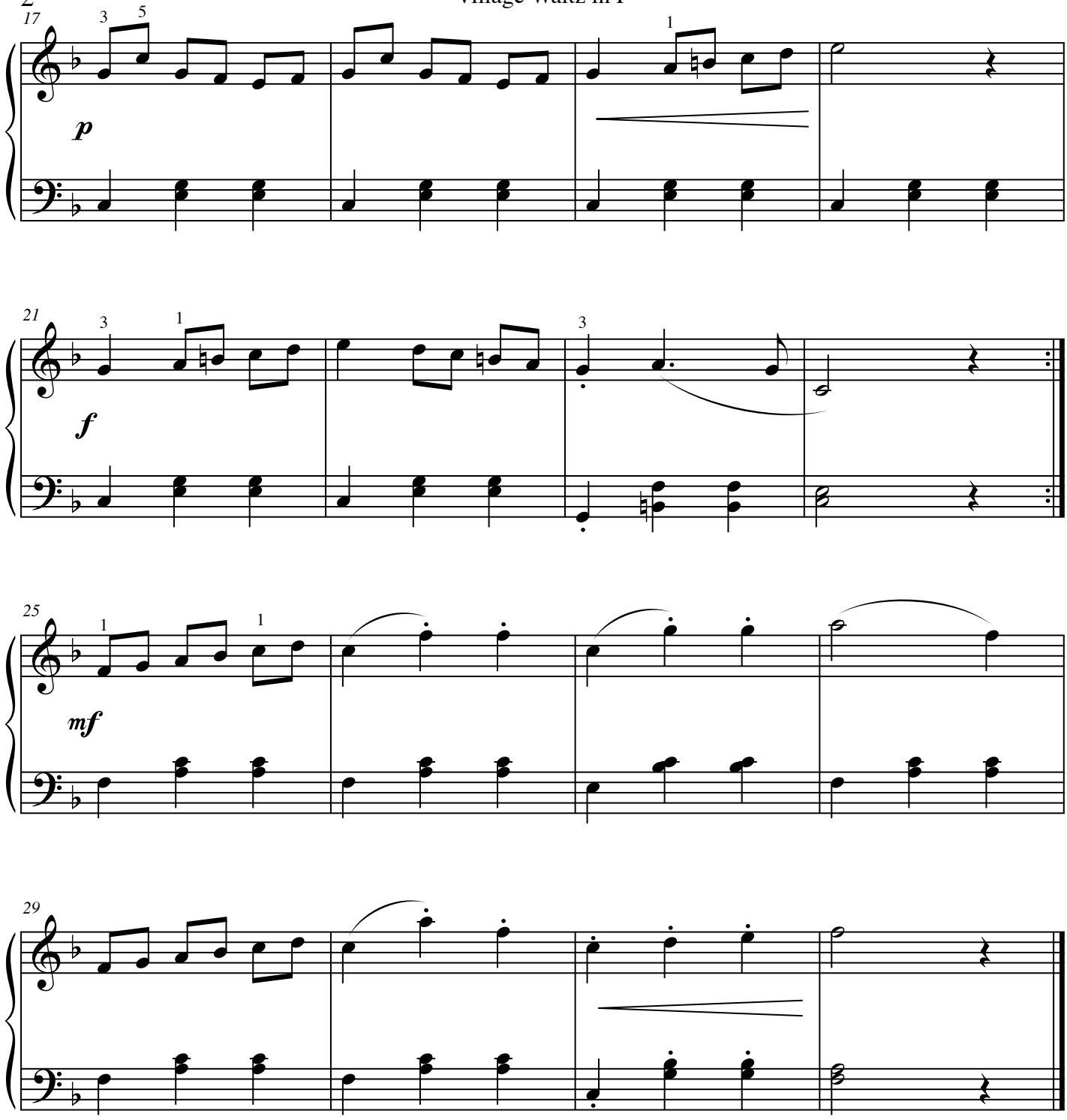


Mark fingerings as necessary.
How can you vary the dynamics on the repeats for greater interest?
How can you make the ending sound graceful and final?
Make additional marks on the page as necessary.

