Survey of selected keyboard music from the baroque and classical periods, with an introduction to the performance practices of the times and concluded with guides to the music presented in the survey

Gay Garard Brewer

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A SURVEY OF SELECTED KEYBOARD MUSIC FROM THE BAROQUE AND CLASSICAL PERIODS, WITH AN INTRODUCTION TO THE PERFORMANCE PRACTICES OF THE TIME AND CONCLUDED WITH GUIDES TO THE MUSIC PRESENTED IN THE SURVEY

By

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Presented in partial fulfillment of the requirements for the degree of

Master of Arts

UNIVERSITY OF MONTANA

1979

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5-18-79
Date
A major problem confronting a piano teacher who is without the background that comes with a degree in music, is what music to teach after finishing the introductory method books. This thesis recommends that the teacher introduce composers who are not as well-known as Bach or Mozart, but whose music plays an integral part in the entire pianist's repertoire. The period of music that the author has chosen to explore lies between ca. 1680-ca. 1830, including the Baroque, Rococo, and Classical periods. The composers discussed range from William Byrd and John Blow to Beethoven and Mozart. This time was selected in order to help the private teacher who has a limited background with respect to performance practices of that day, and the need to teach from a larger number of composers. The author proposes that the approach to these composers be through the four schools of keyboard composition, beginning with the English virginalists and harpsichordists, and proceed through the French, Italian, and German schools. The four main topics of discussion that introduce these schools are: (1) the types of instruments that were in use at that time and their peculiarities; (2) how to interpret the unmarked music of this era; (3) the location of the music and what editions to use; (4) the realization of the four schools in a historical background. The most extensive discussion of this music is found in the stylistic interpretation section of each chapter. This section will cover six areas of interpretation. Tempo markings were virtually nonexistent before 1600 and, therefore, the performance speed was derived from the notation of the music itself. Phrasing and articulation are grouped together as articulation is considered a smaller part of the phrasing, and how phrases related to each that the performer can produce music. Dynamic level indications were rare in the early music, as were tempo markings. The human voice as a measurement for dynamics is the criterion used. Fingering that at one time made use of only the three middle fingers must be combined with the modern Italian system of fingering to come up with a comfortable technique. The pedal which did not exist on the early instruments presents the problem of performing this early music on a modern instrument. Ornamentation is the most conflicting area found in the topic of interpretation. This topic must be examined school-by-school, and within that, composer-by-composer. Each chapter is followed by a summary containing graded lists of compositions that are recommended by the author as suitable teaching compositions for these periods of music.
ACKNOWLEDGMENTS

I would like to acknowledge the following individuals who have been the foundation of this paper, for without them this thesis would not have been possible: My parents, J. R. and Gerry Garard, and my mother and father-in-law, Dr. Leonard and Martha Brewer, for all of their many years of loving, and more, financial support, and babysitting; my former teacher, Donald Denegar, for all the knowledge he imparted to me for many years, and who is an example of the finest private piano teacher I have ever known; Peggy Smith of Sampson-Ayers Music Store for the many hours of research that she put in locating just what I needed; the ever-patient members of my committee; and last, the most important person of all, my husband Bert, for his thousands of words of encouragement and continued belief in my ability to accomplish this entire project.
# TABLE OF CONTENTS

| ABSTRACT | ii |
| ACKNOWLEDGMENTS | iii |

## Chapter

| I. INTRODUCTION | 1 |
| II. ENGLISH SCHOOL | 6 |
| Stylistic Interpretation | 9 |
| Phrasing and Articulation | 10 |
| Fingering | 12 |
| Dynamics | 13 |
| Tempo | 15 |
| Ornamentation | 19 |
| Pedaling | 21 |
| Editions | 22 |
| Composers | 23 |
| ENGLISH SCHOOL SUMMARY | 26 |

<p>| III. FRENCH SCHOOL | 29 |
| Stylistic Interpretation | 30 |
| Ornamentation | 30 |
| Tempo | 31 |
| Editions | 34 |
| Composers | 36 |
| FRENCH SCHOOL SUMMARY | 38 |</p>
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV. ITALIAN SCHOOL</td>
<td>40</td>
</tr>
<tr>
<td>Stylistic Interpretation</td>
<td>43</td>
</tr>
<tr>
<td>Phrasing and Articulation</td>
<td>44</td>
</tr>
<tr>
<td>Pedaling</td>
<td>47</td>
</tr>
<tr>
<td>Dynamics</td>
<td>48</td>
</tr>
<tr>
<td>Ornamentation</td>
<td>48</td>
</tr>
<tr>
<td>Editions</td>
<td>50</td>
</tr>
<tr>
<td>Composers</td>
<td>51</td>
</tr>
<tr>
<td>ITALIAN SCHOOL SUMMARY</td>
<td>54</td>
</tr>
<tr>
<td>V. GERMAN SCHOOL</td>
<td>56</td>
</tr>
<tr>
<td>Stylistic Interpretation</td>
<td>57</td>
</tr>
<tr>
<td>Dynamics</td>
<td>58</td>
</tr>
<tr>
<td>Ornamentation</td>
<td>58</td>
</tr>
<tr>
<td>Editions</td>
<td>65</td>
</tr>
<tr>
<td>Composers</td>
<td>65</td>
</tr>
<tr>
<td>GERMAN SCHOOL SUMMARY</td>
<td>69</td>
</tr>
<tr>
<td>SELECTED BIBLIOGRAPHY</td>
<td>75</td>
</tr>
</tbody>
</table>
A problem facing keyboard teachers upon finishing introductory methods books is in finding easier music by the early composers. This thesis proposes to make available an introduction and discussion of some of the more elementary compositions by certain selected composers from the Baroque and Classical periods of music.

The four schools of keyboard music will provide an avenue of approach in the discussion of this music. The schools, in order of their presentation, will be the English, French, Italian and German. The English School will be considered first, as "England was the first country to liberate harpsichord music from organ music and to forge a distinct harpsichord style independent of organ technique." Following the English School will be the French School, which was the "undisputed leader in musical development for about one hundred years, during the Baroque era." The third school of thought will be the Italian, which claims the "distinction of having the longest recorded music history and after France the most influential." Rounding out this literary

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3 Apel, p. 428.
introduction will be the German School. "The development of music in Germany, compared to France, England and Italy began quite late . . . it was not until the middle of the fifteenth century . . . that Germany came to the fore."[4]

Four topics will be considered in the discussion of these schools. The first topic will be the keyboard instruments in use at the time in question. The three instruments making up the keyboard school will be the clavichord, harpsichord and pianoforte. The clavichord (English spelling) will also be seen as clavichorde (French), klavichord (German), and clavicordo, manicordo (Italian). Included in the harpsichord group will be the virginals and spinets. Other references to the harpsichord will include these spellings: clavecin, épinette (French); klavicimbel, clavicembalo, spinett (German); clavicembalo, gravicembalo, spinetta (Italian). The last instrument will be the pianoforte which became the main keyboard instruments from the end of the 1700's. The terms "piano" and "pianoforte" will be considered synonymous. The word "piano" will be the abbreviated term used in this paper.

Following a discussion of the keyboard instruments of the day, this paper will examine the second topic of these periods of music, stylistic interpretation. Under this very broad title, the author feels that six points need to be considered in order to play this early keyboard literature on the modern piano.

The first point will be tempo. It will be noted that before 1600 tempo markings like moderato, vivace, etc., were virtually

nonexistent. The performance speed was derived from the notation of the music itself. That is, the note values had definite meanings as to the pace of the music, and the tempo changed only slightly within set boundaries.

The second point that will be studied is phrasing and articulation. A phrase will be defined as a "natural musical division comparable to a sentence of speech."\(^5\) It will be necessary to show how phrases pertain to each other in the process of making up a complete composition. Articulation will be considered a smaller part of phrasing. Just like markings for tempi and phrasing, articulation is not indicated on the music itself. It becomes part of the musical analysis to decide if a "note is joined to its neighbor or neighbors, or is in some degree detached."\(^6\)

The third point that will be taken into consideration is dynamics. Indications of dynamic levels were rare in the early music. Keeping the human voice in mind as the "natural way," it is probable that this line of thought dictated how the keyboard music would be handled. The concept of terraced dynamics will be examined.

The fourth point to be discussed will be the fingering of this early music. It should be remembered that early technique used the three middle fingers predominately. Therefore, one must combine the modern Italian system of fingering together with the old three finger system and come up with a comfortable technique.


\(^6\)Ferguson, 1, 10.
The fifth point of interpretation is **pedaling**. The main point that will be kept in mind is that the early keyboard instruments had no sustaining (damper) pedal. This does not mean one should not use the pedal, but overuse or incorrect use of it should be avoided. It is a valuable aid, but it must not be permitted to let the music sound as though it were composed one hundred years in the future.

The sixth, and most conflicting areas of interpretation, will be the subject of **ornamentation**. During the 1500's the various composers in each school had their own tables of signs for the varied ornaments. Due to the individualism of the subject, each style will be discussed separately. It will be noted that ornamentation is more important in the French School than in the English School, and it should be kept in mind that the performer was considered to be qualified enough to provide some or all of the ornaments in the various compositions.

The third topic to be covered in the discussion of each school is which **editions** of music provide the best possible information concerning how to work with "unmarked" music. In order to stay away from "personal" editions, the following criteria will be employed to judge a volume of music:

1. What are the scholarly standards of the editor?
2. How accurate and complete is the music?
3. Has the editing of the music been done as a work of musicological research?
4. Is the music in the original form, or is it a transcription from harpsichord to piano?

The fourth topic concerned with the four schools will be a realization of each school in a historical background. Since it is
impossible to separate the political and social scene from the artistic world, whenever these outside factors present a direct relationship to the school of music in discussion, it will be of the utmost importance to connect these events.
CHAPTER II

ENGLISH SCHOOL

In beginning a study of the English School of keyboard music, it is important to remember that we are dealing with two instruments, neither of which is the piano. As in the other European countries of the day, England's early music made virtually no effort to indicate for which keyboard instrument the music was composed. The composer's style was adaptable, within reason, to all the instruments. The harpsichord class of instruments included the virginals and the spinets. A discussion of the clavichord is separated from the harpsichord because of the difference in their mechanical workings.

Because of the simplicity in its inner mechanisms, the clavichord is considered to be the "most perfect of all keyboard instruments." But it lacks the ability to stand alone. The tone of the clavichord is so delicate that it hardly can be heard in concert halls, although when used in small areas it presents to the performer an incredible ability to produce sensitively shaped dynamics.

The clavichord is the earliest keyboard instrument about whose background we have definitive facts. It is known to go back to ca. 600 B.C. and Pythagoras. He used, what we call, a monochord. Just as its name suggests, it had only one string, tuned by a peg, with a movable

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bridge or fret. Another instrument that helped develop the clavichord was the ancient dulcimer. It was played by the use of hammers striking the top of a series of strings.

At this point, ca. A.D. 1000 to 1100, the dulcimer added a row of keys. When fully developed into what we recognize as the clavichord, it was oblong, with the keys put in one of the long sides, and the strings running from left to right in front of the player. It has a very simple action.

At the end of each key is a piece of brass called a blade or tangent. When the key is depressed, the tangent rises and strikes the string. The section of the string on the right side of the tangent is the part that vibrates and produces the sound. The section of the string on the left is dampered or stopped such as a violinist does with his left hand. A piece of felt is wound around the end of the string to produce this dampened sound. When the player lets the key go, the tangent falls back and the entire string is then dampened by the piece of felt and the note stops sounding. The clavichord contains no sustaining or damper pedal.

In relation to the English School, until the late 1500's, the word "virginal" was used to describe all the instruments of the harpsichord.
chord family. (It may have included the clavichord also.) The history of the harpsichord goes back as far as the middle ages to an instrument called a "psaltery" which is related to the dulcimer. (The psaltery is similar to our present-day zither.) The high point of development for the harpsichord was from 1650-1750.

In appearance the harpsichord is shaped like a narrow grand piano with the strings stretching away from the player. The length of the instrument varied from six to eight feet. A second set of keys, or "manual," was originally added to help the player to transpose the music. But this addition eventually became a device for adding to the tonal ability of the harpsichord. Later on, more sets of strings were added along with hand stops which were eventually operated by pedals. These additions helped the player use different sets of strings or combinations of sets to produce different tonal effects.

