



Dance suites

A Baroque dance suite comprised four dances, all in the same key but with various time signatures. Johann Jakob Froberger (1616–67) is credited with creating the form. For each of the dances listed below, choose the appropriate time signatures and a place of origin.

Allemande German $\frac{6}{8}$

Courante French $\frac{3}{4}$

Sarabande Spanish $\frac{4}{4}$

Gigue French (or English) $\frac{6}{8}$

Spanish	French	
$\frac{3}{4}$	$\frac{6}{8}$	$\frac{4}{4}$
German	English	

Arguably, the most famous of J.S. Bach's keyboard works are *The Well-Tempered Clavier Books 1 and 2*, however he also composed a great deal of other important keyboard works. Research J.S. Bach's Partitas, French Suites and English Suites and write down some key features.

Partitas Bach's keyboard partitas were the last set of harpsichord suites that he wrote, between 1725-1731. They were more flexible in terms of structure than his previous keyboard suites. The six partitas were published separately under the title *Clavier-Übung* (keyboard practice). Each partita contains six to seven movements.

French Suites A set of six keyboard suites by Bach written between 1722-1725. The name 'French' was added later, but actually the suites are mostly Italianate in style. Each suite contains six or seven movements.

English Suites The first set keyboard suites written by Bach, dating from around 1713/14. The six suites are not particularly English in style, however. Each suite starts with a prelude.



Parallel 3rds, 6ths and octaves

There are many fingerings for parallel 3rds, though of course the key you are playing in will limit your options. Staccato 3rds, 6ths and octaves on adjacent white keys will often be easiest using the same fingers. But if the upper notes are fingered to give a good legato, you can create the illusion that *both* notes are legato, even when the lower finger has to release its notes early. Practise legato 3rds slowly to listen (and watch) for any asynchronies or bumps. Your hand size will dictate whether 6ths are possible with a fingering other than simply 5 and 1. If not moving too quickly, pianists with a larger stretch can devise legato fingering for some/all of the upper notes, just as with 3rds. Either way, avoid tension gradually building up in the wrist. Where a mix of black and white keys are involved, aim not to wander too far down the keys with flat fingers or you'll limit how even, quick and light they can be. Octaves (and indeed staccato 6ths) can be practised with just the thumb sounding its notes while the 5th finger ghosts its notes above, then reversing: sound the 5th finger's notes while the thumb ghosts.



Preludes and fugues

J.S. Bach's *The Well-Tempered Clavier Books 1 and 2* comprise two sets of preludes and fugues in every major and minor key.

What is a prelude? **An introductory movement or piece of music.**

What is a fugue? **A piece in which a phrase introduced by one part is then introduced in other parts, creating a contrapuntal texture.**

The following terms describe musical devices used in fugue form. Can you briefly describe each one?

Subject **The main opening theme of the fugue.**

Answer **The subject transposed to another key.**

Counter subject **The continuation of counterpoint after the subject.**

Exposition **The opening section of the fugue.**

Modulation section **An episode following the exposition in which the subject is heard in a related key.**

Final section (or recapitulation) **Final subject, in the tonic key.**

Stretto **Statements of the subject in close succession.**

Augmentation **The proportional increase in note values in a phrase.**

Diminution **The proportional decrease in note values in a phrase.**

Episode **A modulatory section preparing for the subject in a new key.**

Bach's *Well-Tempered Clavier* was such an important work in terms of the way keyboard instruments were tuned. Can you find out why?



Activity

This paragraph is about the fugue on page 20. Can you fill in the missing words?

There are **three** voices in this fugue. The subject begins in bar **1** in the right hand. The answer (which is **tonal** rather than real) appears in bar **5** in the alto part. The final subject appears in bar **9** in the **bass** part.

Where else can you find the subject and answer in the music? Find them in the different voices and mark them into the score.