Village Waltz in F

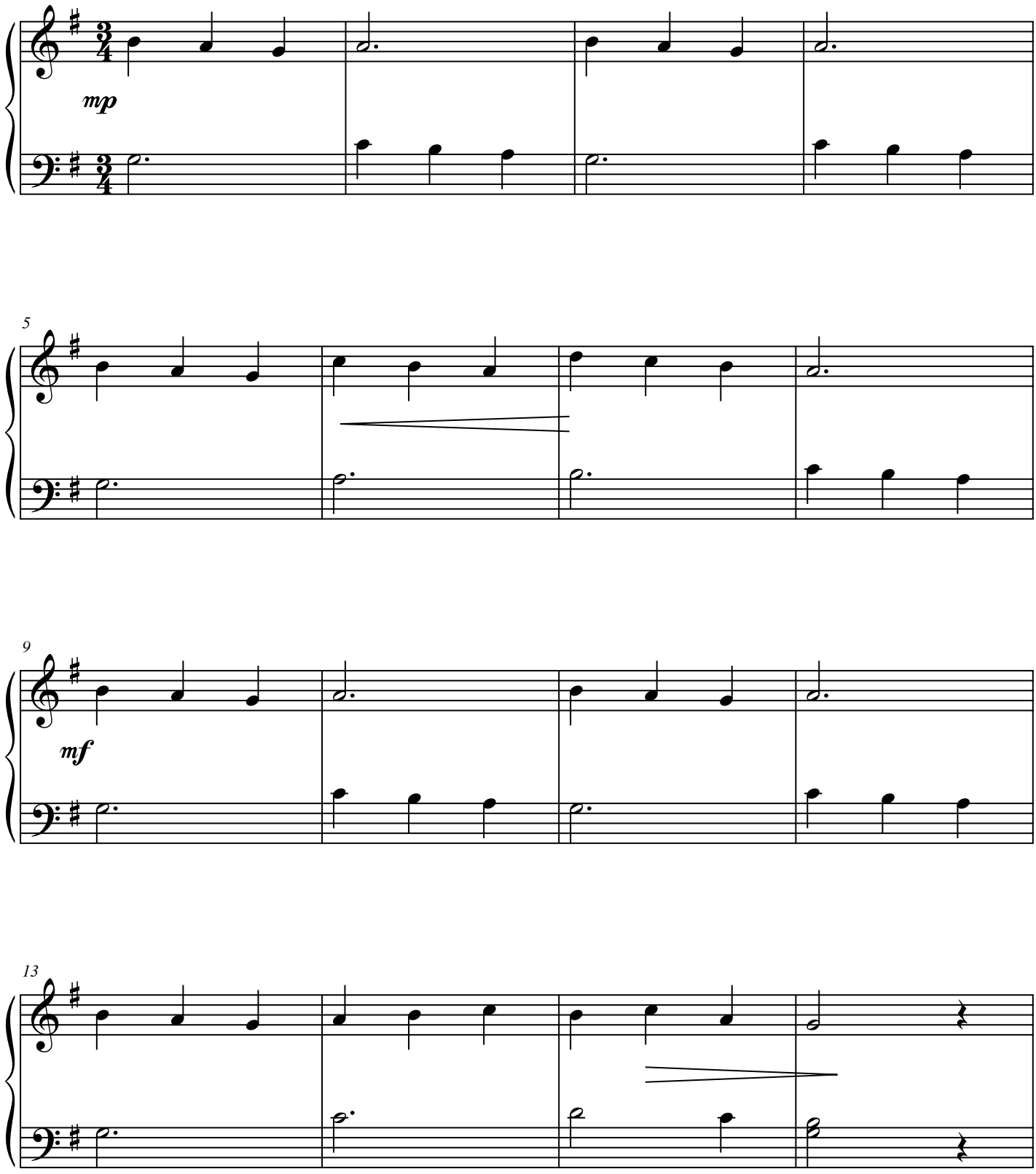
Louis Köhler (1820-1886)

