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*The University of Montana*

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SOURCE BOOK FOR PIANO PEDAGOGY  
WITH SUGGESTED SYLLABUS

By

Dorcas L. Zimmerman  
B.A., University of Montana, 1937

Presented in partial fulfillment of the requirements for the degree  
of  
Master of Music Education  
UNIVERSITY OF MONTANA  
1978

Approved by:

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10/30/78  
Date

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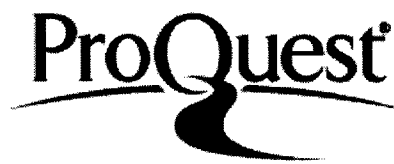


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ABSTRACT

Zimmerman, Dorcas L., B.A., 1937

Music

Source Book for Piano Pedagogy with Suggested Curriculum (12 pp.)

Director: J. H.

The initial motive for this study was to prepare material as a guide for starting a program of study and practice for piano teachers wanting to prepare for the examination for certification of the Montana State Music Teachers Association. It brings together generalized information concerning technic, theory, history, form and analysis, teaching methods and materials, terms and signs, and curriculum as related to piano pedagogy.

Several means of research were employed: (1) private studio experimentation with students, (2) a questionnaire sent to one hundred Montana teachers to ascertain trends and needs, (3) analyses of currently popular teaching methods and state and national syllabi, (4) academic participation, and (5) library reference.

The questionnaire results suggest a need for standardization and curriculum planning in studio teaching. The suggested curriculum for this purpose is derived from the comparison of the various syllabi studied.

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## INTRODUCTION

### Statement of the Problem

There are no uniform standards for preparation and qualification for studio piano teachers. Only a small percentage of the total number of teachers in the profession are college trained.

Recognizing the desirability of standardization and teacher improvement, the Music Teachers National Association and many state associations have adopted certification plans designed not only to recognize excellence in educational qualifications but also to encourage all teachers, regardless of training and experience, to keep up with advancements in the profession. However not enough teachers are involved in these plans, possibly because they do not know about them or because they need to be motivated to make a start toward this kind of professional growth.

### Purpose of the Study

The purpose of this study is to prepare a source book for piano pedagogy which will serve as:

1. An outline or reference for fully qualified teachers
2. A source of information, ideas and inspiration for teachers who are considering or preparing for certification by examination and need help to remedy inadequate educational background.

### Need for the Study

There is a never-ending need to raise the level of instruction in the profession of piano pedagogy in the private studio to something comparable to that of other areas in the field of music education. A certification plan that includes an examination for the original certificate and a program of periodic renewal is a good beginning. (At present, the plans are voluntary and not a

requirement for studio teaching.) However many teachers desire this growth but are hesitant when confronted with the prospect of taking an examination and later presenting students for adjudication as part of the renewal process.

A source book of this kind is needed for teachers considering initial certification to help them: (1) to discover the areas where study is needed, (2) to get an idea of what would be covered in an examination, (3) to organize a study plan, and (4) to take that first step toward certification.

### Method of Research

The format and material of the Short Course for Building Technic and Theory (Chapter I) is the result of two years of research and experimentation by the author in a studio situation. Many of the ideas that were tested and proved usable originated with the students.

In order to get input from other teachers, a questionnaire (Chapter VI) covering technic, theory and literature was sent to one hundred studio piano teachers in Montana; forty-nine were returned. In addition, a comparative analysis was made of the Music Teachers National Association Course of Study and the syllabi of Montana, Washington, Minnesota, National Guild of Piano Teachers, National Federation of Music Clubs, and the Royal Conservatory of Music of Canada. The questionnaire tabulations and the syllabi analyses were used in drawing up the suggested curriculum.

Information from the literature portion of the questionnaire and a comparative analysis of currently popular teaching methods provided the material for the chapter covering methods and materials.

Academic participation and library research provided the information for the chapters on music history and form and analysis as well as the definitions of terms in Chapter V.



### Delimitations

The source book is for teachers of students from elementary through high school levels, so the scope of the material and the curriculum is limited to twelve levels. To encourage use by busy teachers, the format is concise, often in outline or table form, for easy reference.

### Summary and Conclusions

Though the material included herein can give quick answers to many questions, it provides only a minimum of information in the areas covered and should be considered only a beginning and a guide for further study. The bibliography is also limited and should be introductory: each author (with one exception) refers the reader to other publications useful for further study.

The questionnaire returns suggest several possibilities for improvement for studio piano teachers, through planning and research: (1) a carefully planned and regularly updated curriculum, (2) a program of research to determine the best methods of instruction for today's students and (3) research to discover means of streamlining piano instruction to accomplish the most in the least amount of time.

Adele Marcus, well-known pedagogue, has said, "The exciting thing about music is that you never know it all!" That is the philosophy and the challenge intended herein.

## CHAPTER I

### A SHORT COURSE FOR BUILDING

#### TECHNIC AND THEORY

Piano students of today are expected to know more theory, be technically more proficient, be able to sight read readily, and are performing and hearing music representing a wider range of style periods than ever before [so] it behooves educators to provide them some understanding of the great panorama the art provides.<sup>1</sup>

At the same time, there is a greater demand on the student's time, including television, sports, and the other outside activities that are becoming increasingly available in the areas of both the social and the academic.

Since they need to learn more in less time, a solution would be to seek means to streamline teaching in a way that would make it possible for students to learn the basic technical skills more easily and acquire a thorough understanding of musical theory at the same time. This can be accomplished by:

1. Coordinating the teaching of technic and theory into a single subject area similar to the elementary school conceptual approach of the Music Educators National Conference<sup>2</sup>
2. Eliminating any unnecessary elements in the teaching process<sup>3</sup>

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<sup>1</sup>Bruce Benward, Music in Theory and Practice, Vol. 2 (Dubuque, Iowa: Wm. C. Brown Company, 1977) p. xi.

<sup>2</sup>Charles L. Gary, The Study of Music in the Elementary School--A Conceptual Approach (Washington, D.C.: MENC, 1967).

<sup>3</sup>This has been done by the author in two years of studio experimentation and application of this Short Course with reasonable success.

## The Short Course Concept of Building

The elements of the technic and theory teaching process are condensed and coordinated in this Short Course in procedural outlines (see pages 16 through 25) and a student notebook (Figure 4) for easy and efficient learning, with emphasis on moving from the known to the unknown wherever possible. Assuming that most students know something about the procedure that is followed in putting together a building, the Course is based upon the similarity between building an apartment house and building musical technic and theory. Hypothetical similarities are:

<u>Building An Apartment House</u>	<u>Building Musical Technic and Theory</u>
1. A plan	1. A procedural outline
2. Blue prints	2. Student notebook
3. Materials and tools prepared before going to each new phase	3. Pentachords before scales, broken chords before arpeggios, triads before cadences, etc.
4. Framework completed first; finishing extended over longer period	4. Example: C pentachord, broken chord, chord, scale completed first; others as encountered in repertoire
5. Tenants	5. Scale families

### Foundation: Pentachords, Broken Chords and Chords

Since a pianist has only five fingers on each hand, piano music is really a written series of five-finger positions. Teaching students to recognize these positions and make the shifts from one to another smoothly and quickly is an important step in the development of technic.

The foundation of our building consists of three types of building blocks in the five-finger position:<sup>1</sup>

---

<sup>1</sup>See Technic Building Chart, pages 14 and 29.

1. Pentachords (the first five notes of each scale)
2. Broken chords (first, third and fifth notes of pentachords)
3. Chords (first, third and fifth notes of pentachords blocked).

The discovery sequence in teaching these sets of pentachords, broken chords and chords begins with those starting on the white keys (C, D, E, F, G, A, and B), followed by the ones starting on the black keys ( $D^b$ ,  $E^b$ ,  $G^b$  [F#],  $A^b$ ,  $B^b$ ). The C pentachord is taught by rote, then the student is encouraged to discover each new pentachord by listening and matching the sound. When all sets have been discovered, the learning is reinforced by playing them (1) in the order of the Circle of Fifths and (2) in chromatic order. All major and minor sets should be mastered by the student before progressing to scales. The later finishing process involves planned and creative variations.

#### Main Floor: Major and Minor Scales

The main floor to be built on the completed foundations is to be designed for families of major scales and their parallel and relative minor scales, divided in the Short Course according to similarity of fingering (see pages 17 and 18).

#### The Five-Plus-Three Family

In extending a pentachord to a scale, the student builds first on the left hand C pentachord by adding three notes--viz., five notes plus three notes. It is then easy to explain that the right hand starts with only the first three notes of the pentachord and adds five notes--viz., three notes plus five notes. In each instance, the formula is reversed coming down. This fingering is uniform for five of the seven scales that start on white notes: C, G, D, A, E--the Five-Plus-Three Family.

#### The First Cousins

Another apartment in the building is designed for the First

Cousins, the B, G<sup>b</sup> [F#] and D<sup>b</sup> major scales. Each of these has only two white key notes, which are played by the thumbs--first fingers.<sup>1</sup>

#### The Third Cousins

The Third Cousins are the major scales that start with the third finger for both hands: A<sup>b</sup> and E<sup>b</sup>.

#### The Orphans

Still another apartment is occupied by the Orphans; they are the B<sup>b</sup> and F major scales. They are closely related to each other because they use the same fingers on the same notes<sup>2</sup>, but they have little resemblance to the rest of the scale families in fingering.

#### The Minor Scales

In keeping with the idea of family fingering relationships, the parallel minor scales might be developed first because the fingering is the same as for the major except for slight changes for the scales of f#, c#, g# and e<sup>b</sup> minor. Only the changes need to be memorized. Likewise, only small changes in fingering need to be memorized for the melodic minor scales of f#, c# and g#.<sup>3</sup>

The framework of the Main floor can be considered completed with the mastery of all of the major scales; however it is for the individual teacher to decide which of the major and minor scales are to be completed before going on to the Upper Level.

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<sup>1</sup>For uniformity, the left hand can start with the thumb for the B scale and later change to the fourth finger alternative.

<sup>2</sup>For both scales:  
The right hand has the fourth finger on B<sup>b</sup> and the thumb on C and F; The left hand has the fourth on G and the thumb on C and F with the fingering sequence of 21321432 for B<sup>b</sup> scale and 5 + 3 for F scale.

<sup>3</sup>See page 18.

## Upper Level: Chords and Cadences

### Major Triads

The first twelve blocked chords of the Foundation, the major triads, have their origin in the overtone series,<sup>1</sup> and can be considered the basis for all other chords studied in the Short Course. Therefore, their importance cannot be overemphasized.

### Minor, Diminished and Augmented Triads

The major triads are changed to minor as part of the Foundation in the first year of study (see page 16, B). With this experience, it is an easy step to changing the major triads to diminished and augmented triads (see page 19, B and C) and learning to play them in all keys.

### Inversions

When the inversions of the majors are mastered and written by the student, with the simple fingering formula of 1-3-5 for all except 1-2-5 for the right hand inversion and 5-2-1 for the left hand second inversion (see page 19, A. 4), the process is quite easily applied to the minor, diminished and augmented triads.

### Triads on the degrees of scales

After the student has written and can confidently play the major, minor, diminished and augmented triads, it is time to guide the discovery of which type occurs on each degree of scales (see page 19, D. 1 and 2).

### Cadences

The triads and their inversions can be compared to the studs

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<sup>1</sup>Allen Forte, Contemporary Tone-Structures (New York: Bureau of Publications, Columbia University, 1955) p. 13.

forming the framework for the cadences of the Upper Level. Again proceeding from the known to the unknown, the cadences are introduced in blocked form (see page 20) with emphasis on common tone and close harmony relationships.<sup>1</sup> The finishing touch variations include adding bass notes to right hand triads for perfect, imperfect, deceptive and half cadences.

### The Penthouse: Arpeggios and Chords of the Seventh

#### Arpeggios

Initially, the arpeggios are played as broken triads with alternating hands. Then the one-octave arpeggios are learned, following a table of arpeggio fingering in which they are grouped according to their similarity in fingering for root position, first inversion and second inversion (page 21). Finally, they are extended to more than one octave.

#### Chords of the Seventh

The introduction of the four-note seventh chords begins with the major seventh chord consisting of a major triad with the interval of a major seventh added. The alterations to dominant seventh, minor seventh, half-diminished seventh and diminished<sup>2</sup> seventh chords are similar to those of the triads. There is again a grouping according to fingering for the seventh chord arpeggios. (See page 22.)

At this point, full explanation for the dominant seventh chord is given and the student returns to the cadence chords and

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<sup>1</sup>Eula Ashworth Lindfors, Ed., Guild Musicianship (Evanston, Ill., Summy-Birchard Co., 1974)

<sup>2</sup>Other terminology for the diminished sevenths is: "diminished" instead of "half-diminished"; and "doubly diminished" instead of "diminished".

and inversions that were written in the notebook and adds that seventh tone to the dominant chords.<sup>1</sup>

The finishing of the Penthouse elements, like that of the other levels of building, will continue even after the completion of the Course.

### Annex: Modes and Figured Chord Symbols

#### Modes

The "relative" approach to the modes begins with the already familiar minor scale (mode) in its natural form, which is the Aeolian mode. Each major scale, with this approach, will have a "relative" Dorian, Phrygian, Lydian and Mixolydian mode associated with it (again moving from the known to the unknown).<sup>2</sup> Another, the Locrian mode, is almost never used. To play the modes, the fingering can be the same as for the "relative" major scale. (See page 23) They are not treated as an element of technic but the students are encouraged to play them through to help accustom their ears to the sound and discover the order of steps and half steps.

#### Figured Chord Symbols

The term "figured chord symbol" is used herein to introduce the student to the use of numerals to indicate whether a chord is in root position or inversion. This will help them to better understand the abbreviated form of the symbols when they are introduced later in analysis and in figured or thorough bass study. (See page 24)

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<sup>1</sup>Completion of the dominant seventh chords in the cadences is theoretical and does not have technical application herein.

<sup>2</sup>Leon Dallin, Twentieth Century Composition, 3rd Ed. (Dubuque, Iowa: Wm. C. Brown Company, 1974) p. 20.



## Landscaping: Key Signatures and Teaching Aids

The Short Course concludes with the formulas for determining key signatures and key names, plus reference to additional teaching aids: the Technic Building Chart, the Wheel of the Circle of Fifths, and the Variations Menu and Calendar (pages 26-30).

### Instruction

#### Basic Principles

##### Fourth Finger Principle

The fourth finger plays only one note in the majority of scales. Therefore, if the right starting finger is used and the fourth finger plays the correct note, the other fingers will fall into place. Memorizing the fourth finger note should be continually emphasized.

##### Rote Learning

In teaching the Course, the teacher should present every new item by rote using an ear training approach, then supervise the writing, provide the persuasion for playing from what has been written, and foster understanding of the learning element. In other words, the sequence is: to do, to write, to play and to understand.

With rote learning the students are encouraged to watch their hands, since an important first step to good technic is a good hand position. Even when they start to read notes and are instructed not to look at their hands, they should be allowed to "look" when technic is being practiced without notes, in order to check regularly for a good hand position.

Ideally, the first month or two of study should be concerned with getting acquainted with the instrument through rote songs and building a foundation of pentachords, broken chords and chords. Then as new concepts are presented involving technical problems, they can be developed first by applying the concept to an already-

learned pentachord with no note reading involved.

James Bastien wrote that:

Abby Whiteside "was firmly convinced that aural learning should be nurtured by every possible means--learning by rote, transposition, etc., at the beginning of music study. She even felt that, for this purpose, the teacher should postpone as long as possible learning to read music".<sup>1</sup>

Also Frances Clark recommends: "Insofar as practical, teach the patterns [technical] by rote".<sup>2</sup> For example, two or three weeks before the introduction of the two-note slur, the student can get the feel of it by dividing any pentachords that have been mastered at that time into two-note groups to develop that skill. Likewise, the rhythmic technic of the dotted quarter and eighth note could be worked out with all familiar pentachords at that level before it is encountered with note reading. Similar application could be made with scales and chords as well.

### Spiral Learning

The finishing process of all phases involves gradual adding of material in all keys and variations. The Foundation section should be completed before proceeding, and the scales should be presented by family groupings in order to take advantage of the fingering relationships. Otherwise, material can be presented at the discretion of the teacher. Items can be added to each key area gradually, with new key areas added from time to time, creating a spiral of learning, which at its highest point will be broadened to include at the top all the elements of all keys.

### Reinforcing with Variations

The first year of study, the teacher should "invent studies

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<sup>1</sup>James W. Bastien, How To Teach Piano Successfully, 2nd ed. (San Diego: Neil A. Kjos, Jr., Publishers, 1977) p. 153.

<sup>2</sup>Frances Clark and Louise Goss, Teaching the Music Tree (Evanston, Ill., Summy-Birchard Co., 1973) p. 13.

as they are needed"<sup>1</sup> for this "variation" use of the Short Course technic in regular lesson plans, but the student should be encouraged to take the initiative. Then when the time comes for the Variation Menu and Calendar (page 30), the student will be prepared to plan his or her own technic so it will take care of special problems as they arise in the study of repertoire. However when an advanced student has completed the Short Course, selected technic books should also be used.

#### Other Learning Principles

Each element of technic should be mastered by each hand alone before proceeding to hands together. Scales and arpeggios should be eventually mastered with hands together for two or more octaves.

The family grouping for scales is intended to simplify the fingering to speed technical development so that more time can be given to the form, touch, dynamic and rhythmic variations.

The use of the metronome is important in the technical development of rhythm, evenness and speed. Even more important, however, is the inspiration and challenge the teacher can provide by playing with the student at every level of development.<sup>2</sup> Also, playing pentachords, scales, chords and cadences is more fun when practiced with other students in ensemble.

Technical mastery of each element of the Short Course before application in repertoire should lead to steady and early success.

This routine for teaching technic and theory can be used with any method or course and can be presented in any sequence.

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<sup>1</sup>James W. Bastien, How To Teach Piano Successfully, 2nd ed. (San Diego: Neil A. Kjos, Jr., Publishers, 1977) p. 175.

<sup>2</sup>Ideally, the teacher, regardless of training and experience, should complete a notebook and perfect the technical skills before teaching them. It would take time, but in the long run make the Short Course truly short and effective.

### Specific Suggestions and Teaching Aids

Essential to the completeness of the Course is a notebook with each scale and its related elements (majors, parallel and melodic minors, modes, arpeggios, triads and other chords) on two facing pages so that the student has the complete picture of the technic and theory for each key. To make the writing process really "short" a notebook that includes well-spaced blank whole notes for each item would be ideal so that the student would only have to add the specified finger numbers, figures and colors. However, to give some note-writing practice, the staves on a few of the pages should be blank. To save time and space, minor scales in a key set need to be written in the notebook only once: the parallel minor scale in the harmonic form and the relative minor, melodic. (The natural minor scale is mentioned with the modes but not written.) It should be pointed out to the student that each of the minors can have a parallel or relative relationship with a major scale.

A multi-colored pen or separate red, green and blue pens are needed for completing the notebook.

To further clarify the major-minor key relationships and key signatures, the Wheel of the Circle of Fifths is recommended. The Circle has three concentric circles with a pie-shaped wedge for each key set where the student records the names of the keys and key signatures. A moveable circle with a pie-shaped wedge cut out of it allows review of each major and its relative and parallel minors separately.

The Technic Building chart is designed to encourage the individual student to compete with self (in the notebook) or others (on the bulletin board), as well as to provide specific goals. The elements are represented by "bricks" or "blocks" which are colored as the elements are mastered.

The Variations Menu and Calendar provides lists of some variations in form, dynamics, rhythm and touch, with blank spaces for the student to add creative ideas and specific problem patterns

encountered in repertoire. The calendar provides a square for each practice day with a different key area or family for each day, and can be used for triads, cadences, arpeggios and seventh chords as well as scales. The student plans the technic practice for the month by selecting and inserting one of each kind of variation from the Menu for each day. Though this can be used on a limited basis with the lower levels, it is best adapted to the upper levels.

Sample notebook pages and examples of the other teaching aids will be found at the end of this chapter.

### Procedural Outlines

The outlines on the following pages give step-by-step instructions to guide the teacher and student in the use of the Short Course. In most instances, the fundamentals of technic and theory for a basic element are complete on one page, followed by instructions for application in the notebook and circle of fifths wheel in boxes at the bottom of the page. For better understanding and more satisfactory results, the outlines should be read and worked out at the piano.

# I. The Foundation: Pentachords, Broken Chords, Chords

## A. Major

### 1. Starting on white keys

#### a. Example

(1) C Pentachord: c, d, e, f, g, f, e, d, (c)  
R. H.: 1 2 3 4 5 4 3 2 (1)  
L. H.: 5 4 3 2 1 2 3 4 (5)

(2) C Broken Chord: c, e, g, e, c  
R. H.: 1 3 5 3 1  
L. H.: 5 3 1 3 5

(3) C Chord: ceg

#### b. Sequence

(1) L. H. alone

(2) R. H. alone

(3) Together

### 2. Others on white keys

#### a. D set

(1) Try to make it sound like the C set

(2) If a white key does not sound right, try the black key

#### b. Continue as before with E, F, G, A, and B sets

### 3. Starting on black keys

#### a. D flat set

(1) Try to make it sound like the ones starting on white keys

(2) If a black key does not sound right, try a white key

#### b. Continue as before with E flat, G flat, A flat and B flat

## B. Minor: change majors to minors by lowering the third degree (under the third finger) one half step

## C. Variations

1. Play in chromatic order

2. Play in the order of the Circle of Fifths (the top note of one pentachord is the beginning note of the next)

3. Touch: legato and staccato

4. Fingering sequence: 13212432354324321 or 132435421  
(L. H.) 53454234312342345 or 534231245

II. The Main Floor: Extending major pentachords to scales by "family" relationships

A. Fingering

1. "5 + 3" Family: C, G, D, A, E
  - a. L. H. first: add 3 keys to pentachord (5 + 3 going up, 3 + 5 coming down)
  - b. R. H.: use first 3 keys of pentachord, add 5 keys (3 + 5 going up, 5 + 3 coming down)
2. "First Cousins": B, G<sup>b</sup> [F#], D<sup>b</sup>
  - a. First fingers (thumbs) on the only 2 white keys
  - b. Fingers 2 and 3 on the Twins; 2, 3 and 4 on Triplets
3. "Third Cousins": A<sup>b</sup> and E<sup>b</sup>
  - a. Both hands begin with the third finger
  - b. L. H. 4th finger over at first change; R. H. 4th on B<sup>b</sup>
4. Orphans: B<sup>b</sup> and F
  - a. Alike, using same fingers on the same notes
  - b. Little similarity to other scales

B. Sequence

1. Block groups of notes (whole or partial 5-finger positions) between shifts at finger changes
2. Then play single notes, shifting hand to each new 5-finger position

C. Hint: Memorize what note the 4th finger plays

D. Variations

1. Touch: legato, staccato
2. Order: Circle of 5ths, then chromatic (reviewing key signatures when playing latter), then contrary motion
3. Extend to 2 octaves (Memory hint: WHERE IS 4th FINGER?)
  - a. Second octave starts like first except: for 5 + 3 family and F, L. H. thumb on tonic and 4th over
  - b. Flat scales: R. H. 4th finger always on B<sup>b</sup>

SHORT COURSE NOTEBOOK

Write scale with 1, 3, 4 and 5 finger numbers, with 4th finger note and number in red. Also show fingering for starting second octave in red.