The virginals and spinets are different in appearance and operate on a simplified harpsichord method. The virginal is oblong like the clavichord and the spinet is a wing-shaped polygon. On both of these instruments the strings run from left to right as they do on the clavichord. Each has only one set of strings and jacks. There are no hand stops and no change of registration is possible.

The exact operation of the harpsichord is much more involved than that of the clavichord. At the end of the key is a slim, upright piece of wood called a "jack." The top of the jack is level with the strings. To achieve more than one sound with the same string, more jacks were added at various places on the string. From the side of the

\[\text{Ferguson, 1, 6-7.}\]
jack and below the string is an attachment of quill or leather called a plectrum. When the key is pushed down, the jack and plectrum rise. The plectrum plucks the string as it passes the string and lets the whole string vibrate to produce the note being played. When the key is released, the jack falls back to the original position, the plectrum passing the string silently. The string is then dampened by a small piece of felt attached to the upper part of the jack. As with the clavichord, there is no damper pedal.

The following chart will show a comparison of the harpsichord and clavichord:

<table>
<thead>
<tr>
<th>Clavichord</th>
<th>Harpsichord</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. subtle, delicate</td>
<td>1. powerful</td>
</tr>
<tr>
<td>2. graded range of dynamics</td>
<td>2. no graded range of dynamics</td>
</tr>
<tr>
<td>3. sensitive to variations in touch</td>
<td>3. insensitive to variations in touch</td>
</tr>
<tr>
<td>4. strictly limited in varied tonalities</td>
<td>4. unlimited because of hand stops, etc.</td>
</tr>
<tr>
<td>5. no pedals</td>
<td>5. no pedal that sustains</td>
</tr>
<tr>
<td>6. vibrato-vebung</td>
<td>6. no vibrato possible</td>
</tr>
</tbody>
</table>

**Stylistic Interpretation**

Keeping in mind the available information concerning these early instruments, one begins to talk about the music written for them and now to play it on our present-day piano. Since it is no longer necessary or "in style" to arrange or transcribe this early music to suit the piano, the problem arises about playing the piano as though it were a harpsichord or clavichord, or playing the piano utilizing its full potential. It seems now to be the general consensus that each instrument must be used as it is intended and not as an imitation of the others. Since the early manuscripts contained few directions on how to play the music, the pianist must become familiar with the styles and practices of the day, and then learn to interpret them on the piano.
Phrasing and Articulation

One might approach the discussion of phrasing and articulation with the thought in mind of sound and silence. In the unmarked music of these early composers it is difficult to know where phrases begin, climax, or end. The following four-step plan would help the player to decide when to breathe, retard, use rubato, etc.

The first step calls for the pianist to play the composition straight through to achieve an overall feeling of the music. After playing the composition in its entirety, the second step would be to start the piece again and play until the pianist comes to what feels like a stopping place. Such spots might have a double bar, a new theme in the melodic line, a strong cadential chord, etc. The third step then calls for breaking down this larger section into smaller thoughts or phrases. These smaller sections should be considered in the same manner as the larger one. After deciding on the breathing points of the smaller sections, the last step would be to return to the larger section and decide where the climactic point is, using the smaller phrases to help reach a decision.

It is important not to end with too many large sections, but always relate each section to the previous one, thereby producing a unified piece of music completely related within itself. The pianist must be aware of phrases whose entrances are staggered due to the contrapuntal character of the music, and phrases whose ending note is also the beginning note of the next phrase.

The defining of phrase themes is one of the most important parts of articulation. By bringing these themes out, they come to life and allow the people involved with the music to become aware of even the
most involved contrapuntal textures. Long legato passages of fast-moving notes are foreign to the early harpsichord music. The most important point is that the pianist must always be careful to see that the smaller phrases and themes are never lost. (It might be noted that the pianist will find it almost always necessary to play fast-moving music at a considerably slower tempo than one would play music from later periods.) Each note must have time to establish its own "individuality" and not just be raced over as in scale practice.

Any and all problems dealing with articulation can be solved only by using the music itself and the "musical instinct" of the pianist. There are no set rules for the articulation of early keyboard music, but some ideas to keep in mind are:

1. Too much legato causes a composition to sound dull and too much staccato causes a lack of continuity.

2. Watch out for the smaller phrases in the music to see that they don't get lost.

3. Phrases that match should have matching articulation and phrases that don't match shouldn't.

4. Remember that up-beat phrasing is more usual than on-the-beat phrasing. If a phrase begins with an up-beat, the following phrase will do the same.

5. Remember that the high point of a phrase is almost always a chord other than tonic. (Cadence is repose and climax is tension.)

6. A dissonance or suspension should not be separated from its resolution. The only exception to this rule occurs when the resolution has ornamentation with one or more notes between it and the discord. The new phrase will begin on the first note of the ornament's resolution.

\[3Ferguson, 1, 10-12. \quad 4Ibid.\]
\[5Ibid. \quad 6Ibid.\]
Fingering

As was mentioned in the introduction, fingering was considerably different in the Baroque era than it is now. Following the few examples that are still available on early keyboard fingering, the pattern that seems to exist shows that the early keyboard music used considerably smaller phrases than it did in later years. The early keyboard players apparently used the three middle fingers extensively. They passed the long third finger over the fourth in the right hand going up the keyboard, and over the second in the descending pattern. The left hand was used in the opposite way.

There is one place in the early music that makes use of the three middle fingers and more specifically, crossing a long finger over a shorter one. This was used in the legato and very contrapuntal pieces. The one point to keep in mind is the longer finger should be used whenever possible on a black key. The changing of the fingers on the same note is used to emphasize detached phrasing and to present a long legato. It is not necessary, nor practical, for today's pianists to use only the three middle fingers, as we have come to the point where all five fingers are equally important. The ultimate criterion is to make sure that the phrasing contains all that is intended by the early music.

Since the main point of good fingering is to avoid unnecessary hand movement, it is important to the pianist to find out how many notes can be played legato without moving the hand. If the entire phrase can be played without shifting the hand, then the pianist must

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7Ferguson, 1, 13-14.
establish a set of fingering that will handle all the notes as well as the type of articulation that he wants. If this is not possible, then it would be better to move the hand to maintain the articulation desired. The goal should always be the best musical effect. When it is necessary to move the hand, it should be moved to enhance the phrase. It is much easier to think of moving the hand to coincide with the breaks in the music than to create complicated fingerings.

Distinctive musical patterns and chordal passages are two places for special fingering consideration. More often than not, musical patterns will occur off, rather than on the beat. When broken chord passages appear, put the broken chord back into its original position, unbroken, and then determine where the most natural changes will occur.

These five points might be kept in mind after the student works out the fingering.

1. All important fingerings should be written on the music.

2. All fingerings that are obvious or can be taken for granted should be left unmarked.

3. Mark changes of hand position using the thumb of the right hand in the ascending passages and the second, third and fourth fingers in the descending passages. The left hand is the reverse.

4. Any different fingering should be marked using the key fingers only.

5. The pianist should try to keep the fingering in the music to a minimum, making sure the ones used are consistent and clear. The fewer marks made, the easier it will be to read.

Dynamics

The early keyboard music contained few, if any, dynamic markings. In order to judge how the dynamics might be performed, the pianist might take into account the natural abilities of the human voice. Editor and
annotater Howard Ferguson utilizes the human voice when he divides
dynamics into inflectional and structural dynamics. He compares
inflectional dynamics to the rise and fall of the human voice, and
structural dynamics to the contrast of one voice with many voices.

In returning to the structure of the early keyboards, the
pianist can compare the clavichord to inflectional dynamics, since it
was more responsive than the harpsichord. On the other hand, despite
its limitations and because it has more than one manual to work with,
the harpsichord is more designed to handle structural dynamics. The
use of inflectional dynamics was used on a very limited scale when
compared to the Classical and Romantic periods of music.

The use of the terms piano and forte in the early keyboard music
did not mean soft and loud, but rather the two manuals of the harpsi-
chord. The term forte stood for tutti which in orchestration means the
whole orchestra, as distinguished from solo instruments. In keyboard
work, this now means all voices playing at the same time instead of
just one voice. However, a solo part could be considered forte in both
hands, or forte in one hand and piano in the other, or even by piano in
both hands. A composition in concerto grosso style will often start
forte.

The pianist must remember to make the contrast between solo
voices and all the voices, rather than between loud and soft. For
example, if two hands are playing loud for a tutti section of the music,
it must be different than a one-hand-loud and one-hand-soft or both-
hands-soft, in the composition. If one hand is playing loud and the

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Ferguson, 1, 12-13.
other soft, then a mezzo-forte rather than a forte is achieved. If tutti and solo sections are not distinguished from one another, they will be lost. The pianist must also use inflectional dynamics within each of the solo or tutti parts.

Structural dynamics should also be used to show contrast between the different sections of the larger pieces of the work. Whenever one section is played on one manual, then the next section must be played on another manual. This differentiation should be brought out at the piano keyboard.

On the other hand, the two manuals of the harpsichord were also used strictly for color effect. Therefore, forte and piano merely show that the right hand is to play the solo passages and the left hand will play the accompaniment. Due to the texture of the music, it is not difficult for the pianist to do this almost automatically.

Yet another approach to dynamics in the early keyboard music is the "echo effect."\(^9\) The clue to its success is in finding a phrase that is written exactly like the one you wish to echo. Overuse of this approach renders it ineffective.

**Tempo**

During the 1500's through the 1600's, the problem of notation went through a period of transition. Prior to 1600, tempo marks were practically unknown, since the speed that a composition moved was expressed in the notation itself. The note values during this time had "absolute durations that were variable only with small limits."\(^{10}\) With

\(^9\)Ferguson, 1, 12-13.

\(^{10}\)Ferguson, 1, 8-10.
extended use of tempo markings, the length of any given note value became "variable" within larger sections of music.

In analyzing the early music, the performer finds the same problem that exists in the other areas of analysis, very little indication of what the tempo should, or even might be.

In the old proportional system ca. 1600 where nothing was constant, the four note ratios were:

```
1 breve = 1 breve = 1 breve = 1 breve =
3 semibreves = 3 semibreves = 2 semibreves = 2 semibreves =
9 minims 6 minims 6 minims 4 minims
```

These symbols indicated both the metrical structure of a composition and its approximate tempo, as the semibreve was the standard time unit.

The modern day equivalent might read something like this:

1 whole note (semibreve)
   equals
2 half notes (minim)
   equals
4 quarter notes (crochet)
   equals
8 eighth notes (quaver)
   equals
16 sixteenth notes (semiquaver)
The old system was further modified by these signs:

- Halved the note-values of \( \phi \) or \( \psi \)
- Halved the note-values of \( \chi \)
- Halved the note-values of \( \tau \)

\( \frac{2}{1} \) (dupla, diminution) meant \( \circ \) = previous \( \circ \)
\( \frac{1}{2} \) (dupla, augmentation) meant \( \circ \) = previous \( \circ \)
\( \frac{3}{1} \) or \( \frac{3}{2} \) (tripla, diminution) meant \( \circ \circ \circ \circ \) = previous \( \circ \circ \)
\( \frac{3}{2} \) or 3 (sesquialtera, diminution) meant \( \circ \circ \circ \circ \circ \) = previous \( \circ \circ \)

From this chart of early notation, one finds that modern music still retains the symbols \( \psi \) and \( \phi \). The numerals, however, are now unrelated to the modern time signatures.

In this English School of composition, the virginalists' use of these signs was very muddled, and each copy of the music gave different markings for the same piece. In the English School, the most used signs are: \( \psi \) and \( \phi \) for simple and compound duple time; \( \frac{2}{1} \), \( \frac{3}{1} \), \( \frac{3}{2} \), and \( \frac{3}{3} \) for simple triple time; and 3 for brisk triple time. \( \frac{3}{1} \) or 3 plus a symbol was used for moderate triple time, and 3 by itself indicated a quicker triple time; e.g., a moderate triple time might be used for a Galliard, and the quicker triple time might be found in a Coranto or Jig.

During this transition time in musical notation, the unit of music in each piece was undergoing a change. It has been noted that the length of notes lengthened over the centuries; e.g., the breve was originally short in duration instead of very long. Therefore, the normal units of beat shifted to the next lower note value. During the
English School of virginalists, ca. 1500 to ca. 1650, the unit of beat was somewhere between the older minim and its modern day relative the crochet. It is most important to remember this vagueness for it makes this older music look as if it should be played slower than it, in fact, should be played.

