

# CONTENTS

Arches in the Hand . . . . .	4	<i>Etude in Four Voices</i> , Duvernoy . . . . .	30
<i>Arches Exercise</i> . . . . .	4	Warm-Up Patterns in A . . . . .	32
Five-Finger Review . . . . .	5	<i>A Major Scales in Progressive Rhythms</i> . . . . .	32
<i>Little Pischna No. 1</i> . . . . .	5	<i>Chord Progression and Variations in A</i> . . . . .	33
<i>Little Pischna No. 3</i> . . . . .	6	<i>Dominant Seventh Chords in A</i>	
Voicing: The Divided Hand . . . . .	7	<i>(Broken and Blocked)</i> . . . . .	33
<i>Voicing Exercise</i> . . . . .	7	<i>Broken Chords and Inversions</i> . . . . .	34
Trills and Mordents . . . . .	8	<i>Arpeggio Prep</i> . . . . .	34
<i>The Short Trill</i> . . . . .	8	<i>Arpeggio Exercise in A</i> . . . . .	34
<i>The Mordent</i> . . . . .	8	Compound Meter . . . . .	35
Common Articulations (Touches) in Baroque and Classical Styles . . . . .	8	<i>Velocity Etude in A Major</i> , Sartorio . . . . .	35
Warm-Up Patterns in C . . . . .	9	The Outer Fingers (3-4-5) . . . . .	36
<i>C Major Scales in Progressive Rhythms</i> . . . . .	9	<i>Voicing Etude in A Major</i> , Sartorio . . . . .	36
<i>Chord Progression and Variations in C</i> . . . . .	10	Scale Forms in A Minor . . . . .	37
<i>Dominant Seventh Chords in C</i>		<i>A Minor Scales (Natural, Harmonic, and Melodic)</i> . . . . .	37
<i>(Broken and Blocked)</i> . . . . .	10	Melody and Repeated Chords (One Hand) . . . . .	38
<i>Broken Chords and Inversions</i> . . . . .	11	<i>Divided Hand Etude</i> , Streabbog . . . . .	38
<i>Arpeggio Prep</i> . . . . .	11	Warm-Up Patterns in F . . . . .	39
<i>Arpeggio Exercise in C</i> . . . . .	11	<i>F Major Scales in Progressive Rhythms</i> . . . . .	39
Hearing Two Voices . . . . .	12	<i>Chord Progression and Variations in F</i> . . . . .	40
<i>Rotation Exercise (Right Hand)</i> , Czerny . . . . .	12	<i>Dominant Seventh Chords in F</i>	
<i>Rotation Exercise (Left Hand)</i> , Czerny . . . . .	12	<i>(Broken and Blocked)</i> . . . . .	40
Scale Forms in C Minor . . . . .	13	<i>Broken Chords and Inversions</i> . . . . .	41
<i>C Minor Scales (Natural, Harmonic, and Melodic)</i> . . . . .	13	<i>Arpeggio Prep</i> . . . . .	41
Voicing: Imitation . . . . .	14	<i>Arpeggio Exercise in F</i> . . . . .	41
Voicing: Multiple Voices . . . . .	14	Alberti Bass Plus . . . . .	42
Warm-Up Patterns in G . . . . .	15	<i>Etude in F Major (Excerpt)</i> , Czerny . . . . .	42
<i>G Major Scales in Progressive Rhythms</i> . . . . .	15	Warm-Up Patterns in B-flat . . . . .	43
<i>Chord Progression and Variations in G</i> . . . . .	16	<i>B-flat Major Scale in Progressive Rhythms</i> . . . . .	43
<i>Dominant Seventh Chords in G</i>		<i>Chord Progression and Variations in B-flat</i> . . . . .	43
<i>(Broken and Blocked)</i> . . . . .	16	<i>Dominant Seventh Chords in B-flat</i>	