WHEEL OF CIRCLE OF FIFTHS

Write key note and key signature for major scales in the middle section of the wedge.

III. The Main Floor (continued): Extending minor pentachords to minor scales<sup>1</sup>

A. Parallel (has same key note as major)

1. Key signature: count up  $1\frac{1}{2}$  steps (lowered 3rd) to find relative major and use its key signature

2. Fingering

a. Harmonic (7th degree raised  $\frac{1}{2}$  step): fingering same as for major with following exceptions:

(1) f# (g<sup>b</sup>), R. H., 3rd on F#, 4th on G#

(2) c# (d<sup>b</sup>), R. H., 3rd on C#, 4th on D#

(3) g# (a<sup>b</sup>), same as for A<sup>b</sup>

(4) e<sup>b</sup>, L. H. starts with 2nd, has 4th on G<sup>b</sup>

b. Melodic (6th and 7th degrees raised  $\frac{1}{2}$  step going up, lowered coming down): same fingering as for harmonic minor except:

(1) g# (a<sup>b</sup>), L. H. fingering is: 321432123123123

(2) f# (g<sup>b</sup>), R. H. fingering is: 341234132132143

(3) c# (d<sup>b</sup>), R. H. fingering is: 341234132132143

B. Relative ( $1\frac{1}{2}$  steps down from major)

1. Key signature: same as for relative major

2. Fingering: same as for parallel with same key note—viz., the c minor scale that is relative to E<sup>b</sup> major and the c minor scale that is parallel to C major are one and the same scale

C. Playing sequence: major, parallel, relative—2 or more octaves

D. Variations

1. Touch: legato and staccato

2. Order: Circle of 5ths to right; Circle of 5ths to left

SHORT COURSE NOTEBOOK

Write parallel minor (harmonic form) below its major; below that write the relative minor (melodic form). Use red pen for 4th finger note and number and for second octave fingering. Be careful of accuracy in key signatures and accidentals.

WHEEL OF CIRCLE OF FIFTHS

Write key notes and signatures for parallel minors in outer section of wedge (with major that has same key note). Write keynote of relative minor in inner section of wedge (no key signature needed).

<sup>1</sup>There are some enharmonic changes in key note names for some minor scales (Course limited to scales with 6 flats or sharps).



IV. The Upper Level: Major, Minor, Diminished and Augmented Triads

A. Major and minor triads: the chords of the Foundation

1. Root position: as learned (bottom note is name of triad)
2. First Inversion:
  - a. Move bottom note (root) to top; example, C E G becomes E G C
  - b. The bottom interval is now a third and the outside interval (bottom note to top note) is a sixth
3. Second inversion: again move bottom note to top, G C E; bottom interval is a fourth, outside interval, a sixth

Figure 1. Fingering and Interval Chart		
	Intervals <sup>1</sup>	Fingering
Root Position	Outside: 5th Bottom: 3rd	R.H. 1 3 5 L.H. 5 3 1
1st Inversion	Outside: 6th Bottom: 3rd	R.H. 1 2 5 L.H. 5 3 1
2nd Inversion	Outside: 6th Bottom: 4th	R.H. 1 3 5 L.H. 5 2 1

B. Diminished triad (°)

1. Lower middle and top notes of major triad one half step
2. Follow steps 2 and 3 above for writing and playing the first and second inversions

C. Augmented triad (+)

1. Raise top note of major triad one half step
2. Follow steps 2 and 3 above for inversions

D. Triads occurring on each note of major and minor scales are:

1. Major: I ii iii IV V VI vii°
2. Minor (Harmonic): i ii° III+ iv V VI vii°  
(Roman numeral, maj. or aug.; small, min. or dim.)

SHORT COURSE NOTEBOOK

Write triads and inversions in space on the page opposite where the scales are written. The fingering and notes for the 2nd and 3rd fingers should be in red.

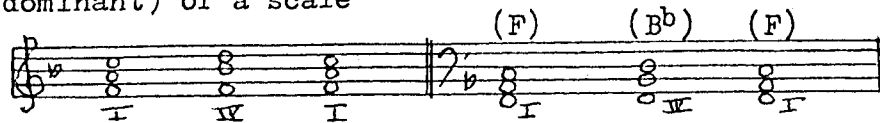
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<sup>1</sup>It is assumed that students have an understanding of intervals at this point--a concept usually well covered in method books.

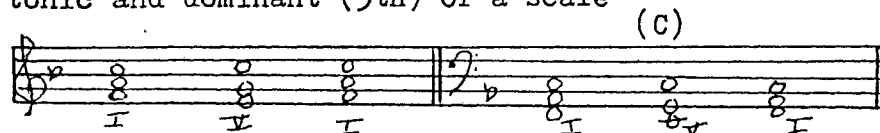
V. The Upper Level (continued): Cadences

A. Harmonic cadence is a sequence of chords that gives a momentary or permanent sense of conclusion at the end of a phrase, section or composition

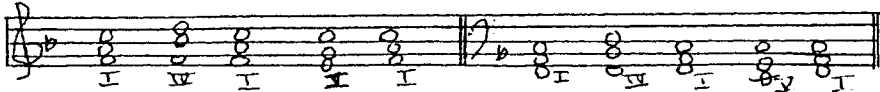
1. Plagal, or partial, cadence consists of chords built on the first tone (tonic) and fourth tone (sub-dominant) of a scale



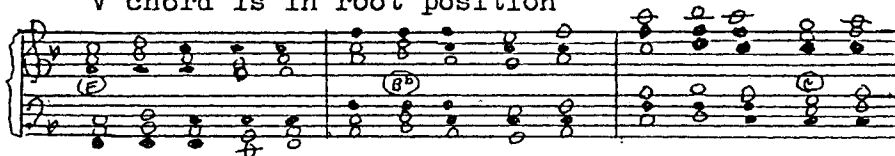
2. Authentic cadence is made up of chords built on the tonic and dominant (5th) of a scale



3. Mixed authentic cadence includes the tonic, sub-dominant and dominant chords



- a. When the tonic chord is in root position, the other chords can be inverted to keep the common tones between chords
- b. When the tonic chord is in first inversion, the IV chord is in root position
- c. When the tonic chord is in second inversion, the V chord is in root position



B. Variation: Play the right hand chord with a single bass note, usually the 1st or 5th of the root position; viz., either C or G of the C chord

1. Perfect cadence has root of final chord in both the bass and soprano voices (usually end of composition)
2. Imperfect cadence does not

SHORT COURSE NOTEBOOK

Write the mixed cadences (see A-3 above) after their scales, using red pen for common tones and green lines to show the direction the other voices move. Show number names below chords, letter names between staves, and circle letter name of chords that are in root position.

VI. The Penthouse: Arpeggios

A. Extending triads to octave or more

1. Alternating hands: L. H. triad, R. H., L. H., R. H., L. H. root tone; major, minor, diminished, augmented
2. More than one octave, R. H., L. H., then together

Figure 2. Arpeggio Fingering. <sup>1</sup>				
Group	Triad	Root	First Inversion	Second Inversion
(A)	C, G, F, G <sup>b</sup> (F <sup>#</sup> ) a, e, d, e <sup>b</sup>	1235 5421	1245 5421	1245 (R.H.) 5321 (L.H.)
(B)	D, A, E	1235 5321	2124 4214	1245 5321
(C)	D <sup>b</sup> , A <sup>b</sup> , E <sup>b</sup> f <sup>#</sup> , c <sup>#</sup> , g <sup>#</sup>	4124 2142	1245 5421	2412 4214
(D)	f, c, g	1235 5421	3123 4214	1235 5321
(E)	B	1235 5321	2312 3213	3123 2132
(F)	b	1235 5421	1245 5421	3123 4214
(G)	B <sup>b</sup>	2124 4214	1245 5421	1245 5321
(H)	b <sup>b</sup>	2312 3213	2123 2132	1231 5321

B. Variation: Block intervals of one octave arpeggio; viz., C arpeggio: first interval, low C and G; second interval, E and high C

C. Extend arpeggios to more than one octave

SHORT COURSE NOTEBOOK

Write arpeggios on page opposite their scale page. Use red ink for third and fourth finger notes. Indicate when arpeggio starts on a black note by circling the finger number. Show fingering for second octave as was done for scales.

<sup>1</sup> Alternate fingering: Root position fingering throughout.

VII. The Penthouse (continued): Chords of the Seventh

A. Four-note chords made up of triads with added sevenths<sup>1</sup>

1. Major seventh chord: add a major 7th interval to the major triad
2. Dominant seventh chord: add a minor 7th interval to the major triad (This chord follows the key signature of the key for which it is the V<sup>7</sup>)
3. Minor seventh chord: add a minor 7th interval to the minor triad
4. Half-diminished seventh chord: add a minor 7th interval to a diminished triad
5. Diminished seventh chord: add a diminished 7th interval to a diminished triad

B. Examples

The examples show five chord types: Major 7th (M<sup>7</sup>), Dominant 7th (V<sup>7</sup>), Minor 7th (m<sup>7</sup>), Half-diminished 7th (ø<sup>7</sup>), and Diminished 7th (o<sup>7</sup>). Each is shown in both treble and bass clefs with notes and accidentals.

C. Sequence: around circle of fifths or in chromatic order

D. To play chords of the seventh in arpeggio form use the fingering in Figure 3

Figure 3. Arpeggio Fingering for Chords of the Seventh		
Starting on:	L. H.	R. H.
C, F	3214	1234
D <sup>b</sup> (C#)	2143	2341
D, E, G, A, B	1432	1234
E <sup>b</sup> , A <sup>b</sup>	2143	4123
G <sup>b</sup> (F#)	4321	2341
B <sup>b</sup>	3214	4123
For inversions: Same, moving to next finger number and next chord tone		

SHORT COURSE NOTEBOOK

Write the chords of the seventh on the page opposite their scale page. Add the 7th tone of the V chords in the cadences after each scale, using blue pen.

<sup>1</sup>Notes that are an interval of a seventh above the root of the chord.

VIII. Annex: Modes

- A. There is a mode that starts on each degree of the major scale as shown below:

Mode	Degree of the Scale
Dorian	Second
Phrygian	Third
Lydian	Fourth
Mixolydian	Fifth
Aeolian (natural minor)	Sixth
Locrian (seldom used)	Seventh

B. Examples

1. Aeolian mode "related" to C major: "A" Aeolian
  - a. The relative minor in natural form (without the raised 7th of the harmonic or the raised and lowered 6th and 7th of the melodic)
  - b. It starts on the 6th tone of the C scale (A) and has the same key signature—no sharps or flats
2. Dorian mode "related" to C major is "D" Dorian; it starts on the 2nd degree of the C scale and has no sharps or flats

- C. Fingering: use major scale fingering; e.g., D Dorian starts with the 2nd finger and follows the C major fingering for each note

D. Analyzing a modal piece, answer the following questions

1. What major key would have the same sharps or flats in the key signature plus repeatedly added ones in the body of the piece?
2. What is the tonal center or tonic of the piece (check final chord)?
3. That tonic is what degree of the major scale found in 1? (Check table for the corresponding mode)

SHORT COURSE NOTEBOOK

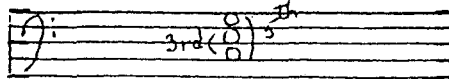
Write the Dorian, Phrygian, Lydian, Mixolydian and Locrian modes after the melodic minor scales. Remember, the fingering matches that of the major scale

IX. Annex (continued): Figured Chord Symbols<sup>1</sup>

A. Numerical symbols that indicate the intervals between the lowest member of a chord and its other notes; they are usually added to the Roman numeral designation of the chord

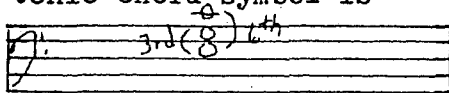
1. The symbol for the tonic chord in root position is  $I_3^5$ ; viz., the middle note is a third above the lowest member (root) and the top note is a fifth above the root

$I_3^5$



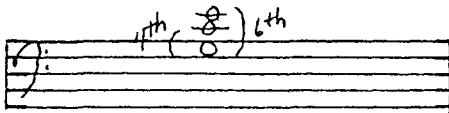
2. The first inversion tonic chord symbol is

$I_3^6$



3. The second inversion tonic chord symbol is

$I_4^6$



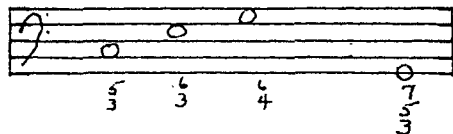
4. A four-note chord is figured the same with the extra interval number added at the top:

$V_3^7$

$V_3^6$

$V_3^4$

B. Application: Using a series of single bass notes, show a variety of the "figured chord symbols" below the notes (this is called "figured bass") and play the given "lowest members", adding the designated intervals; example:



SHORT COURSE NOTEBOOK<sup>2</sup>

Turn to the cadence chords already written and add the figured chord symbols after the Roman numerals for the major I, IV and V chords

<sup>1</sup>These symbols are sometimes abbreviated; viz., I can indicate the root position ( $_3^5$  omitted) and  $I^6$  can indicate the first inversion (3 omitted).

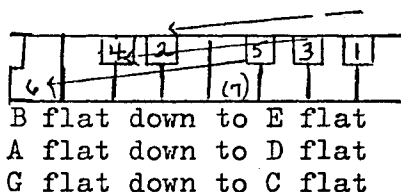
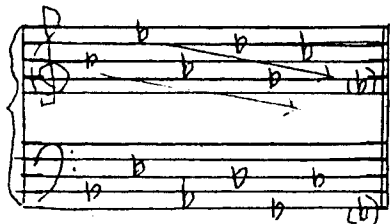
<sup>2</sup>A review of Figure 1 on page 19 before starting the written work would be helpful.

## X. Landscaping

### A. Key signatures

#### 1. Flat keys

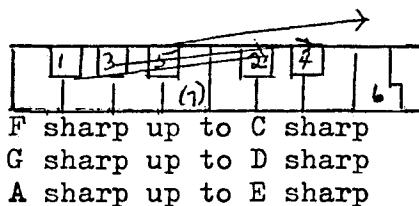
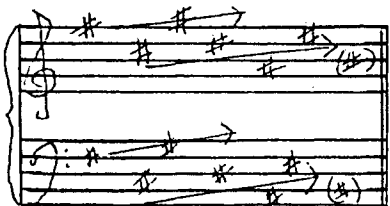
- a. The first flat is B<sup>b</sup>
- b. The next to the last flat in the key signature is the name of the major key
- c. Conversely, if you have the name of the major key, add one more flat to get the key signature; example: when the key name is B<sup>b</sup>, the key signature will be B<sup>b</sup> and E<sup>b</sup>
- d. Sequence charts: "down for flats"<sup>1</sup>



B flat down to E flat  
A flat down to D flat  
G flat down to C flat

#### 2. Sharp keys

- a. To find the key name, take the last sharp and go up one letter name
- b. The new sharp is always the 7th degree of its major scale
- c. Sequence charts: "up for sharps"<sup>2</sup>



F sharp up to C sharp  
G sharp up to D sharp  
A sharp up to E sharp

### B. Other Aids (pp. 28-30)

1. Technic Building Chart
2. Wheel of the Circle of Fifths
3. Variations Menu and Calendar

---

<sup>1</sup>Arrows indicate the downward trend of the flat key signature on the staff and on the keyboard.

<sup>2</sup>Arrows indicate the upward trend of the sharp key signature (except A<sup>#</sup>) on the staff and on the keyboard.

Figure 4. Short Course Notebook: Sample Pages

FIVE PLUS THREE FAMILY: C, G, D, A, E Major

- A. Scales starting on white notes (except F and B)
- B. Scales with sharps, and C Major
  - 1. Right hand 4th finger plays the new sharp
  - 2. Left hand 4th finger plays 2nd note of scale
- C. Parallel and melodic minor fingering also 5 + 3 and 3 + 5
- D. Procedure:

1. Key signatures first always | Parallel minor key signature different

<p><b>2. SCALE</b></p> <p>a. Write in important finger numbers. Color 4th finger notes and numbers red</p> <p>b. For playing another octave: show needed finger numbers (and L.H. note) in parenthesis above top note</p>	<p><b>3. CADENCES</b></p> <p>a. Color common tones red</p> <p>b. With green show the direction voices move</p> <p>c. Show letter names of chords (M-major, m-minor) between staff. Circle the chord in root position</p> <p>d. Show Roman numerals of chords below staff</p>	<p><b>4. MODES</b></p> <p>a. Dorian—2nd tone</p> <p>b. Phrygian—3rd</p> <p>c. Lydian—4th</p> <p>d. Mixolydian—5th</p> <p>e. Aeolian—Natural minor (6th-Omit)</p> <p>f. Locrian—7th</p> <p>g. Fingering same as major</p>
---	--	--

C MAJOR SCALE

CADENCES

I Chord Root Position      I Chord 1st Inv.      I Chord 2nd Inv.

Parallel minor scale (Harmonic)

MODES  
Dorian                      Phrygian



<b>5. ARPEGGIOS AND INVERSIONS</b>
a. Add fingering
b. Color notes played by 3rd and 4th fingers red
c. Show fingering and notes for playing another octave as you did for scales, in red
d. Circle finger number where the arpeggio starts on a black note—with green

<b>6. TRIADS AND INVERSIONS</b>
a. No key signatures—show accidentals
b. Show fingering (no 4th finger!)
c. Color finger numbers for 2nd and 3rd fingers with red.
<b>7. CHORDS of the SEVENTH</b>
a. Follow instructions in outline. (no 4th finger)
b. Color 7th tones blue
c. Turn to G scale: Insert 7th tone in cadence chords in blue to make the V chords into V <sup>7</sup> chords

ARPEGGIOS

TRIADS

Root Position      1st Inversion      2nd Inversion      Major      Minor      Diminished      Augmented

SEVENTH CHORDS

Major      Dominant      Minor      Half Dim.      Diminished

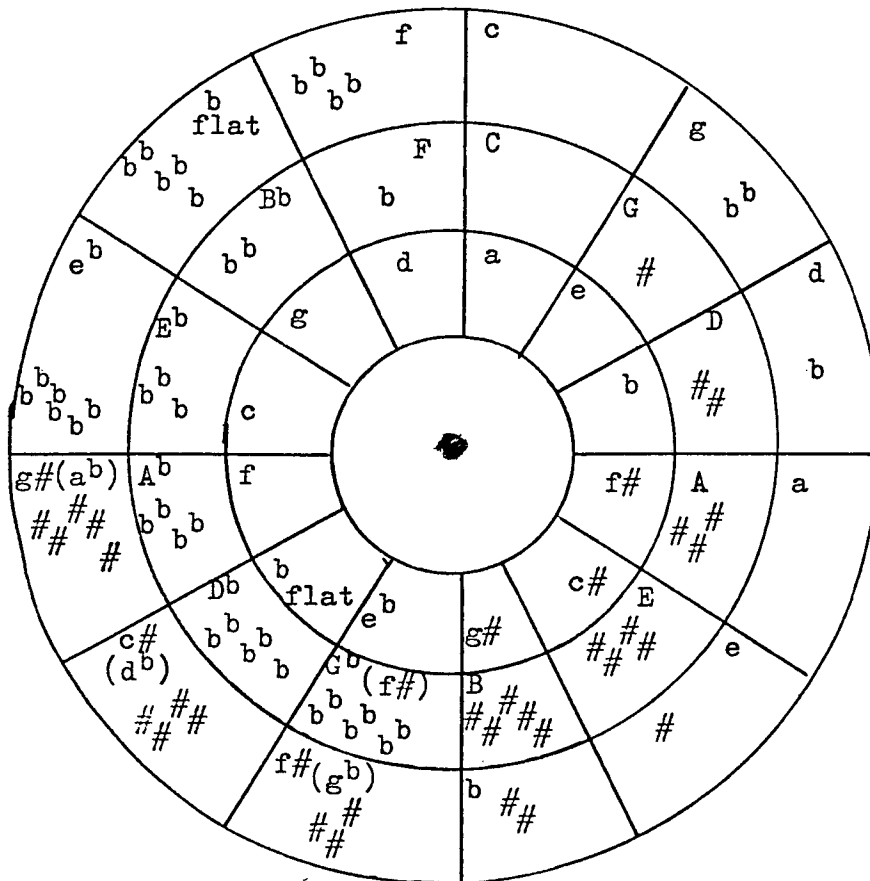
(Key of )

MODES - Continued

Lydian      Mixolydian      Locrian

Figure 5. A SHORT COURSE FOR BUILDING  
TECHNIQUE AND THEORY

WHEEL OF THE CIRCLE OF FIFTHS



Middle Circle: Major Scales  
Outer Circle: Parallel Minors  
Inner Circle: Relative Minors

Figure 6. Technic Building Chart

		A SHORT COURSE		PENTHOUSE				
				(G)(F)(E)	ARPEGGIOS			
				(A)(B)(C)(D)				
TECHNIC B U I L D I N G C H A R T	UPPER LEVEL	Major		Plagal		CHORDS & CADENCES		
		Minor		Authentic				
		Diminished		Mixed				
		Augmented		Inversions				
	MAIN FLOOR	d g c		f b <sup>b</sup> e <sup>b</sup>		Maj. Per. Rel.	SCALES	
		a e b		f <sup>#</sup> c <sup>#</sup> g <sup>#</sup>				
		f b <sup>b</sup> e <sup>b</sup>		g <sup>#</sup> c <sup>#</sup> f <sup>#</sup>				
		c g d		a e b				
		F B <sup>b</sup> E <sup>b</sup>		A <sup>b</sup> D <sup>b</sup> G <sup>b</sup>				
	FOUNDATION	C G D		A E B				
		f b <sup>b</sup> e <sup>b</sup>		g <sup>#</sup> c <sup>#</sup> f <sup>#</sup>		PENTACHORD		
		c g d		a e b				
B <sup>b</sup> A <sup>b</sup> G <sup>b</sup>		E <sup>b</sup> D <sup>b</sup> B						
C D E		F G A						