When the early composers and performers were setting the actual time value of the unit, they compared it to the human pulse, which means roughly 80 on the metronome. But it must be cautioned not to expect all music to fit into a strict rule like this. By the end of the 1600's time signatures had replaced the old mensural signs. But at first, they indicated the tempo of the music. An example comes from Henry Purcell's *A Choice Collection of Lessons*, 1696:

**Common Time**

\[
\begin{align*}
\text{C} & \text{ equals } \frac{3}{4} \text{ crotchets in a bar: a very slow movement} \\
\text{C} & \text{ equals } \frac{3}{4} \text{ crotchets in a bar: a little faster} \\
\text{C} & \text{ equals } \frac{3}{4} \text{ crotchets in a bar: a brisk and airy tune}
\end{align*}
\]

**Triple Time**

\[
\begin{align*}
\frac{3}{2} & \text{ equals } 3 \text{ minims in a bar: played very slow} \\
\frac{3}{1} & \text{ equals } 3 \text{ crotchets in a bar: played slow} \\
3 & \text{ equals } 3 \text{ crotchets in a bar: played faster} \\
\frac{6}{4} & \text{ equals } 6 \text{ crotchets in a bar: for brisk tunes like jigs and passpieds}
\end{align*}
\]

Because the composers were so inconsistent in their use of these signs, they do not provide much help in determining tempo.

The established dance forms used by the early composers provided useful clues in themselves on how to interpret the pieces. But on the other hand, dance tempos themselves tended to slow down over the years.
When deciding on the tempo of a piece, the player should take into consideration the following clues:

1. If the piece contains many demi-semiquavers or very complicated ornaments, or harmonic shifts on every quaver, it will probably indicate a slow crochet.

2. If the piece has no note smaller than a quaver, little ornamentation and the harmony changes only once every minim, it will indicate a fast crochet.

These two indications plus form, character and mood will determine the interpretation of the music.

Ornamentation

Of all the mysteries in existence, none are as misleading as that called ornamentation. Those baffling, little signs found inscribed above notes present a considerable amount of uncertainty to any pianist. Even with an endless amount of research, there is no guarantee that any conclusions drawn will be considered foolproof. Ornaments have idiosyncrasies that require them to be stated differently according to the period of music and the country of their composer. What is even more hindering to a performer is that a composer may interpret the same sign in different ways. His reason is based on the style, section or phrase of the piece. Personal, technical ability plays an important part in the execution of various ornaments.

The English School of composers used two main types of ornamentation:

1. 

2. 
The problem that exists with interpreting these signs is that there is no discussion made of them by writers during that time. What to do with them remains questionable. It appears that their interpretation depends mainly on what is happening in the music.

The main purpose of ornamentation in the English School seems to indicate accentuation. The use of them, however, is not consistent and different manuscripts of the same composition do not agree with each other. The hypothesis is that the English School of composers did not consider ornamentation as an important part of the music, but rather just a decoration.

By the end of the 1600's, Henry Purcell produced a "table"11 of instructions on how to interpret his ornaments:

<table>
<thead>
<tr>
<th>Name</th>
<th>Sign</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Forefall</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Backfall</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Shake</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Beat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Forefall and Beat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Backfall and Shake</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Turn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Shake turned</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

11Ferguson, 1, 14-15.
When working with the above chart, keep the following points in mind:

1. The sign is just opposite than how we interpret it today. Purcell and the English School intended it to be played as we play this sign: 

2. By 1750 the English School was using the presently accepted signs.

A type of ornamentation important in the English School, although it was quite rare, was the use of repeat signs. The performer was expected to make the repeats and to improvise, on the last measure of the section, a first and second ending. Three rules to remember when doing this are:

1. Repeat each "verse" of a dance, unless other repeats are written out.

2. The English School often repeated short movements completely if the piece tended to be short.

3. Other repeats are not necessary. Again, however, each piece must be examined by itself.

Pedaling

In studying the early keyboard instruments, it is an obvious fact that the clavichord and harpsichord families had no damper pedal. It is important, therefore, for the pianist to avoid overuse or incorrect use of it when playing this early music on the present day piano.

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12 Ferguson, 1, 14-15.
The pedal, however, can play an important role in widening the possibilities of achieving more sounds on the piano. The fact remains that the pianist must not allow the music to sound as if it were written a hundred years later.

Clavichord or harpsichord music asks no more than a minimum amount of pedal. The performer should avoid using the pedal on rests, staccato passages or phrase breaks. On the other hand, the pedal should be used for emphasis in chordal passages; to accentuate the harmony; to help a melody sing more. It is important to remember that no pedal at all creates an entire color combination in itself. It presents an interesting contrast to pedaled passages.

The easiest way to find out where to use the pedal is to play the music first without the use of any pedal. After the phrasing and articulation have been noted, then the pedal should be added to enhance them, always careful not to lose them with too much pedal.

Editions

In order to grasp a better understanding of the English School of composers, one needs to take a look at the editions of music that have come from it. There are five significant manuscripts available to the modern-day keyboard player from the English School:

1. **Robertsbridge Fragment:**\(^\text{13}\) This is the earliest of all keyboard music, by at least 100 years. It is an unfinished two-page manuscript from the Priory of Robertsbridge in Sussex, England. Although it was copied in England, the music is either French or Italian in origin and is written in the Old German Keyboard Tablature. The top part is written in notes and the lower parts use alphabetical letters. The "instrumental" or accompaniment contains two and a half "estampies" and the vocal line has two and

---

a half arrangements of three-part motets, two of which are written in Latin. The top voice of the motets is ornamented and the other parts are left alone. The rhythmical dances are in two parts, with many perfect fifths being used.

2. Royal Appendix 58: The first significant source of unquestionable English virginal music is dated ca. 1520. There are ten pieces in it. Three of these pieces use the left-hand broken-chord accompaniment that is characteristic of the English School. There is only one composer named in the Book, Hugh Aston, and two pieces by an "anonymous" composer.

3. Mulliner Book: This manuscript is much larger and considerably more varied. It was copied about 1545-1570 by Thomas Mulliner who was somehow connected with St. Paul's Church in London. It contains 120 pieces, lists sixteen composers, among whom are Thomas Tallis, John Redford, and William Blitheman. Most of the pieces are plainsong settings. They were probably meant to be played on the organ, but obviously weren't.

4. Parthenia: The first printed collection of virginal music was dated 1612-1613. It contains twenty-one pieces by three composers, William Byrd, Dr. John Bull and Orlando Gibbons. They represent three successive generations of composers.

5. Fitzwilliam Virginal Book: The complete book of all the sources of the English School was copied by Francis Tregian. It contains 287 pieces by thirty-six named composers and others anonymous. They date from 1562-1612, although there are probably some later ones. The forms included are dances and popular song arrangements along with variations for them. They outnumber the plainsong settings.

Composers

In selecting music from this time period, it is necessary to pick those composers who wrote enough compositions that can still be easily located and are published in good editions. Very few of the English

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14 Matthew, pp. 18-21.
15 Ibid.
16 Ibid.
17 Ibid.
composers are prolific enough to warrant entire volumes of their own. Therefore, the pianist must sort through anthologies of many composers to find examples of a specific one.

In beginning a discussion on the composers who made up the English School, it becomes important to remember that they are divided into two groups: the virginalists and the harpsichordists. The English virginalists start the group commencing around the end of the 1500's. None of the music from early time was composed with the concert hall in mind, as it was nonexistent. The compositions of the early composers of the virginal school extend from very simple and short pieces to long and complex numbers that required superb keyboard technique and control. The next one hundred years, ca. 1650-1750, unfolded the English School of harpsichordists. The music from this period of time shows the immense influence of Europe on its composers.

1. William Byrd (1543-1623): Byrd is considered the great "pioneer"\(^{18}\) figure in the early English School. He is credited with creating a type of music solely inherent to the keyboard.

2. John Bull (1562-1628): Bull is called the "virtuoso"\(^{19}\) of the English School of virginalists. An evaluation of his larger works shows that his composing covered many technical keyboard problems that are attributed to later composers.

3. Giles Farnaby (ca. 1565-1598?): Farnaby's music contains a considerable amount of "program music" titles. He is considered to be a more "spontaneous"\(^{20}\) composer than his colleagues.

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\(^{19}\) Ibid., p. 6.

\(^{20}\) Ibid., p. 9.
The music that was bequeathed to future generations by the English School of harpsichordists is considered to be rather "anti-climatic" when compared to the virginalist's school that came before.

1. John Blow (1649-1708): Blow's compositions include suites, single dance movements and short program pieces. His chaconnes and grounds are considered the most interesting.

2. Henry Purcell (ca. 1658-1695): Purcell's music was influenced very heavily by the French and Italian Schools. His music shows mostly two and three voices. He is remembered more for his vocal and instrumental works than for his keyboard composing. He used the French ornamentation and their suite form. The melodic lines in his music reflect the Italian School.

By the middle of the 1700's, there was no longer an English School of keyboard music. It was not until the late 1800's that English composers began once again to compose music for the keyboard.

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23 Friskin and Freundlich, p. 12.
ENGLISH SCHOOL SUMMARY

I would like to acknowledge that in addition to the sources of music I have chosen, there are many other publications available containing the music of the English composers. My selection of only two editions reflects my understanding of cost of purchasing the volumes of music necessary to teach these composers. The two editions I recommend contain what I feel is an excellent selection of the virginal and harpsichord composers.

I found the *Fitzwilliam Virginal Book* (FVB) to be the best source for the English School of virginalists. It is now reprinted in its entirety by Dover Publications in a two-volume set at $7.50 a volume (1977 pricing). Volume Two seems to contain the bulk of the easier music, but I advise owning both volumes in order to have a complete concept of the scope of this material.

My second choice for music is Louis Oesterle's *Early Keyboard Music* (EKM) collection which comes in two volumes. I don't use this as my only source by any means, but it is an excellent aid. Although the editing is not to my taste, this Shirmer publication provides a readily accessible source of material.

In selecting music that is representative of this time, I recommend that the teacher keep in mind the three types of students who will be studying the pieces. First is the *beginner*, or that student who has completed the method books and is developing a growing technique. The second type of student is the *intermediate*, or one who has already been introduced to the more serious music and would find this study a stepping block to more advanced music. The third classification of student
would be advanced, where this type of music would enrich the already
deeper study of the classics.

With these three types of students as criteria for the music to be chosen, I used three guidelines in selecting the compositions:

1. Length of composition: not more than one page
2. Counterpoint: minimal amount
3. Ornamentation: minimal amount

<table>
<thead>
<tr>
<th>Composer</th>
<th>Composition</th>
<th>Edition</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1543-1623)</td>
<td>Praeludium to ye Fancie, pag.</td>
<td></td>
<td>Intermediate</td>
</tr>
<tr>
<td></td>
<td>188#LII</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Coranto</td>
<td>FVB-Vol.II-p.359</td>
<td>Advanced</td>
</tr>
<tr>
<td></td>
<td>Pavana, The Earle of Salisbury</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Galiardo</td>
<td>EKM-Vol.I-p.2</td>
<td>Advanced</td>
</tr>
<tr>
<td>(1562-1628)</td>
<td>Praeludium</td>
<td>FVB-Vol.II-p.22</td>
<td>Intermediate</td>
</tr>
<tr>
<td></td>
<td>A Gigge</td>
<td>FVB-Vol.II-p.258</td>
<td>Advanced</td>
</tr>
<tr>
<td></td>
<td>Farnaby's Conceit</td>
<td>FVB-Vol.II-p.424</td>
<td>Intermediate</td>
</tr>
<tr>
<td></td>
<td>The New Sa-Hoo</td>
<td>FVB-Vol.II-p.161</td>
<td>Advanced</td>
</tr>
<tr>
<td></td>
<td>Tower Hill</td>
<td>FVB-Vol.II-p.371</td>
<td>Advanced</td>
</tr>
</tbody>
</table>

The music that I have chosen to represent the English harpsichordist's school can also be found in the EKM Collection. Of course, much more material by these composers can be found in other books, but
ownership of these two volumes will make the job of locating it much easier.

