

*Ohio Music
Teachers Association
Middle West District*



Music Evaluation Day

Musician Syllabus

REVISED 2018

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MUSIC EVALUATION DAY
RULES AND REGULATIONS

1. MED is a musical event consisting of four parts: 1. performance, 2. sight reading, 3. practical keyboard musicianship, 4. written theory, history, ear training, terms and forms. A student must participate in all four parts to be eligible to receive an award. Students may enter the evaluations at any level their teacher feels appropriate. No association between the student's age or grade in school or years of music study should be made.
2. ALL TEACHERS who enter students in MED must be members in good standing of the Middle West District of the Ohio MTA. A student must have studied with the same member teacher a minimum of six months.
3. All pianists must perform from memory.
4. The student will provide the judge with one published copy of each selection with measures numbered. Reproductions (either by hand or by machine) of printed music cannot be used. The only exception to this rule is for music which is currently out of print or still in manuscript (not published). In either case the student must present written permission from the publisher or copyright holder to copy the music. Any infraction of this rule will result in the disqualification of the student.
5. Students will be examined on specific material for the level in which they enter. It is assumed that students will be proficient with material from previous levels. Exception: the written test will include questions regarding terms, forms, and history from the current level and all previous levels.
6. Award plaques will be issued to students who have successfully completed all four parts of the level.

Information contained in this syllabus is for the use of Ohio MTA members only.

NOTES

LEVEL I REQUIREMENTS
(generally K – 3rd grade)

PERFORMANCE: Time limit – 6 minutes

Three memorized selections in contrasting style and at least 8 measures long.

REQUIRED KEYS: MAJORS: F C G D A

KEYBOARD MUSICIANSHIP:

Scales: Major five-note scales ascending and descending, HT

Chords: Tonic major triads in root position broken and blocked, HS or HT:

Cadence: Choose **one** of the following HS or HT:

(1) I–V–I root position triads

(2) I–V₆–I (open 5ths and 6ths are an option)
3

(3) I–V₆–I
5



Arpeggios: Tonic major triads, two octaves, hand-over-hand, ascending and descending

WRITTEN:

Ear Training:

Recognize high and low pitches using wide intervals

Recognize melodic direction (up, down, repeated)

Theory:

Identify notes on the grand staff using the range bass clef C to treble C

Spell the musical alphabet, forward or backward, stepping or skipping from any letter

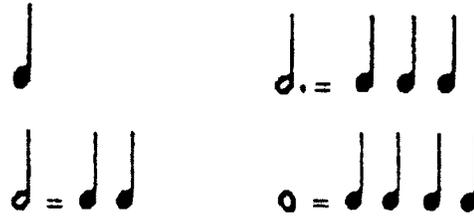
Spell major five-note scales

Name tonic (I) and dominant (V) root tones

Identify on the staff the following intervals in either direction: 2nds, 3rds, 4ths and 5ths

Notate line and space notes using quarter, half and whole notes

Demonstrate an understanding of the following note values



Write the following symbols with correct staff placements:



Terms: See Term Level I

Forms: Will be omitted at this level

History: Will be omitted at this level

SIGHT READING: two examples

Length: 8 measures
Meters: 2 3 4
4 4 4
Hand Position: Stationary
Rhythms: Quarter, half, dotted half and whole notes
Tonalities: White keys only
Melodic Texture: Hand-to-hand single notes (no chords or harmonic intervals)
Special Features: Legato, no key signatures, no accidentals

LEVEL II REQUIREMENTS
(generally K – 3rd grade)

PERFORMANCE: Time limit – 6 minutes

Three memorized selections in contrasting style and at least 16 measures long.

REQUIRED KEYS: MAJORS: F C G D A E

KEYBOARD MUSICIANSHIP:

Scales: Choose **one** of the following

- (1) Major tetrachords (alternating hands) ascending and descending
- (2) Major scales, one octave, ascending and descending, HS or HT

Chords: Tonic major triads in root position broken and blocked, HS or HT:

Cadence: Choose **one** of the following HS or HT:

(1) I—V—I root position triads

(2) I—V₆—I₃

(3) I—V₆—I₅

Arpeggios: Tonic major triads, four octaves, hand-over-hand, ascending and descending

Harmonization: Please see *mwomta.org* under Student Events, Harmonization, Music Evaluation Day

WRITTEN:

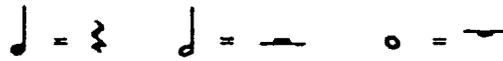
Ear Training:

- Recognize major and minor chord and five-note scale qualities
- Recognize melodic direction (up, down)
- Recognize steps (2nds) and skips (3rds)
- Recognize same and different rhythmic patterns

Theory:

- Identify notes on the grand staff
- Spell scales ascending one octave
- Notate tonic (I) and dominant (V) triads in root position
- Name and identify sharps, flats and naturals on the grand staff
- Notate and identify the following intervals in either direction:
2nds, 3rds, 4ths, 5ths

Demonstrate an understanding of the following note and rest values:

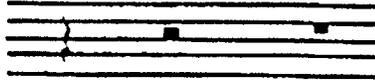


Provide rhythmic solutions for 2 3 4 meters:
4 4 4

Fill in incomplete measures.

Add bar lines in the proper places.

Notate the following symbols with correct staff placement:



Test may also include Level I symbols

Terms: See **TERMS** for Levels I and II

Forms: Will be omitted at this level

History: Will be omitted at this level

SIGHT READING: Two examples

Rhythms: Quarter, half, dotted half and whole rests

Special Features: Use of accidentals

All other categories are the same as Level I

LEVEL III REQUIREMENTS
(generally K – 3rd grade)

PERFORMANCE: Time limit – 8 minutes

Three memorized selections in contrasting style by different composers and at least 16 measures long.