<i>Broken Chords and Inversions</i> . . . . .	17	<i>(Broken and Blocked)</i> . . . . .	44
<i>Arpeggio Prep</i> . . . . .	17	<i>Broken Chords and Inversions</i> . . . . .	44
<i>Arpeggio Exercise in G</i> . . . . .	17	<i>Arpeggio Exercise in B-flat</i> . . . . .	44
Cantabile (“Singing”) Melodies . . . . .	18	Melodious (Legato) Style . . . . .	45
Crossing Over the Left-Hand Thumb . . . . .	18	<i>Etude in B-flat Major (Excerpt)</i> , Czerny . . . . .	45
<i>Arpeggio Etude (Excerpt)</i> , Duvernoy . . . . .	18	More about Alternating Touches . . . . .	46
Scale Forms in G Minor . . . . .	19	Warm-Up Patterns in E-flat . . . . .	47
<i>G Minor Scales (Natural, Harmonic, and Melodic)</i> . . . . .	19	<i>E-flat Major Scale in Progressive Rhythms</i> . . . . .	47
Imitation: Cantabile (“Singing”) Motives . . . . .	20	<i>Chord Progression and Variation in E-flat</i> . . . . .	47
<i>Follow Me (Excerpt)</i> , Bertini, Arr. Bachus . . . . .	20	Velocity (Speed) in E-flat Major . . . . .	48
Velocity (Speed) in G Major . . . . .	21	<i>Etude in E-flat Major</i> , Czerny . . . . .	48
<i>Speeding in G Major (Excerpt)</i> , Gurlitt . . . . .	21	Warm-Up Patterns in E . . . . .	49
Warm-Up Patterns in D . . . . .	22	<i>E Major Scales in Progressive Rhythms</i> . . . . .	49
<i>D Major Scales in Progressive Rhythms</i> . . . . .	22	<i>Chord Progression and Variations in E</i> . . . . .	50
<i>Chord Progression and Variations in D</i> . . . . .	23	<i>Dominant Seventh Chords in E</i>	
<i>Dominant Seventh Chords in D</i>		<i>(Broken and Blocked)</i> . . . . .	50
<i>(Broken and Blocked)</i> . . . . .	23	<i>Broken Chords and Inversions</i> . . . . .	51
<i>Broken Chords and Inversions</i> . . . . .	24	<i>Arpeggio Prep</i> . . . . .	51
<i>Arpeggio Prep</i> . . . . .	24	<i>Arpeggio Exercise in E</i> . . . . .	51
<i>Arpeggio Exercise in D</i> . . . . .	24	Closed and Open Hand . . . . .	52
Moving Smoothly in D Major . . . . .	25	Divided Hand . . . . .	52
<i>Racing in D Major</i> , Duvernoy . . . . .	25	<i>Etude in E Major</i> , Czerny . . . . .	52
Scale Forms in D Minor . . . . .	26	Scale Forms in E Minor . . . . .	53
<i>D Minor Scales (Natural, Harmonic, and Melodic)</i> . . . . .	26	<i>E Minor Scales (Natural, Harmonic, and Melodic)</i> . . . . .	53
Alternating Touches . . . . .	27	Left-Hand Velocity . . . . .	54
<i>Allegretto in D Minor</i> , Sartorio, Arr. Bachus . . . . .	27	<i>Left-Hand Etude</i> , Köhler . . . . .	54
Balancing Melody and Repeated Chords . . . . .	28	More Voicing: Four Parts . . . . .	55
<i>Expressive Etude (Excerpt)</i> , Gurlitt . . . . .	28	<i>Running with Four Voices (Excerpt)</i> ,	
Arpeggios Divided between the Hands . . . . .	29	Czerny, Arr. Bachus . . . . .	55
<i>Arpeggio Etude</i> , Gurlitt . . . . .	29	Grouping Staccatos . . . . .	56
Voicing: Four Voices . . . . .	30	<i>Scherzando</i> , Gurlitt . . . . .	56

