

Early music and the Baroque period (1400–1750)

Write eight facts about music in the Renaissance and Baroque periods:



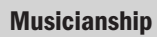
Clavichord



Harpsichord


Various information can be found online and you can refer to THE FOUNDATION PIANIST books 1 and 2. Possible answers include:

- A lot of music from the **Renaissance** period was written for the church, including masses, motets and anthems.
- The style was polyphonic (= 'many sounds').
- Song styles included madrigals, which often used a technique called wordpainting.
- A very important collection of nearly 300 keyboard pieces from this time was the Fitzwilliam Virginal Book.
- Music was usually written in modes.
- Composers included John Dunstable, Josquin des Prez, William Byrd, Thomas Tallis, Palestrina, Lassus, Giovanni Gabrieli, John Dowland.
- Instruments included cornett, trumpet, sackbut (brass), viols, lute (strings), recorder, rackett (wind), virginals (keyboard), tambourine, tabor or drum (percussion).
- **Baroque** music was composed in major and minor keys rather than modes.
- The harmonic foundation was provided by the basso continuo group, played by harpsichord or organ and bass instruments like the cello, double bass or bassoon.
- Music was often contrapuntal – made up of different melodies that fitted together.
- Key composers included J. S. Bach, George Frederick Handel, Domenico Scarlatti, Henry Purcell and Antonio Vivaldi.
- Music was often decorated with lots of ornaments.
- Common musical forms included dance suites, oratorios (religious pieces), concertos, the concerto grosso, cantatas and operas.
- Fast instrumental music had a lot of energy and drove the music forward.
- Common instruments included the harpsichord, organ, violin, viola, cello, flute, oboe, bassoon, trumpet, trombone, cornet and timpani.
- The harpsichord was the main keyboard instrument. Strings were plucked (rather than struck, as on a piano), which gave an exciting, bright sound.
- Music was often led by the harpsichord, rather than a conductor.



Trill 

Lower mordent 

Upper turn 

Acciaccatura

Grace note



Carl Czerny
(1791–1857)

Allegro vivace

Allegro vivace

pp leggiero

cresc.

f

sf

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Activity

Mark in a variety of articulation to this exercise: staccato, legato, accents and tenuto markings.



Activity

Fill in the letter names and right-hand fingering for the following one-octave scales, which contain several sharps/flats:

F# major	Notes:	F#	G#	A#	B	C#	D#	E#	F#
	Fingering:	2	3	4	1	2	3	1	2
Eb harmonic minor	Notes:	Eb	F	Gb	Ab	Bb	Cb	D#	Eb
	Fingering:	2	1	2	3	4	1	2	3
Db major	Notes:	Db	Eb	F	Gb	Ab	Bb	C	Db
	Fingering:	2	3	1	2	3	4	1	2

Can you write the notes of the arpeggios for the following keys?

F# major:	F#	A#	C#	F#
Eb minor:	Eb	Gb	Bb	Eb
Db major:	Db	F	Ab	Db

Can you write the key signatures for the keys below and give the relative minor for each?

G major



E minor

D major



B minor

A major



F# minor

E major



C# minor

B major



G# minor

F# major



D# minor

F major



D minor

Bb major



G minor

Eb major



C minor

Ab major



F minor

Db major



Bb minor

Fill in the missing notes and right-hand fingering for the following:

Dominant 7ths in the key of:

F# major	Notes:	C#	E#	G#	B
	Fingering:	2	1	2	3
B major	Notes:	F#	A#	C#	E
	Fingering:	2	3	4	1

Diminished 7ths starting on:

Notes:	C	Eb	Gb	A
Fingering:	1	2	3	4
Notes:	C#	E	G	Bb
Fingering:	2	1	2	3
Notes:	D	F	Ab	Cb
Fingering:	1	2	3	4

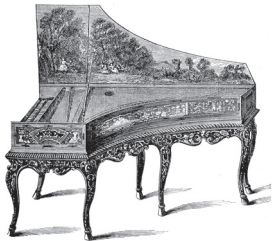
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The Classical period (1750–1820)

Musical architecture and harmony

In the Classical period, music became more balanced in phrasing and less ornate. Different musical forms developed, such as sonata and rondo form. Simpler melodies emerged with a clearer distinction from the accompaniment: this is arguably when the 'theme tune' began.