SHORT COURSE VARIATIONS

CALENDAR

VARIATIONS MENU		CALENDAR									
FORM:	RHYTHM:	Date:	Name:								
1. Parallel motion	1. 2 octaves JJ	<input type="checkbox"/>	C, c, a	<input type="checkbox"/>	G, g, e	<input type="checkbox"/>	D, d, b	<input type="checkbox"/>	A, a, f#	<input type="checkbox"/>	E, e, c#
2. Contrary motion	2. 3 octaves, triplets	Form:		Form:		Form:		Form:		Form:	
3. Parallel 3rds	3. 4 octaves <i>FFF</i>	Rhythm:		Rhythm:		Rhythm:		Rhythm:		Rhythm:	
4. Parallel 6ths	4. <i>f</i>	Dynamics:		Dynamics:		Dynamics:		Dynamics:		Dynamics:	
5. Parallel 10ths	5. <i>f</i>	Touch:		Touch:		Touch:		Touch:		Touch:	
6. 2 octaves apart	6. JJ JJ <i>FFF</i>	<input type="checkbox"/>	B, b, g#	<input type="checkbox"/>	Cb, f#, eb	<input type="checkbox"/>	Db, c#, bb	<input type="checkbox"/>	Ab, g#, f	<input type="checkbox"/>	Eb, eb, c
7. 3 octaves apart	7. 2 oct. JJ, up	Form:		Form:		Form:		Form:		Form:	
8. Octaves	3 oct. JJ, down	Rhythm:		Rhythm:		Rhythm:		Rhythm:		Rhythm:	
9. Top-Down-Up	4 oct. <i>FFF</i> , up	Dynamics:		Dynamics:		Dynamics:		Dynamics:		Dynamics:	
10.	8. <i>f</i>	Touch:		Touch:		Touch:		Touch:		Touch:	
11.	9. JJ	<input type="checkbox"/>	Bb, bb, g	<input type="checkbox"/>	F, f, d	<input type="checkbox"/>	3 + 5 Family	<input type="checkbox"/>	First Cousins	<input type="checkbox"/>	Third Cousins
12.	10.	Form:		Form:		Form:		Form:		Form:	
13.	11.	Rhythm:		Rhythm:		Rhythm:		Rhythm:		Rhythm:	
14.	12.	Dynamics:		Dynamics:		Dynamics:		Dynamics:		Dynamics:	
15.	13.	Touch:		Touch:		Touch:		Touch:		Touch:	
	14.	<input type="checkbox"/>	Orphans	<input type="checkbox"/>	Sharp Scales	<input type="checkbox"/>	Flat Scales	<input type="checkbox"/>	All	<input type="checkbox"/>	All--backward
	15.	Form:		Form:		Form:		Form:		Form:	
DYNAMICS:	TOUCH:	Rhythm:		Rhythm:		Rhythm:		Rhythm:		Rhythm:	
1. <i>f</i>	1. Staccato	Dynamics:		Dynamics:		Dynamics:		Dynamics:		Dynamics:	
2. <i>p</i>	2. Legato	Touch:		Touch:		Touch:		Touch:		Touch:	
3. R: <i>f</i> , L: <i>p</i>	3. 2-note phrase	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
4. R: <i>p</i> , L: <i>f</i>	4. 3-note phrase	Form:		Form:		Form:		Form:		Form:	
5. <i>W</i>	5. 4-note phrase	Rhythm:		Rhythm:		Rhythm:		Rhythm:		Rhythm:	
6. <i>W</i>	6. Wrist action	Dynamics:		Dynamics:		Dynamics:		Dynamics:		Dynamics:	
7. R: <i>&gt;</i> , L: <i>&lt;</i>	7. Arm action	Touch:		Touch:		Touch:		Touch:		Touch:	
8. R: <i>&lt;</i> , L: <i>&gt;</i>	8.	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
9. Each octave	9.	Form:		Form:		Form:		Form:		Form:	
10.	10.	Rhythm:		Rhythm:		Rhythm:		Rhythm:		Rhythm:	
11.	11.	Dynamics:		Dynamics:		Dynamics:		Dynamics:		Dynamics:	
12.	12.	Touch:		Touch:		Touch:		Touch:		Touch:	
13.	13.	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
14.	14.	Form:		Form:		Form:		Form:		Form:	
15.	15.	Rhythm:		Rhythm:		Rhythm:		Rhythm:		Rhythm:	
		Dynamics:		Dynamics:		Dynamics:		Dynamics:		Dynamics:	
		Touch:		Touch:		Touch:		Touch:		Touch:	

Figure 7. Short Course Variations.

## CHAPTER II

### A BRIEF HISTORY OF STRINGED KEYBOARD INSTRUMENTS AND LITERATURE

#### Development of Stringed Keyboard Instruments

Though the known ancestry of stringed keyboard instruments goes back to the sixth century B.C. when Pythagoras used a monochord for his experiments in musical mathematics, the actual history of the modern instruments as we know them is quite short when compared with that of most other instruments. However, even the immediate precursors of the pianoforte, the clavichord and the harpsichord, evolved from similar instruments such as the dulcimer, psaltery, lute and echiquier.

Reference is made to the latter instrument in correspondence in the year 1388 describing it as somewhat like the organ except that the sound was produced by strings. Very little is known about it.

The dulcimer and psaltery were similar except that the sound of the dulcimer was produced by striking action, the psaltery by plucking. The dulcimer had hammers that struck the strings from above (as does the Hungarian cimbalom of today); the clavichord also has a striking action but the tangents strike the strings from below. The psaltery was originally plucked by the fingers, but later a primitive keyboard was added, making it the ancestor of the harpsichord.

#### Clavichord

The clavichord had a delicate tone capable of limited dynamic variation, and a tremolo effect was possible. Because of

the general softness of its tone, it was suitable only for chamber performance. It was popular during the sixteenth and seventeenth centuries but then went out of fashion except in Germany, where it remained a favorite until the close of the eighteenth century.

### Harpsichord

The harpsichord (the French clavecin, the Italian cembalo) was to the eighteenth century what the concert grand piano was to the nineteenth and twentieth centuries. The sound is produced by small quills or leather plectra that pluck the strings when the keys are depressed. Its golden age was from 1650 to 1750, during which time it underwent considerable change and improvement, for example:

1. "Four-foot", "Eight-foot", and "Sixteen-foot" registers for greater range, and stops for coupling and manipulating those registers<sup>1</sup>
2. A pedal keyboard
3. Foot pedals for stops instead of hand-operated stops
4. A swell mechanism with which the lid was opened or closed for a degree of dynamics

Other similar instruments include the spinet (a small harpsichord) and the virginal (an English favorite).

### Pianoforte

In 1709 Bartolomeo Cristofori invented a "harpsichord with hammers"—the pianoforte—with an escapement mechanism (permitting hammers to fall back to the bed of the key after striking the string) and dampers to stifle the vibrating string. He improved the invention in 1720, adding the side-slip mechanism for the *una corda* or "soft" pedal. However, the instrument was slow in being accepted probably because the sound was so different from that of the familiar keyboard instruments of the time.

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<sup>1</sup>See definition of "stop" in Chapter V.

There was no literature written specifically for the piano until late in that century. Gradually interest increased and the pianoforte was being built in other countries, as follows:

<u>Country</u>	<u>Early Manufacturers</u>	<u>Changes and Improvements</u>
Germany	Silbermann Stein	Square piano--later upright
England	Johannes Zumpe	
France	Sebastian Erard Jean Marius Ignace Pleyel	Double-escapement mechanism
America	Alpheus Babcock John Behrent	Metal framework

Some of today's manufacturers of pianos are: Elüthner and Bechstein in Germany; Pleyel, Erard and Gaveau in France; Steinway and Baldwin in America; and Bösendorfer in Austria.

An illustration of the development of the keyboard instruments and other string instruments will be found in Figure 8.

#### Early Keyboard Music

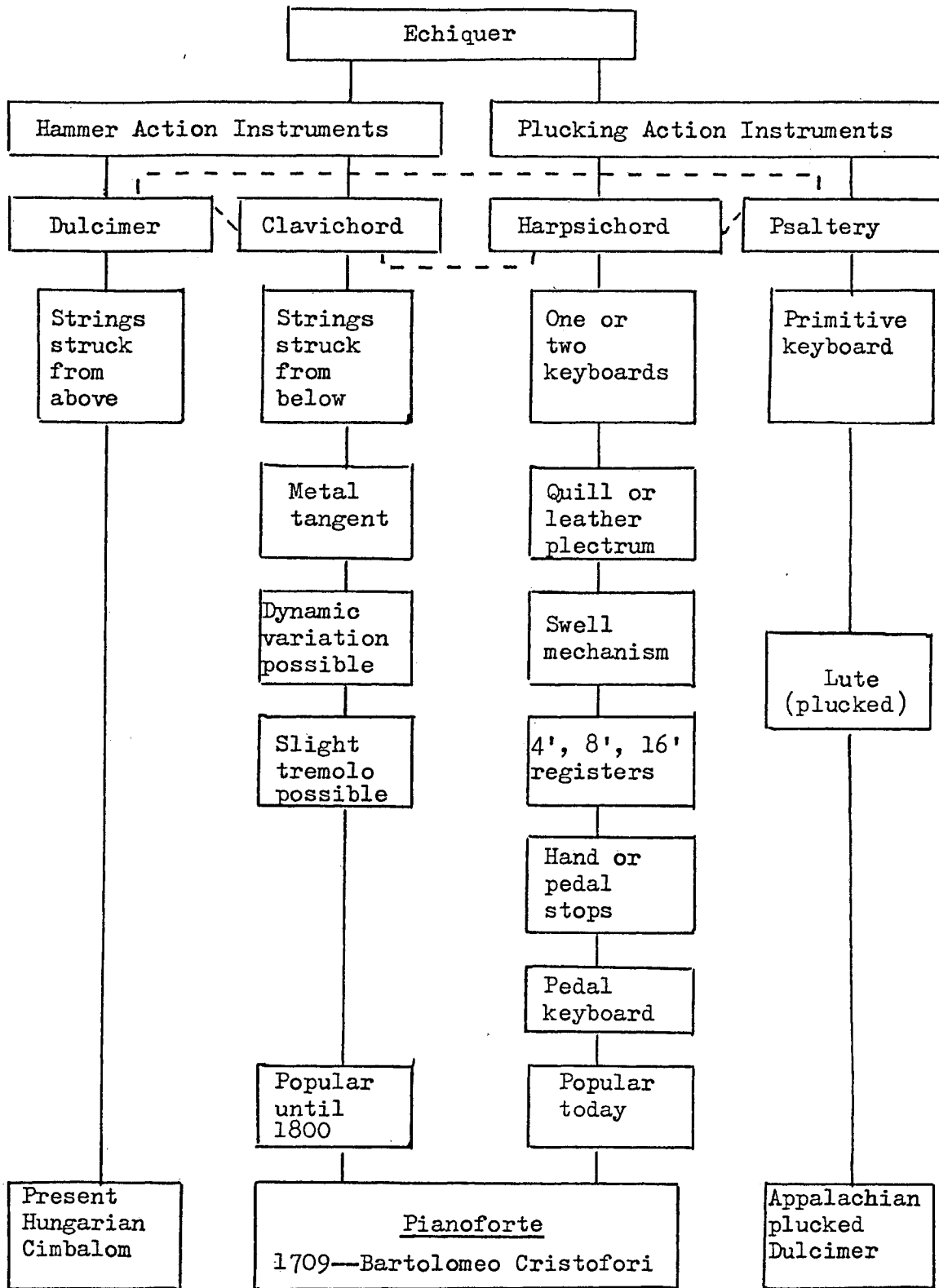
In the early sixteenth century, music had been written specifically for the organ and the lute, but stringed keyboard instruments had not developed enough of a basic style to warrant independent compositions of their own. Instead, arrangements of organ and lute music were used. At that time the keyboard instruments were used principally for accompaniments.

#### Harpsichord Music

Recognition of the harpsichord came with the Baroque Era, from about 1575 to 1750. After 1650 most composers did some writing for the keyboard instruments. During this time many changes in style were occurring:

1. More homophonic music was being composed, and major and minor tonality began to replace the old church modes
2. There was more modulation and more dissonance

Figure 8. Historical development of keyboard and other stringed instruments.





3. More spirited rhythm with ornamentation used for rhythmic accent
4. Terrace dynamics made possible with the two-keyboard harpsichord
5. The style was more elegant with slow, lyrical phrase lines

During the Renaissance most music had been vocal with instrumental accompaniment, and the range was limited by the natural vocal range; but with the keyboard instruments, larger intervals and greater range were possible.

#### Keyboard Forms in the Baroque Era

The suite can be traced back to the paired dances written for the lute, the most popular secular instrument of the time. Johann Froberger (1616-1667) is credited with developing the form that was to become the classic suite, using the following continental dances: the allemande, courante, sarabande and gigue. The German suite was similar, with an introductory prelude, overture or fantasia, followed by the allemande, courante, sarabande, an optional dance (gavotte, bourrée or passepied), and a gigue.

Another popular compositional form was the variation. In it a musical theme is presented, followed by a varying number of modified statements of it, using a variety of compositional technics, yet keeping the theme recognizable.

The variation suite applied the variation idea to the dances common to the suite.

The fugue was an instrumental composition somewhat like a vocal ensemble with two or more voices. The first voice introduced a subject, which was imitated in other voices until all voices had entered. Meantime, the voices not involved with the subject accompanied in counterpoint.<sup>1</sup>

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<sup>1</sup>Detailed descriptions of these and other musical forms will be found in Chapter III.

## Development of Harpsichord Music

### In England

England was the first country to form a distinct harpsichord style with a secular type of music for the virginal (a type of harpsichord). The virginal was popular in England, especially with the royalty, many of whom were accomplished performers.

Many manuscripts and collections of English virginal music are to be found in museums and libraries, a number of them available today in modern editions. Early English composers of keyboard music were:<sup>1</sup>

<u>First Generation</u>	<u>Second Generation</u>	<u>Third Generation</u>
William Byrd (1542-1623)	Peter Philips (ca. 1555-1628)	Orlando Gibbons (1583-1625)
Thomas Tallis (ca. 1505-1585)	John Bull (1562-1628)	
William Blitheman (d. 1591)	Giles Farnaby (ca. 1560-1640)	

Melodic sets of variations were rather rare with the virginalists. However, perhaps the best known of all virginal compositions is Byrd's "The Carmans Whistle", based on a popular song of the day with eight melodic variations. Harmonic variations were common, and during this formative period, many combinations of variations were used, with themes based on popular songs and dance tunes.

England's most conspicuous musical figure from the seventeenth century was Henry Purcell (ca. 1659-1695); his keyboard music consisted mostly of suites and lessons. His Trumpet Tune in D Major is a fine miniature piece in three voices. Other composers of this later period were: John Blow (1649-1708), William Croft (1678-1727), Jeremiah Clarke (ca. 1673-1707), John Christopher Smith (1712-1795) and Thomas Arne (1710-1778).

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<sup>1</sup>Since musicologists are regularly discovering unpublished manuscripts of composers of the past, the names of minor composers are included herein for possible future identification.

From the mid-eighteenth century until the late nineteenth century, interest in keyboard music and composition declined in England.

### In Italy

The early Italian harpsichord (cembalo) music shows very clearly its background in the music for the lute. The music is still modal with imitation and a melodic line that is supported by blocked chords. It consists mostly of dances of the type used at court balls and variations. Girolamo Frescobaldi (1583-1643) did much to develop the art of variation with rhythmic figures that modify, expand and contract his themes.

Domenico Scarlatti (1685-1757) deserves special mention as one of the early harpsichord composers. Though he was Italian, his harpsichord compositions (some 500) were written in Spain where he spent a good share of his life. Many of his sonatas, which have great appeal for pianist and listener alike, appear today as piano solos though they were originally written for the harpsichord. Other forms for which he is still famous are miniatures, individual dances (not part of suites) and etudes. His music has brilliant and unusual effects and expressive dramatic lines which place him fifty years ahead of his time.

Another familiar composer of this time was the Venetian, Domenico Alberti (ca. 1710-1740). Many of his thirty-six sonatas had individual movements with ternary structures like the later sonata-allegro form, rather than the traditional binary form. The so-called Alberti bass was probably not really "invented" by him, though he did use it extensively in his compositions; similar bass patterns occurred in virginal compositions a century before.

### In France

During the late seventeenth and early eighteenth century in France, music had a favored place, especially in the court of

Louis XIV, and the harpsichordists (clavencinists) prospered. Though there is evidence of the English virginal influence, it seems more likely that early French harpsichord music was transcribed from French lute music. The lute was particularly popular as an accompaniment and solo instrument in France even before the beginning of the seventeenth century. The high point of its popularity coincided with the first harpsichord music. Typical French compositions were in three general categories: dances (not yet in a particular sequence), the rondeau and the variation.

Jacques Champion de Chambonnières (1601-1672) is considered the founder of the French school of harpsichordists. Though he left only two collections of Pièces de Clavessin, they serve as good examples of the French elegant style characterized by flowing continuity and liberal use of ornaments.

There were two harpsichord composers named Couperin: Louis, the uncle (1626-1661); and François, his nephew (1668-1733), called "le Grand" (the Great). François was the real genius in a musical dynasty of the time that included seven accomplished Couperin musicians. His music included descriptive pieces about nature and people. In them his art was constant, exhibiting melodic imagination, delicate harmonic sense and exceptional technic.

Still another French composer who deserves special mention is Jean-Philippe Rameau (1683-1764). He and F. Couperin were about equally gifted but for different reasons. Rameau was a theorist who searched for perfection. He left three harpsichord collections which included descriptive pieces, a few classic dance forms and character pieces.

Other French composers of this period were:

<u>First Generation</u>	<u>Second Generation</u>	<u>Third Generation</u>
Henri Dumont (1610-1684)	Louis Marchand (1669-1732)	Jean-Francois Dandrieu (1682-1738)
Jean-Henry d'Anglebert (1628-1691)	Elizabeth Jacquet La Guerre (ca.1664-1729)	Joseph B. de Boismortier (1682-1765)
Nicolas Le Bègue (1630-1702)	Louis-Nicolas Clérambault (1675-1749)	Louis Claude Daquin (1694-1772)
Jean-Baptiste Lully (1632-1687)	Gaspard Le Roux (d. after 1705)	Nicolas Siret (1663-1754)
		François Dagincourt (1684-1758)
		Antoine Dornel (1685-1765)
		Joseph Royer (ca. 1700-1755)
		Jacques DuPhly (1715-1789)

#### In Belgium and Holland

The Low Countries were about a century behind the above-mentioned countries in the development of serious harpsichord music. Most of it was meant for enjoyment or for use for keyboard lessons.

However, there was one prominent seventeenth-century Dutch composer, Jan Pieterszoon Sweelinck (1562-1621). His keyboard music includes thirteen fantasias, six echo-fantasias, thirteen toccatas and twenty-four chorale variations, seven of which were based on popular tunes and seven on popular dances. He gave no indication as to whether they were intended for harpsichord.

In the eighteenth century it was the Belgian composers who produced most of the "Netherlands" harpsichord repertoire, the most celebrated being Jean-Baptiste Loeillet (1680-1730).

Holland did have one prominent harpsichord composer in the eighteenth century, one Gerhardus Havingha (1696-1753). His single surviving published work is a collection of eight suites.

Other composers were:

### Dutch

Rynoldus Popma van Oevering  
Elias Bronnemuller  
Christian Friedrich Ruppe

### Belgian

Joseph-Hector Fiocco  
Dieudonné Raick  
Josse Boutmy

### In Spain

Composing for the harpsichord took second place to work in other fields in Spain. The Spanish school had three sources of inspiration: the influence of Domenico Scarlatti, the technical devices of the guitar, and Spanish nationalism.

Spanish eighteenth century composers include: Padre Antonio Soler (1729-1783), Manuel Blasco de Nebra (ca. 1750-1784) and Félix Máximo López (b. 1742).

### In Portugal

Little is known about the keyboard music of Portugal, except that the royal court heard and sponsored concerts. However, the seventeenth century produced one noteworthy composer, a priest named Manuel Rodrigues Coelho (1583-ca. 1633), but most of his music was for organ. One of his collections was composed for organ, clavichord or harp—Flores de Musica (Musical Flowers). It compared well with the music of his predecessors in Italy, Holland and Germany.

Their eighteenth century composer, Joao de Sousa Carvalho, was sometimes called the Portuguese Mozart because of his operatic style. His keyboard music was apparently written during the time of the transition to the piano.

### In Germany and Austria

Probably because of the Reformation in the sixteenth and early seventeenth centuries, most of the music composed in Germany and Austria was for divine services. One exception worthy of mention is the collection of variations by Samuel Scheidt (1587-1654),

who had been a student of the Dutch composer Jan Sweelinck. These variations were on songs or tunes of other nations, including one on a song of the Netherlands called "Ho, Thou Splendid Rider".

In the middle of the seventeenth century, however, composers started writing secular music for both the clavichord and the harpsichord, though they seldom specified which.

The harpsichord suite in Germany assumed its classic form in the compositions of Johann Jacob Froberger (1616-1667) around 1650. (See page 35). His music could be called a preamble to the great German music for the keyboard of the eighteenth century.

#### Johann Sebastian Bach (1685-1750)

J. S. Bach, the greatest of this era, was not an innovator; rather, he took the existing forms and polished them to the highest excellence. He helped the blending of the old contrapuntal style with the new homophonic style, the assimilation of the historical and geographical influences (French, German, English and Italian), and yet added his own original ideas for melodic, rhythmic and harmonic perfection. There is only one example of program music in Bach's music for the keyboard, a capriccio honoring his brother. The rest consists of his Well-Tempered Clavier (preludes and fugues); inventions and sinfonias (two and three part studies which he called "upright instruction"); the English and French Suites (the national titles not his); the Partitas and Overture in B Minor; the Goldberg Variations; concertos for one, two and three harpsichords; the Chromatic Fantasy and Fugue; the Little Clavier Book of Anna Magdalena Bach; and other single pieces.

#### George Frederic Handel (1685-1759)

Handel, though German, traveled extensively and spent the greater part of his life in England. He was not particularly interested in keyboard composition; his genius was directed more toward operas and oratorios. However he is credited with three harpsichord

collections: the first included just suites; the second, suites and variations; and the third was a mixture. His famous "Harmonious Blacksmith" is the theme of the last movement of his Suite No. 5 in E Major, which includes five variations.

