

Study Guide
for
Piano 5 and 6

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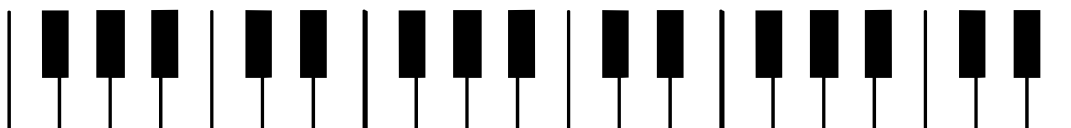


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Four Historic Periods of Keyboard Music

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.

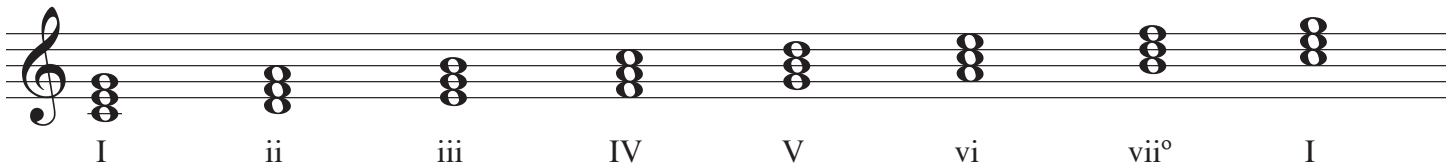
Vary the tempo, playing extra fast or extra slow, to improve security.

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.

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

Primary Chord Progressions

In Major and Minor

Ex. 1

Ex. 2

C F F G7 C C F C G7 C

I IV I V7 I I IV I V7 I

Ex. 3

Ex. 4

Am Dm Am E7 Am Am Dm Am E7 Am

i iv i V7 i 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

1 3 5 1 2 5 1 3 5

Root Position First Inversion Second Inversion Root Position

5 3 1 5 3 1 5 2 1

I I6 I6/4 I

5 2

I I6/4 I6 I

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 its 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.

Menuet

Anonyme

7

13

20

27

34

Gavotte

Georg Friedrich Händel (1685 - 1759)

The image displays a musical score for a Gavotte by Georg Friedrich Händel, consisting of five systems of music. Each system is written for a grand piano, with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and repeat signs. Fingerings are indicated by numbers 1-5 above or below notes. The systems are numbered 1, 5, 9, 14, and 18 at the beginning of their respective staves.

System 1 (Measures 1-4):
Treble: 1 2, 3 2 1 2 3 4, 5, 3 2, 3 2 3 2 3 2, 3, 1 2
Bass: 1 5, 1 2, 1 5, 1 2, 1 2 3 4, 1 2 5

System 2 (Measures 5-8):
Treble: 3 2 1 2 3 4, 3, 4 3 2, 3 2 4, 3 2, 3
Bass: 1 5, 1 2, 1 5, 1 4, 3 2, 1 5, 1 2 5

System 3 (Measures 9-13):
Treble: 2 3, 4 3 2 3 2 3 4, 5, 5 2, 3 2 3 4 5 4 3 2, 3 2
Bass: 4, 2 4 3 2, 1 5, 1 2, 1 2, 1 5, 1 5, 1 2

System 4 (Measures 14-17):
Treble: 3 2 3 2 3 2 3 2, 3, 3 2, 3 2 3 2 3 2 3 2, 3, 5 2
Bass: 1 2 3 4, 5 2, 1 2, 1 2 3 4, 1 5, 1 2

System 5 (Measures 18-21):
Treble: 3 5 2 3 5 2, 3 5 2 3, 5 2, 4 3 2 4 3 2, 3
Bass: 1 5, 1 5, 1 5, 1 5, 1 4, 1 5, 1 2 5

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