1. John Blow (1649-1708)
   - Courante
     - EKM-Vol.I-p.125  Beginning
   - Fugue
   - Prelude
     - EKM-Vol.I-p.125  Advanced

2. Henry Purcell (1659-1695)
   - Suite I
     - EKM-Vol.I-pp.136-
      138  All levels

This suite contains four movements which can apply to all levels. I teach the first movement to beginners; the second and third movements can be used for more precocious beginners and all intermediates. I require the advanced students to learn and memorize all four movements. (Memory is required on the other levels also.)
CHAPTER III

FRENCH SCHOOL

As the virginalists preceded the harpsichordists in the English School, the lutenists preceded the clavecinists in the French School. The lute is a guitar-like instrument, whose body is shaped like a pear, and has seven or more frets. It can have a long neck and short body, or a short neck with a short body. Those that have the long neck and short body are the oldest. They appeared in Mesopotamian figurines that date from 2,000 B.C. In ca. 1500 B.C. the lute spread to Egypt and Greece. The later development took place in Persia where the lute is called a setar (two strings), cartar (four strings), and pancar (five strings). These instruments can also be found in Arabia, Russia and Japan. The short-necked lute was first discovered in Persia about 800 B.C. and in India about A.D. 100. At about this same time it was also in use in China. The eventual development into the European lute probably took place in Spain by 1400. From there it spread to the other European countries. Because there are so many types or models of the lute, the term lute is also used as a generic name for a large class of stringed instruments.

In France, the lute was very popular as an accompanying instrument. It gradually began to accumulate a solo repertoire of its own. Originally, this music was made up of transcriptions of vocal music. Gradually, however, a very unique repertoire emerged, consisting predominantly of dances. This music evolved from three generations of lute
composers and players. Beginning about 1500 in France (ca. 1507 in Spain), the lute was developed to its fullest until about 1680 when its popularity was replaced by the emergence of the French harpsichord, the clavecin.

Stylistic Interpretation

With the exception of ornamentation, the procedures to handle the music of the French Keyboard School can be found in the previous discussion of the English School. The material covered under Phrasing and Articulation, Pedaling, Dynamics and Fingering can be applied directly to the music of the French clavecinists.

The most difficult topic of the French clavecinists' style of writing is the ambiguous area of ornamentation.

Ornamentation

When the French clavecin composers took over the scene from the lutenists, they discovered that the lutenists had increased the number of the different types of ornaments. At this time the French School possessed eight main types of ornaments.

Ornamentation in the French School was very important in comparison to the English School of virginalists. The French composers generally agreed among themselves as to the explanation of their ornamentation. The discrepancy comes not in the names used for the ornaments, or their execution, but in their use of signs for the ornamentation.

Howard Ferguson presents an easy-to-follow chart for the definition and performance of these ornaments.¹ One important point to

remember in the execution of these embellishments is that they should be played on the beat.

Francois Couperin in his *L'Art de Toucher le Clavecin* suggests that all ornaments should be practiced very slowly with consistency, and then they will become a very fine part of the entire composition and not sound like an afterthought. This is advice that can be applied to any school of music in any time period. (See chart, p. 32)

**Tempo**

In referring back to the discussion of tempo and notation in the English School, one discovers that the French also had their turn at defining the same topics. Called *notes inégales* (unequal notes), they contain a type of rubato used only in certain places in French music to "intensify either its grace and charm or the contrary, its rhythmic vigour."\(^2\)

Notes inégales are made up by altering the time values of certain pairs of notes (not to include triplets). There are three kinds of alternation:

1. lourer: \(\text{becomes } \frac{3}{2}\) or \(\frac{1}{2}\)

2. couler: \(\text{becomes } \frac{3}{2}\)

3. pointer or piquer: \(\text{becomes } \frac{3}{2}\)

Again, Howard Ferguson\(^3\) provides one with a precise chart for the rules on how to use these different types of notes inégales:

\(^2\)Ferguson, 1, 18-19.

\(^3\)Ferguson, 14, 18-19.
<table>
<thead>
<tr>
<th>Name of Ornament</th>
<th>Chambonnières, 1670</th>
<th>D'Anglebert, 1687</th>
<th>F. Coupe</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Port de voix en montant</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>no sign</td>
</tr>
<tr>
<td>2. Port de voix en descendant</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>port de</td>
</tr>
<tr>
<td>3. Pincé</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>pincé</td>
</tr>
<tr>
<td>4. Port de voix pincé</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>port de</td>
</tr>
<tr>
<td>5. Tremblement</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>tremblen</td>
</tr>
<tr>
<td>6. Tremblement lié</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>tremblen</td>
</tr>
<tr>
<td>7. Tremblement appuyé</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>no sign</td>
</tr>
<tr>
<td>8. Tremblement ouvert</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>tremblen</td>
</tr>
<tr>
<td>9. Cadence sans tremblement</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td></td>
</tr>
<tr>
<td>10. Coulé sur une tierce</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td></td>
</tr>
<tr>
<td>11. Arpègement en montant</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td></td>
</tr>
<tr>
<td>12. Arpègement en descendant</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td></td>
</tr>
<tr>
<td>13. Arpègement figuré</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td></td>
</tr>
<tr>
<td>14. Aspiration</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td>$\frac{1}{4}$ = $\begin{array}{c} \text{ch} \ \text{e} \ \text{t} \ \text{t} \ \text{e} \end{array}$</td>
<td></td>
</tr>
</tbody>
</table>
F. Couperin, 1716-17
Sign - Explanation
no sign
port de voix coulée

Rameau, 1724
Sign - Explanation

Dandrieu, 1724
Sign - Explanation

port de voix coulée

coûlez

pinçé simple ou double

port de voix simple

tremblement détaché

tremblement lié sans être appuyé

no sign

tremblement lié et appuyé

double cadence

double

double

double

sans coupé
1. Lourer:

When the time signature is: Pairs of notes in these
time values should generally be played long-short.

\[
\begin{array}{ccccccc}
3 & 3 & \ldots \ldots \ldots \ldots \ldots & 3 & 6 & 9 & 12 \\
1 & 1 & \ldots \ldots \ldots \ldots \ldots & 1 & 2 & 3 & 6, 9, 12 \\
2 & 2 & \ldots \ldots \ldots \ldots \ldots & 4 & 4 & 4 & 4 \\
\end{array}
\]

2, (as 2 in a bar), 3, 6, 9, 12 \ldots

\[
\begin{array}{ccccccc}
4, & , & \ldots \ldots \ldots \ldots \ldots & \ldots \ldots \ldots \ldots \ldots & \\
4 & 4 & 8 & 8 & 8 & 8 & \\
\end{array}
\]

3, 4, 5, 9, 12 \ldots \ldots \ldots

16 16 16 16

The exceptions to the chart are:

1. Notes inégales are not used in passages that contain
disjunct movement that features the harmony rather than
the melody.

2. Notes inégales are not used when the piece is marked
notes égales, martelées, détachées, mouvement décidé,
or marqué.

3. Notes inégales are not used when the notes are syncopated
or integrated with rests.

4. Notes inégales are not used when they are merely repetitions
of a single note.

5. Notes inégales are not used when they have dots, dashes,
or lines written above them: \( \begin{array}{c}
\text{\ldots} \\
\text{\ldots} \\
\end{array} \)

(It should be pointed out that, in the French music of this
time, a staccato is implied by \( \begin{array}{c}
\text{\ldots} \\
\end{array} \) but not by \( \begin{array}{c}
\text{\ldots} \\
\end{array} \).)

6. Notes inégales are not used when more than a single pair
of notes are slurred together.

7. Notes inégales are not used when a pair of notes are
marked: \( \begin{array}{c}
\text{\ldots} \\
\text{\ldots} \\
\end{array} \) or \( \begin{array}{c}
\text{\ldots} \\
\end{array} \).

(See the next section on couler for a description on how
the notes should be played.)

8. Notes inégales are not used in very quick movements. In
this type of music, the first of every group of four notes
may be lengthened or all may be played evenly.
9. Notes inégales are not used in vigorous or deliberately "four-square" movements where it would be out of place.

2. Couler:

If a pair of notes are written with a slur and a dot \( \underline{\text{\textbullet}} \),
or \( \underline{\text{\textbullet}} \) the rhythm should be altered to short-long \( \underline{\text{\textbullet}} \).

3. Pointer or Piquer:

1. If a pair of notes with the written rhythm \( \underline{\text{\textbullet}} \) appears in a context where an undotted \( \underline{\text{\textbullet}} \) would be played as a louré, the first pair should be played as though it were double-dotted \( \underline{\text{\textbullet}} \).

2. No unbreakable rules can be given for the degree of unevenness required by any of the notes inégales. The whole point is that they should mean different things at different times.

Editions

As mentioned in the English School, six pieces called the Robertsbridge Fragment, ca. 1320, had a French origin. In addition to this manuscript, two more editions of arrangements of French music are available:

1. Faenze Codex: \(^4\) ca. 1420. This manuscript shows that the Italian keyboard music existed at least one hundred years earlier than was originally supposed. It contains selections of keyboard organ masses and arrangements of secular vocal works by Italian and French composers of the 1300's and early 1400's. The music is in two parts, and the top voice contains ornamentation similar to the motets in the Robertsbridge Fragment.

2. Buxheim Book: \(^5\) ca. 1460. This manuscript has 258 pieces including preludes and 222 arrangements of vocal chansons

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\(^5\) Ibid.
and motets by German, French, Italian and English composers. Most of the pieces are three-part settings. There are some two-part and a few four-part ones. Pedals are required for certain pieces but this is no proof that the music is for organ since both harpsichord and clavichord were often fitted with pedals.

After 1460 there is nothing known of keyboard music in France until ca. 1530 when Pierre Attignant of Paris published seven small books of anonymous arrangements for "organ, spinet, clavichord and such-like musical instruments." Three books are devoted to keyboard versions of chansons, two books to plainsong settings from the Mass and Magnificat and one book each to motets and dances. The dances consist mostly of pavans and galliards, and include some branles and basses dances. These dances are obviously the ones best suited to the harpsichord.

The middle of the 1600's saw the emergence of a true harpsichord school in France. The music was based on the lute music. The Gaultier family, with Jacques Gaultier at its head, was lutenist at the court in England. This provided a link between the English virginalists and France.

From 1670 on, printed sources of music in France were available in great abundance. Because of this, manuscripts were less important then in France than they were in England and Germany. The history of French music includes three periods:

1. Early French Music: 1150-1450. During this time, France was the undisputed leader in musical development.

2. Baroque Era: 1600-1750. This was the era of Chambonnières, Lully, Couperin, and Rameau.

3. Modern French Music: This period of music started with Berlioz (1830-1869).

In the 1600's French music was entirely under the patronage of the royal courts of Louis XIII (1610-1643) and Louis XIV (1643-1715),
whose courts were enhanced by the ballet and opera. It was in these courts that the minuet, gavotte, boures, and other dances found their beginnings.

Composers

As in the English School, it is necessary to choose major composers in order to introduce their compositions. It is important to note that good editions of this music are not always available.

1. Francois Couperin: 1668-1733. The French clavecin tradition that was first established by Chambonnières reached its peak both in style and technique with the works of Francois Couperin, called "the Great." Couperin published four harpsichord collections in Paris, the first volume in 1713, the second in 1717, the third in 1722, and the fourth and final book in 1730. He also wrote a book called L'Art de Toucher le Clavecin (The Art of Playing the Harpsichord) in 1717. Couperin did not follow the practice of the day of putting his pieces into suites. Instead he put them into larger groups called "ordres" or orders. The first and last piece of each order are in the same tonality. The other pieces are either in the same tonality or in closely related keys. The ordre was Couperin's personalized version of the suite. Couperin's ordre could begin with several pieces in the style of an allemande, courante and sarabande, but mostly they contained descriptive pieces with descriptive titles. Couperin was objective about his composing; he wanted to describe exactly what he saw in nature rather than "express" his own inner feelings. He made use of arpeggiated harmony, preciseness in phrase balance, and frequent use of dotted rhythms. His style was the outgrowth of the framework established by
his predecessors. The Italian elements in Couperin's style show up in the symmetrical developments and the melodies decorated with a large quantity of ornaments. He required a correct performance of these ornaments. An ordre in Couperin's music contained from four to twenty-three pieces. In the first book of these pieces there is a trace of the earlier style of French writing, but as the books continue, he began to eliminate allemandes and courantes and replace them with small descriptive pieces.

2. Jean-Philippe Rameau: 1683-1764. In addition to being an organist, clavecinist, and composer, Rameau was a theorist whose music represented "the ultimate purity of the classical style achieved by the French clavecin school." Rameau left three collections for the harpsichord. The first volume contains ten pieces, the second book has twenty-one pieces, the third one, sixteen pieces. In 1741 he wrote five arrangements from Pieces en Concert and a single piece, La Dauphine. He is remembered for his treaties De La Mechanique des Doigts Sur le Clavessin, which is a discussion on ideas regarding the use and position of the fingers, wrists and elbows. John Gillespie considers him to be a "true musician of the French school and the last of the great clavecin composers."