Other composers of Germany and Austria in the seventeenth and eighteenth centuries were:

<u>Germany</u>	<u>Austria</u>
Georg Muffat (1653-1704)	Alessandro Poglietti (d. 1683)
Johann Pachelbel (1653-1706)	Georg Reutter (1656-1738)
Dietrich Buxtehude (1637-1707)	Johann Casper Kerll (1627-1693)
George Bohm (1661-1733)	
Johann C. F. Fischer (ca. 1665-1746)	
Johann C. Graupner (1683-1760)	
Gottlieb Muffat (1690-1770)	
Johann Mattheson (1681-1764)	
Georg P. Telemann (1681-1767)	

### Eighteenth Century Classicism

#### Pre-Classic Period

The period between Johann Sebastian Bach and the mature years of Joseph Haydn and Wolfgang Mozart can be called Pre-Classic. It was a time of experimentation and testing of new technics and ideas which resulted in the homophonic style of the Classic era with concise, expressive themes and thematic contrast. The variation was still a popular form, but the suite, toccata and fugue gave way to the elegant and original sonata form.

#### The Sons of Bach and Their Contemporaries

Three of J. S. Bach's sons, Wilhelm Friedemann, Carl Philipp Emanuel and Johann Christian Bach, lived and composed during this Pre-Classic period. Friedemann (1710-1784) wrote more like his father than the others but had an open mind for new ideas.

C. P. Emanuel (1714-1788), sometimes called the Berlin Bach or the Hamburg Bach because of residence and important musical



positions he held in those cities, was an innovator. His sonata movements emphasized expressive detail; were sometimes fantasy-like; sometimes had unusual modulations, long passages without bar lines, and changes of time within a given movement. He was an exponent of the North German style called *Empfindsamer Stil* (sensitive style) which attempted to express natural feelings through music.

Johann Christian (1735-1782), the youngest son, spent a number of years in Italy, but spent the last twenty years of his life in England so is often called the London Bach. He was the first person to play a concert on the new pianoforte in England. Though he was closer to the Classic Period than his brothers, he often turned to the past in his compositions.

Other composers who were contemporaries of the Bach sons in this period of transition to the Classic Period were: Christoph Nichelmann (1717-1762), Johann Ludwig Krebs (1713-1780), Johann Philipp Kirnberger (1721-1783), Johann Gottfried Mützel (1718-1788), Johann Peter Kellner (1705-1772), Giovanni Benedetto Platti (ca. 1690-1763), Johann Wilhelm Hässler (1747-1822), Johann Ernst Eberlin (1702-1762), Johann Schobert (d. 1767), and Georg Christoph Wagenseil (1715-1777).

The Pre-Classic composers developed the formula of the sonata and passed it on to Classic composers who perfected it and gave it more elegant proportions. The piano, with its damper pedal, improved key action and variation in tone, played an important part in the development of the Classic style.

### Classic Period

Franz Joseph Haydn (1732-1809)

Joseph Haydn was a self-taught musician who enjoyed success during his life time. In his most creative years, he was in the employ of the Esterhazy family, a situation in which he had much freedom and encouragement to develop and use his musical talents and skills. He was not a pianist, yet he composed more than fifty piano sonatas, several short piano pieces, and two piano concertos.

## Wolfgang Amadeus Mozart (1756-1791)

Mozart was a performing pianist whose concerts often included music written for the occasion, as well as much improvisation.

He started composing at a very early age and during his short life time continued to compose volumes of marvelous music-- Köchel's Catalog numbers over six hundred works. For piano, he wrote seventeen variations, seventeen sonatas, a few fantasias, duets and duos, as well as twenty-three concertos. C. M. Girdlestone compares his piano concertos to Beethoven's nine masterpieces in the history of the symphony:

Just as Beethoven's works established the form of the symphony for nearly a century, so Mozart's piano concertos, owing to their number and the great beauty of most of them, were at the source of the modern concerto and laid down lines along which it was to develop for many years.<sup>1</sup>

## Ludwig van Beethoven (1770-1827)

Beethoven, though a traditionalist composer of the Classic Period, was also an innovator in the area of rhythm, dynamics, form and thematic contrast. He contributed much to the development of the sonata. His technics of composition set the stage for the Romantic Period that followed. His music for piano includes thirty-two sonatas, twenty-nine sets of variations, two sets of bagatelles and five concertos. The so-called "easy" sonatas, the G Minor and G Major of Opus 49, are useful in introducing Beethoven to young pianists.

Despite the fact that Beethoven started losing his hearing while in his twenties and eventually became totally deaf, he continued to compose great music. In fact, comparing his earlier works and those produced after the advent of his deafness, we find that:

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<sup>1</sup>C. M. Girdlestone, Mozart and His Piano Concertos (Norman: University of Oklahoma Press, 1952) p. 13.

From this time he was a greater composer than before; his inspiration mounted almost suddenly to new heights, and with it came a new power and vision and directness. That there was such a change and such a dividing line the world has affirmed by its long-maintained preference for the music of the later period.<sup>1</sup>

Beethoven was to the Classical Period what Bach had been to the Baroque Period: each profited by the experience of the earlier composers of the period and, through their contribution to the art, brought the music of the period to its highest point.

### Romanticism

The music of the Romantic Period differed from that of the Classic in that there was "greater concern with expressive rather than structural qualities in music".<sup>2</sup> The piano was a favorite in this period because it adapted well to the emotional and dramatic characteristics of the age, both on the concert stage and in the salon.

Some of the composers of the early nineteenth century were influenced by Beethoven's ideas and concepts but others depended on their own talents so that in those first forty years there was a great deal of variety in composition.

#### Carl Maria von Weber (1786-1826)

Though Weber is remembered today chiefly for his operas, he is credited with two extremely important elements of nineteenth century keyboard composition:

1. He introduced dramatic effects such as tremolos, powerful crescendos and impassioned outbursts which influenced music for nearly one hundred years

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<sup>1</sup>W. McNaught, Beethoven (London: Novello and Company Limited, n.d.) p. 15.

<sup>2</sup>John Gillespie, Five Centuries of Keyboard Music (Belmont, California: Wadsworth Publishing Co., Inc., 1965), p. 206.

2. He introduced technics such as large stretches for the hand; wide leaps from register to register; rapid passages in thirds, sixths and octaves; and dramatic crescendos.

He is credited with four piano sonatas, the famous "Invitation to the Dance", and several fantasy-type compositions.

### Franz Schubert (1797-1828)

Schubert can be called a "lyric composer whose melodic inventiveness was unequaled by any other nineteenth century composer".<sup>1</sup>

There are twenty-one sonatas, though some of these are incomplete or fragmentary; ten or eleven of these completed sonatas are published today. Some are not too difficult--certainly not virtuoso works. The Sonata in C Major, Opus 78 (really a collection of four pieces: Fantasia, Andante, Menuetto, and Allegretto) is Schubert at his best.

Other compositions of his are the Moments Musicaux, the Fantasy, Opus 15, two sets of Impromptus and numerous piano duets.

### Felix Mendelssohn (1809-1847)

To Mendelssohn, the piano was an important medium and he wrote a large and varied amount of keyboard music. His Songs Without Words combine lyric and melodic style with harmonic and instrumental style. They are popular with both professionals and amateurs. The characteristic titles were added by editors and pianists, a practice not approved by Mendelssohn, though he never publicly protested it.

His other compositions for piano are: three piano sonatas, fantasies, variations, six preludes and fugues, caprices and character pieces. His Variations Serieuses (a very pianistic example of the variation form) is the Mendelssohn piano composition most frequently heard today.

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<sup>1</sup>Ibid., p. 206.

### Robert Schumann (1810-1856)

Though Schumann composed some larger keyboard forms, he is best known for his miniatures--short piano pieces which he customarily grouped in series, such as: Album Leaves, Album for the Young, Night Pieces, Novelletten, Fantasy Pieces, and Scenes from Childhood (which he described as "souvenirs for those who have grown up" and "for little children by a big child"). Some of the collections were said to have developed from literary sources, but Schumann once wrote that his titles never occurred to him until after he had finished composing.

His three piano sonatas have many excellent musical ideas but do demonstrate that he had problems with the longer form of composition. However one of his most successful works is titled Études Symphoniques, Opus 13, a large set of variations built around a rather simple theme. These studies are difficult to play.

In addition to composing, Schumann was founder and editor of a musical gazette in which he encouraged promising talent--and also criticized the inferior.

### Frédéric François Chopin (1810-1849)

Chopin was Polish by birth but a good part of his life was spent in Paris. His musical style, however, was essentially his own--so much so that it is not difficult to identify his music. Most of his melodies can be traced to the dance and to song. His ideas about harmony were far ahead of his time as seen in his free use of modulation, liberal use of dissonance, and frequent use of the harmony in developing melodies. His command of rhythm is well demonstrated in his Waltzes and Mazurkas; though both are written in triple meter and have a similar texture, they are rarely confused.

A distinct characteristic of Chopin's pianistic style is the tempo rubato (literally: stolen time). It was he who suggested that "the hand supplying the accompaniment should keep a strict rhythm while the melodic line is played in tempo rubato".<sup>1</sup>

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<sup>1</sup>Ibid., p. 222

The damper pedal is important in the performance of Chopin's music to sustain his melodic lines and pull together his widely spaced accompaniment figures.

Like Bach, Chopin wrote twenty-four preludes, one in each major and minor key. However, they were not followed by fugues—they are preludes to nothing in particular except perhaps the mood or impression they inspire.

His Etudes, twelve in Opus 10 and twelve in Opus 25, are studies for musicianship as well as for technic.

There is melancholy in most of the nineteen Nocturnes. They have beautiful melodies usually supported by broken figures in the bass. They vary in quality, but each seems to convey an emotional impression of the composer.

The four Impromptus do not present Chopin at his best. Their graceful melodies provide good salon music but they do not measure up to the other forms.

The Polonaises and Mazurkas reflect his native land—its struggles, hopes and sorrows. The Mazurka was originally a Polish dance with a basic rhythm in triple meter with the accent on the second or third beat rather than the first. Some of Chopin's Mazurkas are real dances that could be danced to.

His fourteen Waltzes have a lighter quality—"they were meant to charm and charm they do, nothing more".<sup>1</sup> The first ones were dances for dancing, the later ones for listening.

He wrote three piano sonatas, two piano concertos, four ballades (large, single-movement works), four scherzos and a variety of other titles such as Rondo, Bolero, Tarentelle, Berceuse and Barcarolle.

Chopin has been rightfully called a true poet of the piano—in his short life he remained almost exclusively a keyboard composer.

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<sup>1</sup>Ibid., p. 230

### Franz Liszt (1811-1886)

There are over seven hundred compositions credited to the Hungarian composer, Franz Liszt, more than four hundred of them for piano (including transcriptions and arrangements). There is some question about the merit of much of his music, but his best works demonstrate that he did, indeed, have great skill as a composer and artist.

He was a virtuoso pianist (some say the greatest of all time) and he did more to develop piano technic than any of his predecessors or contemporaries with the possible exception of Carl Czerny. In a way, he anticipated Impressionism with its simultaneous blending of sounds or tone clusters, using as much of the keyboard at one time as physically possible.

Liszt wrote several sets of Études, a total of twelve in all. The Transcendental Études demand the most of the pianist and exemplify his talent in technical development.

The most consistently well-written piano compositions of Liszt are to be found in the three volumes entitled Years of Pilgrimage: the pieces are short but compact in texture and structure. In his Sonata in B Minor he followed some principles used in symphonic poems and made use of his basic construction principle, the transformation of themes.

There are also the Concert Études, several religiously inspired works (he became an abbé in his later years), transcriptions and operatic fantasias, two piano concertos and, of course, his twenty Hungarian Rhapsodies (the first fifteen are heard the most).

### Johannes Brahms (1833-1897)

Brahms can be called a "Romantic Classicist": he was born and worked in the Romantic era yet admired and emulated the music of the past. His composition was a happy combination of romantic poetry and classical workmanship. His music is often difficult to play because passages in thirds, sixths, octaves plus doubling of

these intervals; many examples of rhythmic devices such as syncopations, poly-rhythms and similar technics; and its contrapuntal character (Brahms enjoyed transposing at sight the Bach Fugues from one key to another!).

His piano music falls into four chronological groupings:

1. The three sonatas, plus the Scherzo, Opus 4, which qualifies as a sonata movement
2. Four variations on themes by Schumann, Paganini, Handel and one of his own
3. A group of short character pieces
4. The Ballades, Kalvierstücke, Intermezzi and Rhapsodies, most of which were composed during the latter part of his life. These make up a large part of his music and are the most familiar today.

He is also credited with two piano concertos.

#### Other German Composers of the Late Nineteenth Century

In addition to Brahms, the following German composers of this era should be mentioned: Adolph von Henselt (1814-1899), Adolf Jensen (1837-1879), Theodor Krichner (1823-1903), Stephen Heller (1813-1888), Moritz Moszkowski—a German pianist-composer of Polish descent (1854-1925), Eugen d'Albert—born of British and French parents but preferred to be considered German (1864-1932), and Max Reger (1873-1916).

#### The Slavic Countries in the Romantic Era

Russia

Although Michael Glinka (1804-1857) and Alexander Dargomijsky (1813-1869) wrote some salon piano pieces, there was little serious composition in Russia until the so-called Russian Five.

The Five, a group of young Russian Musicians, several of whom had other professions, organized under the leadership of Mily



Balakirev (1837-1910) to compose nationalistic music based on the folk music of Russia. César Cui (1835-1918) introduced Balakirev to Modest Mussorgsky (1839-1881) who in turn introduced Nicolas Rimsky-Korsakov (1835-1918). Alexander Borodin (1833-1887) completed the group.

Cui wrote only a few salon pieces for piano and the others are each remembered for a particular composition: Rimsky-Korsakov, his piano concerto; Balakirev, the oriental fantasy, Islamey; Borodin, his Petite Suite; and Mussorgsky, his Pictures at An Exhibition (later arranged for orchestra by Maurice Ravel).

Other well-known Russian composers who turned to the West rather than to their native land for inspiration were: Anton Rubinstein (1829-1894), Peter Tschaikowsky (1840-1893), Alexander Scriabin (1872-1915) and Sergei Rachmaninov (1873-1943).

Rubinstein wrote well over two hundred individual piano pieces, the best of which are: "Tarantelle", Opus 82, Kamennoi Ostrow, Opus 10 (twenty-four pieces) and "Valse-Caprice". He is remembered principally as a spectacular pianist and as founder of the St. Petersburg Conservatory.

Tschaikowsky wrote salon-type piano music, but he is chiefly remembered for his three piano concertos, symphonies and ballet music.

Scriabin's music is the least Russian of all. Except for six symphonic works, his total output was for piano. He developed the harmonic system based on a series of fourths instead of conventional thirds—the so-called "mystic" chords—and built entire compositions on them. He stressed the use of the pedal to bind together his widely spread sonorities, and his unusual rhythmic groupings and many trills make his music difficult to play. His music includes ten sonatas for piano.

Rachmaninov achieved success as an outstanding virtuoso of the piano and for the real beauty of his own music. His piano style was more of the romantic variety, with beautiful melodic lines. His music that is published today includes the Preludes, Etudes-Tableaux,

Sonatas, Opus 28 and 36, his variations on a theme of Chopin and four concertos.

Other Russian composers worthy of mention are: Anatol Liadov (1855-1914), Anton Arensky (1861-1906), Sergei Liapunov (1859-1924), Alexander Glazunov (1865-1936), Alexander Gretchaninov (1864-1956) and Nicolas Medtner--a Russian of German ancestry (1880-1951).

### Bohemia

Bohemia, like Russia, was slow in developing piano music with very little native music composed in the sixteenth and seventeenth centuries. However in the eighteenth century native talent began to emerge with Georg Benda (1722-1795), Jan Vanhal (1739-1813), Jan Dussek (1760-1812), Jan Tomaschek (1774-1850) serving as good examples.

Also, Bedrich Smetana (1824-1884) was a competent pianist and an ardent nationalist whose music for piano includes Bagatelles and Impromptus. He also accomplished for the polka what Chopin did for the mazurka.

Antonin Dvořak (1841-1904) wrote original music for the piano based on the dance such as the waltz, mazurka and furiant. Other compositions for piano are Poetic Pictures, Opus 85, and Eight Humoresques, Opus 101 (No. 7 in G Flat Major became one of the most popular salon pieces of all time).

### The North Countries

Edvard Grieg (1843-1907) is credited with a good share of the small amount of good piano music produced in the Scandinavian countries. He wrote exceptionally fine arrangements of native folk songs and dances, one sonata, a ballade, a suite of three humoresques, ten sets of Lyric Pieces, and his famous A Minor Piano Concerto.

Other composers of the North are:

<u>Denmark</u>	<u>Norway</u>	<u>Finland</u>
J. P. E. Hartmann (1805-1900)	Christian Sinding (1856-1941)	Jean Sibelius (1865-1958)
Niels Gade (1817-1890)	Agathe Backer- Gröndahl (1847-1907)	Selim Palmgren (1878-1951)
August Winding (1825-1900)		
Ludwig Schytte (1848-1909)		<u>Sweden</u> Emil Sjögren (1847-1907)
Carl Nielsen (1865-1931)		

### France

In the latter part of the eighteenth century and the first forty years of the nineteenth, the music of France was predominantly that of opera. For a long time, the French were content with harpsichord music, and what piano music was composed still had the characteristics of harpsichord music. Some early French piano composers were: Johann Schobert (d. 1767), Johann Gottfried Eckard (1735-1890), Jean François Tapray (1738-ca. 1819), Nicolas-Joseph Humandel (ca. 1751-1832), Jean-Frédéric Edelmann (1749-1794), Etienne Nicolas Méhul (1763-1817), Jean Louis Adam (1758-1848), Louis Jadin (1768-1853), Hyacinthe Jadin (1769-1800), François Adrien Boieldieu (1775-1834) and Alexandre-Pierre-François Boëly (1785-1858).

In the latter half of the nineteenth century, France produced a number of fine composers. Camille Saint-Saëns (1835-1921) was one of the first to promote French music. He was a true neo-classicist, his work characterized by logical construction and pure style. However he expressed the thought that when sensitivity develops in music then it is not pure art, with the result that his music lacked cantabile melodies. His best works are the Etudes, the Preludes and Fugues, and the Caprice sur des Airs de Ballet d'Alceste.

Emmanuel Chabrier (1841-1894) wrote only a small amount of piano music but it was important because it contained the seeds of the Impressionism to come. The Pièces Pittoresques, Bourrée Fantasque and five other posthumously published pieces make up his compositions for the keyboard.

César Franck (1822-1890) wrote only a few works for the piano, the only two for solo piano being: the Prelude, Choral and Fugue, and the Prelude, Aria and Final--both masterpieces. He was professor of organ and composition at the Paris Conservatory; many of his students became distinguished composers themselves.

One of Franck's students, Vincent d'Indy (1851-1931), wrote quite a bit of good piano music, including many descriptive pieces such as Poème des Montagnes (Poem of the Mountains), Opus 15, a symphonic poem for piano with three large sections: "Song of the Heath", "Fog", and "Love"; Tableaux de Voyage (Travel Pictures), a collection with the titles "Dream", "Green Lake", "Evening Rest" and others. He developed the concept of cyclic development in two later works: Sonata, and Thème varié, Fugue et Chanson.

Gabriel Fauré (1845-1924) is one of France's favorite composers. His music is difficult to classify, though he might be called a classicist with a romantic spirit. His works for piano solo include Romances, Impromptus, nine Préludes, thirteen Barcarolles, thirteen Nocturnes and Variations. If one composition were to be picked as best, it would be the Thème et Variations, Opus 73, which demonstrates his style and technic.

One of the most influential musicians at the turn of the century was Paul Dukas (1865-1935). The two keyboard works for which he is remembered are the Sonata in E Flat Minor and the Variations, Interlude and Finale on a Theme of Rameau.

Other French composers to remember are Déodat De Séverac (1873-1921) and Albert Roussel (1869-1937).

### Early American Piano Music

The early music of America was predominantly vocal with

piano music being imported from Europe. Therefore, the composition of piano music was sporadic, and as yet there has not been a truly great American composer of piano music.

Still there are a number of American composer-musicians whose names should be recorded for reference purposes: They are: Charles Theodore Pachelbel (1690-1750), James Bremner (d. 1780), Valentino Nicolai (d. 1798), John Christopher Moller (d. 1803), Alexander Reinagle (1756-1809), Raynor Taylor (1747-1825), James Hewitt (1770-1827) and Benjamin Carr (ca. 1768-1831). A collection entitled A Program of Early American Piano Music, edited and arranged by John Tasker Howard, published by J. Fischer, contains music by Reinagle, Bremner, Taylor, Hewitt, Carr and Moller.

Louis Moreau Gottschalk (1829-1869) was born in New Orleans, studied in France, and traveled considerably in Europe and North and South America. All of this is reflected in his music--well over one hundred piano compositions--which have titles such as "Le Banjo", "La Bamboula", "La Gallina", and "Souvenir de Puerto Rico". Other pieces, some of which are quite easy, are "The Water Sprite", "The Maiden's Blush", "Solitude" and "Love and Chivalry". L'Union is a paraphrase of three American patriotic airs: "The Star Spangled Banner", "Hail Columbia", and "Yankee Doodle".

America's outstanding nineteenth-century musical figure is Edward MacDowell (1861-1908), but he was not the "great composer" America had been hoping for. His music ended an era of the genteel tradition but did not start a new one. His Twelve Etudes, Opus 39, are more than just technical studies--they are also effective solo pieces. Of his suites, Woodland Sketches (a set of ten), New England Idyls, Sea Pieces and Fireside Tales are the best.

Other American composers of the late nineteenth century and early twentieth wrote mostly salon music. They are: Arthur Foote (1853-1937), Ethelbert Nevin (1862-1901), George Chadwick (1854-1931), Edgar Stillman Kelley (1857-1944), Horatio Parker (1863-1919) and Mrs. H. H. A. Beach (1867-1944).

## Golden Age of Spanish Music

There was slight progress in the field of music in Spain in the early nineteenth century. However, there are a few composers of piano music whose names should be recorded for future reference: Mateo Ferrer (1788-1864), Pedro Albéniz (1795-1855), Juan Crisóstomo de Arriaga y Balzola (1806-1826), Nicolas Rodríguez Ledesma (1791-1883), Juan Bautista Pujol (1835-1898), Joaquín Malats (1872-1912), Felipe Pedrell (1841-1922) and Federico Olmeda (1865-1909).

Isaac Albéniz (1860-1909) was not a true Romantic composer—his music is more descriptive than emotional. His inspiration was his native Spain. His piano compositions include "La Vega", "Azulejos", "Navarra" and Iberia. The latter, containing twelve pieces in four volumes, is his masterpiece, though difficult to play.