Write five facts about music in the Classical period:



Early pianoforte

Various information can be found online and you can refer to THE FOUNDATION PIANIST books 1 and 2. Possible answers include:

- **Classical** music was very structured, balanced and graceful, and less decorated with ornamentation.
- Music included a wider range of expression markings, keys and rhythms.
- Harmony was structured, with common chord sequences.
- Key composers included Haydn, Mozart, Schubert, Beethoven, Clementi and C. P. E. Bach.
- The harpsichord was replaced with the pianoforte, which was able to play dynamics and made a fuller sound.
- Instrumental music included symphonies, concertos, piano sonatas and string quartets.
- Vocal music included operas, masses and strophic songs.
- Common instruments: pianoforte, violin, viola, cello, double bass, flute, clarinet, oboe, bassoon, horn, trumpet, trombone and timpani.
- The Classical orchestra was larger than the Baroque orchestra with defined sections of brass, strings, woodwind and percussion.
- The orchestra was led by a conductor, and not from the harpsichord.



Activity

Which features of Classical music make it different from Baroque music?

In the Classical period music became less ornate. It was simpler, with more balance and grace. It often included shorter, more definable tunes.



Playing chords and communicating musical structures

Fill in the chords missing from the cadences below.

Perfect V to I

Imperfect any chord to V

Plagal IV to I

Interrupted V to VI

Study the excerpt from the Chorale below. Can you identify the key change and cadence?

D major; perfect cadence

When performing, ensure all the notes sound together and that the cadence points are marked in your phrasing. Notice the melodic shape and add some dynamics that support the overall structure.

Ein Choral

(Freu dich sehr, O meine Seele: O my soul, be glad and joyful)

Original melody by Louis Bourgeois (1510–1559)
(Harmonised by Schumann)

Molto moderato

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Developing a practice routine for scales and arpeggios

Make these an enjoyable part of your daily routine and you'll reap the rewards in years to come. You could think of it as a three-stage process:

- 1 learning the keys, finger patterns and basic hand coordination
- 2 achieving evenness, fluency and speed of recall
- 3 adding speed, momentum and shape, to give a consistently crisp performance.

By now you may well have tackled every scale, but can you play them at a similar speed? Make a game out of your practice by creating flash cards or customising an app to test your knowledge at random. Keep score of any errors, restarts or other undesirable gremlins and aim to trim them away. Jot down the speed you can play all items with ease and be systematic when going for a full run through: group the major scale and arpeggio along with its relative minor, or use the circle of fifths. You could also group together all the scales and arpeggios that have similar fingerings so the patterns become second nature.



Musicianship

The broken-chord bass (based on tonic triad shapes)

A loose rotary wrist and even finger work are required to perform a broken-chord bass well, as used in this piece. How does this differ from an Alberti bass, another popular accompaniment found in Classical music?

An Alberti bass is low-high-middle-high.



Technical gym

Sonatina in F, first movement (extract)

Ludwig van Beethoven
(1770–1827)

Allegro assai ♩ = c.100

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Activity

Match the musical forms to the different structures. Investigate any forms you aren't familiar with.

Arch form

Binary

Ternary

Rondo

Sonata form

Strophic

Theme and Variation

A B

A B A

A B A C A D A

A A A

A¹ A² A³

Exposition Development Recapitulation

A B C B A



Dense chordal music

Take five minutes to explore these pieces as quick studies, then answer the questions below.

- What is the key and time signature of each piece?
- What repeated chord shapes can you identify in each piece?
- Describe the dynamics and articulation markings for each piece.

Silently play each piece through and get to know the keyboard geography and fingering. It may help to sing the tune out loud.

Sonatina in G (extract)

Op.151 No.1

Anton Diabelli
(1781–1858)

Largo maestoso

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Activity

* Add a final bar to this piece to make it a perfect cadence.