Though harpsichord music continued to be published in France until the second half of the 1700's, this great school of keyboard composers was already in a decline. Like England, the French School was confined to a period of only about seventy-five years.

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7 Gillespie, pp. 97-98.
FRENCH SCHOOL SUMMARY

The acquisition of good editions of the French composers of this time is difficult, if not impossible. The finest anthology of this music is a four-volume collection called Les Clavecinistes Français, edited by L. Diemer, and published by Durand. This anthology is an import which takes three to four months to arrive, is very expensive, and non-returnable. Other editions that are easily available are also European publications, but that have selling agents in the United States.

The edition I use to introduce this music is a Shirmer publication called Early French Master: Miniatures for Piano. The music is preceded by a brief table which explains the ornamentation found in the compositions, but no discussion concerning the performance practices of the music in the book. I feel it is necessary to stress that I use this book as an introduction to the easier levels of the French keyboard music, although I use the word, "easier" to mean, "almost intermediate."

After teaching this initial music, I use two French editions that are available through Belwin-Mills. The Graded Rameau and The Graded Couperin are Franco Colombo publications. The discussion preceding the music is excellent. It is possible to omit the Shirmer edition and start with these two books, but only if the "easiest" levels of music do not have to be taught. My personal experience rates these books at a medium to difficult level after the initial pages.

For the student who becomes attracted to these composers, further compositions by them at a more difficult level can be found in the second volume of Shirmer's Early Keyboard Music. In addition to this anthology, Alfred Publishers have translated Couperin's L'Art de
**Toucher le Clavecin.** This volume affords the more serious keyboard student the opportunity to study the actual documentation of the performance practices of the time.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Composition</th>
<th>Edition</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>La Trophée (The Trophy)</td>
<td>Shirmer-p.16</td>
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<tr>
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<td>Le reveil Matin (Awakening Dawn)</td>
<td>Shirmer-p.18</td>
<td>Intermediate</td>
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<td>2. J. P. Rameau (1683-1734)</td>
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<td>Shirmer-p.4</td>
<td>Easy</td>
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<td>Rigaudon</td>
<td>Shirmer-p.26</td>
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CHAPTER IV

ITALIAN SCHOOL

In following the development of the English and French Schools of keyboard music, one can observe the trend away from the earlier keyboard instruments, the virginal or lute, toward the harpsichord or clavecin. In the Italian School, the trend went one step further to the pianoforte.

The demand for an instrument that had better capabilities at producing more varieties of sound caused the harpsichord to lose favor among the composers of the day. In 1709, an Italian instrument maker named Bartolomeo Cristofori brought about the realization of such an instrument, a harpsichord with hammers. It was in the shape of a large harpsichord, and Cristofori called it a gravicembalo col piano a forte or a harpsichord with soft and loud. This began the era of the piano.

Howard Ferguson differentiates between the early piano and the one we have today.\(^1\) The older one he calls a fortepiano and the newer one the pianoforte. He feels that there was a very real difference between the two and defines them accordingly. The name fortepiano was used by the English builders in the late 1700's. It described those keyboard instruments that had mainly a "wooden frame, thinnish,

comparatively low-tensioned strings and small leather covered hammers."²

The pianoforte was described as a "wholly iron-framed instrument with thick, high-tensioned strings and larger, felt covered hammers, and was introduced by Broadwood in England and Steinway in Germany in the mid-19th century."³

The fortepiano looked like a harpsichord with the strings going away from the player or a large clavichord with the strings stretched from left to right. The first type was known as a grand and the second was called a square piano. When the iron frames came into use along with the longer keyboards, the narrow harpsichord shape of the old grand became broader and heavier, looking like the present day grand. The square piano became what is now called an upright.

In the construction of the piano, Cristofori substituted a hammer for the jack of the harpsichord and then added more strings to reinforce the sound. As the key was depressed, the hammer was lifted by means of a lever, or underhammer, which gave impetus to the hammer, and then allowed the hammer to fall back to the bed of the key. There it was ready to receive another impetus and to go through the procedure again. When the hammer returned to its resting place, a damper rose and stopped the vibrating string. The impetus that the hammer received was made possible by a mechanism called an escapement.

In 1720, Cristofori improved the striking action of the piano and added a side-slip. This device was activated by a hand stop and shifted the mechanism so that only one string was struck. This was the beginning of the present day soft or una corda pedal.

²Ferguson, 3, 6-7. ³Ibid.
Before 1790, the pianofortes contained about five octaves, beginning from F an octave below the bass staff, to F an octave above the treble staff. Gradually, additional half-octaves were added until seven octaves became the accepted size for grand pianos around 1810.

The increased size of the keyboards took place in different countries, and at different times. England was the first country to change the size of the keyboards. The piano music of this time reflects the smaller keyboard size. Because of the smaller keyboard sizes, pianists will often add octaves to the written music when performing it on the modern piano. The rule of thumb seems to be, if the music sounds pleasing to the ear, then it would be well to leave it alone. On the other hand, if it seems to need extra tessitura, then it is within taste to add the extra range necessary for a more complete and pleasing sound.

Cristofori's design was assumed by a man named Gottfried Silbermann in Germany in 1719. The main complaint, as voiced by J. S. Bach, was that the upper register was too weak and the lower register was too heavy. Due to this problem, the piano was not too popular with the performers of the day.

In 1773, Johan Andreas Stein, a student of Silbermann, developed what was called the Viennese Action. He produced an instrument that had a light but dependable action, and a well-balanced upper and lower register. The Viennese Action reached its highest perfection about 1780. It was finally surpassed by the piano-making industry in England. This industry was furthered in England with the presence of Johann Christian Bach. Other actions were introduced by many other piano manufacturers. In 1818 Beethoven gave his approval to the Broadwood
piano and, therefore, "set the seal on English instruments."^4

From 1800 on, piano manufacturers continued to invent other means by which to create a more powerful instrument that would be suited for both the concert hall and with orchestras. The string tension was increased and stronger frames were used to hold them. The ultimate, as mentioned before, was achieved by the middle of the 1800's with a piano that was made of an all-iron frame, high-tensioned strings and heavy felt-covered hammers. In England, Thomas Broadwood was producing this style, and in Germany the Steinway firm was producing theirs. At this point the old fortepiano became the present day pianoforte.

Stylistic Interpretation

In spite of the interest in piano building, there was a resting period of about twenty years before any great amount of piano literature appeared. In fact, it is interesting to note that during Cristofori's lifetime (1655-1731) his piano did not attract much attention, and therefore production was very limited. It can arbitrarily be stated that piano literature began to emerge with Muzio Clementi's sonatas, which were published in 1770. Even so, most writings from that time show that all three instruments, the harpsichord, the clavichord and the piano, were in use.

The topics of Tempo and Fingering have no new material to cover in this school, so any questions concerning them can be reviewed in the first section of this paper under the English School.

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4 Fergusson, 3, 1.
Phrasing and Articulation

By 1750, the once rarely found markings for phrasing and articulation became increasingly common. What was the exception rather than the rule in the Baroque era, now became a standard part of composing in the Classical period. The problem of phrasing and articulation still arises in the piano music that was wholly or partly unmarked. The performer must still be prepared to supply phrasing and articulation based on what the composer has used in other compositions. One rule to remember in deciding the phrasing and articulation for the Classical period is that the music does not divide into small units as did the music from the Baroque.

In the Baroque period, the widge-shaped mark †, used by Couperin and Rameau in their writings, is similar to today's staccato. The dots, on the other hand, were used to indicate that certain pairs of notes should be played evenly, as written, instead of the long-short sound of the notes inégales.

In 1756, Leopold Mozart wrote that the sign > indicated bow-strokes that were to be strongly accented and separated from one another. This combined both the accent with the staccato. He went on to state that if a slur was written over several of the strokes, it meant that the notes within the slur were taken in a single bow, but still very separated. Although he does not specify unslurred dots, dots with a slur meant that the notes were again to be taken by a single bow, though less clearly separated from each other. It should be understood after studying the Mozart writing, that the stroke and the dash are identical.

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6 Ferguson, 3, 10.
in meaning. The two signs exist because it is easier to write the stroke, and it's easier to engrave the dash.

Both Haydn and Wolfgang Mozart used a stroke to indicate a normal staccato, an accent, or a combination of the two. They used dots, both slurred or unslurred, for "mezzo-staccatos" such as groups of repeated notes. Later on in Mozart's career, he began using dots much more frequently. They were placed over repeated notes, over leggiero passages, scales, and upbeat figures of any length. The stroke, however, retained the dual role of staccato and accent, used as a contrast to the dot, and most often in forte passages.

By the early 1800's, staccatos could be divided into three classes:

1. Staccatissimo: This was indicated by a stroke or dash and meant that the note was to be held for only one-quarter of its written value.

2. Normal Staccato: This was indicated by a dot and meant that the note was to be held for half of its value.

3. Mezzo-staccato: This was indicated by . . . and meant that the note was to be held for three-quarters of its value.

Beethoven definitely differentiated between the stroke and the dot, as he used them side by side in his music. He even is quoted in his writings to publishers, etc., that they "are not identical."

During the 1700's, the sign for a normal staccato changed from the written stroke ' or printed dash ' to the dot '. So it should be remembered that in the early 1700's the dash was exactly the same as the dot of today, and not a staccatissimo. Later on in the 1700's, the \( \uparrow \) meant either a staccato, an accent, or a combination of the two. (It is

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\( ^7 \text{Palmer, p. 1.} \)
noted that it could even be used on a tied note that was obviously meant to be sustained.\(^8\) In the early 1800's, the dot became the staccatissimo that is used today. In the editions of music that came out in the late 1800's and early 1900's, often the dash is done away with entirely and only the dot is used.\(^9\) This is bad, as it often leads the performer to over-simplify the music, and therefore takes away a valuable aid for interpreting this music.

Of course, the exact interpretation of these various staccato markings should be judged ultimately by the context of the music, not by mere definitions. The player must remember that the composers varied in their use of them, not only from one composer to another, but from one piece of work to another, by the same composer.

The indication of slurs in keyboard music was derived from the bow-marks found in string music, which like slurs depend on the actual music itself for their interpretation.

A slur in the early classical piano music can mean two different things:\(^10\)

1. \(\text{ slur }\) means that the last slurred note is non-legato and is indicated like this: \(\text{ slur }\) (an articulating slur).

2. \(\text{ slur }\) can also mean that it is legato and meant to be played like this: \(\text{ slur }\) (a legato slur).

Because of the use of bow-markings for interpretation, a great misunderstanding of what should be played was created.

\(^8\) Palmer, p. 1. \(^9\) Ibid. \(^10\) Ibid.
Two points can be used in making a decision on what particular slur to use:

1. Articulating slurs (see #1 above) are always short and rarely include more than two or three notes at the most. Usually they imply a stress on the first note as well as a slight lift or staccato on the last note.

2. Legato slurs (see #2 above) are like bow-marks and tend to stop just before barlines or strong beats. They often divide a long legato line into smaller units without implying any noticeable break.

With the advent of the fortepiano, a new touch was added to the already existing keyboard technique. This new touch, the tenuto touch, was found in both the Baroque and Classical music. It can be defined as "the holding down of notes for longer than their written value." Such notes can be handled in two ways: either use the damper pedal, or if more clarity of sound is needed, use the fingers themselves. The latter type of tenuto can be found in passages using an Alberti bass line, and where the composer wants to sustain the lowest notes in the pattern.

Pedaling

Because the tonal characteristics of the old fortepiano were rather light, the pedal could be held down for a much longer period of time than can be done on the present piano. But because the pedal sounded so different from one piano to another at this time, there are no pedal markings in the early piano music of Haydn and Mozart, for example. Therefore, a careful use of the pedal is eagerly recommended. One thought to keep in mind when pedaling is to never allow the music

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11 Ferguson, 3, 11.
12 Ferguson, 3, 11.
to become lost in the sound produced by over-pedaling. Clementi and Beethoven indicated much more pedaling than did any other of the early piano composers, but again, they must not be taken too literally. To do so will produce a muddy, unintelligible sound.

Dynamics

Along with the increased use of signs to indicate phrasing and articulation, dynamic markings were also increasing. Despite the more frequent use of dynamic markings, a considerable amount of music by the Classical composers can still be found that contains few or no markings at all. In such a situation, the performer would do well to remember that dynamics became much more dramatic during the Classical period, reaching a climax with Beethoven.