## Voicing: The Divided Hand

**Voicing** in piano music refers to the way **lines are balanced**. In orchestras and choirs, different instruments or singers are given various parts while pianists must show the separate lines (or voices) through contrast in **dynamics and tone colors**.

**Voicing** requires that individual fingers of the same hand perform separate tasks, such as one finger holding down a key while other fingers play.

- It may be helpful to think of each hand as having an **outer hand** (fingers 3-4-5) and an **inner hand** (fingers 1-2-3).
- **Finger 3** helps direct the weight to either side of the hand.

Finger 3 weighting  
the **outer hand**  
(fingers 3-4-5)



Finger 3 weighting  
the **inner hand**  
(fingers 1-2-3)



Play the **top voice as legato as possible** and the other voices **detached**. Direct weight to the RH **outer hand**.

### Voicing Exercise

**Lento**

5

11

1 2



## Balancing Melody and Repeated Chords

Repeated notes and chords require careful listening on the piano because there will be a crescendo created by the repetition. **Begin repeated notes softly** and listen for dynamic control.

When repeated notes are in an inner voice, keep the **weight constant on the outer notes**. Use **finger substitution** to make a continuous legato.

### Voicing Warm-Up (from Op. 141, No. 8, Cornelius Gurlitt)

Moderato

*p*

3 5 4 3-4 3 2-4 3

5 2 3 1 2-1 5 1 2

- Blend the repeated chords into a **murmuring background** for the LH motives. Allow the keys to push the fingers up, to **ride the keys** up and down.
- Keep the left upper arm and elbow relaxed when crossing over.

## Expressive Etude (Excerpt)

Cornelius Gurlitt (1820-1901)  
Op. 51, No. 3

Andante con espressione

*pp*

5 3 1 5 4 2 LH 2 2 1

6 5 2 1 4 2 1 5 2 1 4 2 1 5 2 1 2 1

3 1 2 1 5 2 1 5

*pp*



# CONTENTS

	<i>CD Track</i>	<i>Page</i>
■ <b>Timeline</b> .....		4
The Baroque Era (1600–1750) .....		4
The Classical Era (1750–1820) .....		4
The Romantic Era (1790–1910) .....		5
The Modern Era (1880–forward) .....		5
Georg Philipp Telemann .....		6
<i>Fantasia in C Major</i> , TMV 33:14 (Baroque) Telemann .....	1	6
<i>Notebook for Wolfgang</i> .....		8
<i>Minuet in C Minor</i> (Classical) L. Mozart .....	2	8
Program Music .....		10
<i>On the Lake</i> , Op. 77, No. 12 (Romantic) Hofmann .....	3	10
Berceuse .....		12
<i>Berceuse</i> , Op. 8, No. 6 (Modern) Maykapar .....	4	12
Polka .....		15
<i>Russian Polka</i> , Op. 825, No. 2 (Romantic) Czerny .....	5	15
Passepied .....		18
<i>Passepied in D Major</i> (Baroque) Dieupart .....	6	18
Hungarian Dance .....		20
<i>Hungarian Dance</i> , Op. 39, No. 9 (Romantic) Reinhold .....	7	20
Piano Miniatures .....		22
<i>Miniature</i> , Op. 8, No. 2 (Modern) Goedicke .....	8	22
Etude .....		24
<i>Etude in G Minor</i> , Op. 340, No. 15 (Romantic) Mayer .....	9	24
■ <b>George Gershwin</b> .....		27
Tin Pan Alley .....		28
<i>Three-Quarter Blues</i> (Modern) Gershwin .....	10	28
Baroque Dance .....		30
<i>Allegretto in A Major</i> (Baroque) Anonymous .....	11	30
Enrique Granados .....		31
<i>Valse Intimo No. 1</i> , Op. 44, No. 1 (Romantic) Granados .....	12	31
Schumann's <i>Album for the Young</i> .....		32
<i>Little Romance</i> , Op. 68, No. 19 (Romantic) R. Schumann .....	13	32
Sonatina: First Movement .....		33
<i>Sonatina in F Major</i> , Op. 4, No. 2 (Classical) Lichner .....	14	33
Sonatina: Second Movement .....		36
<i>Sonatina in B-flat Major</i> , Op. 168, No. 1 (Classical) Diabelli .....	15	36
Sonatina: Last Movement .....		38
<i>Sonatina in C Major</i> , Op. 157, No. 4 (Classical) Spindler .....	16	38
Country Dance .....		41
<i>Country Dance in E-flat Major</i> , WoO 14, No. 7 (Classical) Beethoven .....	17	41
Baroque Dance Suite .....		42
<i>Minuet in E Major</i> , BWV 817 (Baroque) J. S. Bach .....	18	42
Sarabande .....		44
<i>Sarabande in E Minor</i> (Baroque) Corelli .....	19	44
Tchaikovsky's <i>Album for the Young</i> .....		46
<i>Sweet Dreams</i> , Op. 39, No. 21 (Romantic) Tchaikovsky .....	20	46
Folk Influence .....		48
<i>Dance of the Gnomes</i> (Modern) Poldini .....	21	48

## Program Music

During the Romantic era, composers were often inspired by literature or nature. When music depicts something that is real, like the calm beauty of a lake, this is known as **program music**.