Song of Youth (extract)

Op.45 No.1

Agathe Backer Grøndahl
(1847–1907)

Tranquillo

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Chord grids are an easy way to identify the chords in any given key. Can you fill in the blanks in the grids below? Use the bass notes to identify root positions, first and second inversion chords. The seventh notes should also be given for chords I and V.

G major				
Chord	Root pos.	1st inv.	2nd inv.	7th
I	G	B	D	F
II	A	C	E	
III	B	D	F#	
IV	C	E	G	
V	D	F#	A	C
VI	E	G	B	
VII	F#	A	C	

E minor				
Chord	Root pos.	1st inv.	2nd inv.	7th
I	E	G	B	D
II	F#	A	C	
III	G	B	D	
IV	A	C	E	
V	B	D#	F#	A
VI	C	E	G	
VII	D	F#	A	

Using the G major chord grid above, can you suggest which chords would work well with the melody below? Try it without the piano first, then play it through to check.

Tip 1 First write in the cadences. Which chords work well in the approach to the cadences?

Tip 2 The chords need to include one of the notes from the melody.

Tip 3 Why not try adding a minor seventh note to chord V in a cadence?

Harmonise this melody so the last two notes of the first phrase form an imperfect cadence, then compose a 4-bar answering phrase and harmonise that, ending with a perfect cadence.

5



Allegretto

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The concert pianist

Let the left-hand chords chug away lightly here, and enjoy the contrasting smoothness of the right-hand melody, which can soar almost like a violin. Marked Allegretto, not Allegro, this needs to dance merrily rather than assert itself. Think in chord shapes as you move the right wrist deftly into new positions; this should help to avoid bumpiness.



Activity

Give definitions for the following terms:

Leggiero **Lightly**

Pochiss. rit. **A slight slow down**

Sempre **Always**

Largo maestoso **Slow and majestic**

Cantabile **Singing**

Con fuoco **With fire**

Giocoso **Playfully**

Scherzo **Light, fast and playful**

Dim. e rall. **Get softer and slow down**

Sonoro **Sonorous**

Dolcissimo **Very sweetly**

Sostenuto **Play in a sustained manner**

Nicht zu schnell **Not too fast**

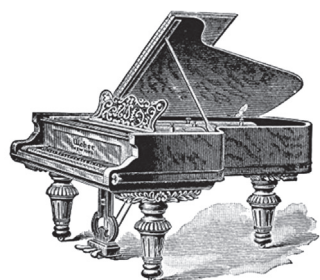
fz **A specific emphasis**

4

The Romantic period (1810–1910)

Storytelling, picture painting and orchestral piano playing

Write down five facts about the Romantic period:



Romantic period
grand piano

Various information can be found online and you can refer to THE FOUNDATION PIANIST books 1 and 2. Possible answers include:

- **Romantic** music became more expressive, communicating feelings and moods.
- Music was often descriptive, creating a picture or telling a story.
- The orchestra became much bigger, adding new brass (tuba), woodwind (piccolo) and percussion instruments (xylophone).
- Texture was richer, with a wide range of dynamics from very quiet to very loud.
- Key composers included Mendelssohn, Berlioz, Chopin, Liszt, Brahms, Grieg, Verdi, Wagner, Tchaikovsky and Dvořák.
- Composition types included programme music – pieces that tell a story, such as *The Sorcerer's Apprentice* by Dukas.
- There was also incidental music written specifically for plays, such as Grieg's music for *Peer Gynt*.
- There were virtuoso performers, such as the pianists Frédéric Chopin and Franz Liszt.
- Vocal music included opera, the Lied and song cycles.
- Music became more nationalistic: composers wrote music that represented their countries.

During the first half of the 19th century, Romantic composers called for greater power and dynamic range from their pianos. The instrument's traditional wooden frame was no longer robust enough to accommodate the string tension needed for this larger volume of sound. A new cast-iron frame, along with improved piano wire for the strings provided solutions to these problems. In other developments, Sébastien Érard produced the double escapement action on grand pianos, allowing for rapid repeated notes. Jean-Henri Pape covered the piano's hammers with felt instead of leather. As Romantic music required a greater dynamic range, the piano's strings became thicker and hammers larger. From Cristofori's four-octave keyboard of 300 years ago, the Romantic instrument was extended to at least seven octaves.