Another Spanish composer, contemporary of Albéniz, is Enrique Granados (1867-1916). His music is not as technically complicated as that of Albéniz, nor quite as Spanish in flavor, yet it ranks among the best Spanish music of this era. His music includes a set of twelve dances titled Spanish Dances and, his best, a suite of six pieces titled Goyescas.

Manuel de Falla (1876-1946) is considered one of the greatest Spanish composers of all time. While living and studying in Paris for seven years, he became acquainted with Debussy and Ravel, with the result that some of his compositions seem somewhat impressionistic. His early compositions, a group of four piano pieces titled Spanish Pieces are typical of his compositions, though not his best. His only other composition for solo piano is "Fantasia Betica"; it is difficult, with harsh dissonances and jarring contrasts, but it is typically Andalusian. He wrote a harpsichord concerto for Wanda Landowska, and also made piano arrangements of some of his own compositions—for example, "Ritual Fire Dance".

Joaquín Turina was persuaded by Isaac Albéniz to use his talent for the enhancement of his Spanish heritage, which he did with immediate success. His piano music includes: the Suite Sevilla

which is a series of three extended pieces; his Sonate Romantique, based on a Spanish folk-song theme; and Tales of Spain consisting of two collections each with seven parts.

### Impressionism

Impressionism first developed in the world of the visual arts and was applied to the art of music principally by Debussy and, to a lesser extent, Ravel. Because music is an abstract art, it is particularly suited to express the vague images typical of Impressionism and the piano is ideal for the style because the damper pedal allows the harmonies to mingle and vibrate to produce the desired impressions.

Other composers who used some of the impressionistic technics are: Italy, Ottorino Respighi (1879-1936); England, Frederick Delius (1862-1934), and United States, Charles Griffes (1884-1920).

#### Claude Debussy (1862-1918)

While a student at the Paris Conservatory, Debussy bewildered his instructors with his daring chord progressions and unusual attitude toward music composition. This was the beginning of the impressionistic style of music which was "evolved, molded and developed by Debussy alone".<sup>1</sup> His method of harmony differed from accepted writing practices; he used seventh, ninth and eleventh chords on any degree of the scale, often consecutively, without preparation or resolution; altered chords; and parallel fourths, fifths and octaves. In building his melodies, he often used the modes, the pentatonic scale and the whole-tone scale.

He was a pianist—he played no other instrument. He provided each score with careful directions for performance, insisting that no personal interpretation on the part of the pianist is

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<sup>1</sup>Ibid., p. 331.

needed--that each is to be played just as indicated by him.

His early music was almost in the romantic style; for example the Deux Arabesques (Two Arabesques) published in 1888. The Suite Bergamasque containing four pieces, among them the famous "Clair de Lune", was the first to indicate his movement toward Impressionism. Next came the Suite pour le piano; collections titled Estampe (Engraving), Soirée dans Grenade (Evening in Granada), Jardins sous la Pluie (Gardens in the Rain) and Images; and also two isolated pieces: "Masques" and "l'Isle joyeuse". The Children's Corner is a volume which he dedicated to his daughter.

Perhaps his most important compositions are the two volumes of Preludes (twelve pieces in each) some of which are based on the dance, others on nature, the world of legend, and fantasy. His two volumes of Études (six studies in each) are exercises in technic and at the same time works of art.

#### Maurice Ravel (1875-1937)

Ravel, though a contemporary of Debussy, did not compose as he did: Ravel's harmonies are more functional, his rhythms more precise; he observed classic rules more closely; sonata form was his first choice; and when he composed dances he carefully followed the classic principles for them. His major compositions for solo piano are: "Pavane pour une Infante défunte", "Jeux d'eau" (Fountains), Miroirs (Mirrors), Gaspard de la Nuit, and a collection of dances titled Valses nobles et sentimentales. His Le Tombeau de Couperin is a musical homage to the memory of François Couperin le Grand.

#### The Twentieth Century

About the musical world of this century and preceding centuries, John Gillespie wrote:

It has been noted that certain stylistic similarities may be observed in music of all Baroque composers. Each artist had his own expressive language, to be sure, but the manner of expression was disciplined by generally accepted rules and concepts. The same may be said of the composers in the Classic



period and to a certain extent most composers in the first half of the nineteenth century. Later, Nationalism arose to temper and diffuse pure Romanticism; and Impressionism took musical composition far beyond the limits of tradition. In the twentieth century one may search in vain for one "contemporary" style, for today's music has many sounds and many styles.<sup>1</sup>

However, there are three characteristics that are common to all, or nearly all, composition of the century: (1) dissonance through polytonality, quartal harmony or atonality; (2) more flexibility and complexity in rhythms; and (3) use of counterpoint.

### Germany and Austria

The Expressionist school developed in Germany through the efforts of Arnold Schönberg, Alban Berg and Anton Webern. Where the impressionistic music was vague without clear outlines, Expressionism accented the extremes of mystery, violence, and irrationality, with an individualized sense of beauty. The writing style was often atonal (as opposed to tonality and set key relationships).

Later Schönberg (1874-1951) put together the twelve-tone system of composition, also termed "dodecaphony". His piano compositions, Three Piano Pieces, Opus 11; Five Piano Pieces, Opus 23; Suite for Piano, Opus 25; and Piano Pieces, Opus 33a and Opus 33b, exemplify his use of atonality and gradual development of the twelve-tone technic of composition.

The music of Alban Berg (1885-1935) has been termed as "emotionalism" because he used the abstract patterns of the atonal and serial music but shaped more lyric designs with them. His one piano work is the Sonata, Opus 1, which is a one-movement sonata in a form much like the classic sonata-allegro.

Anton Webern (1883-1945) wrote atonal music and used the twelve-tone row but in a precise, contrapuntal fashion with big

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<sup>1</sup>Ibid., p. 344.

skips, surprising rhythms, and exaggerated expressionistic detail. Most of his compositions are short with a great deal of music in a small space. His only keyboard work is Piano Variations, Opus 27.

Other German composers using Schönberg's principles of composition are Bernd Aloys Zimmermann (b. 1918), Giselher Klebe (b. 1925) and Hans Werner Henze (b. 1926).

The leading German avant-garde composer is Karlheinz Stockhausen. He is concerned chiefly with experimental music, particularly aleatory or "chance" music where the performer becomes the composer in a way.

Other composers in Germany and Austria have written more conventional music, Paul Hindemith (1895-1963) in particular. Though he experimented with polytonality, atonality, modality and chords with unusual intervals, and later adopted the harmonic concept that involved free use of the twelve-tone row, he preserved the traditional idea of tonality. Among his compositions for piano are: Suite "1922", Opus 26, three sonatas, and Ludus Tonalis (a set of twelve fugues in twelve keys).

### Russia

Three Russian composers have contributed much to the piano music of this century: Prokofiev, Kabalevsky and Shostakovitch. However because of the 1917 Bolshevik Revolution and the fact that the Communist government instructed Russian composers to write music to appeal to the masses, experimental music was discouraged and new ideas received slow acceptance.

Serge Prokofiev (1891-1953) wrote more than one hundred piano pieces such as those in the collection titled Ten Pieces, Opus 12. His best piano keyboard writing, however, is to be found in his nine sonatas. He has listed in his autobiography five factors that influenced his art in varying degrees: (1) classicism; (2) innovation; (3) motor element--rhythm; (4) lyric element--melody; (5) elements of grotesqueness, jesting or mockery (for example, his "Suggestion diabolique").

Much of the music of Dmitri Kabalevsky (b. 1904) was written for young people: the Sonatinas, Children's Pieces, Opus 27, and Variations, Opus 40. Music calling for mature technic includes: Twenty-Four Preludes, Opus 38; Sonata No. 2, Opus 45 in E Flat; and Sonata, Opus 46, in F Major.

Dmitri Shostakovitch (b. 1906) has written music in the new classicism style with its simplicity and clarity. Of particular importance are the Twenty-four Preludes, Opus 34; and the subsequent Twenty-Four Preludes and Fugues, Opus 87, which might be called a twentieth-century well-tempered clavier.

### France

In France, Erik Satie (1866-1925) used a variety of styles of composition: (1) mystic (resulting from his interest in Rosecrucianism), (2) impressionistic, and (3) contrapuntal. His best piano compositions are the Pièces Froides (Cold Pieces) and his ten piano suites and collections.

There were two groups of French composers (similar to the Russian Five previously mentioned), The Six and Jeune France, who organized to further music and composition in France.

Frances Poulenc (1899-1963), one of The Six, wrote a quantity of good piano music such as: the "Mouvement Perpétuels", Suite, Napoli, Huit Nocturnes, Villageoises, and Les Soirées de Nazelles.

Another member of The Six was Arthur Honegger (1892-1955). He produced only a few piano works but they are good, though difficult. The Toccata et Variations is one of the finest. Others are: the Prélude, Arioso et Fughetta, and a number of collections.

Darius Milhaud (b. 1892), another member of The Six, wrote an extensive list of piano works, some of which are: Saudades do Brazil, a collection of dances; Sonata No. 2; The Household Muse; and The Seven-Branched Candelabrum, seven pieces inspired by the

seven festivals of the Jewish calendar.

The other three of The Six, Auric, Durey and Tailleferre, have not produced much piano music of consequence.

Of the Jeune France group, André Jolivet (b. 1905) has an interest in primitive religions, and Olivier Messiaen (b. 1908) is influenced by his orthodox Roman Catholicism, which interests are reflected in their music.

Pierre Boulez (b. 1926) of the group has written extreme and difficult twelve-tone music.

The fourth member, Jean Françaix (b. 1912) might be considered a neo-classicist. There is an element of humor in his Cinq Portraits de Jeunes Filles (Five Portraits of Young Ladies)--"La Capricieuse", "La Tendre", "La Prétentieuse", "La Pensive", and "La Moderne". His suite L'Insectarium is made up of six sketches concerning the personalities of insects such as the centipede, the ladybug and ants. His Sonate pour Piano utilizes dance rhythms throughout and is really more like a suite.

### Hungary

One of the most influential composers of this century was the Hungarian, Béla Bartók (1881-1945). He demonstrated that new ideas within the traditional are still possible, that nationalism can do much for the art of music, and that much can be done with rhythmic variation. His interest in folk music is evidenced in: (1) For Children, a collection of eighty-five settings of Hungarian and Slavakian melodies; (2) The Rumanian Christmas Songs of Hungary, (3) Fifteen Hungarian Peasant Songs, (4) The Sonatina, a short suite based on Rumanian folk dances, (5) Ten Easy Piano Pieces, and (6) even the Mikrokosmos. The latter is a textbook of twentieth-century compositional devices such as whole-tone scale, chords of fourths, tone clusters, bitonality, as well as such contrapuntal devices as canon, inversion and mirror.

There are many more twentieth-century composers in Europe and North and South America who are not as yet a part of history but

nevertheless deserve mention. It will be for future historians to decide their places in musical history. Some of them are:

### Europe

#### Hungary

Ernö Dohnányi (1877-1960)  
Zoltán Kodály (1882- )

#### Holland

Bernhard van den Sigtenhorst Meyer (1888-1953)  
Alexander Voormolen (1895- )  
Willem Pijper (1894-1947)  
Henk Badings (1907- )  
Léon Orthel (1905- )  
Marius Flothuis (1914- )

#### Spain

Joaquín Nin (1879-1949)  
Federico Mompou (1893- )  
Joaquín Rodrigo (1902- )  
Cristóbal Halffter (1930- )  
Luis de Pablo (1930- )  
Ramón Barce (1928- )  
Manuel Carra (1931- )

#### England

William Sterndale Bennet (1816-1875)  
Charles Villiers Stanford (1853-1924)  
Cyril Scott (1879- )  
John Ireland (1879-1962)  
Arnold Bax (1883-1953)  
Lennox Berkeley (1903- )  
Alan Rawsthorne (1905- )  
Michael Tippett (1905- )  
Benjamin Britten (1913- )

## Other Europeans

Fartein Valen (1887-1952)  
Marcel Mihalovici (1898- )  
Joseph Jongen (1873-1953)  
Marcel Poot (1901- )  
Alexandre Tansman (1897- )  
Alexander Tcherepnin (1899- )  
Antoni Szalowski (1907- )

## Canada

Wesley Octavius Forsyth (1863-1937)  
Clarence Lucas (1866-1947)  
Claude Champagne (1891- )  
Jean Coulthard (1908- )  
Barbara Pentland (1912- )  
Jean Papineau-Couture (1916- )  
Gerald Bales (1919- )  
George Hurst (1926- )  
Sister M. Jacques-René (1918- )  
Maurice Dela (1919- )  
Harry Somers (1925- )  
Frederick Karam (1926- )  
George Fiala (1922- )  
John Beckwith (1927- )

## Latin America

### Argentina

Alberto Williams (1862-1952)  
Floro Ugarte (1884- )  
José María Castro (1892- )  
Juan José Castro (1895- )  
Jacobo Ficher (1896- )  
Juan Carlos Paz (1897- )  
Carlos Suffern (1905- )  
Roberto García Morillo (1911- )  
Carlos Guastavino (1912- )  
Alberto Ginastera (1916- )

### Brazil

Heitor Villa-Lobos (1887-1959)  
Octavio Pinto (1890-1950)  
Francisco Mignone (1897- )  
Camargo Guarnieri (1907- )

## Chile

Alfonso Leng (1884- )  
Enrique Soro (1884- )  
Pedro Humberto Allende (1885- )  
Domingo Santa Crus (1899- )  
Juan Orrego-Salas (1919- )

## Mexico

Manuel Ponce (1882-1948)  
Carlos Chávez (1899- )

## Other Latin American Countries

Luis Antonio Escobar (1925- )  
Harold Gramatges (1918- )  
Alejandro García Caturla (1906-1940)  
Manuel Herrarte (n.d.)  
Luis A. Delgadillo (1887- )  
José Carlos Malsio (1924- )

## United States

George Gershwin (1898-1937)  
Charles Tomlinson Griffes (1884-1920)  
John Alden Carpenter (1876-1951)  
Arthur Shepherd (1880-1958)  
Edward Burlingame Hill (1872- )  
Arthur Farwell (1872-1952)  
Charles Ives (1874-1954)  
Roy Harris (1898- )  
Aaron Copland (1900- )  
Ray Green (1908- )  
Virgil Thomson (1896- )  
Ernest Bloch (1880-1959)  
Samuel Barber (1910- )  
Paul Creston (1906- )  
Paul Bowles (1911- )  
Norman Dello Joio (1913- )  
William Bergsma (1921- )  
Ernst Toch (1887- )  
Walter Piston (1894- )  
Roger Sessions (1896- )  
David Diamond (1915- )  
Vincent Persichetti (1915- )  
Gail Kubik (1914- )

United States (continued)

William Schuman (1910- )  
Halsey Stevens (1908- )  
Wallingford Riegger (1885-1961)  
Ernst Krenek (1900- )  
Ross Lee Finney (1906- )  
Elliott Carter (1908- )  
Ellis Kohs (1916- )  
Irwin Bazelon (1922- )  
Carl Ruggles (1876- )  
Louise Talma (1906- )  
Henry Cowell (1897- )  
George Antheil (1900- )  
Leonard Bernstein (1918- )  
Peter Mennin (1923- )  
Harold Shapero (1920- )  
John Lessard (1920- )  
Alan Hovhaness (1911- )

Further information on these composers can be found in John Gillespie's Five Centuries of Keyboard Music.



## CHAPTER III

### FORM AND ANALYSIS

An understanding of the forms of music and the analysis of piano music can do much to reduce the time a student spends in learning and memorizing compositions.

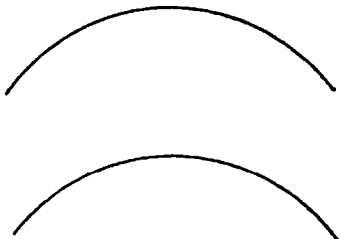
#### Form

To give a student a knowledge of the traditional forms used for composition through the various periods of musical history is to teach form. A brief description of the most common forms, together with identifying symbols and diagrams, follows.

#### Phrase



The smallest unit of form in music (excepting, of course, individual notes) is the phrase which is "A division of the musical line, somewhat comparable to a clause or sentence in prose."<sup>1</sup> The regular phrase has four measures; the irregular phrase has more or less than four measures.



#### Period

The period is a group of two or more contrasting or complementary phrases, ending with a cadence, which form a natural division of the melody. These phrases are referred to

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<sup>1</sup>Willi Apel, Harvard Dictionary of Music (Cambridge: The Belknap Press of Harvard University Press, 1972), p. 668.

as antecedent and consequent or, more simply, question and answer.

Two and Three Part Song Form

A B

A common form, especially for early teaching pieces, is the two part song form, the parts being somewhat like the verse and refrain of a song--A and B. The three part

A B A

song form compares to refrain-verse-refrain of a song--A, B and A.

Binary

||: A :|| ||: B :||

Binary is a basic musical form with two main sections. Each section is repeated, and the second section provides a necessary and logical completion of the first. The first section begins, as usual, with the tonic and then modulates to a related key (usually dominant if major or relative major if minor); the second section continues in that key, then modulates back to the original tonic. It is a continuous form with the same or similar material in both parts. The characteristic of departure and return is important. When binary form repeats the first section, it is called "rounded binary" (similar to ternary).

||: A :|| ||: B :|| A

A (usually more than 2 phrases)		B (on the A theme)	
I	Modulation to related key	V V	Modulation back
		Usually one theme	Original Key
		With departure and return	

The dances of the Baroque suites were commonly in the binary form--the forerunners of the Classical sonata.

### Ternary

|| : A : || B A  
Ternary

This form is usually made up of three single units, each of which is complete. The first begins and ends in the same key; the second does likewise but is usually in a different key (the dominant, relative or parallel key); the third is a repeat of the first. Sometimes the binary form is used for one or more of these units; the result is called compound ternary.

|| : A : || B A  
:a:b: :a:b:  
Compound Ternary

Tonic	A	B	A	Tonic
Beginning and ending same key		Contrasting key Different but similar material Not development of first theme as in sonata	(can be da capo) Usually same as A or variation	(Optional Codetta)
Sectional Each part complete in itself				

Example: Minuet with trio  
(or Scherzo)

Examples of Nineteenth Century salon pieces that are often ternary: bagatelles, nocturnes, preludes, intermezzos, waltzes, mazurkas and polonaises.

## Rondo

A B A B A  
OR  
A B A C A

The rondo is an extension of the ternary form. To be a rondo a composition should have at least five sections with at least three statements of the opening theme. (There can be seven or more sections.) The contrasting sections, called digressions, can be similar or entirely different. There are sometimes short transition sections between the parts and the whole may be followed by a codetta or coda.

The first digression is usually a strong contrast in key, character, rhythm and texture. The second digression will probably be in a different key if it is the same or similar to the first.

The rondo movement of a sonata has the following elements: (1) rondo theme, (2) first digression, (3) rondo theme, (4) second digression, (5) rondo theme, (6) repetition of the first digression, (7) rondo theme. There may be an introduction, transitions and coda.

A	B	A	C	A	Coda
	New key Same meter and tempo Contrast		(or B)		

If the binary or ternary form is used for some of the sections, it becomes a compound rondo.

## Sonata-Allegro

Introduction  
A B A Coda

This form could better be called the Single Movement Sonata Form because: though it is the form most often used for the first movement of a sonata (which is usually allegro), it is used for other movements as well, even slow movements.

It has three sections which are called: the exposition, which has two contrasting themes; the development section, in which the material of the exposition is developed in the form of fragments, counterpoint, variation, or imitation (dialogue) or new material may be introduced; and the recapitulation which is a return to the original themes, sometimes in shortened form. There may also be an introduction and coda, and codettas or transitions between sections for the purpose of modulation. The introductions are often slow in tempo and rather short; they "set the stage" for what is to come.

Introduction	A. Exposition	B. Development	A. Recapitulation	Coda
	Two contrasting themes in closely related keys with transition or codetta	Restatement of exposition material in: fragments counterpoint variation imitation New Material	Return to exposition-- May be shortened Original key for both themes	

This form is used for the single movement sonata and for the sonatina--a small sonata with fewer and shorter movements, used for instruction.

### Multi-Movement Sonata

- The Sonata usually has three or four movements: the first usually a fast movement using the single-movement sonata form (sonata allegro); the second a slow movement which may be theme and variations, three part form, rondo form, binary, or single-movement sonata form; the third (which is omitted in the three-movement sonata), a minuet with trio or scherzo; and the fourth a fast movement in single-movement sonata form, rondo form or other forms.
1. Fast
  2. Slow
  3. Minuet and Trio or Scherzo
  4. Fast

### Variation Form

Variation is one of the oldest composition forms, some four hundred years old, the use of which for keyboard music evolved from its use for the lute. It begins with a theme which is then modified as follows:

1. In structure only (which is rare)
  2. In structure and melody
  3. In structure and harmony
  4. In structure, harmony and melody (all varied slightly)
  5. Freely, as in the 12-tone series
- S    --Rare  
SM  
SH ) --Common  
SHM

### Devices

Mode (major, minor, church)	Meter (Example: 3/4 to 4/4)
Color	Tempo
Dynamics	Rhythm
Ornamentation	Pitch (treble or bass)
Counterpoint (texture: canon, fugue, etc.)	Diminution (smaller note values)
Combination of two or more	Augmentation (larger note values)
	Inversion (mirror)

## Suite

### Basic dances

Allemande  
Courante  
Sarabande  
Gigue

### Optional dances

Anglaise  
Bourrée  
Gavotte  
Laure  
Musette  
Minuet  
Passepiéd  
Polonaise

### Non-dance Movements

Air  
Fugue  
Intermezzi  
Ostinato form  
Overture  
Prelude  
Rondo

### Paired dances

Passamezzo and  
Saltarello  
Allemande and  
Courante  
Pavane and Galliard  
Gavotte and Musette

The suite is a multi-movement form that is usually made up of a series of dances, usually in binary form; however, non-dance movements like the air, intermezzi, prelude, ostinato form, rondos and fugues are sometimes included for contrast. There is often an overture as well. It has a long history and a form of the suite is still used in the music of today. Its high point of development and acceptance came in the century preceding 1750, particularly in keyboard music.

Three characteristics that contribute to the unity of the suite are: (1) usually the same key throughout; (2) occasional use of the same theme (as in the variation suite); (3) a common programmatic subject. Elements of contrast are: (1) tempo, (2) dynamic level, (3) rhythmic patterns.

In the evolution of the suite, dances often appeared in pairs, usually with a common theme but opposing character. For examples, see column at the left.

The standard suite in the Baroque period used four dances: the allemande, courante, sarabande and gigue. Optional dances were often placed between the latter two.