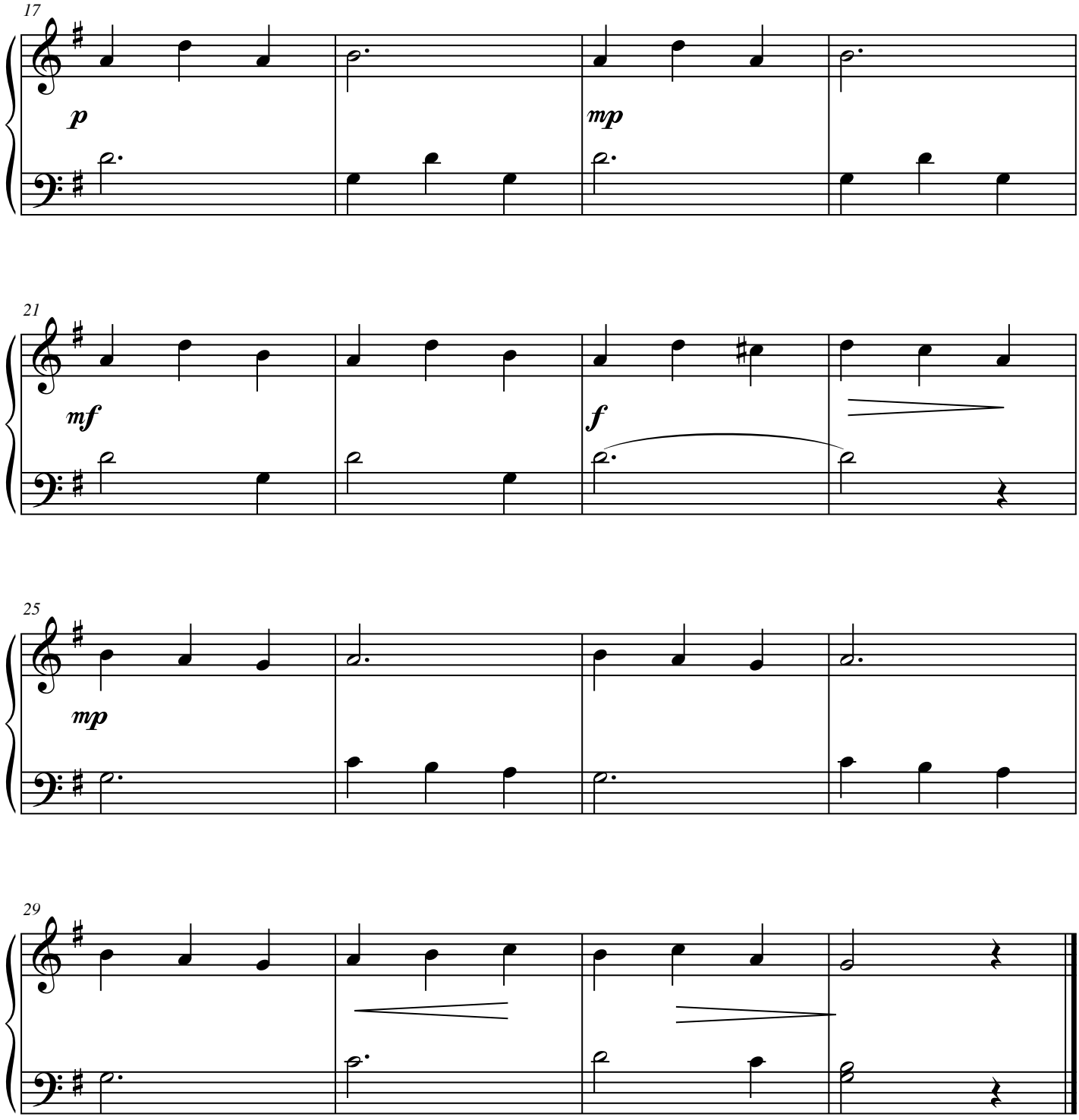



17
p
21
f
25
mf
29

Allegretto in G

Cornelius Gurlitt
(1820-1901)




17
p
mp
21
mf
f
25
mp
29

MAJOR AND MINOR SCALE FINGERINGS

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

PRACTICAL PIANO PEDAGOGY
By Dr. Martha Baker-Jordan
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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.

Concert Guidelines for Performers and Listeners

For Performers:

1. Warm up before your performance by playing exercises and familiar music. If your piece is very long, conserve your energy and think through it.

2. Dress appropriately for presenting yourself to the audience. Your appearance should not distract from the music. Be sure shoes are comfortable if pedaling and sleeves do not interfere.

3. Arrive at the performance site early. Silence your devices. Prepare yourself to be calm, focused, confident and poised. Do not perform with gum or candy in your mouth.

4. When it is time to play, walk to the piano and make a small bow. Do not announce excuses or apologies to your audience before playing.

5. Take time to prepare at the piano. Adjust the bench, checking your distance from the keyboard and pedal. Adjust the music rack, or if playing from memory, fold the music rack down.

6. With your hands in your lap, think the tempo of your piece. Spot where on the keyboard you should place your hands to begin the piece. Move your hands together to their starting place.

7. Double-check your position. In your head, count yourself in.

8. Remain poised during the performance. Do not make faces or speak from the bench if you make a mistake or need to start over. Little slips do not spoil the music when you can stay calm and finish well.

9. Acknowledge applause at the end with a simple bow.

10. Respond to compliments graciously. Do not make excuses or belittle your performance.

For Listeners:

1. Be seated before the performance begins. Silence your devices. If you arrive late, wait to enter during applause between numbers, and take your seat quickly and quietly.

2. Relax and give the performance your full attention. Whispering and rustling papers can distract performers and other listeners.

3. Keep your mind and your ears open. You may not like everything you hear, but there is always something to be learned.

4. Some pieces are performed in movements or sets. The audience will save their applause until the conclusion. An exception to this rule is in jazz performances, where players are often applauded during the piece after their solos. Follow knowledgeable audience members in what is appropriate to the venue.

5. Whistling and shouting are usually not appreciated, especially by the person sitting next to you.

6. Plan to stay until the end of the concert, including encores.

7. If you must get up and leave, do so quickly during applause between pieces.

8. Give some thought to dressing appropriately for the venue.