Technical gym

This piece by Türk is taken from a set he composed for young pianists. Although Türk was a Classical composer, this piece contains early evidence of the orchestral-sounding piano writing of the Romantic period. Which musical features do you think make it sound orchestral?

List some musical instruments in each of the orchestral sections below.

Strings **Violin, viola, cello, double bass**

Brass **Horn, trumpet, trombone, tuba**

Woodwind **Piccolo, flute, oboe, clarinet, bassoon**

Percussion **Timpani, cymbals, triangle, snare drum, tambourine, etc.**

Which sections of the orchestra do you imagine are performing in the following bars?

Bars 1 to 4 _____ Bars 5 to 8 _____

No. 53 from *Pieces for Aspiring Young Pianists*

Daniel Gottlob Türk
(1750–1813)

Grave e sostenuto

The musical score is written for piano and consists of 10 measures. The key signature has one sharp (F#), and the time signature is 3/4. The tempo/mood is marked 'Grave e sostenuto'. The dynamics used are *f* (fortissimo), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The notation includes chords, single notes, and some triplets. Fingerings are indicated by numbers 1-5. The piece is marked 'Grave e sostenuto'.



Cantabile, rubato, part-playing and pedal

Define the following terms. How do they relate to the music below?

Rubato **The temporary altering of the tempo, for expressive purposes.**

Cantabile **In a singing style.**

Finger independence (think about the melody) **The ability to bring out a tune whilst also playing an accompaniment in the same hand.**

This piece is called *Am Abend (In the evening)*. How will this title affect the way you perform the music?

Imagine the first four bars are to be sung. Label the parts accordingly for soprano, alto and tenor.

Am Abend (extract)

Heinrich Hofmann
(1824–1911)

(Moderato)

36 S 4
A
p
T

41 5 2
1 5
Ped. 15 12 5

46 2 4
1 4 2 1
p rit. 2 1 2 1 2 4
pp
sim. Ped.



Activity

The title of this piece translates as 'poetic tone picture'. Identify the structure of the work and label the different sections using letters. What picture do you imagine when playing each section? **Structure = ternary form, ABA. A = bar 1 to 18, B = bar 19 to 50, A = bar 51 to 60.**



Repertoire

Poetisches Tonbild Op.3 No.5

Edvard Grieg
(1843–1907)

Allegro moderato ♩ = c.84

Allegro moderato ♩ = c.84

Section A (Measures 1-18): *p*, *con Ped.*

Section B (Measures 19-50): *cresc.*, *f*

Section A (Measures 51-60): *rit.*, *fz*

Vivo ♩ = c.112

Section A (Measures 1-18): *p*, *pp sempre*

Section B (Measures 19-50): *pp*

Many varied musical styles emerged during the 20th century. List five different features:

Digital piano



Various information can be found online and you can refer to THE FOUNDATION PIANIST books 1 and 2. Possible answers include:

- The idea of tonality broke down. Music became more dissonant or 'atonal' (without a key), or bitonal (in two keys at the same time).
- Schoenberg developed the concept of serialism (twelve-tone technique), where all 12 semitones of the octave are of equal importance.
- Music was composed in many different styles:
 - Some took inspiration from folk music (Vaughan Williams and Bartók),
 - Some broke the 12 semitones of the octave into even smaller units (microtonal music).
 - In electronic music, composers used electronic instruments and sound technology in their pieces.
 - In minimalism, composers created simpler pieces that repeated musical ideas and phrases.
 - Popular music developed, including blues, jazz, rock and roll, disco, pop and many others.
 - There was interest in world music, the performance of traditional musics from around the world.
 - Music in film became important, adding to the atmosphere and character of the action on screen.
- Key composers included: Debussy, Sibelius, Vaughan Williams, Stravinsky, Bartók, Schoenberg, Copland, Gershwin, Shostakovich, Prokofiev, Villa-Lobos, Messiaen, Britten, Steve Reich, Ligeti, Arvo Pärt, John Williams, Hans Zimmer.
- Common instruments and equipment: saxophone, synthesizer, loop stations, electric guitars, microphones, drum machines.