There are a number of compositions that have form similar to the suite and include dance movements, such as: partita (a name often used for the variation form as well), lesson (English), ordre (French), divertimento, notturno, serenade, cassation.

Figure 9. Dances commonly used in suites, showing the meter, tempo and use of the anacrusis.

<u>Dance</u>	<u>Meter</u>	<u>Tempo</u>	<u>Anacrusis</u>
Allemande	Duple	Moderate	1 beat
Anglaise	Duple	Moderate, sprightly	none
Bourrée	Simple duple	Animated	1 bar
Courante	Triple	Fast	1 to 3 notes
Galliard	Compound duple	Vigorous form of saltarello	
Gavotte	Simple duple	Moderate	$\frac{1}{2}$ bar
Gigue	Compound duple	Fast	Varies
Laure	Compound duple	Moderate	Frequent
Minuet and Trio	Simple triple	Slow	None
Passepied	Simple triple	Brisk and lively	1 beat
Pavane (Passamezzo)	Simple triple	Slow	
Polonaise	Simple triple	Broad and steady	Varies
Saltarello	Triple	Rapid	
Sarabande	Triple	Slow	None

Wallace Berry defines the types of meter as follows:<sup>1</sup>

Simple meter, the beat is divided into two parts

Compound meter, the beat is divided into three parts.

Duple meter, the measure falls into two parts; therefore:

Simple duple meter is  $\frac{2}{4}$  and  $\frac{4}{4}$  time

Compound duple meter is  $\frac{6}{8}$  and  $\frac{12}{8}$

Triple meter, the measure falls into three parts; therefore:

Simple triple meter is  $\frac{3}{4}$  and  $\frac{3}{2}$  time

Compound triple meter,  $\frac{9}{8}$

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<sup>1</sup>Wallace Berry, Form in Music (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1966), p. 348.



## Fugue

Two-voice Fugue:  
Subject on Tonic  
Answer on Dominant

S : T  
A : D

Three-voice Fugue:  
Subject on Tonic  
Answer on Dominant  
Subject on Tonic

S : T  
A : D  
S : T

Four-voice Fugue:  
Subject on Tonic  
Answer on Dominant  
Subject on Tonic  
Answer on Dominant

S : T  
A : D  
S : T  
A : D

(For diagram see  
Figure 10)

This is a polyphonic form using imitative counterpoint. The chief characteristic is the "subject" which is introduced in one voice and immediately repeated (answer) in another voice but on the dominant level (up a fifth or down a fourth interval). The answer may be in the same form as the subject (in which case it is called "real"), or it may be modified (then called "tonal").

Meanwhile the first voice continues with a countersubject (so-called if it appears again in the fugue) or with free counterpoint at the same time as the answer by the second voice.

There may be a codetta between the first answer and the next entry of the subject. The new entry is usually on the tonic level again and indicates that it is a three-voice fugue. When there is another answer, usually again on the dominant, it is a four-voice fugue. When all voices have entered, the "exposition" is complete.

When the subject appears again in the middle of the fugue in closely related keys, it is termed "middle entry". There is always a final entry of the subject before the end on the tonic level, sometimes followed by coda.

The parts of the fugue with no complete statements of the subject are called "episodes". These are interspersed between middle entries and are usually modulatory and many times made up of sequences.

THE FUGUE

EXPOSITION

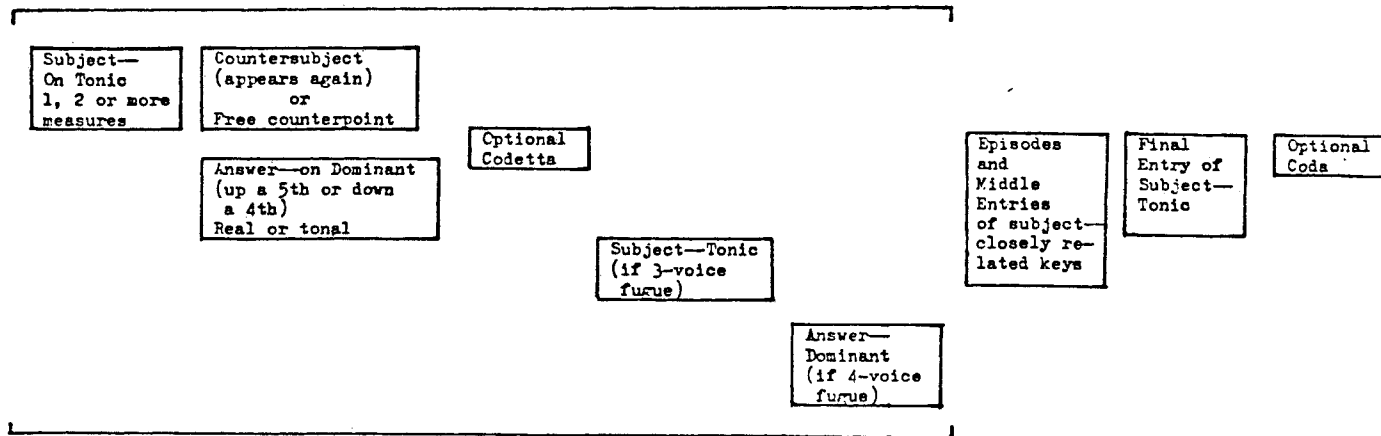


Figure 10. The Fugue.

### Fugue (continued)

When subject entries overlap (whole or in part) it is called stretto. Possible variations of the subject are: transposition, inversion, retrograde, augmentation, or diminution.

A fughetta is a small fugue.

A passage identified as fugato in another form of composition will have fugal texture.

### Invention

Inventions (usually identified with Bach) are a form of fugue.

The title sinfonia was chosen by Bach as the title of his three-part inventions.

### Free Forms

The Divertimento is a composition for piano with two to five movements that blend elements of the suite and the sonata.

Fantasia is a piece with different tempos and textures that seem to be improvisation. (The sixteenth-century fantasia used more strict counterpoint.)

The Prelude or Overture is a keyboard piece in free style used before the fugue or suite in the Baroque period. In the Romantic Period it was a separate, individual piece.

The Rhapsody is a nationalistic or dramatic piece of the nineteenth century which is improvisatory and spontaneous.

A Serenade is a light-textured keyboard composition similar to a divertimento.

The Toccata is a show piece with contrasting textures and tempos.

### Analysis

A type of analysis begins with the first music lesson and continues as new concepts are learned. Advanced analysis might be divided into two sections for convenience:

1. The baroque, classic and romantic music, analysis of which concerns scales, intervals, chords and non-harmonic tones
2. Contemporary music, analysis of which involves the identification of many of the same elements plus the numerous elements characteristic of the impressionism of the late nineteenth and early twentieth centuries and other music of the twentieth century.

### Baroque, Classic and Romantic Music

An understanding of the theory and mastery of the technic of the Short Course in Chapter I can be very helpful for recognition of scales, chords and key signatures.

#### Scales

Scales not included in the Short Course are:

The chromatic scale consists of all half steps and can begin on any tone.

The gypsie scale (sometimes designated as minor) is the same as the harmonic minor scale except that the fourth degree is raised.

The octatonic, a modern scale development, divides the octave into eight parts using alternating whole and half steps, or half and whole steps. A distinguishing factor is the fact that the alternate notes of the scale form two diminished seventh chords, one built on the first note of the scale and the other built on the second note.

The pentatonic scale has just five notes; the most readily recognized example is that of the scale made up of the five black notes, C#, D#, F#, G#, A#, ending on c# (transposed to the white notes would be C, D, F, G, A, ending on c).

The twelve-tone row is sometimes considered a scale. It uses all twelve tones within the octave, arranged differently in a "row" for each composition.

The whole tone scale is made up of whole steps, a total of six in each octave. Only two different series are possible: beginning on C and ending on C, and beginning and ending on C# (or its enharmonic twin, D<sup>b</sup>).<sup>1</sup>

### Intervals

The distance between two pitches is an interval.

The analysis of intervals involves recognition and naming them according to numerical size and the designations of perfect, major, minor, diminished and augmented. The perfect intervals are the prime, fourth, fifth and octave as they occur in relation to the tonic in the major scale. The other intervals related to the tonic of the major scale are major intervals.

A major interval becomes minor when its size is reduced by one half step; diminished when the size is reduced two half steps; augmented when the size is increased by one half step. As shown in Figure 11, the perfect intervals can become diminished or augmented, while the major intervals can be changed to minor, diminished and augmented.

### Chords

The chords covered in the Short Course are the triads and seventh chords with their inversions and alterations.

The sixth chord is another frequently used chord; its common

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<sup>1</sup>Further information concerning scales may be found in: (Lucien Hut and Jody Rhoads Anderson, Handbook of Musical Scales, Missoula, Mt.: Mountain Press Publishing Company, 1974).

forms are:

1. The Neapolitan sixth is a major triad based on the lowered second degree of the major, or more often, the minor scale. For example: in the key of C this chord would be built on  $D^b$ — $D^b$ - $F$ - $A^b$ . It generally appears in first inversion with the outside interval a sixth, thus its designation as "sixth".
2. The augmented sixth chords have national designations of Italian, French and German. Usually the lowest sounding tone is a major third below the tonic or a minor second above the tonic. The easiest way to build them is to use this lowest tone as root with the following arrangement of intervals:

Italian: Major 3rd + augmented 6th above lowest tone  
German: Major 3rd + augmented 6th + perfect 5th above or  
Major 3rd + augmented 6th + double augmented 4th  
(With perfect 5th, mostly minor keys; other, major)  
French: Major 3rd + augmented 6th + augmented 4th

Tertian harmony is based on the interval of a third. Modern composition uses chords beyond the usual triad and seventh chords; viz., tertian chords of the ninth, eleventh and thirteenth.

Another chord common to contemporary harmony is the quartal chord which, as the name implies, is built with intervals of a fourth.

When a composition has a chord that does not fit the harmony of the key involved, it is doubtless a chord borrowed temporarily from another key—the borrowed chord.

Altered chords are the result of a chromatic change of one or two notes of the chord.

When three or more sequential notes that are no more than a whole step apart are played simultaneously, the result is a cluster chord.

Chords of omission and addition are just what the names imply: a chord to which a tone not ordinarily a part of that chord is added is a chord of addition; when a note that is usually a part of a chord is omitted, the result is a chord of omission.

#### Non-Harmonic Tones

Melody notes that are not part of the prevailing harmony are called non-harmonic tones. The most common and easiest to identify

are the passing tones (the note between two chord tones a third apart, going in the same direction), and upper and lower neighbors (chord tone, the note above or below, and return to the chord tone). These and also anticipation and escape tones usually occur on an unaccented beat (on the count of "and" in one-and-two-and, for example). Rhythmically strong non-chord notes are the appoggiatura and suspension.

Another way to identify these non-chord tones is Stanley Shumway's classification according to the way they are approached and resolved:<sup>1</sup>

<u>By Step</u>	<u>By Repetition</u>	<u>By Leap</u>
Passing tone-- same direction	Suspension-- approached by repetition, re- solved by step	Appoggiatura-- approached by leap, resolved by step
Neighboring tone--in opposite direction	Anticipation-- approached by leap, resolved by repetition	Escape tone-- approached by step, resolved by leap

The acciaccatura (not spelled accacciatura) is another non-harmonic tone which is struck simultaneously with a chord and then immediately released, leaving the consonant tones of the chord to sound for their full value.

The pedal point, most often found in the bass, is a sustained tone (over several beats) that is frequently non-harmonic.

Ornaments such as the trill, turn, and mordent contain non-harmonic tones.

### Cadences

The experience of writing and playing cadences in the Short Course of Chapter I is useful for recognizing cadences by sound and theoretical analysis.

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<sup>1</sup>Stanley Shumway, Harmony and Ear Training at the Keyboard (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1976), p. 78.

## Contemporary Music

The analysis of contemporary music does not fit into neat categories. Therefore, the many techniques are listed alphabetically and defined as follows:

- Atonality**            The absence of tonality. Tonality concerns the principle of relaxation of tension by means of resolution as in the dominant-tonic resolution of the authentic cadence. Beginning with Wagner and Debussy, tonality began to break down in the following ways: (1) avoidance of a tonal center (as return to G in key of G Major); (2) harmonic structures that did not cadence; and (3) constant modulations that did not lead to a tonal center. Schönberg's later serial music is a substitute for tonality.
- Cadence**              Concerning cadence in contemporary music, Leon Dallin says: ". . .it is neither possible nor desirable to adhere to ready-made cadence formulas. A suitable cadence--one appropriate to the style and medium and fulfilling the structural requirements--is devised for each cadence point in modern works. This makes composition, performance, and perception more difficult, but also more interesting and challenging."<sup>1</sup> Some examples are: (1) linear cadences by converging or diverging lines rather than chords; (2) chordal cadences where chords are modified with added notes, where the structure of the dominant is modified (minor), or the chord is modified with a chromatic tone; (3) noncadential endings.
- Chromaticism**        The use of tones (indicated by accidentals) that are not part of a given tonality.
- Dissonance**            The "disagreeable" effect produced by the dissonant intervals such as the second and seventh. According to the Helmholtz theory of relationship of sounds, ". . .two tones are consonant if their harmonics have one or more tones in common . . ."<sup>2</sup> No such tones exist for the second and seventh."<sup>2</sup>

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<sup>1</sup>Leon Dallin, Techniques of Twentieth Century Composition (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1974), p. 145.

<sup>2</sup>Apel, Harvard Dictionary, p. 201.




In the twentieth-century music the difference between consonance and dissonance is somewhat obsolete, particularly in atonal and serial music, and dissonance has become commonplace.

Dissonant Bass  
with Tonal  
Chord

A chord of traditional harmony that has a bass note that is not a usual member of the chord and is dissonant to it.

Dodecaphony

Serial music built on the twelve-tone row. "Do" represents two, "dec" stands for ten, with a total of twelve, and the "phony" means sounding. The twelve tones of the row are the twelve tones of the chromatic scale arranged in a sequence of intervals by the composer. A particular tone cannot be repeated in a composition until the other eleven tones have been sounded. The "row" can be used in: (1) its original form—O; (2) its retrograde form—reversed, last note first—R; (3) the original form inverted—I; and (4) the retrograde form inverted—RI.<sup>1</sup> All four forms can be transposed to any step of the chromatic scale so that there are forty-eight possible statements of the row. The octave position of any tone of the series can be changed any time, and enharmonic change is permitted. Terms that apply to different characteristics of the row are:

1. The hexachord can be the first six or the last six notes of the twelve-tone row
2. Permutation occurs when a note or notes of a row change position; for example, when the fourth tone of the first hexachord changes places with the fourth tone of the second
3. Combinatoriality is a descriptive name for a row in which the notes are arranged in such a way that one hexachord of the original (O) row can be exchanged with the opposite hexachord of the fifth transposition of the inversion of the row (I<sup>5</sup>) with the twelve tones still complete
4. Segmentation is present when the notes of the row occur in a rhythmic pattern that is repeated; example: 

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<sup>1</sup>Ernst Krenek, Twelve Short Piano Pieces (New York: G. Schirmer, 1938) is a good introductory set for inexperienced pianists as the same basic row is used in the different forms.

5. Simultaneaty occurs when more than one row is sounding at the same time--same or different forms of the row.

Melodic Doubling	The notes of a melody are doubled in parallel intervals; for example, parallel seconds.
Ostinato	A group of notes or chords that is repeated persistently. This has been used in musical composition for over seven hundred years and is being revived in twentieth-century music. (Ostinato is the Italian term for obstinate.)
Parallelism	Chords (or intervals) in which all voices move in parallel motion, sometimes diatonic and sometimes chromatic.
Pointalism	The term for isolated instances of sound, usually extremes of high and low.
Polychordality	Simultaneous use of two different chords, widely spaced.
Polymodality	Simultaneous use of major and minor modes.
Polytonality	Simultaneous use of two or more tonalities, or keys.
Tertian Harmony	Term for the traditional harmonic system in which the interval of a third is used in building chords
Tritone	Defined by Willi Apel as: "The interval of the augmented fourth (c-f#) or diminished fifth (c-g <sup>b</sup> ), so called because it spans three whole tones. . ." <sup>1</sup>
Quartal harmony	Chords built in intervals of a fourth.
Pandiatonicism	Uses the all white note diatonic scale without its melodic and harmonic functions. There are no wrong notes.

Figure 11 gives a graphic listing of the various elements of analysis included in this chapter.

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<sup>1</sup> Apel, Harvard Dictionary, p. 868.

ANALYSIS					
Baroque, Classical and Romantic Periods				Contemporary Music	
Scales	Intervals	Chords	Non-Harmonic Tones	Impressionism	Twentieth Century
<b>Diatonic</b> <u>Steps</u> Major 1 1 ½ 1 1 1 ½ Minor 1 ½ 1 1 ½ 1 1 Natural 1 ½ 1 1 ½ 1 1 Harmonic 1 ½ 1 1 ½ 1 ½ ½ Melodic 1 ½ 1 1 1 1 ½ 1 ½ 1 1 ½ 1 1 Chromatic All ½ steps Modes Dorian 1 ½ 1 1 1 ½ 1 Phrygian ½ 1 1 1 ½ 1 1 Lydian 1 1 1 ½ 1 1 ½ Mixolydian 1 1 ½ 1 1 ½ 1 Other Gypsy 1 ½ 1 ½ ½ ½ 1 ½ ½ Pentatonic (varies) Whole tone All whole steps Octatonic 1 ½ 1 ½ 1 ½ 1 or ½ 1 ½ 1 ½ 1 ½ 12-tone Different for each piece	<u>Per. M. m. Dim. Aug.</u> Prime x x x x Second x x x x Third x x x x Fourth x x x x Fifth x x x x Sixth x x x x Seventh x x x x Octave x x x x Cadences *Plagal IV I *Authentic V I Mixed or I IV I V I or complete I IV V I Deceptive V VI Half I V *Perfect when root of I chord is in the bass and soprano voices	<b>Triads</b> Cn major scale degrees I ii iii IV V vi vii* Cn minor scale (H) degrees i ii° III+ iv V VI vii° Sevenths Major Dominant Minor Half Diminished Diminished Sixths Neapolitan Augmented German French Italian Tertian Ninth Eleventh Thirteenth Other Quartal Borrowed Altered Cluster Of omission With added note	<b>General Types:</b> Appoggiatura Passing tones Neighbor tones Upper Lower Suspensions Anticipation Escape note (schappée) Changing tone <b>Other:</b> Acciaccatura (not accacciatura) Pedal Point	<b>Characteristic Elements:</b> Quartal harmony Key center, but vague Modal Open 5ths (without 3rd)* Parallelism (Planing) Pandiatonicism (all white) Black note harmony Catinato Parallel 2nds Tertian harmony Melodic doubling Broken chord patterns	<b>Characteristic Elements:</b> Atonality Poly-chords Tri-tone Melodic Doubling Chords of Addition Chords of Omission Polytonality Polymodality Planing Dissonance Altered Chords Dissonant Bass with Tonal Chord Cadences by converging and diverging lines Modal Cadences Counterpoint Chromaticism Tertian Harmony 12-tone Row, Series or Dodecaphony Forms of row: Original, prime Inversion Retrograde Retrograde Inv. Hexachord division Segmentation Combinatoriality Simultaneity Permutation Pointalism

Figure 11. Analysis.

## CHAPTER IV

### METHODS AND MATERIALS

With so many teaching methods and materials available on today's music market, experienced teachers have difficulty keeping informed and beginning teachers are often overwhelmed. A good way to become familiar with materials is to attend a class or workshop where they are reviewed, or to spend considerable time browsing in a music store but too often neither way is possible. Alternatives are to compare with other teachers or purchase the material and try it out in a teaching situation.

#### Methods

In order to benefit from the experience of other teachers, a questionnaire was sent to Montana teachers (Figure 15) to ascertain preferences. A total of forty-seven different teaching methods were listed according to their use in particular teaching situations, according to age, learning levels and sex; they are as follows: Aaron, Ackerman, Adam-Carse, Agay, Ahern and Burrows, Bartok, Bastien, Brimhall, Burnam, Burrows, Clark, d'Auberge, Diller-Quaile, Eckstein, Fletcher, Frost, Gillock, Glover, International Library, Kasschau, Keyboard Arts, Kimball, Lo-Kno-Pla, Mathews, Middle C, Music for Millions, Nelson and Neal, Nevin, Noona, Olson, Pace, Palmer-Lethco, Podolsky, Oxford, Richter, Royal Conservatory, John Schaum, Wesley Schaum, Sherwood, Steiner, Stecher and Horowitz, Thompson, Wagness, Weybright, Young America and Zepp-Montague. The copyright dates range between 1921 and 1976.

The methods chosen for comparative analysis for this chapter were (1) the ones most frequently listed in the questionnaire and (2) those with copyrights since 1960. (Figure 12) A review of the sequence of instruction employed in these eight basic courses

reveals that an average of about seventy different concepts are presented to piano students in the first two years of study. With so much being taught in such a short time, most of these courses include several books that offer constant reinforcement for the concepts, presented in a variety of interesting ways. All can be used in a class situation where more reinforcement can be achieved in a shorter time, with emphasis on creativity, transposition and sight reading.

### Materials

In another section of the questionnaire, the respondents were asked to list teaching materials according to historical period and by level (I through XII). The material in Figure 13 is taken only from the returned questionnaires in which the teachers followed the instructions given and listed specific titles, composers, publishers and the page numbers where the selection is in a collection. The result is a sort of mini-syllabus with at least one listing for each category through Level VI, single selections for the Romantic and Contemporary Periods for Levels VII, VIII and IX, and none for the less frequently taught Levels X, XI and XII.

### Suggested Piano Studio Curriculum

The curriculum also included in this chapter (Figure 14) is derived from a comparative analysis of the Course of Study of the Music Teachers National Association and syllabi of a number of state associations, organizations and the Royal Conservatory of Canada. Though necessarily very general in nature, it can be useful as a starting point for developing individual lesson plans and periodic revisions.<sup>1</sup>

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<sup>1</sup>Other valuable resources for selection of materials are: James Friskin and Irwin Freundlich, Music for Piano (New York: Dover Publications, Inc., 1973); and Maxwell Music Evaluation File, a subscription card system prepared by the Colorado Music Teachers Association, 1245 Kalmia, Boulder, Colorado, 80302.