The German composer, pianist, and teacher **Heinrich Hofmann** wrote operas that became popular in the late-19th century. His keyboard pieces are his best-known works today.



Heinrich Hofmann

## On the Lake

### Track 3



Heinrich Hofmann (1842-1902)

Op. 77, No. 12

*Allegretto e comodo*

5 2 1 2

5 2 1

5 3 2

5 4

3 1 3 1 3 4 2 1 5-1 3

5 3

5 3 4

3 5 2

5 2 1 2

2 1

5

5 2 1 2 4

5 3 2

5 1 3

*mf*

*f*

ROMANTIC

The term **blue note** refers to **lowering the third and seventh degrees of a scale**, used in blues, jazz, and some rock and roll styles. It is thought to have originated with American slaves' difficulty in adjusting to European scales, being accustomed in Africa to the **pentatonic** (five-note) scale.



### Three-Quarter Blues

Track 10



Andante con moto

By George Gershwin  
(1898–1937)



The musical score is written for piano and bass. It consists of three systems of music. The first system starts with a piano dynamic marking (*mp*) and includes fingerings such as 2, 5, 1, 3, 1, 5, 1, 5, 2. The second system includes a box with the number 5 and fingerings like 4, 2, 3, 1, 5, 4, 1. The third system includes a box with the number 10 and fingerings like 5, 4, 1, 2, 1, 3, 1, 3. The bass line features a steady quarter-note accompaniment with some triplet figures.

MODERN

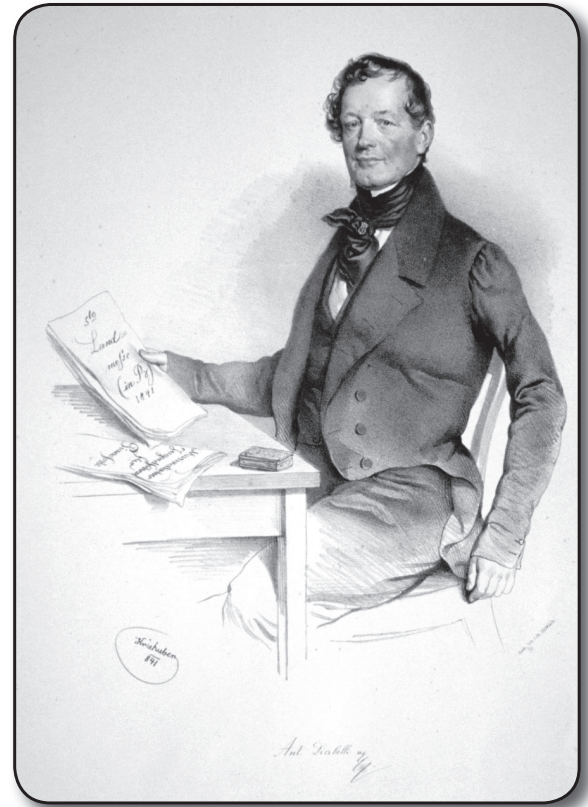


## Sonatina: Second Movement

The three movements of sonatas or sonatinas usually alternate the tempos: fast—slow—fast.

- Slower second movements typically have an expressive, lyrical melody.
- In **binary** (two-part) form, this second movement is based upon one beautiful four-measure theme.
- This theme is embellished, or made more elaborate with added notes, and is repeated in a new key (F major) before returning to the home key of B-flat major.

With his compositions and successful music publishing company, the Austrian **Anton Diabelli** helped meet the growing demand of amateur musicians, providing music to play in their homes.



Anton Diabelli

## Sonatina

### Track 15



Anton Diabelli (1781–1858)

Op. 168, No. 1

### Andante cantabile

#### SECTION A

theme a in B-flat major (4 measures)

(a) Play the grace notes quickly before the beat.