Activity

Find out about Expressionist music, art and architecture.

Various information can be found online, but possible answers include:

- Dating from start of 20th century, originating in Germany.
- Typically distorts art for emotional effect.
- An avant-garde style that is sometimes suggestive of angst and an individual and subjective perspective.
- Often seen as a reaction to other styles such as Impressionism, Naturalism and Positivism.



Changing metre, rhythmic complexity and dissonance

- This piece is bi-tonal (written in two keys simultaneously). Can you identify what the keys are? **A minor** and **B major**
- The time signature changes several times. When learning the piece, feel a continuous quaver beat to make sure your rhythm is accurate.

Be aware, this piece may use a totally different sound world to what you have previously experienced. This is dissonant music, and isn't meant to sound melodious. The musical interest comes from the rhythm, accents and dynamics, rather than melodies. Enjoy the dissonance and how it feels under your fingers. Interestingly, although in $\frac{9}{8}$ at the start, this music is not in compound time but in 4+5 quavers.

No.103 from Mikrokosmos (extract)

Béla Bartók
(1881–1945)

Molto allegro $\text{♩} = 184$

The musical score for No. 103 from Mikrokosmos by Béla Bartók is presented in four systems. The first system begins with a tempo marking of 'Molto allegro' and a quarter note equal to 184 beats. The time signature is 9/8. The score is written for piano, with a treble and bass staff. The first system shows a marcato bass line and a treble line starting with a forte (f) dynamic. The second system continues the complex rhythmic patterns. The third system features a sf (sforzando) dynamic in the treble. The fourth system ends with a dim. (diminuendo) marking in the bass and a p (piano) dynamic in the treble.



This 'quick learn' piece is in a ragtime style (within the jazz genre). Can you list the main features of ragtime?

A rhythmic style that features simple syncopation, often with jazzy harmony and some chromatic movement.



The concert pianist

Rags are often played too quickly to reveal the music's interesting twists and turns; the music needs to saunter, not canter. In this particular example we have a three-bar introduction and a characteristically jaunty tune. Throughout, the left hand is tasked with providing a rock-steady pulse over which the syncopated right-hand rhythms can 'bounce'. Take note of the tied notes (some are accented, some are not). Though these never cut across bar lines they are vital to the music's laid-back personality. Enjoy all dynamic invitations and let the tune spring to life as if being improvised on a clarinet or violin – we need to hear all the little details of articulation, but above all, the music needs a foot-tapping quality.

Cheesecake Walk

Art Draper
(1884–1922)

Moderato

The musical score for 'Cheesecake Walk' is presented in three systems. The first system (measures 1-4) features a treble clef and a key signature of one flat. The right hand has a melody with a five-measure rest in measure 3, and the left hand provides a steady bass line. Dynamics include forte (f) and piano (p). The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) concludes the piece with a key signature change to two flats in measure 12. Fingerings and articulation marks are indicated throughout.



Activity

This piece of music is inspired by Latin rumba and minimalism.

Find a feature of each musical style within the piece:

Latin rumba **In four, counted in quavers, syncopated rhythms.**

Minimalism **Repetition, slow harmonic changes, fragmentary ideas.**



Repertoire

Clockwork

Karen Marshall
(b.1971)

Allegro

5

9

13

18

p *pp* *mf* *mp* *f* *p* *mf*



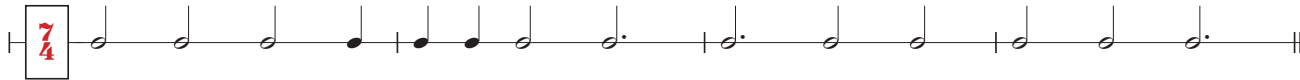
Irregular time signatures

In *The Intermediate Pianist Book 3*, the irregular time signature of 5-in-a-bar is explained as a combination of 2 and 3, or 3 and 2. Here, time signatures of 7-in-a-bar are explored. Generally the 7 beats are grouped 2+2+3 or 3+2+2, but may be 2+3+2.