The concert pianist

Bach's preludes and fugues are the precision engineering of keyboard music. Keep in mind what you've learned about Baroque keyboards, but at the same time explore the effects and qualities you've grown to love on your piano. Don't confuse a lack of expressive markings with a requirement to play inexpressively: rise to the challenge with confidence and insight, and look out for chances to direct the ear to points of interest that occur.

In preludes, always aim to flow, however slow the tempo. In fugues, be active in bringing the individual voices to life; this may mean temporarily subduing other parts of the texture. Wherever possible, coincide where the two thumbs are playing (especially in contrary-motion passages) and when practising hands separately choose fingerings that also work hands together. Legato is often more pleasing than staccato for sustained passages on a piano; search out specific places where staccato notes contrast usefully. Slower speeds often serve Bach better than a hell-for-leather approach on the piano. A more measured speed opens up places where we can be pliable with the rhythms, ornaments and lyrical details, and this is what interpreting is all about.

Answers: 3,
'1, tonal, 5,
'9, bass



Activities

Look at the first movement of Mozart's *Sonata in G* on page 34. Can you identify the exposition, development and recapitulation? **Exposition = bar 1-53, development = bar 54-71, recapitulation = upbeat to bar 72 to end.**

Mark in the first and second subjects and their keys. **First subject = bar 1-16, G major, second subject = bar 23-38, D major.**

Can you identify a bridging section between the first and second subjects? **Bars 16-22.**

What is the key of the development section? Where does it modulate to? **D major, modulating to G major.**

How has the first subject been modified in the recapitulation? **Modulates to A major.**

Go through the movement and identify all the modulations. Mark in cadences as perfect, imperfect, interrupted or plagal. Bars 9-10 and 15-16: perfect cadences in G major.

Bars 9-10 and 15-16: perfect cadences in G major.

Bars 16-22: modulates through C major and G major to D major.

Bars 37-38, 42-43, 47-48, 50-53 and 61-62: perfect cadences in D major.

Bars 63: modulation to G major.

Bar 74-75: interrupted cadence then modulation to A minor.

Bar 78-79: interrupted cadence then modulation to C major.

Bar 86-87: modulation to G major.

Bar 88-89: modulation to D major.

Bar 90: modulation to G major.

Bars 104-105, 109-110, 114-115 and 117-120: perfect cadences in G major

Beethoven's 32 piano sonatas have been heralded as some of the most important piano works ever written. What can you find out about Beethoven's, Haydn's and Mozart's piano sonatas?

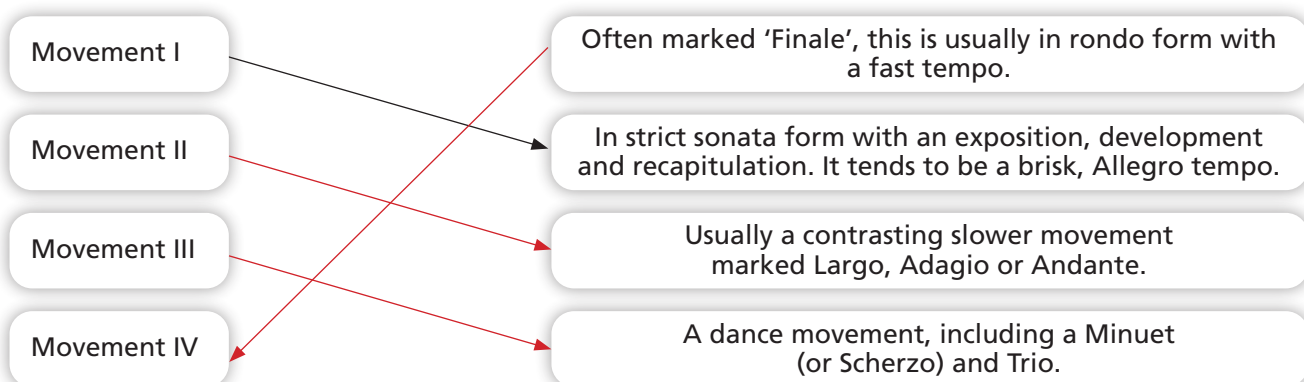
Various facts can be found online but answers can include:

Haydn wrote 51 piano sonatas and a few other short piano pieces, mostly in his early years. He was not a pianist and, as his career developed, he moved away from the form, writing only three piano sonatas in the last twenty years of his life.