The markings P and F are still the most basic indications during the Classical period, and pp and ff are the most extreme and are rarely found in the music of the classical composers. The distance between f and p was bridged with crescendos and diminuendos. And as always, all the markings found in the music should be interpreted in relation to the music. The main point to keep in mind, no matter what dynamic level the pianist is dealing with, is that the dynamics found in this early music should be a little less than what would normally be played on the piano.

Ornamentation

In the Italian School of ornamentation, a treatise by G. Diruta (Il Transilvano: Venice 1503) noted that tremoli (shakes) should begin on the main notes, unlike those of Couperin, and that they should last half the value of the written note:
1. Tremoli beginning on minims:

2. Tremoli beginning on crochets:

3. Tremoli beginning on quavers:

In Frescobaldi's music, almost all of his ornaments are written out in the text. He does use the signs t and tr to indicate that shakes are to be used at that point. In the Preface to his book on Toccatas and Partitas, Frescobaldi (1614-1615) stated that shakes should pause on the last main note. He also pointed out that the other notes of a shake should not coincide with the rest of the passage work, but should be quicker.

In examining Domenico Scarlatti's writing, the performer will discover that he used few signs for ornamentation. Besides that, Scarlatti left no explanation of how they must be interpreted. As a consequence, one must look at other composers contemporary to Scarlatti to determine what the practice procedure of the day was. Scarlatti used ornament signs carelessly, and since there are no Scarlatti keyboard autographs surviving, the attempt to be consistent in interpreting his signs is useless. There are however, a few points that can be used when playing Scarlatti's music:

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1^Howard Ferguson, ed. and ann., Style and Interpretation: An Anthology of Keyboard Music, Vol. 2, Early Keyboard Music: Germany and Italy (Great Britain: Oxford University Press, 1971), 11-12.

1^Ferguson, 2, 11-12.
1. Small notes all mean either long or short appoggiaturas on the beat. The length must be judged by the content, as the particular value used is not a reliable guide.

   e.g. \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \) \( \frac{1}{4} \)

   (The last note in the above example is the way it was written in the 1700's and is not the sign for an acciacatura from later music history.)

2. Groups of short notes should almost always be played on the beat.

3. \( \frac{1}{3} \) and \( \frac{1}{3} \) both mean either a long or short shake beginning on the beat and almost always starting with the upper note. The length must be judged by the context of the music, as the two signs are used interchangeably. The performer must also decide whether to use a termination or not, if there is none in the normal-sized notes.

4. If the appoggiatura is above the main note, \( \frac{1}{4} \) it means either an ordinary shake or \( \frac{1}{4} \).

   If the appoggiatura is below \( \frac{1}{4} \) it means either \( \frac{1}{4} \) or \( \frac{1}{4} \). Again the performer must make the decision.

5. The word tremulo possibly means that a shake should be made on the note or notes to which it refers.

6. The meaning of a wavy line following a note is uncertain, but probably means that the note should be held for longer than its written value.

Editions

As mentioned in the French School, the Faenza Codex ca. 1420 showed that Italian keyboard music existed at least a century earlier than at one time was supposed. However, another one hundred years elapsed before the appearance of the first known printed source of Italian keyboard music.

1. *Frottole intavulate da sonare organi*: 16 1517. This manuscript was published by Andrea Antico in Rome. The book contains twenty-six anonymous arrangements of four-part songs, most of which are by Bartolomeo Tromboncino. Included in the book is a printed overleaf to show how vocal works were embellished to make them suitable for the keyboard. Though the title specifies organ, an illustration in the book shows a man playing the harpsichord, which indicates how easily one keyboard instrument could be substituted for another during this period of music.

2. *Intabolatura nova di varie sorte de balli*: 17 1551. This is the first volume intended specifically for harpsichord and clavichord, to the exclusion of the organ. It is anonymous but was issued by Antonia Gardane in Venice. It contains twenty-five short dances. It is considered to be meant exclusively for stringed keyboard instrument use. Such writings were considered the exception rather than the rule in Italy. In fact, such writings were confined almost entirely to dance music until well into the 1600's.

3. *Ricerchari, motetti, canzoni*: 18 1523. This manuscript was the first known printed volume by a named composer, Marco Antonio Cavazzoni (ca. 1490-ca. 1570) who was also known as Marcantonio da Bologna. It contains two ricercars, their motets, and four arrangements of French chansons which used the type of contrapuntal embellishment found in the "Frottole" (see manuscript #1) manuscript.

Composers

The main Italian composers that followed these manuscripts were many in number. Two of them have been chosen because of a prolific output and quality in their composing.

1. **Domenico Scarlatti**: 1685-1757. Scarlatti is the second great composer of Italy. (The greatest is considered to be Girolamo Frescobaldi, 1583-1643.) Scarlatti left Italy at age 39 and went to Portugal to become maestro at the royal chapel in Lisbon. His home remained Spain. His keyboard music, which numbers 550 compositions,

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16 Matthews, pp. 30-33.  17 Ibid.  18 Ibid.
shows the influence of Spanish music. Scarlatti is considered to have prepared the way for a future school of piano composition. Scarlatti himself published only thirty of his own works, called *Essercizi per Gravicembalo* (Exercises for Harpsichord, 1738). Although each little piece was entitled "Sonata," Scarlatti composed these pieces not as just technical exercises, but as etudes. Although most editions present each sonata as an independent piece, it is believed that Scarlatti intended them to be performed in pairs. They could be contrasting or complementary pieces. The only thing in common would be the same tonic.\(^{19}\) Scarlatti's music is considered to be "fifty years ahead of his time."\(^{20}\)

2. **Muzio Clementi: 1752-1832.** Clementi is considered the father of modern piano playing. In addition to his serious keyboard music, he wrote various technical studies. Clementi did much of his early training in England. From 1782-1802, he spent his time in England teaching, giving piano concerts, conducting, piano manufacturing and music publishing. By 1810, he considered himself firmly established in England, and gave up his concertizing and devoted his time to manufacturing pianos. He is recognized as the first composer to achieve the fully matured piano sonata of the late Classical period. He fully recognized the characteristics native to both the harpsichord and piano.

After Frescobaldi's death, fifty years elapsed before a composer comparable to him emerged. During this time, significant changes took place in Italy. Composers turned away from music based on counterpoint.

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\(^{20}\) Ibid.
and equality of parts and began to favor a type of music derived ultimately from simple dances and operatic areas, where the top line was the most important part, the bass secondary, and the inner parts completely unimportant. After Cherubini's death in 1842, there were only isolated instances of music composed expressly for the keyboard. Italy turned toward the newer musical composition called opera, and then abandoned keyboard music compositions for over a hundred years.
ITALIAN SCHOOL SUMMARY

Any number of collections are available featuring the music of Scarlatti and Clementi. I have chosen one main edition and a supplementary one. In regard to my studio and teaching habits, the Alfred editions are a vital part of my success. The obvious care that they have gone through in editing is very evident. But more important, the information gathered is understandable by my students. For the Italian School I have chosen Alfred's *Scarlatti: An Introduction to his Keyboard Works*, and *Clementi: Six Sonatinas* (opus 36). There is a second volume available through Alfred on Scarlatti, but it contains many of the same pieces that the Introduction book does, and therefore is not needed.

The supplementary book that I have chosen to teach the advanced levels of Scarlatti can be one of the three excellent editions available containing his Sonatas. I recommend the Shirmer edition (Ralph Kirkpatrick, editor), the Kalmus edition (Urtext), and the Carl Fischer edition (after the edition of Alessandro Longo). Perhaps the last one might be the least desirable of the three, due to its heavy editing, but I find it delightful to teach from because I know it so well.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Composition</th>
<th>Edition</th>
<th>Grade</th>
</tr>
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The following chart explains the order that I recommend teaching the Sonatinas:

<table>
<thead>
<tr>
<th>Sonatina</th>
<th>First Movement</th>
<th>Second Movement</th>
<th>Third Movement</th>
</tr>
</thead>
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<td>No. 1</td>
<td>*Beginning#</td>
<td>*Beginning#</td>
<td>*Beginning#</td>
</tr>
<tr>
<td>No. 2</td>
<td>*Easy Intermediate#</td>
<td>*Adv. Beginner#</td>
<td>*Easy Int.#</td>
</tr>
<tr>
<td>No. 3</td>
<td>**Adv. Inter.#</td>
<td>Adv. Beginner</td>
<td>Easy Int.</td>
</tr>
<tr>
<td>No. 4</td>
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<td>**Intermediate#</td>
<td>**Adv. Int.#</td>
</tr>
<tr>
<td>No. 5</td>
<td>Easy Advanced</td>
<td>Intermediate</td>
<td>**Intermediate#</td>
</tr>
<tr>
<td>No. 6</td>
<td>*Advanced#</td>
<td>**Advanced#</td>
<td></td>
</tr>
</tbody>
</table>

* Must be memorized

** Must be memorized and two or three performed in public

# Taught to everyone, and of these twelve, eight must be memorized
CHAPTER V

GERMAN SCHOOL

The development of music in Germany, compared to England, France and Italy, began quite late. In the area of polyphony, it was not until the middle of the 1400's when the period of medieval French music was coming to a close, that Germany came to the foreground. From that point on, however, Germany and music progressed in a continuous line that has maintained a high level of competence to this day. Willi Apel says that "Germany is the leading nation in the more recent era of music history."¹

From 1500 to the early 1600's the predominate keyboard instrument in Germany was the organ. Around 1650 German composers began to compose for other keyboard instruments, especially the clavichord and harpsichord. Like the other keyboard schools the music they composed for these instruments left no indication of which instrument was to be used. A careful analysis of the music from this time is necessary to determine which keyboard to use.

In studying the music and the instruments in use, four guidelines might be assumed in making a decision for the correct instrument:

1. Certain indications such as cantabile or grazioso are terms that suggest the mood of a piece and are indicative of clavichord literature.

2. Long valued notes may indicate *bebung* or *tremolo*, which refer to the clavichord.

3. Contrasting phrases suggest harpsichord, particularly two-manual harpsichords.

4. The harpsichord music will have longer phrases and themes, and not too much modulation. It can also contain rapid passages, arpeggiated chords, wide leaps, crossing of hands and repeated notes.

**Stylistic Interpretation**

With the arrival of the piano, a new approach to playing contrapuntal music was needed. During the 1600's and 1700's contrapuntal music formed an integral part of music composition. Contrapuntal music can be more easily produced on the harpsichord, clavichord, and early piano than it can on the modern piano.

In contrapuntal music, it is important to remember that the individual parts have equal importance while allowing their interrelationship to shift continually. It is not like later music that has an all important top voice, secondary bass voice, and subsidiary middle voices.

Howard Ferguson\(^2\) suggests eight points to keep in mind when playing contrapuntal music:

1. Characterize all fugue subjects by means of carefully chosen articulation. (See the English School for a detailed discussion on this topic.)

2. Make sure that the articulation chosen for the main subject is contrasted with that required by the counter-subject, and subjects two or three, depending on how many voices in the fugue. This will ensure that each subject remains distinct when several are occurring together.

3. Characterize the episodes of the fugue in the same sort of way.

4. Keep the texture as light as possible, particularly the top and the bottom lines. (This texture as compared to homophonic music.)

5. Don't feel that the subject must always stand out as though it were played on a solo instrument. The other parts are equally, and sometimes more important.

6. If a particular part is to be brought out, stress it only very slightly. Its characterization, coupled with the generally light texture, will do the rest.

7. A moving part will always stand out more clearly than a static one. Therefore, if an even balance is required, the part that moves the most requires the least stress.

8. Always aim for clarity.

Dynamics

When choosing the dynamics that need to be used, they should not be too large in their range; e.g., a true fortissimo is rare. At the same time, the touch and tone achieved at the modern piano should be much lighter than heard in homophonic music. The damper pedal must be used with great care in order to avoid a muddy sound to the music.

Ornamentation

In beginning a discussion on ornamentation, it is wise to remember that German composers generally began their ornaments on the main note instead of the auxiliary note. Johann Jacob Froberger (1616-1667) left no explanation of his ornamentation, but this is not a difficult problem as he closely followed his teacher, Frescobaldi.