What do the following time signatures mean?

$\frac{7}{8}$ 7 quavers in a bar $\frac{7}{4}$ 7 crotchets in a bar

Can you clap these rhythms and then fill in their time signatures?



Compose your own two-bar rhythms using these more unusual time signatures.
Take care to get your beaming correct.



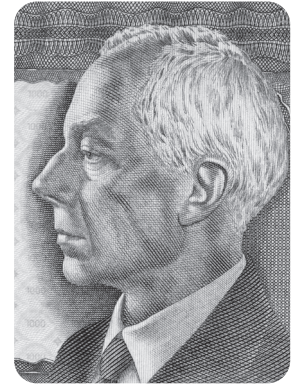


Composer gallery

Contemporary timeline

Debussy 1862–1918
 Scriabin 1871–1915
 Schoenberg 1874–1951
 Ireland 1879–1962
 Bartók 1881–1945
 Shostakovich 1906–1975
 Messiaen 1908–1992

Béla Bartók (1881–1945)



Who? Bartók spent much of his childhood in Pressburg (now Bratislava), where he received instrumental lessons and had the opportunity to attend a variety of concerts. He attended the Budapest Conservatoire, training as a concert pianist and developing his compositional skills. A 'nationalistic' composer, and a founder of ethnomusicology, he travelled around Hungary with his friend Zoltán Kodály collecting folk melodies from a number of isolated communities. Bartók married twice and had two sons, one from each marriage. His *Mikrokosmos* books were written initially to teach his youngest son Peter to play the piano.

What? Seen as one of the most influential composers of his time, Bartók wrote a large array of orchestral music: symphonic poems, a rhapsody for piano, concertos for piano, violin and full orchestra, along with other works. He wrote operas, ballets and chamber music along with his famous folk song arrangements. His pedagogical piano music is widely respected for developing pianistic skills to the highest levels, being systematic and rich in technical and musical content. *For Children, Books 1 and 2* are used in exam syllabuses the world over. Bartók's music was experimental and broke boundaries, featuring dissonance and non-traditional harmony, rhythm and tonality. He was particularly fond of using the tri-tone in his compositions.

When? Bartók composed in the early 20th century. Later in his career, his work became Neoclassical and was heavily influenced by his association with Debussy. Composing across two world wars, he died at the relatively young age of 64 from leukaemia.

Where? Bartók spent the majority of his life living in Hungary but travelling across Europe. He moved to America in 1940, opposing Nazi Germany and his country's support for the Third Reich.



Activity

Listen to the second movement from Bartók's *Concerto for Orchestra*. Which instruments feature? Can you name the intervals the different pairs of instruments perform together?

Bassoons minor 6ths, oboes minor 3rds, clarinets minor 7ths, flutes perfect 5ths, trumpets major 2nds.



The concert pianist

Bartók's piano music is often handed to us in small parcels – *Mikrokosmos* would be a splendid example.

His music may need some decoding for those unfamiliar with his method of apportioning rhythms. It is often necessary to look for the lyrical dimension in Bartók's writing: played stridently, it will certainly sound clamorous and unappealing, but approached sensitively it can spring to life charismatically. There have been few composers who devoted so much time to revering, researching and reimagining the music of his native country. We also find Romanian, Slovak, Algerian and Bulgarian influences in Bartók's writing, each with its own distinctive quality and musical accent.

Pianists need a good amount of vigour and decisiveness to propel Bartók's music forward, and all this calls for an adventurous palette of touches. A good place to start is to tap out tricky passages on the table until coordinating the hands becomes second nature: however, resist the idea that Bartók's piano music is uniformly percussive and bombastic. Bartók was a tireless enthusiast who worked to perfect an original tonal and rhythmic language for generations of future musicians to learn from.