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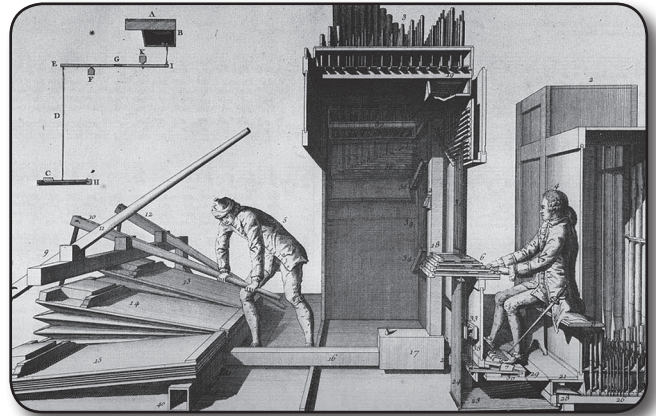
KEYBOARD INSTRUMENTS

The Baroque Era (1600-1750)

Baroque describes a dramatic style of art and music in Europe at a time when many **cathedrals** (large churches) were being designed and built to awe and inspire worshippers.

Large Baroque churches used **pipe organs** for their worship services.

- Sound is created by air sent through pipes, with each pipe producing only one note. The pipes receive air from valves controlled by one or more **manuals** (keyboards).
- Before electricity, bellows had to be pumped by hand to create the wind energy.
- During the Baroque era, **Johann Sebastian Bach** was better known as a virtuoso organist and for his organ-building knowledge than he was as a composer.



Engraving of a 17th-century organ



A five-octave pianoforte of Johann Andreas Stein (1775, Berlin)

The Classical Era (1750-1820)

Bartolomeo Cristofori (1655-1731) invented the first piano during the Baroque era. He built keyboards **four to four-and-a-half octaves** long. During the Classical era, pianos became popular and larger.

Both **Franz Joseph Haydn** (1732-1809) and **Wolfgang Amadeus Mozart** (1756-1791) owned pianos as well as harpsichords. In a letter to his father, Mozart praised Johann Andreas Stein's pianos. By this time, keyboards covered **five to five-and-a-half octaves**.



A Cristofori pianoforte with a four-octave keyboard

Classical Sonatina

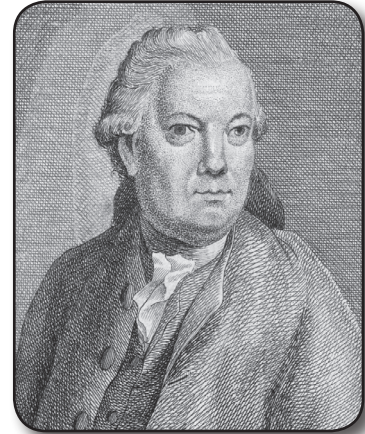
A **sonata** was originally any instrumental work—one *played*, not *sung*.

Sonatinas are shorter and usually easier forms of sonatas.

- By 1770, *sonata* referred to a work for **solo keyboard**, or **solo instrument and piano**.
- During the Classical era, sonatas usually had three or four movements.

Today **Georg Benda** is best known for his dramatic stage works, which were admired by Mozart. He also composed keyboard pieces. His one-movement *Sonatina in A Minor*, written before 1770, has traits of Classical sonatas and sonatinas.

- It has two themes that appear in contrasting but related keys.
- With the *da capo*, the overall form is **ternary** or **ABA**. The restatement of the opening theme in its original key is a prominent feature of sonatas.



Georg Anton Benda

Sonatina in A Minor



Allegro

SECTION A
theme a

Georg Anton Benda
(1722-1795)

5 4 2 1

5 1 5 1 5 1

4 1

1 2

5 3 4 1 3 2

Key: A Minor (i)

5

2 1 5

4 1 2 3 2 1 4

5 1 3

The Bourrée

The **bourrée** was originally an energetic clog dance for couples in central France. Men proudly stamped, clapped, and shouted while the women were more flirtatious.

- Couples raised their arms, snapped their fingers, and hammered out the rhythm of the dance with their feet, while sometimes crossing between each other.
- It was sometimes sung and danced by winemakers as they crushed grapes, stamping on them with their bare feet.
- Fashionable during the reign of Louis XIV in the 17th century, the court dance was quick, in duple meter with an upbeat, hops, leaps, and slides.
- Because its character was not considered “noble” enough, it lost its popularity in the French courts. However, it remained an optional dance in Baroque dance suites.



A couple dancing a folk bourrée in the early 20th century

Telemann was one of the most famous and prolific composers of his day, with over three thousand works. The melodic style of his compositions is considered to be an important link between the Baroque and Classical styles.

Bourrée in A Minor from *Ouverture in A Minor*



8

Allegro
SECTION A

Georg Philipp Telemann (1681-1767)

TWV 32:12

Key: A Minor

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Daily Warm-Up

Daily practice should include:

1. Creating a naturally “arched” hand shape with firm nail-joints.
2. Basic keyboard patterns in different keys: five-finger patterns, scales, chords (blocked, staccato, and broken), and arpeggios.

Hand-Shape Review:

- Turn palms up (toward the ceiling) in their natural curve.
- Activate or hollow out the palm muscles—keeping the top of the hand relaxed.
- Knock the fingertips on the keyboard from the wrist to make them firm and heavy.
- Gently place the hand in its arch on the keyboard, aligning the forearm with fingers.
- Direct the energy from the angled thumb-tip toward the knuckles.
- Keep fingertips on the surface of the keys, feeling each one in *Major-Minor Workout*.

This



Not This



Major-Minor Workout

Moderato–Allegro*

C Major

C Minor

Move hands
forward to
D-flat position

D-flat Major

C-sharp Minor

simile

simile

* Practice only as fast as can be controlled. Start at a moderate tempo and gradually increase speed.

In the *Arpeggio Études in F Major*:

- Form the chord shape in the hand, and maintain it as the hand moves through different registers.
- When crossing, slightly roll finger 3, finger 4, and the thumb. Avoid turning the wrist.

This (finger 3)



Not This



Arpeggio Études in F Major

Carl Czerny (1791-1857)
Op. 261, No. 38 (transposed)

Allegro moderato

Allegro moderato

Carl Czerny (1791-1857)
Op. 261, No. 39 (transposed)