In the keyboard works of J. S. Bach, ornamentation played a much more important part. Although Bach was more explicit in how he wanted

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\(^3\)Ferguson, 2, 5.
the ornamentation to be interpreted, he, too, relied a great deal on abbreviations. Thirteen of these are listed in his own handwriting, together with their interpretation, at the beginning of the Klavierbüchlein vor Wilhelm Friedemann Bach, 1720. This Little Keyboard Book was written for Bach's oldest son, Wilhelm Friedemann, and though the list is by no means complete or as clear as it might be, it is of the highest importance since it is the only one by Bach that is possessed by musicologists.

<table>
<thead>
<tr>
<th>Sign</th>
<th>Name</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Trillo</td>
<td><img src="image" alt="Trillo Interpretation" /></td>
</tr>
<tr>
<td>2.</td>
<td>Mordant</td>
<td><img src="image" alt="Mordant Interpretation" /></td>
</tr>
<tr>
<td>3.</td>
<td>Trillo und mordant</td>
<td><img src="image" alt="Trillo und mordant Interpretation" /></td>
</tr>
<tr>
<td>4.</td>
<td>cadence</td>
<td><img src="image" alt="cadence Interpretation" /></td>
</tr>
<tr>
<td>5.</td>
<td>Doppeltcadence</td>
<td><img src="image" alt="Doppeltcadence Interpretation" /></td>
</tr>
<tr>
<td>6.</td>
<td>Idem</td>
<td><img src="image" alt="Idem Interpretation" /></td>
</tr>
<tr>
<td>7.</td>
<td>Doppeltcadence un mordant</td>
<td><img src="image" alt="Doppeltcadence un mordant Interpretation" /></td>
</tr>
<tr>
<td>8.</td>
<td>Idem</td>
<td><img src="image" alt="Idem Interpretation" /></td>
</tr>
<tr>
<td>9.</td>
<td>Accent steigend</td>
<td><img src="image" alt="Accent steigend Interpretation" /></td>
</tr>
<tr>
<td>10.</td>
<td>Accent fallend</td>
<td><img src="image" alt="Accent fallend Interpretation" /></td>
</tr>
<tr>
<td>11.</td>
<td>Accent und mordant</td>
<td><img src="image" alt="Accent und mordant Interpretation" /></td>
</tr>
<tr>
<td>12.</td>
<td>Accent und trillo</td>
<td><img src="image" alt="Accent und trillo Interpretation" /></td>
</tr>
<tr>
<td>13.</td>
<td>Idem</td>
<td><img src="image" alt="Idem Interpretation" /></td>
</tr>
</tbody>
</table>

As a rule, these ornaments begin on the beat, and are played diatonically within the key that exists at that moment. The number of trills depends on the context of the music. Howard Ferguson supplies some

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Ferguson, 2, 9-11.
points to remember about the Bach ornamentation:

1. The signs \(\breve{\text{a}}, \breve{\text{a}}, \) and tr are all used for the trillo (shake) and are equivalent to one another.
   a. The first two signs are generally indistinguishable in contemporary manuscripts.
   b. The tr often turns into an indeterminate wiggle which can easily be confused with the first two sighs or with \(\breve{\text{a}}, \breve{\text{a}}\).
   c. The trillo begins on the note above, provided this does not produce a bad sounding harmony, such as consecutives, etc. and its length depends on the context rather than on the particular sign used.
   d. Bach's chart does not provide information on how to terminate the signs, but closing-notes are at times required even when they are not marked.
   e. C. P. E. Bach says that closing-notes should be used at the end of a shake on a long note, and on a short note when the following note is one higher, but not one step lower.
   f. The above rule is so indefinite that once again the player must rely on his musical instinct as a guide.
   g. Because of the unsureness in the rule, if the shape or flow of a phrase is improved by the addition of closing-notes, they should be used; if not, a plain shake is preferable.

2. The mordant (mordent) \(\breve{\text{a}}\) is not necessarily restricted to three notes. In some contexts, it is more effective to increase the number of trills to four and even eight in number.
   a. The signs \(\breve{\text{a}}, \breve{\text{a}}\) are sometimes used for a long mordent, and should not be confused with the shake-and-mordent sign \(\breve{\text{a}}\).

3. The sign for a cadence (turn) \(\breve{\text{a}}\) can be written horizontally, diagonally or vertically. All three mean the same thing.
   a. When the sign occurs between two notes, the turn should be played after the main note has been struck, and should be spaced out as best fits the context.

4. This ornamentation would generally have more middle trills than are shown in Bach's chart or even longer.
   a. e.g. \(\breve{\text{a}}\)
5. In the accent (appoggiatura) the small hook or "Hakchen," 
\[ \begin{align*}
\text{or}\quad \text{Hakchen,}
\end{align*} \]
is sometimes shown as a double-hook \( \text{or} \), and very
frequently as a small note.
\[ \begin{align*}
\text{e.g.} \quad \text{or} \quad \text{all mean the same thing.}
\end{align*} \]

J. S. Bach used several ornaments that are not shown in the
Little Keyboard Book, which might be added to the other list as an
addendum for Baroque ornamentation.

<table>
<thead>
<tr>
<th>Sign</th>
<th>Name</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>14. (</td>
<td>or ( ) Nachschlag or small notes</td>
<td>[image]</td>
</tr>
<tr>
<td></td>
<td>(after beat)</td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>small notes &quot;anticipation&quot;</td>
<td>[image]</td>
</tr>
<tr>
<td>16.</td>
<td>Schleifer (slide)</td>
<td>[image]</td>
</tr>
<tr>
<td>17.</td>
<td>Arpeggio</td>
<td>Break the chord upwards,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>downwards, or both</td>
</tr>
<tr>
<td>18.</td>
<td>small note Appoggiatura and</td>
<td>[image]</td>
</tr>
<tr>
<td></td>
<td>arpeggio</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>Diagonal strokes</td>
<td>The chord should be broken</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and passing-notes substituted</td>
</tr>
<tr>
<td></td>
<td></td>
<td>for the strokes.</td>
</tr>
<tr>
<td>20.</td>
<td>Schneller (inverted mordent or</td>
<td>[image]</td>
</tr>
<tr>
<td></td>
<td>imperfect trill)</td>
<td></td>
</tr>
</tbody>
</table>

In Bach's music, the missing ornaments are most likely to occur
in one of two places:

1. Cadential formulas: \[ \begin{align*}
\text{often requires the addition of a trillo on the first note.}
\end{align*} \]

2. In the later entrances of the fugue subjects where theornoartation given in the subject's original entrance is sometimes omitted. Here the ornaments or simplified versions of them should be added whenever possible.
Handel's use of ornamentation is much simpler than Bach's. For reference, he used Nos. 1, 2, 4, 9, 10, 15, and 19, listed here, plus the sign standing for Bach's third ornament, the trillo and mordant. In some of the slow movements of Handel's music is found a combination of small and normal-sized notes. The normal size notes outline the basic melody and the small notes provide embellishments typical of the Italian style. These particular parts of his music are invaluable when showing how an "accomplished" performer of this period would be able to embellish extemporaneously a plain melodic line.

Bach's sons, Wilhelm Friedemann and C. P. E. (Carl Phillip Emanuel) were very careful in notating their ornamentation. C. P. E. Bach's treatise on performance, Essay on the True Art of Playing Keyboard Instruments, is not always clear as it might be, however, concerning the practice of ornamentation of the day. In the long run, however, it gives a good idea generally of what should be done in the field of ornamentation, and also what his father, J. S. Bach, probably did in his time.

Very few new ornamental signs appeared in the Classical period, and even those that did appear were hard to interpret. All in all, classical ornamentation developed from C. P. E. Bach's practice as he stated in his treatise. Mozart and to a lesser extent Haydn were influenced by the "South German Tradition" as set forth in Leopold Mozart's Treatise on the fundamental principles of Violin Playing, 1756. Around 1800 the practice for the day was outlined in Daniel Gottlob Türk's Klavierschule, 1789, and Muzio Clementi's Art of Playing the Pianoforte.

\footnote{Ferguson, 2, 9-11.}
1801. Since the latter part of the 1800's was a transitional period, various aspects of the practice of the time can be determined only from the works of the composers themselves.

The following ornaments have been chosen by Howard Ferguson as being representative of the Classical period:

1. The Shake (Triller): \( \text{tr}, \text{m}, \text{m} \)
   a. In the music of the 1700's shakes, both long and short, begin on the beat and generally start with the upper neighbor, at least in theory. In practice, there are exceptions to the rule concerning the starting note.
   b. Shakes which are often preceded by one or more small notes, should be played on the beat and included as part of the ornament. If the main note and the small one immediately before it are the same, the shake proper will start with the neighbor note; if the small note is the same as the neighbor note, it must start on the main note; always make sure the complementary notes differ.
   c. More often than not, in the 1600's, the sign \( \text{tr} \) is reserved for long shakes and \( \text{m} \) for short; but the distinction cannot always be relied on. The sign \( \text{m} \) is less likely to be used where a long shake is required. Long shakes, with or without closing notes, usually last for the whole written value of the note; but at times those without closing notes end earlier on the main note.
   d. Closing notes are often written into the text, either as part of the rhythmic scheme or extra-rhythmically as small notes. Their absence cannot be taken as proof that none should be played, for often composers left them to be supplied by the performer.

2. The Beat (Mordent): \( \text{m}, \text{m} \)
   a. Short \( \text{=} \) or \( \text{=} \) on the beat.
   b. Long \( \text{=} \) or \( \text{=} \) on the beat.

3. The Turn (Doppelschlag):
   a. On the note \( \text{=} \) or \( \text{=} \) on the beat.

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b. After the note \( \text{\ Measure} \) or \( \text{\ Measure} \)

or some rhythmic variation of the same notes.

c. The two signs, \( \text{\ Measure} \) and \( \text{\ Measure} \), used together, mean a shake with closing notes:

4. The Appoggiatura (Vorschlag): is written as a small note of all rhythmic values (the \( \text{\ Measure} \) are the 1600-1700's way of writing them and they have nothing to do with the modern acciaccatura). The appoggiatura is played on the beat and subtracts its value (not necessarily the one shown) from that of the following normal size note. There are two main types:

a. The long: takes the accent and is usually, but not invariably, half the value of the main note (a third or two-thirds as long when the main note is dotted).

b. The short: is unaccented and quick.

Unfortunately, the two types are seldom differentiated sign-wise, so the performer must decide which one is intended in each case. The player should remember that an appoggiatura is meant to supply an expressive accent.

These rules are mere guideposts, and not hard and fast rules. Again, the player must be guided by the music itself, his ear and instinct.

5. Groups of small notes: There is no hard and fast rule for placing groups of small notes. The thing to remember is that they are probably realizations of one of the older ornament signs. If that is the case, the small notes should be interpreted in the same way as the older ornament was.

6. Arpeggio: \( \text{\ Measure} \) The sign shows that chord should be broken upwards usually beginning on the beat, either quickly or slowly as the context of the music suggests.

7. The Haydn Ornament: \( \text{\ Measure} \) or \( \text{\ Measure} \) Haydn wrote these signs instead of the normal turn sign.
Editions

Sources of keyboard music in Germany go back to about the same period as Italy, the early 1500's. The main difference, however, is the sources are more numerous in Germany than in Italy. There are three very important ones, though they are not the earliest available.

1. **Tablature** 7 1548. This manuscript was written by Adam Ileborgh, a monk. It contains two and three part arrangements of vocal works with the top part embellished. It also contains some short preludes which are the earliest known keyboard pieces that are entirely independent of any vocal model.

2. **Fundamentum organisandi** 8 1552. This is a treatise based on this composition, by Conrad Paumann (ca. 1410-1473) who was a blind organist in Nuremberg.

3. **Buxheim Organ Book** 9 ca. 1560-1570. This is a comprehensive anthology of 258 pieces. Included are 18 preludes, and 222 arrangements of vocal chansons and motets by German, French, Italian and English composers. The majority are three part settings, but there are some two and four part ones. There is no proof that the music is strictly for organ, as both the harpsichord and clavichord were fitted with pedals.

A fourth manuscript is available, **Tabulaturen etlicher Lobgesang und Lidlein uff die Orgel und Lauten** by Arnolt Schlick (ca. 1555-ca. 1825). The pieces in this manuscript are intended for organ or lute. It contains 14 organ pieces, three lute solos, and twelve songs with lute accompaniment.

Composers

Composers from the pre-Bach era can be divided into two groups: those who composed in Catholic southern Germany (including Austria) and

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8 Ibid.
9 Ibid.
those of Lutheran Germany in the north and central regions. The influence of Italy is noticed in all of the German composers, but it was strongest in the south. The northern and central parts of Germany were, in turn, influenced by the Netherlands.