Mozart wrote 18 piano sonatas between 1774 and 1789. He was an excellent pianist and brought sophistication and beauty to the form. Beethoven was influenced by Mozart's works.

Beethoven's 32 piano sonatas were written over a period of about 30 years (1793-1822) and reflect the increasing range and power of the piano as it developed at this time.

Sonatas are usually in three or four movements. Connect each movement with its typical characteristics, below.



Three-movement sonatas typically miss out the dance movement. They will also occasionally include a Theme and Variations as their second movement.

Figured bass and the $\frac{6}{4}$ chord

Figured bass is a type of notation often found in Baroque scores in which numbers and symbols are used to indicate intervals and chords. The numbers indicate the intervals above the bass note. Can you fill in the blanks in the following figurations?

$\frac{5}{3}$ = root position

$\frac{6}{4}$ = 1st inversion

$\frac{6}{4}$ = 2nd inversion

7 = 7th added to chord

Where no number is given it is assumed to be a $\frac{5}{3}$ (root position) chord. $\frac{5}{3}$ is only written when a chromatic note is included or it is part of a $\frac{6}{4}$, $\frac{5}{3}$ chord progression.

- The **cadential $\frac{6}{4}$** is used to approach chord V at a cadence: it has the same bass note.
- The **passing $\frac{6}{4}$** is used to allow the bassline to move in step, usually from the tonic to the mediant (third) or vice versa, using chords I Vc Ib or Ib Vc I as shown below.

Complete the following exercise in 4 parts, which includes a passing $\frac{6}{4}$ and cadential $\frac{6}{4}$. This is called realising the figured bass. Remember, if there is no number, it is a $\frac{5}{3}$ (root position) chord. A good way to tackle this is to write a chord grid for the key (see *The Advanced Pianist* book 1 page 22) and write the chord and inversion underneath each bass note (as given below for the first two chords), before filling in the notes.

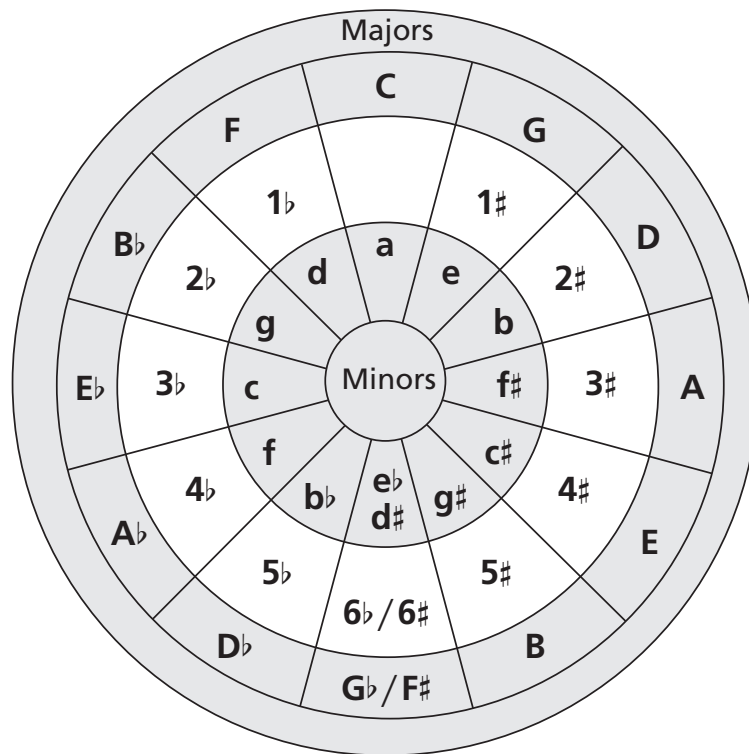
I Vb I 6 IV 6 6 I 6 V I I IV 6 5 I
FAC EGC FAC Ib B^bDF Ib Vc FAC Vb CEG FAC FAC B^bDF Ic V FAC
ACF ACF GCE EGC CFA CEG