Figure 12. METHODS FOR PIANO INSTRUCTION

Method	Mainstreams Piano Method Walter and Carol Noona  (Dayton, Ohio: The Heritage Music Press, 1973)	Music Pathways Lym Freeman Olson Louise Bianchi Marvin Biggenstaff  (N.Y.: Carl Fischer Inc., 1974)
Approach	Guideposts	C Landmark Multi-Key Incomplete Staff 5-finger, I-B
Special Features	Student experiments in creativity and for reinforcement Key identification written  Pop music included	"Discovery" (student initiative) Recording with A, B, C, Learning clues
Rhythm	Counting left to discretion of teacher	Syllables: tah, ah, tee, pi
Technic	Incorporated into regular books	Within text until I-C "Daily Exercises"
Theory	"Pencil and Paper" for each level	"Activity Books", I & II "Musicianship", III, IV, V (Comprehensive and good)
Supplementary Material	Performer Books Projects Books Contemporary Performer Books Classical Performer Books	Performances: I-C, II-A, II-B Ensemble "Something Light"
Progress	Average	Moderately fast Above average student
Format	Good Color coordinated covers Black and white within	Fair Progress by chapters
Cost	Moderate 5 books per level, but all not required	Moderate 3 books per level
Music	Good	Good
Comments	Books can be used independently	Many "Pathway" concepts to be discovered in a short time Needs transposition, creativity ear training and sight reading supplement
General	Creativity emphasized Transposition: octave, 5-finger, major-minor, F#-F Few, brief biographies Primer A & B with pieces and games	Teacher Guide Primer

Figure 12 (continued). METHODS FOR PIANO INSTRUCTION

Method	Creating Music Willard A. Palmer Amanda Vick Lethoo  (N.Y.: Alfred Publishing Co., 1974)	Glover Piano Library David Carr Glover Louise Garrow Mary Elizabeth Clark  (Melville, N.Y.: Belwin-Mills, 1971)
Approach	Middle of keyboard (not just "C") Incomplete staff ACE and GBDF groups, lines and spaces Tetrachords	Middle C, Primer Five-finger, Level 1 Multi-Key, Level I (separate book)
Special Features	Little Professor "points" out Concepts on colored pages or squares Conducting Creativity in dynamics, I & II	Practice plan with check-off box
Rhythm	l one l one d one two j one and	Standard 1, 2, 3, 4 1 and 2 and
Technic		Books for I through VI Technics identified
Theory	Books for Levels I, II, III, IV Students make their own flash cards	Books for Primer through VI Good
Supplementary Material	Recital Books for I, II, III (color coordinated) Contemporary Album for the Young; Palmer Masterworks Editions - Alfred	Piano Repertoire, Contemporary Rep. Chords and Keys Scale Books Arpeggios Church, Christmas, Early American
Progress	Gradual Average student	Moderate Slow to average student
Format	Good No unit or chapter divisions	Good
Cost	Moderate 3 books per level	Moderate 4 books per level, but not all needed
Music	Good balance and quality Folk and classic and original (arrangements good) Contemporary - not extreme	Good Primer, original and folk Level II, good arrangements Level III, classic and original
Comments	Teacher Guide for Book I only	Well coordinated sequence Needs supplement for transposition, creativity, sight reading, ear training
General	Creativity by motive Transpositions: I, 5-finger II, tetrachord III, major, minor Biographies: few and brief	Good biographies Ensemble books Primer level (not preschool) Adult - 3 levels

Figure 12 (continued). METHODS FOR PIANO INSTRUCTION

Method	Bastien Piano Library (new) James Bastien (San Diego: Kjos West, 1976)	Music Tree - Frances Clark Library Frances Clark Louise Goss (Evanston, Ill.: Summy-Birchard Co., 1973)
Approach	Level 1: C, G, F, five-finger 2: C, G, F, D, A, E, scale 3: a, d, e, harmonic minor D <sup>b</sup> , A <sup>b</sup> , E <sup>b</sup> , major 4: C, E, B, major Pre-notation	Pre-notation F, C, G, Landmarks Partial staff By units
Special Features	Piano Lessons - gives directions for starting other books	Technical warm-ups Units include reading, rhythm, creative, and writing
Rhythm	Routine treatment	Count: ♩ one ♩ one ♩ one two Dashes under notes for pulse 3/4 time signature
Technic	Book for each level	In units in early books, in back of books later 5-finger, Part B Technical warm-ups
Theory	Levels 1 - 4, Theory Lessons Levels 5 and 6 - Writing Book	Interval approach from landmarks Part A
Supplementary Material	Solos Sight Reading Graded sheet music Christmas, country, pop, etc.	Teacher supplies supplementary material by rote
Progress	Moderate	Above average Large keyboard area
Format	Good Color-coordinated Color emphasizes titles and concepts	By units Lay-out is "busy"
Cost	High 4 to 5 books per level	High
Music	Good	Good
Comments	Conservative	Comprehensive
General	Transposition - minimal Good short biographies Ensemble - Books for Level 2 & 3 Primer - 4 books and sheet music Sight Reading - Books 1 - 4 Adult book	Teacher guide Creative from first Transposition Sight reading and ear training in "Teaching the Music Tree", p. 17 Primer



Figure 12 (continued). METHODS FOR PIANO INSTRUCTION

Method	Frances Clark Library for Piano Students Frances Clark Louise Goss David Kraehenbuehl (Evanston: Summy-Birchard, 1964)	Music for Piano Robert Pace  (N.Y.: Lee Roberts Music Pub. Co., 1961)
Approach	Piano and Contemporary Literature Technic Theory	Multi Key Concept verbalization Constant reinforcement
Special Features	Biographies for all composers in Piano and Contemporary Literature Books	Special Teacher Training Seminars with coordinated lessons plans and assignment forms
Rhythm	In theory books	Count: ♩ quarter, ♩ quarter ♩ half - note ♩ two eighths ♩ hold that whole note
Technic	Separate set of books	Finger Builders in Music for Piano, and Skills and Drills
Theory	Keyboard theory book for each level Difficult and comprehensive	Theory Lessons - Level I only Skills and Drills for all levels
Supplementary Material	Themes from Masterworks Students' Choice Sets Jazz and Blues Sheet Music Contemporary Literature	Sheet music: Recital Series
Progress	Above average	Moves slowly but overall musicianship is thorough
Format	Good	Average
Cost	High	Moderate Only two books per level to cover 9 - 12 months of study
Music	Good Standard selections from classics	Good Recital Series mostly contemporary
Comments	Piano Literature Book I has folk music; others original classics	Teacher seminar by approved consultant desirable for success in using. Class work stressed.
General	Creative - mostly accompaniments Transposition - some 5 finger and more Biographies - short and good Adult book	Creative--emphasized from first Transposition--same Ensemble stressed Adult books Primer Sight Reading and Ear Training

Figure 13. Teaching Materials

Level I

Baroque Period	Classic Period
<p>Minuet, Bach                      Bach to Bartok A, p. 4, Agay                      Witmark &amp; Sons, Publishers</p>	<p>Country Dance, Haydn                      Piano Guide for First Year                      Student, p. 20                      Belwin-Mills</p>
Romantic Period	Contemporary Period
<p>First Loss, Schumann                      Piano Literature, Vol. 2                      Bastien, p. 20                      Kjos</p>	<p>The Bagpipes, Rawley                      Recreations, p. 4                      Peters</p> <p>The Dances, Rawley                      Same, p. 6</p> <p>Vive la Campagnie, French Folk                      Song                      Clark Piano Literature I, p. 5                      Summy-Birchard</p>

Figure 13 (continued). Teaching Materials

Level II

Baroque Period	Classic Period
<p>Minuet in G, Bach Diller-Quaile Second Solo Book, p. 24 Schirmer</p> <p>Minuet in g, Bach Same as above, p. 27</p> <p>Minuet, Rameau Little Treasury of Classics I, p. 3 Heritage Press</p> <p>Sonata, D. Scarlatti Introduction to Masterworks, p. 14 Alfred</p>	<p>Minuet in F, Mozart Diller-Quaile Second Solo Book, p. 18 Schirmer</p> <p>Hornpipe, Purcell Mirovitch Piano Classics, p. 5 Schirmer</p> <p>Sonatina, Beethoven First Sonatina Book, p. 16-17 Alfred</p>
Romantic Period	Contemporary Period
<p>Sonatina Op. 39, #1, Frank Lynes Pathways Repertoire 3A, p. 20 Carl Fischer</p> <p>Italian Song, Tschaikowsky Bach to Bartok, Vol. B, Agay p. 18 Witmark &amp; Sons, Publishers</p>	<p>March, Joy and Tears and Relays, Tcherepnin Clark Contemporary Literature I Summy-Birchard</p> <p>Two Folk Dances, Donald Waxman Pageants for Piano, p. 28-9 Galaxy</p> <p>Conversations, Kabalevsky CMP Piano Library, Solo Book I p. 16 CMP Inc.</p> <p>The Russian Serge-Bear, John Robert Poe Animal World, p. 10-11 Carl Fischer</p>

Figure 13 (continued). Teaching Materials

Level III

Baroque Period	Classic Period
<p>Minuet, Telemann Bastien Piano Lessons III (new) p. 19 Kjos</p> <p>Minuet in G, Bach Clark Piano Literature II, p. 26 Summy-Birchard</p> <p>Musette in D, Bach Clark Piano Literature II, p. 10</p> <p>Rigaudon, Rameau Bach to Bartok, Vol. C, p. 6-7 Witmark &amp; Sons, Publishers</p>	<p>Minuet, K2, Mozart Clark Piano Literature II, p. 19 Summy-Birchard</p> <p>Sonatina in G, Beethoven Clark Piano Literature II, p. 26-29 Summy-Birchard</p> <p>Little Suite #1, L. Mozart Select Sonatinas, Podolsky, p. 6-10 Belwin-Mills</p> <p>Ecossaise, Beethoven Palmer, p. 10 Alfred</p> <p>Sonatina in G, Haydn Introduction to Masterworks, p. 19-21 Alfred</p>
Romantic Period	Contemporary Period
<p>Soldiers March, Schumann Clark Piano Literature II, p. 31 Summy-Birchard</p> <p>Prelude in A Major, Chopin Introduction to Masterworks p. 32 Alfred</p>	<p>A Little Joke, Kabalevsky Clark Contemp. Lit. II, p. 5 Summy-Birchard</p> <p>Rondella Argonesa, Granados Eckstein, Young People, p. 24 Carl Fischer</p> <p>Playing Soldiers, V. Rebikov Classical Pianist A Noona Mainstreams, p. 25 Heritage Press</p> <p>The Bear, Rebikov Music Pathways 3A, p. 22 Carl Fischer</p> <p>Farwell Raccoons, S. Bernstein Raccoons, p. 19 Tetra Music Corp.</p>

Figure 13 (continued). Teaching Materials

Level IV

Baroque Period	Classic Period
<p>Bourrée II, Bach Classics to Modern, Agay, p. 34 Consolidated</p> <p>Invention #4, #8, #16, Bach Two-Part Inventions, p. 28, 41, 48 Alfred</p>	<p>Contradance #1, Mozart Introduction to Mozart, p. 38 Alfred</p> <p>Allegro Scherzando, Haydn Classics to Modern, Agay, p. 58 Consolidated</p> <p>Sonatina Op. 36, #1, Clementi Aaron IV, p. 7 Belwin-Mills</p> <p>Sonatina Op. 20, #3, Kuhlau, Sonatina Album, Kuhlau, p. 15-21 Schirmer</p>
Romantic Period	Contemporary Period
<p>Wild Rider, Schumann Guild Repertoire I-A, p. 22 Summy-Birchard</p> <p>Sicilienne, Schumann Album for the Young, p. 16 Alfred</p> <p>Waltz, Grieg Intro. to Piano Works of Grieg, p. 14-15 Alfred</p>	<p>Chimes, Tcherepnin Clark Contemp. Lit. II, p. 18-19 Summy-Birchard</p> <p>Waltz, Kabalevsky Guild Repertoire I-A, p. 29 Summy-Birchard</p> <p>Toccatina, Kabalevsky Guild Repertoire I-B, p. 28-29 Summy-Birchard</p> <p>Sonatina, McGraw Structures and Design, p. 2 Galaxy</p> <p>Sketches in Color, Starer p. 3, 4, 5, 6 MCA Music</p> <p>Etude in A Major, Kabalevsky 30 Pieces for Children, p. 50 Schirmer</p> <p>Merry-Go-Round, Miguel Bernal Carteles, p. 3 Peer International Corp.</p>

Figure 13 (continued). Teaching Materials

Level V

Baroque Period	Classic Period
<p>Gavotte, Bach Aaron V, p. 10 Belwin-Mills</p> <p>Prelude in C Major, Bach Guild Repertoire I-C, p. 3-4 Summy-Birchard</p> <p>Prelude in F Major Same as above, p. 4-5</p> <p>Courante, Handel Classics to Modern, Agay, p. 37 Consolidated Music Publishers</p> <p>Inventions #1, #2, #14, Bach Two-Part Inventions of Bach Alfred</p>	<p>Sonatina in C, Op. 55, #1, Kuhlau Guild Repertoire, Inter. B Summy-Birchard</p> <p>Solfeggietto, C. P. E. Bach Classics to Modern, Agay, p. 56 Consolidated Music Publishers</p> <p>Sonatina Op. 36, #4, Clementi Clementi, Palmer, p. 30 Alfred</p> <p>Invention and Little Fugue, Kirnberger Introduction to Piano Classics Schirmer</p> <p>Sonata Op. 49, #1, Beethoven Sonatina Album, Köhler, p. 88-95 Schirmer</p>
Romantic Period	Contemporary Period
<p>Cowherd's Song, Grieg Classics to Modern, Agay, p. 108 Consolidated Music Publishers</p> <p>National Song, Grieg Introduction to Grieg, p. 20 Alfred</p> <p>Scherzo, Schubert Intro. to Piano Works of Schubert, p. 26-29 Alfred</p>	<p>The Horseman, Kabalevsky Classics to Modern, Agay, p. 140 Consolidated Music Publishers</p> <p>Deux Arabesque, E Major, Debussy Peters</p> <p>The Little Negro, Debussy Alphonse Le Duc</p> <p>Novelette, Kabalevsky Classics to Modern, Agay, p. 138 CMP</p> <p>Sonatina, Kabalevsky Music Pathways 4B, Olson Carl Fischer</p> <p>El Mercado, Joaquin Turina Miniatures, p. 8-9 Schott-Belwin-Mills</p>

Figure 13 (continued). Teaching Materials

Level VI

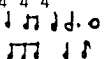
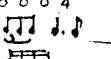


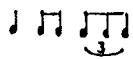

Baroque Period	Classic Period
<p>Prelude in G Minor, Bach From Little Clavier Introduction to Bach Keyboard Music, p. 52 Alfred</p>	<p>Sonatinas, Kuhlau Op. 88, #1, p. 3 Schirmer  Ländler, W. A. Mozart Guild Repertoire, Inter. C-D Summy-Birchard</p>
Romantic Period	Contemporary Period
<p>Polonaise in B<sup>b</sup> Major, Chopin Chopin Complete Works, Book III Polonaises (Mikuli), Vol. 29 P. 86  Petite Tarantella, Op. 46, #7 Stephen Heller Guild Repertoire, Inter. C-D Summy-Birchard</p>	<p>Peasant Dance, Bartok Contemporary Literature, p. 6 Belwin  Armenian Dance, Khachaturian Classics to Modern, Agay Early Advanced, p. 156-7  Valses Poeticos, Granados Classics to Modern, p. 114 Agay CMP  Russian Dancer, Dello Joio Lyric Pieces for the Young Belwin-Mills  The Robin, Seymour Bernstein Birds II, p. 4 Schroeder and Gunther</p>

Figure 13 (continued). Teaching Materials


Romantic Period	Contemporary Period
<p><u>Level VII</u></p> <p>Prelude in D<sup>b</sup>, Glière                      Royal Conservatory VIII, p. 40                      University of Toronto</p>	<p><u>Level VII</u></p> <p>Sonatina, Khachaturian                      #3583                      Kalmus</p>
<p><u>Level VIII</u></p> <p>To a Hummingbird, MacDowell                      from Six Fancies, Op. 7                      Introduction to Romantics,                      Mirovitch                      Schirmer</p>	<p><u>Level VIII</u></p> <p>Introduction and Fugetto, Harris                      Royal Conservatory                      University of Toronto</p>
<p><u>Level IX</u></p> <p>Nocturne, Rachmaninoff                      Piano Pieces Op. 10, #1, p. 2                      Kalmus</p>	



## SUGGESTED PIANO STUDIO CURRICULUM

Level	Repertoire	Technic	Theory	Rhythm	Ear Training	Transposition & Improvisation	Sight Reading
I	5 finger melodies Single line Easy note against note Easy chord accompaniment	Pentachords Broken chords Chords Major and minor	Staff and key signatures Notation p and f Skips, steps, repeated notes	2 3 4 4 4 4 	Sing from given tone, using do-re-me syllables	Transpose easy 5 finger melodies into two keys	Easy 5 finger melodies
II	Easy melodies Waltz bass Broken chord bass Note against note Hand turn, thumb under	White key scales (1)* Parallel and contrary (P. C.)* Pentachord variations Staccato vs. legato 2-note phrases	White key scales Whole and half steps I and V <sup>7</sup> Authentic cadence Intervals, major scale #, b, ♯	Syncopation Metronome 3 6 9 5 8 8 8 4 	M & m triads root position M scale intervals	Transpose 5 finger folk melodies, all keys Questions and answers	Folk type melodies (no harmony required)
III	Short classics Sonatinas	All major scales(1)(PC)* I IV I ~ I V I Major triads & inver. Pentachord variations p vs. f &  3- and 4-note phrases	Black key scales Authentic & plagal cadences, M Major triads & inversions Intervals, minor scale		Harmonic m scale intervals Identify M and m (harmonic) scales	Transpose folk melodies or easy classics, 5 finger Questions & answers	Level II compositions Harmony included
IV	Program pieces Classic to modern Sonatinas Jazz	All major scales(2)(PC)* Harmonic minors (1) pm M & m triads & inver. Pentachord variations Rhythms I IV I V I	Harmonic minor scales, parallel Minor triads and inversions Cadences - complete, M Major & perfect intervals up from given note	Pentachords in rhythms	Intervals of M and harmonic m scales	Level II compositions Questions and answers	Level III compositions
V	Same	Major scales (3) (PC) Harmonic minor scales (2) pm (PC) Diminished triads & Inv. I IV I V I 1 iv 1 V 1	Diminished triads & inversions Intervals: M, P, m2, m7 V <sup>7</sup> and inversions, M.	Scales 	Recognize M, m and dim. triads, root position And 2 3 4 6 8 rhythms 4 4 4 8	Level III compositions Original improvisation, 6 - 8 meas.	Level IV compositions Ensemble Conducting patterns
VI	Easiest Each Sonatinas Schumann, "Album for the Young" One 20th century piece	M and m scales (4) M arpeggios (1) V <sup>7</sup> and inversions I IV I V <sup>7</sup> I	Augmented triads & inversions Whole tone scale Perfect & imperfect auth. cad. Intervals: dim. & aug. V V <sup>7</sup> V <sup>7</sup> m V <sup>7</sup> y <sup>7</sup> o	Scales 	3 forms of minor scales 2 3 4 6 9 rhythms 4 4 4 8 8	Level IV compositions 16 measure original	Level V compositions Ensemble
VII	Same	M, pm, m (2) (PC) Melodic m scales (1) M & m arpeggios (1) 1 iv 1 V <sup>7</sup> 1	Triads on degrees of scale Major Minor	Scales in rhythms	M, m, dim., aug. triads with inver. Whole tone scale	Level V 16 measure original	Level VI

SUGGESTED PIANO STUDIO CURRICULUM  
(Continued)

1	Repertoire	Technic	Theory	Rhythm	Ear Training	Transposition & Improvisation	Sight Reading
	Each short preludes Sonatas - Classic Pieces - Romantic 20th Century	M, pm, rm (2) (PC) Melodic m scales (2) M & m arpeggios (2)	Melodic minor scales Secondary triads 4 part harmony	Scales M & m arpeggios in rhythms	Cadences Authentic & Plagal Dominant 7th Diminished 7th	Level VI 24 measures	Level VII Ensemble
	Each 2-part inventions. Easy Classic sonatas	All scales  2 octaves parallel 2 octaves contrary 2 octaves parallel	Tri tones Half cadence Modes	Same	Same	Level VII 24 measures	Level VIII Ensemble
	Each 2-part inventions Dances Sonatas (choice) Haydn, Key of D Mozart, C Beethoven, G Songs Without Words Vendelssohn 20th Century	All scales in 3rds and with variations in rhythm, touch, dynamics V <sup>7</sup> arpeggios (1) Selected technic books	Deceptive Cadence Intervals, M and P from given note downward Primary triads in modes	Same	Cadences Deceptive Half Diatonic & chromatic intervals	Level VIII 36 measures	Level IX Ensemble
	Each 2- & 3-part inventions Preludes and Fugues Sonatas Mozart, G Beethoven, g Songs Without Words Vendelssohn Impromptus Schubert Preludes Chopin 20th Century	All scales, 3rds & 6ths and with variations V <sup>7</sup> arpeggios (2) Selected technic books	Modulation around circle of fifths, M Intervals, m2 & m7, downward Secondary dominants	Same	Melodic dictation	Level IX 36 measures	Level X Ensemble
	Each 2- & 3-part inventions Suites Sonatas Mozart, A Beethoven, Op. 79 Romantic pieces Impressionism Debussy Modern, MacDowell, Bartok	Scales, 3rds, 6ths, 10ths and with variations Arpeggios with variations Selected technic books Octave scales	Modulation around circle of fifths Intervals, up and down	Same	Melodic dictation	Level X 36 measures Variations	Level XI Ensemble

\*( ) Number of octaves    \*M - Major    \*pm - Parallel minor

\*rm - Relative minor    \*(PC) - Parallel and contrary motion

Figure 14. Suggested Piano Studio Curriculum

## CHAPTER V

### TERMS

The following alphabetical list of terms consists of some included in the Source Book (these are preceded by an asterisk) and others that are commonly used in piano pedagogy.

A number of terms are in groups according to the group name, such as Italian terms, dances, forms, and titles; for example, the Italian group is alphabetized under "I", dances under "D".

Accent	Emphasis on one tone or chord. There is a natural accent on the first beat of a measure, called the primary accent, with other secondary accents in the measure: in 4/4 time, on the third beat; in 6/8 time, on the fourth beat; in 9/8 time, on the fourth and seventh beats. Some marks that indicate other accents are: regular accent, >; and strong accent, ^ .
*Alberti bass	Broken chord figures used as ostinato bass accompaniments.
*Anacrusis	An unaccented note or group of notes that begin a musical phrase or motive. The upbeat.
Articulation	A term that calls for clear and distinct playing, including phrasing, attack, legato and staccato.
*Atonality	Literally "without tonality".
*Augmentation	A term used when a subject or theme is written in double values; example, the quarter note becomes a half note and the theme extends over twice as many measures.
B-A-C-H	The letters of Bach's name which he and other composers used as a theme in musical composition. (In German terminology, B is b flat and H is b natural.)