The German composers divide themselves into two groups, the early German keyboard composers, and those from Haydn on. Many composers make up the early group, but two have been chosen as being highly representative of them all.

1. Johann Sebastian Bach: 1685-1750. There are numerous volumes dealing with the life and works of this man. In view of all the literature that is available about him, little can be added to what has already been said. In these various works, it is agreed that Bach was not a great innovator.10 His own sons felt that he looked back instead of ahead. He did take the musical forms that were available and develop them to the highest point of perfection possible. Bach's music reflects the obvious change in musical trends at that time, the period when contrapuntal style began to merge with a predominately harmonic style. His music reflects the influence from all parts of his world: Buxtehude from the north, Froberger and Corelli from the south, and Couperin from the west.

2. George Frederick Handel: 1685-1759. Once again, like J. S. Bach, there are numerous books devoted to the life and works of Handel. An addition to this already available information seems unnecessary.

It is pointed out that Handel was not a "lyric" composer.\textsuperscript{11} His music was not involved in an approach to what his soul felt or what his inner feelings were, but rather to impress audiences.\textsuperscript{12} His music might be characterized as "art."\textsuperscript{13} Handel was influenced by all schools of music.

With the acceptance of the piano as the standard keyboard instrument, the keyboard school of composers, such as are known today, began to emerge. This period produced three of the most well-known composers in music.

1. \textit{Ludwig van Beethoven:} 1770-1827. As with Bach and Handel, Beethoven is one composer whose greatness is beyond the limit of words. The basic facts about Beethoven are well known: his brief studies with Haydn, the start of his hearing failure, his contemplation of suicide, his meeting with the equally great Goethe, his complete deafness, all of which affected his music. His skill with the concept of rhythm is yet another aspect of his genius, and his contribution to the sonata form was a high point in music history.

2. \textit{Josef Haydn:} 1732-1809. Haydn was fortunate in his lifetime to have his musical talents openly acknowledged. Although he was basically self-taught, his creative years were spent providing music for the Esterhazy family. His sonatas are influenced from two places: the first from the north with C. P. E. Bach and W. F. Bach leading the way, and from the south, specifically Vienna. Later in his life, he began to leave keyboard composition and began concentrating on the string quartet and the symphony as forms of musical expression important to him.

\textsuperscript{11}Gillespie, p. 140. \textsuperscript{12}Ibid. \textsuperscript{13}Ibid.
3. *Wolfgang Amadeus Mozart*: 1756-1791. The title of genius is the least name that can be given to Mozart. Beginning with the compositions he composed as a six-year-old, it is very understandable that his musical ability was immense. His keyboard composing gave way in the future years of his life to his compositions for the symphony orchestra and the opera.

The music that has been left to the modern day performer from the 1600's and 1700's in Germany stands out because of one composer, J. S. Bach. Until his time, not one, single composer was able to put together the most outstanding facets of the music of that period. That talent was found in Bach. At the end of the Classical, the first great romanticist was Beethoven, with his imaginative power, his ability to create lyricism of the finest quality, and his emotional quality and passion. Although the word Romanticism indicates a break from traditional things, and Beethoven was certainly brought up in an atmosphere of tradition, he must be regarded as a Classical composer with an incredible ability to use the future. He was endowed with the traditions of the Classical school, and at the end of his life appeared on the musical scene with a preview of what the Romantic school would bring.
Whenever I begin a discussion of what to teach first of J. S. Bach's music, I make a note that there are as many ideas on the subject as there are teachers of his music. Therefore, my suggestions are strictly my own and derived from my own teaching experience. It should be pointed out, also, that there are as many books containing Bach's music as there are teachers to teach them. Therefore, I am suggesting the use of only one edition, the Alfred publication, *J. S. Bach: An Introduction to his Keyboard Music*. I use it through the advanced intermediate level only, and then proceed to the Two-Part Inventions.

As in Bach's introductory music, the number of editions available for the Inventions are just as numerous. I personally use the Kalmus edition (Hans Bischoff, editor) and the Alfred edition (Willard Palmer, editor).

<table>
<thead>
<tr>
<th>Composer</th>
<th>Composition</th>
<th>Edition</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. J. S. Bach (1685-1750)</td>
<td>Menuet in d minor</td>
<td>Alf-p.8</td>
<td>Beginning</td>
</tr>
<tr>
<td></td>
<td>Menuet in G Major</td>
<td>Alf-p.14</td>
<td>Beginning</td>
</tr>
<tr>
<td></td>
<td>Menuet in g minor</td>
<td>Alf-p.16</td>
<td>Beginning</td>
</tr>
<tr>
<td></td>
<td>Musette in D Major</td>
<td>Alf-p.18</td>
<td>Beginning</td>
</tr>
<tr>
<td></td>
<td>Bourrée, Suite in a minor, BWV 996</td>
<td>Alf-p.40</td>
<td>Intermediate</td>
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<tr>
<td></td>
<td>Prelude in C Major, BWV 924</td>
<td>Alf-p.54</td>
<td>Intermediate</td>
</tr>
<tr>
<td></td>
<td>Polonaise in g minor, BWV Ann. 125</td>
<td>Alf-p.30</td>
<td>Intermediate</td>
</tr>
<tr>
<td></td>
<td>Prelude in C Major, BWV 939</td>
<td>Alf-p.32</td>
<td>Intermediate</td>
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</tbody>
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Bach

<table>
<thead>
<tr>
<th>Invention #1 in C Major</th>
<th>EK-p.6</th>
<th>Advanced</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>-or-</td>
<td>Alf ed.</td>
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</tbody>
</table>

In the past I used the Kalmus Little Note Book for Anna Magdalena Bach (complete) as my main source for teaching Bach. My main reason for changing to the Alfred edition was that not all the music in the notebook can be authentically attributed to Bach. At the same time, I don't teach the Little Preludes and Fugues as a separate entity because I feel that a little bit of them go a long way. For these reasons I find the Alfred edition covers all my needs.

When beginning a discussion of the music of G. F. Handel, one is overwhelmed by the amount of vocal and instrumental music he left to history. His compositions for solo keyboard are the least known of his works. The quality of the music is not the same, ranging from good to sketchy and poor. The lack of a good, complete edition of his music has contributed to the scarcity of its performance.

George Lucktenberg, editor for Alfred publications, has compiled and edited a book called Handel: An Introduction to his Solo Keyboard Works. The first part of the book is represented by pieces that were probably written for his own harpsichord students. These pieces can be found in a larger collection known as the Aylesford Pieces. The middle section of the book is more toward the intermediate level of pianism, with the last few pieces containing some of the "most mature efforts in
the solo keyboard field.\textsuperscript{14}

When I introduce Handel to students, I do not spend a great deal of time. I have found that one or two of the pieces serve as a basic introduction to his music, and if I give any more, it is usually to a student who shows a special interest in Handel's music.

2. G. P. Handel (1685-1759)

\begin{verbatim}
<table>
<thead>
<tr>
<th>Piece</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Menuet in b minor</td>
<td>Easy</td>
</tr>
<tr>
<td>Passepied in G Major</td>
<td>Easy</td>
</tr>
<tr>
<td>Gavotte in G Major</td>
<td>Intermediate</td>
</tr>
<tr>
<td>Saraband</td>
<td>Intermediate</td>
</tr>
<tr>
<td>Allegro in G Major</td>
<td>Advanced</td>
</tr>
</tbody>
</table>
\end{verbatim}

During my early years of teaching the Classical period music, I found that, like many other keyboard teachers, I was leaning on Mozart and Beethoven and neglecting Haydn. I reasoned that since many of his short piano pieces are transcriptions of his instrumental works, I would prefer to wait until a student could handle his Sonatas, and then present them. At this point, I had totally forgotten about his Sonatinas. Fortunately, this awareness happened years ago, and I have been able to experiment with them in trying to achieve the best results.

I find that teaching various movements of the Sonatinas will easily satisfy the beginning and intermediate students. The presentation of an entire Sonatina is handled competently. The suggestions that I am making are not ironclad, but are suggestions as to where to start.

I have found the Alfred edition of Haydn, *Six Sonatinas* for piano to be very acceptable. Willard Palmer, the editor, points out that no autographs of these compositions can be located, therefore his editing has been arrived at after studying the earliest sources that can be found.

3. J. Haydn (1732-1809)

<table>
<thead>
<tr>
<th>Menuet and Trio</th>
<th>Alf-p.20</th>
<th>Beginning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonatina in C Major</td>
<td>H. XVI #7</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Menuet and Trio</th>
<th>Alf-p.30</th>
<th>Beginning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonatina in G Major</td>
<td>H. XVI #11</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Menuet, Andante, Allegro</th>
<th>Alf-p.10</th>
<th>Intermediate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonatina in G Major</td>
<td>H. XVI #8</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Menuet and Trio</th>
<th>Alf-p.42</th>
<th>Intermediate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonatina in C Major</td>
<td>H. XVI #10</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Sonatina in G Major</th>
<th>Alf-p.21</th>
<th>Advanced</th>
</tr>
</thead>
<tbody>
<tr>
<td>H. XVI #11</td>
<td>(Entire piece)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Sonatina in G Major</th>
<th>Alf-p.8</th>
<th>Advanced</th>
</tr>
</thead>
<tbody>
<tr>
<td>H. XVI #8</td>
<td>(Entire piece)</td>
<td></td>
</tr>
</tbody>
</table>

I use Alfred's *Mozart: An Introduction to his Keyboard Music* for an initial exposure to Mozart's music. The compositions are arranged according to their difficulty, from easy to hard. They are also, as much as possible, in chronological order. With the exception of the last two pieces, both sonatas, I feel that the book is basically on an easy to intermediate level. The examples I have chosen, therefore, represent my own personal, favorite teaching pieces.
W. A. Mozart (1756-1791)

Menuet and Trio (K.1, 1e, 1f)  Alf-p.16  Easy

Menuet in C (K.6, Menuet 1)  Alf-p.16  Easy

Larghetto in F  Alf-p.36  Easy

Mozart's Viennese Sonatinas are what I introduce on the intermediate level. I recommend the Peter's Edition, but Schott also publishes a very fine copy. (I question the easy availability of the Schott edition.) The second Sonatina tends to prove unsuccessful with most students, and the sixth Sonatina is the most difficult.

Sonatina #1 in C Major  Peters-p.1  Intermediate

Sonatina #3 in D Major  Peters-p.15  Intermediate

Sonatina #4 in Bb Major  Peters-p.19  Intermediate

Following a study of the Sonatinas, I return to the Alfred edition and teach the last piece in the book, the Sonata #15, K.545 in its entirety. Following this composition, I teach easier movements of the other Sonatas.

Sonata #15 in C Major
K.545

Third Movement  Alf-p.62  Advanced

Second Movement  Alf-p.57  Advanced

First Movement  Alf-p.52  Advanced

Alfred publishers put out two books that introduce the music of Beethoven. I found that the best of the two is Beethoven: An Introduction to his Keyboard Works, because of the extensive background material
that it contains. I feel that the compositions found in this edition are sufficient to give students of all the basic levels a fine, rounded introduction to Beethoven's music.

5. L. V. Beethoven (1770-1827)

<table>
<thead>
<tr>
<th>Composition</th>
<th>K.</th>
<th>Page</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Écossaises</td>
<td>Wo023</td>
<td>10</td>
<td>Easy</td>
</tr>
<tr>
<td>Two Country Dances</td>
<td>Wo015#1</td>
<td>11</td>
<td>Easy</td>
</tr>
<tr>
<td>Sonatina in G Major</td>
<td></td>
<td>22</td>
<td>Intermediate</td>
</tr>
<tr>
<td>Six Écossaises</td>
<td>Wo083</td>
<td>39</td>
<td>Intermediate</td>
</tr>
<tr>
<td>Variations on a Swiss Air</td>
<td>Wo064</td>
<td>46</td>
<td>Advanced</td>
</tr>
<tr>
<td>Sonata in G Major Op.49#2</td>
<td>52</td>
<td></td>
<td>Advanced</td>
</tr>
</tbody>
</table>

As in Mozart, after completing the easier Sonata, I then turn to the easier movements of the other Sonatas.
SELECTED BIBLIOGRAPHY


Sequels to Volumes 1 and 2:


- Palisca, Claude V. *Baroque Music.* 1968.