Chromatic harmony: common chords

- The **diminished 7th** is a 4-note chord made up of minor 3rd intervals.
- The **Neapolitan 6th** chord is a first inversion of a flattened chord II (the supertonic) – the root and 5th are lowered a semitone. So in C major, chord II (D, F, A) becomes F, A^b, D^b.
- Augmented 6th** chords include an augmented 6th interval between the bass and an upper part, are built on a flattened sixth and usually precede chord V or Ic. There are three different types, each containing a different note (shown below, in C major, in the soprano part). The **Italian** chord contains the tonic, the **French** the 2nd degree of the scale, and the **German** the flattened 3rd.

Italian French German

Mark in the augmented 6th interval in these examples. Can you write an augmented 6th chord (any position) in the blank stave above?



The **circle of 5ths** is a useful tool to help structure how you learn and practise scales. Take related segments of the circle, perhaps the major and its relative minor, or a scale and its neighboring segments, for example.

Remember to try scales in contrary motion, and a 3rd and 6th apart as well.



Activities

In the circle of 5ths select a segment or two for your practice each day. Are there any you don't know that you can try? Play them with different articulation (legato/staccato and different articulation in each hand), dynamics and rhythms (dotted).

Here is a table of fingering groups for all the major and minor scales (giving the starting positions). Knowing scales in finger groups can help with memorising and practising. The first group has been filled in for you. Can you add in the remaining scales in the correct fingering groups?

Scales to include: Majors F B (LH) F# B \flat E \flat A \flat D \flat

Minors B (LH) F# C# G# F (RH) B \flat E \flat

This is not a comprehensive list but a useful starting point. Perhaps there are other patterns that occur to you?

Group 1	RH 123 1234 LH 54321 321	C major, G major, D major, A major, E major, A minor, E minor, D minor, G minor, C minor, LH only F major, F minor, RH only B major, B minor.
Group 2	RH 231 LH 321	A \flat major, G# minor, D \flat major, C# minor
Group 3	RH 21 LH 21	B \flat major, B \flat minor, E \flat major, E \flat minor
Group 4	RH 234 LH 432	B major (LH), B minor (LH), F# major, F# minor
Group 5	RH 1234	F major, F minor (RH)



Promenade

Take a week to explore this quick study. Mussorgsky was part of a group of important Romantic Russian composers known as 'The Five'. This piece is taken from his famous work, *Pictures at an Exhibition*.

Notice the change in time signatures. It may help to identify and write in the names of the chords.

What can you find out about the 10 pieces Mussorgsky wrote in *Pictures at an Exhibition*?

Various answers could include: Suite of 10 pieces, each depicting a different picture from the exhibition. Written in 1874. Various arrangements have been made of it, most famous being Ravel's orchestration. Based on the pictures by the artist Viktor Hartmann. The music depicts Mussorgsky's tour of the exhibition that took place following Hartmann's death.

How many pieces in the collection are called 'Promenade' like this one, and why do they keep appearing?

Five. They are interludes that represent the act of walking between the pictures.

Modest Mussorgsky
(1839–1881)

Moderato comodo assai e con delicatezza ♩ = 104

The musical score for 'Promenade' is presented in three systems. The first system begins with a piano (p) marking and a tempo of Moderato comodo assai e con delicatezza at 104 beats per minute. The time signature changes from 5/4 to 6/4 and back to 5/4. The second system continues the piece with similar time signature changes and includes a piano (p) marking. The third system concludes the piece with a piano-piano (pp) marking and a 'ritard.' (ritardando) instruction. The score is written for piano and includes detailed fingerings and articulation marks.