\*Baroque Era            Between 1600 and 1750. The term is applied to music and other arts.

\*Blocked chord        The notes of a chord are played simultaneously.

\*Broken chord        The notes of a chord are played separately.

\*Cadence              Harmonic pattern at the end of a composition, phrase or section that gives the impression of repose, either momentary or permanent. Examples:

Example 1:  $V^7$  I     $V^7$  I    IV I    IV I  
 Imperfect Authentic    Perfect Authentic    Plagal Imperfect    Plagal Perfect

Example 2: I IV    I  $V^7$     I    V vi    I V  
 Complete                      Deceptive                      Half

Example 3: V I    I    V I (G)  $v^7$     I  
 Inverted                      Modulatory

Cantabile              Singing.

\*Chromaticism        The use of tones, indicated by accidentals, that are not part of the tonality. It tends to increase tension in music.

- \*Counterpoint      Combination of two or more individual lines of melody into a single musical composition. Contrapuntal music.
- \*Dances              Compositions associated with music throughout history in suites, for dancing and as pieces for solo performance. Many are detailed under Suite in Chapter III. Additional titles are:
1. Branle - French dance similar to the Gavotte
  2. Cebell - English dance like Gavotte
  3. Forlane - Popular Italian dance in 6/8 meter
  4. Hornpipe (hornepype) - Popular English dance from 1500 to about 1900
  5. Rigaudon - French dance in lively 4/4 meter
  6. Spanish dances:
    - a. Canaris - in 6/8 meter
    - b. Cante Falmenco - Andalusian folk dance
    - c. Fandango - Danced by single couple to guitar and castanet accompaniment; triple meter
    - d. Habanera - Cuban dance of Spanish origin similar to tango
    - e. Jota - Fast dance in triple meter usually accompanied by castanets
    - f. Malagueña - In moderately fast triple meter
    - g. Paso-Doble - In moderate 2/4 meter
    - h. Polo - In moderately fast 3/8 meter, using hemiola rhythm
    - i. Rondéña - Another type of fandango
    - j. Spagnoleta - Ancient dance with both duple and triple meter
  7. Mazurka - popular Polish dance in moderate triple meter with accent usually on second or third beat.

8. Polka - Nineteenth-century Bohemian dance in duple meter.

- \*Degrees of scale (1) Tonic, (2) supertonic, (3) mediant, (4) subdominant, (5) dominant, (6) submediant or superdominant, (7) subtonic or leading tone.
- \*Diminution A term used when a subject or theme is written in halved values; example, the quarter note becomes an eighth note and the theme extends over half as many measures.
- \*Dissonance Unpleasant sound produced by dissonant intervals such as seconds and sevenths. It has a tendency to produce tension.
- \*Enharmonic Two different spellings of one tone, as F# and G<sup>b</sup>.
- \*Étude Study for development of technical proficiency.
- \*Expressionism: Term for music of the psyche, expressing the composer's idea of reality, often with accent on the macabre, violence, hysteria and irrationality. Cocteau describes it thus: "After music with the silk brush [impressionism] , the music with the axe."<sup>1</sup>
- \*Fauxbourdon Literally a "false bass"--a series of parallel sixth chords with the third in the bass or lower voice.
- \*Figured Bass Bass line with figures for chief intervals and chords to be played above the bass notes in the Baroque Period.
- \*Form Plan that determines the basic structure of a composition. Some forms not included in Chapter IV are:
1. Canon - Composition, similar to a round; each voice line has the same melody in strict imitation but starts later than the previous voice
  2. Chaconne - Type of variation with a repeating bass line or harmonic pattern

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<sup>1</sup>Apel, Harvard Dictionary of Music, p. 404.

3. Concerto - Musical form for soloists and orchestra. Two types are:
  - a. Concerto grosso: small group of soloists and orchestra of Baroque period with the soloists and orchestra playing in turn. Composer: Antonio Vivaldi
  - b. Solo concerto, usually in three-movement sonata form; single soloist with an orchestra. Composer: Mozart
4. Cyclic form - Coordinated parts of a long composition, usually by use of some thematic material somewhere in all or most of the parts
5. Ricercar - Keyboard composition derived from the vocal motet, consisting of a series of fugal expositions, each with its own theme
6. Rondeau (French) - Clavecin music, having a basic refrain alternating with contrasting sections called couplets
7. Rondo - Classic form derived from the rondeau, with at least three statements of the opening theme separated by contrasting themes. Often used for final movement of a sonata. Composer: Beethoven
8. Ground - Type of variation having a short repeated bass phrase with the variation above. English term for ostinato
9. Passacaglia - Variations based on a repeated melodic pattern, almost always in bass line; somewhat like an ostinato

*Fugato	Passage in fugal style.
Glissando	Rapid scale played on the piano by drawing the nail of a finger over the keys from a given note to another given note.
Harmony	Use of chords. Vertical structure in musical composition.
Harpegement	French term for arpeggio

Hemiola	Triple and duple rhythms combined. In French courante when accents vary from <u>1</u> 2 <u>3</u> 4 <u>5</u> 6 to <u>1</u> 2 3 <u>4</u> 5 6.
Homophonic	Melodic line with chordal accompaniment.
Hoquetus (Hocket)	Literally a "hiccough"; French, from Middle Ages. Note, rest, note, rest.
*Imitation	A theme or motive repeated in another voice in vocal or instrumental contrapuntal music.
*Impressionism	Term for music that ". . . hints rather than states; in which successions of colors take the place of dynamic development, and 'atmospheric' sensations supersede heroic pathos; a music that is vague and intangible as the changing light of day." <sup>1</sup> Composer: Debussy.
Interpretation	Personal and creative element in performance of music; pianist interprets music of a composer for an audience—a privilege and a responsibility.
Italian terms	Since Italy was the center of the musical world when our modern notation began, Italian terms for musical composition became universal in use. Some are:
	<ol style="list-style-type: none"> <li>1. Allegretto - moderately fast tempo</li> <li>2. Allegro - fast tempo</li> <li>3. Arpeggio - term for a chord when the notes are played separately rather than together</li> <li>4. Assai - very</li> <li>5. A tempo - return to the original tempo</li> <li>6. Con - with; con brio - with vigor; con moto - with motion or animation</li> <li>7. Da Capo - return to the beginning: D.C. Dal Segno - return to the sign: D.S.</li> <li>8. Dolce - sweet, delicate, soft Dolcissimo - very sweet, delicate, soft</li> </ol>

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<sup>1</sup>Apel, Harvard Dictionary of Music, p. 403.



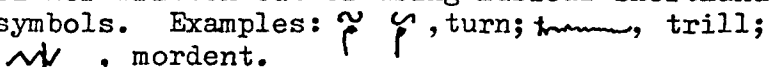


9. Dynamics - words or signs indicating degrees or changes of loudness:

<u>Term</u>	<u>Sign</u>	<u>Meaning</u>
pianissimo	pp	very soft
piano	p	soft
mezzo piano	mp	medium soft
mezzo forte	mf	medium loud
forte	f	loud
fortissimo	ff	very loud
crescendo	cresc.	gradually louder
decrescendo ) diminuendo )	decresc. ) dim. )	gradually softer
smorzando	smorz.	fading away
sforzando	sFz	suddenly loud

10. Fermata - pause
11. Fine. - end
12. Giocoso - humorous
13. Gioioso - joyous, cheerful
14. Giusto - "just right". Used with tempo markings calling for strict observance of time
15. Legato - to be played smoothly and connected  
Legatissimo - connected by over-lapping  
Non-legato - play and release
16. Leggiero - light and soft
17. Mano sinistra - left hand: m.s.  
Mano destra - right hand: m.d.
18. Marcato or marcando - marked or stressed
19. Meno mosso - meno, less; mosso, animated
20. Morendo - fading away
21. Piu mosso - piu, more; mosso, animated
22. Poco a poco - little by little
23. Portato - half way between legato and staccato  
(Not portamento)
24. Rubato tempo - literally "stolen time"; not in strict time

25. Senza - without
26. Staccato - sign for playing detached. Normal staccato reduces the duration of a note by one half: normal staccato, a dot; sharper staccato, a wedge
27. Stringendo - acceleration with growing excitement, working up to some climax
28. Tenuto - sustain for full note value (sometimes longer)
29. Una corda (e) - an instruction to use the left pedal on the piano to achieve softness. On a grand piano it moves the action so the hammers strike only two strings instead of three. (On earlier pianos the hammers struck only one string instead of three.) Tre corde or tute corde cancels. Sign: u.c.

Melody	Horizontal element of musical texture that has motion and rhythm with a singing quality.
Meter	Grouping of beats and accents in a measure of music according to the time signature.
Microtones	Intervals of less than a half step (semitone).
Modality	Use of medieval modes in composition.
*Modulation	Changing from one key to another in composition.
Motive	Short melodic figure, too short to be called a theme--sometimes a fragment of a theme.
*Mystic chord	A chord made up of a series of five intervals of a fourth invented by A. N. Scriabin.
*Nationalism	Musical movement started in early nineteenth century with strong emphasis on national music, particularly folk songs and dances.
*Neo-classicism	Movement in the twentieth century in opposition to the emotionalism of the late Romanticism. Borrowing from the early masters.
Opera	A musical play with scenery and acting. Composers: Richard Wagner and W. A. Mozart.

Oratorio	Music for voice and orchestra with a story of religious or contemplative nature performed without scenery, costumes or action. Composer: Handel (Messiah).
*Ordres (Fr.)	Suite-like collections of harpsichord pieces. Composer: Couperin.
Organ Point (Pedal Point)	Sustained tone, usually in bass, accompanied by changing harmonic progressions.
*Ornamentation	Harmonic or melodic decorations or embellishments either written out or using musical shorthand or symbols. Examples:  , turn;  , trill;  , mordent.
*Ostinato	Short melodic pattern repeated, usually in bass, accompanied by changing melody or harmony above.
*Overture (Ouverture)	Keyboard piece imitating style of the operatic French overture (slow-fast-slow) or Italian overture (fast-slow-fast).
Pedals	Most pianos have three: <ol style="list-style-type: none"> <li>1. Damper pedal (on the right) which suspends the dampers, allowing the strings to continue to sound until the pedal is released; can be depressed in full or in partials (<math>\frac{1}{4}</math>, <math>\frac{1}{2}</math>, etc.) according to need—the ear is the guide</li> <li>2. "Soft pedal" (on the left) which, when depressed, softens the tones produced. (See Una corda)</li> <li>3. Sustain pedal (in the middle) which is depressed after a key is played; when the key is then released the tone continues to sound as long as the pedal is down until the string stops vibrating</li> </ol>
*Period	Double phrase, usually totaling eight measures.
*Phrase	Smallest unit of form in music.
Phrasing (Slurring)	Separation of divisions of the musical line—phrases or motives—by slightly shortening and softening the last note of a group. Applied to any group of two or more notes under or over the curved line called a slur.

*Poly-chordality	Two chords (usually well-spaced) sounding at the same time.
*Polyphony (Polyphonic)	In counterpoint where two or more voices are heard simultaneously.
*Poly-tonality	Several tonalities or keys at the same time. (Bi-tonality: two tonalities or keys at same time)
Primary form	Term for composition only one period in length which is complete in itself.
*Quartal harmony	Chords constructed in intervals of perfect fourths.
*Retrograde	Starting with last note and ending with first note.
Rhythm	Movement in time (as compared with movement in space, which is pitch), which has regularity (beat) and differentiation (in music, note values).
*Romanticism	Movement of nineteenth century characterized by emotional and virtuoso type music.
*Root position	Original position of a triad when it consists of intervals of a third.
Scherzo	Fast third movement of a sonata (replacing the minuet and trio) with vigorous rhythm, marked accents, abruptness and elements of surprise; capricious in character—humorous or playful. (However, Chopin's Scherzo has tragic overtones and is an independent composition.)
Section	Two-measure subdivision of a phrase.
*Sequence	Repetition of a motive or phrase at a different pitch level.
*Stop	Mechanical device for changing registers with various tone colors and pitch levels. For the organ, the registers are sets of pipes; for the harpsichord, sets of strings. An "eight-foot" stop controls registers for normal pitch, the "four-foot" those one octave higher, and the "sixteen-foot" those one octave lower.
*Stretto (a)	In a fugue, when the answer enters before the subject is completed—imitation in close succession. In non-fugal compositions, a concluding section in faster tempo.

*Style	In musical composition: method of treating the elements of form, melody, rhythm, etc. Can be applied to single works, types of composition, composers, nations, and periods. Examples: <ol style="list-style-type: none"> <li>1. Style Brisé - making a slow arpeggio of the final chord in a cadence. It was a lute technic (composer: Denis Gaultier) that was passed on to the French clavecinists (composer: Jean Philippe Rameau)</li> <li>2. Style Galant - gallant, decorative style of music of eighteenth-century composers in the Rococo Period (part of the Baroque and Pre-Classical periods). Composer: Georg Philipp Telemann</li> </ol>
*Suite	Multi-movement composition consisting of dances and occasional contrasting movements. Composer: J. S. Bach.
Syncopation	Displacement of the normal accent. Accent on an off beat.
*Technic (Technique)	Method or way of performing the mechanical details of an art; the process of developing a technical skill for performance.
Terraced dynamics "Echo"	An echo effect first used in music for the harpsichord (on which crescendo and diminuendo are not possible); a phrase is played on one keyboard with a strong dynamic level, then "echoed" softly on another keyboard, the change from forte to piano being instant. Can be applied to present day music where there is instant change of dynamics.
Titles	There are many commonly used titles in addition to those used for specific forms in music. Some examples are: <p><u>General</u></p> <ol style="list-style-type: none"> <li>1. Berceuse - a lullaby or cradle song. In piano music it is usually in 6/8 meter and has a "rocking" accompaniment (Chopin)</li> <li>2. Invention - short keyboard piece in imitative counterpoint (J. S. Bach)</li> </ol>

Titles (cont.)	<u>Character Pieces</u> - have programmatic material or express a mood. Nineteenth century
	<ol style="list-style-type: none"> <li>1. Arabesque - a title used by Robert Schumann for a graceful type of character piece</li> <li>2. Bagatelle - a title, meaning "trifle", used for short characteristic pieces for harpsichord (Couperin) and piano (Beethoven)</li> <li>3. Ballade - a lengthy piece for piano, usually in ternary form, probably inspired by literary examples (Chopin)</li> <li>4. Barcarolle - a boat song; a title used by romantic composers for character pieces in moderate 6/8 or 12/8 meter with a repeated accompaniment figure (Mendelssohn)</li> <li>5. Humoresque - whimsical composition (Schumann)</li> <li>6. Intermezzo - a title suggesting a casual origin of a piece, like as if it were composed between works of great importance (Brahms)</li> <li>7. Moment Musical - A title depicting brevity (Schubert)</li> <li>8. Nocturne - romantic piece for piano in a melancholy and languid style, which has expressive melody and broken chord accompaniment (Field and Chopin)</li> </ol>
*Tonality	Term for use of major and minor scales as differentiated from modal scales.
Touch	Method of producing different tone qualities from soft and lyrical through to harsh and percussive or brilliant.
*Twelve-tone	System of composition using the twelve tones within the octave in a different order of intervals for each composition. Also called set, serial music or dodecaphony (Schönberg).
*Variation	A form in which a given melody or theme is changed by variation in the structure, melody, harmony, tonality, color, dynamics, ornaments, rhythm, pitch, diminution, augmentation, inversion, etc. The number of variations differs.

## CHAPTER VI

### REVIEW OF QUESTIONNAIRE

Of the forty-nine teachers who returned the questionnaire, forty-six are studio teachers, one a college teacher and two are undergraduate prospective teachers. The material in the college and undergraduate questionnaires was less complete and differed only slightly from that of the studio teachers so only the data of the studio teacher questionnaires has been used.

All of these teachers include theory in their teaching, mostly at the piano, though twenty-three indicated they teach it in class work as well. Forty-five teach technic, about half with theory and half separately, and fifteen include it in class work. Of the thirty-seven who use the multi-key approach, twelve use it exclusively and twenty-five only partially. Thirty-eight use rhythmic, touch and dynamic variations for teaching scales and arpeggios.

The information obtained from the second part of the section on Teaching of Technic and Theory is inconclusive as about ninety per cent showed lower levels for nearly all items, indicating that most were thinking in terms of "starting" rather than the "complete and/or understand" in the instructions. Thirty-six of the teachers responding have advanced students in Level Five and above where completion and understanding would be expected to occur, so they apparently did not read the instructions carefully enough.

In answer to the question, "Are you getting satisfactory results with your present teaching method for technic and theory?" thirty-one teachers said "yes", eight were uncertain and seven did not reply.

In the section covering Keyboard Methods a total of forty-seven methods were listed. There were many cross-overs for the categories of pre-school, below average (or young beginner), average, above average, boys and adults, indicating that there is more individualization than standardization in the choice of methods used.

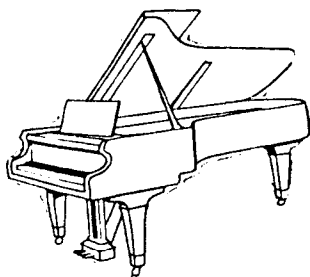
Under Teaching Pieces and Studies a generous list of collections for most levels and periods was offered but only a few single titles for curriculum use. Many notes were added in which the teachers gave lack of time and the large amount of material used as reasons for not listing specific titles. Three beginning teachers returned blank questionnaires with notes indicating their lack of specific curriculum. For this section the instructions seem to have been clear enough but the teachers could not follow them to the letter, many with sincere apologies.

The response to the questionnaire provided less specific information than expected but the tabulations do indicate some "trends and needs of studio teachers in Montana" (see letter in Figure 15) as follows:

1. A regularly updated curriculum that is carefully planned is needed, especially for beginning teachers who often settle for unsuitable methods and literature for lack of time and experience in selection of material
2. Standardization through research is needed to determine which, if any, of the methods with older publication dates can provide what is needed for today's students when compared with the more recent and more comprehensive methods
3. Research into ways and means of streamlining piano instruction is also needed to help both teacher and student accomplish more in less time. This is especially true at the lower levels where some seventy concepts and so many elements of technic and theory are introduced

Since the questionnaire was only partially useful for this study, it can be assumed that a different approach, perhaps in the form of personal interviews, would be more effective.





March 1, 1978

Dear Fellow Teacher,

For my graduate study at the University of Montana, I have prepared the enclosed questionnaire designed to review the trends and needs of studio piano teachers in Montana in the areas of technic, theory, and methods and materials. The tabulation of the information received will become a part of my master's thesis titled "Source Book For Piano Pedagogy, With Suggested Syllabus", which I hope to complete spring quarter. I shall appreciate it very much if you will complete both sheets and return them to me in the self-addressed envelop provided by April 1, or sooner if possible.

The "Suggested Syllabus" will be limited in scope, not as comprehensive as our state syllabus or the national course of study. You need not do any extensive research to complete the questionnaire—just refer to your lesson plans for the coming weeks and keep it handy while you are teaching this week to jot down ideas as they come up. By the end of the week it should be ready to mail.

It is important that you respond according to the way you treat this material in your day-to-day teaching in order that it reflect your particular teaching technics. Also, please consider your most capable students in answering (except for "Keyboard Methods", of course); the goals to be summarized will be the highest goals, which can be adjusted when used as a criteria for teaching the average or less talented student.

You need not sign the material returned unless, of course, you want to. If you have any suggestions for inclusion in the Source Book not covered in the questionnaire, they would be most welcome.

Thank you very much for your prompt reply.

Sincerely yours,

Dorcas Zimmerman  
101 Agnes Ave.  
Missoula, Mt. 59801

Figure 15 (continued). QUESTIONNAIRE

Piano Studio Teaching of Technic and Theory

At present, do you include the following in your teaching:

1. Theory? \_\_\_\_\_ At the piano? \_\_\_\_\_ Elsewhere? \_\_\_\_\_ In class? \_\_\_\_\_
2. Technic? \_\_\_\_\_ With the theory? \_\_\_\_\_ or separately? \_\_\_\_\_ In class? \_\_\_\_\_
3. The multiple key approach? \_\_\_\_\_ Exclusively? \_\_\_\_\_ Partially? \_\_\_\_\_
4. Scales and arpeggios using rhythmic, touch and dynamic variations? \_\_\_\_\_

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For completing the table below, consider a "level" as one year of piano study—not as a grade in school. In other words, if a student starts study when in the third grade, his level of piano will be one, and probably the following year the school grade will be fourth and the piano level two, etc. Please indicate the piano levels (1 through 12) at which you expect your best students to complete and/or understand the following:

	TECHNIC		THEORY		Comment
	Hands alone	Together	Oral	Written	
Intervals	---	---			
Circle of 5ths	---	---			
Tetrachords	---		---	---	
Pentachords					
Major scales					
Harmonic minor scales					
Melodic minor scales					
Natural minor scales					
Modes					
Chromatic scale					
Whole tone scale					
Octave scales			---	---	
12 tone row	---	---			
Major triads & inversions					
Minor triads & inversions					
Triads on degrees of scale					
Arpeggios					
Cadences					
Sixth chords	---	---			
Seventh chords					
Figured chords	---	---			
Modulation	---	---			
Analysis	---	---			

What is the level of your most advanced student? \_\_\_\_\_

Are you getting satisfactory results with your present teaching method for technic and theory? \_\_\_\_\_ If more space is needed, please use the other side of this sheet.

Keyboard Methods

What piano methods (Thompson, Bastien, etc.) have you found successful with:

Pre-School	Below Average (or Young Beginner)	Average	Above Average	Boys	Adults

Note: Use a dash in blanks which do not apply; viz., if you do not have advanced students, use the dash in blanks opposite advanced material; if you do not teach adults, indicate with a dash.

Figure 15 (continued). QUESTIONNAIRE

Teaching Pieces and Studies

Please list the titles of pieces or studies you have found most successful in your teaching, according to the level and historical period, as indicated. Use the column marked "Collection" only if a title you recommend is in a collection, including the page number if possible. Most collections have only one or two superior teaching pieces, and several levels are often included.

BAROQUE				
Level	Title	Composer	Collection & Page	Publisher

CLASSIC				
Level	Title	Composer	Collection & Page	Publisher

ROMANTIC				
Level	Title	Composer	Collection & Page	Publisher

CONTEMPORARY				
Level	Title	Composer	Collection & Page	Publisher

If more space is needed, please use the other side of this sheet.

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