REQUIRED KEYS: MAJORS: F C G D A E B

KEYBOARD MUSICIANSHIP:

Scales: All required scales, two octaves, ascending and descending, HS or HT

Chords: Tonic major chords and inversions blocked, ascending one octave HS or HT:

Cadence: Choose **one** of the following HS or HT:

(1) I—V₄—I—V₃--I

(2) I—V₄—I—V₅--I

Arpeggios: Root position tonic triads, two octaves with thumb tuck, ascending and descending, HS or HT

Harmonization: Please see *mwomta.org* under Student Events, Harmonization, Music Evaluation Day

WRITTEN:

Ear Training:

Recognize the following intervals: M2 M3 P4 P5 P8

Recognize major and minor chord and scale qualities

Match written rhythmic patterns to patterns played in meters

Identify a five-note melody as ascending or descending by matching the written pattern with the pattern played

Recognize chord tones: root, third, fifth after hearing the chord played broken and blocked

Theory:

Identify notes on the grand staff

Notate and identify half steps and whole steps

Notate ascending scales

Notate triads and inversions

Notate tonic(I), sub-dominant(IV), and dominant(V) triads in root position

Identify the following intervals M3 P4 P5 P8

LEVEL IV REQUIREMENTS
(generally 4th – 6th grade)

PERFORMANCE: Time limit – 10 minutes

Three memorized selections representing 3 of the 4 stylistic periods: Baroque, Classical, Romantic and Modern.
It is recommended that one selection be a movement of a sonatina

REQUIRED KEYS: MAJORS: F C G D A E B
HARMONIC MINORS: a d e b

KEYBOARD MUSICIANSHIP:

Scales: All required scales, two octaves, ascending and descending, HS or HT MM ♩ = 80 in eighths

Chords: Tonic major chords and inversions blocked, ascending one octave HS or HT

Cadence: Choose **one** of the following HS or HT:

(1) I—V₆—I—V₆--I
 4 3

(2) I—V₆—I—V₆--I
 4 5

Arpeggios: Root position tonic triads, two octaves with thumb tuck, ascending and descending,
HT MM ♩ = 60 in eighths

Harmonization: Please see *mwomta.org* under Student Events, Harmonization, Music Evaluation Day

WRITTEN:

Ear Training:

Recognize the following intervals: M2 m2 M3 P4 P5 M6 P8

Match written rhythmic patterns to patterns played in meters

Match written five-note melodic patterns to patterns played within major
five-note scales

Recognize chord tones: root, third, fifth after hearing the chord
played broken and blocked

Theory:

Notate and identify ascending and descending scales

Notate and identify key signatures

Identify M2 m2 M3 m3 P4 P5 P6 P8 above any white key

Notate tonic(I), sub-dominant(IV), and dominant(V) chords in all positions

LEVEL V REQUIREMENTS
(generally 7th – 9th grade)

PERFORMANCE: Time limit – 10 minutes

Three memorized selections representing 3 of the 4 stylistic periods: Baroque, Classical, Romantic and Modern.
It is recommended that one selection be a movement of a sonata or sonatina

REQUIRED KEYS: MAJORS: C G F B^b E^b A^b D^b G^b C^b
HARMONIC MINORS: g c f

KEYBOARD MUSICIANSHIP:

Scales: Parallel motion scales, two octaves, ascending and descending HT
MM ♩ = 60 in sixteenth notes

Chords: Play BOTH of the following:

- (1) Tonic (I), Sub-Dominant (IV) and Dominant (V) triads and their inversions blocked only, ascending and descending one octave, HT
- (2) Major-augmented-major-minor-diminished triad sequence (built on any pitch) blocked, root position, HT

Cadence: Choose **one** of the following HS or HT:

- (1) I—IV₄—I—V₃—I, blocked chords, HT
- (2) I—IV₄—I—V₅—I

Arpeggios: Root position tonic triads, two octaves with thumb tuck, ascending and descending,
HT MM ♩ = 80 in eighths

Harmonization: Please see *mwomta.org* under Student Events, Harmonization, Music Evaluation Day

WRITTEN:

Ear Training:

Recognize major and minor chord progressions:

I—IV₄—I I—V₃—I I—IV₄—I I—V₅—I

Match written rhythmic patterns to patterns played 3 and 4 in meters
4 4

Match written five-note melodic in major and minor keys to patterns played within an octave span

Theory:

Notate and identify ascending and descending scales

Notate and Identify M2 m2 M3 m3 P4 P5 M6 m6 M7 P8 above any white key

Notate and identify tonic(I), sub-dominant(IV), and dominant(V) triads in all positions

LEVEL VI REQUIREMENTS
(generally 10th – 12th grade)

PERFORMANCE: Time limit – 12 minutes

Three memorized selections representing 3 of the 4 stylistic periods: Baroque, Classical, Romantic and Modern.

REQUIRED KEYS: MAJORS: ALL MAJOR SCALES

HARMONIC MINORS: b^b e^b a^b f[#] c[#]

KEYBOARD MUSICIANSHIP:

Scales: Parallel motion scales, four octaves, ascending and descending HT

MM ♩ = 80 in sixteenth notes

Chords:

- (1) Tonic (I), Sub-Dominant (IV) and Dominant 7th (V7) triads and their inversions blocked, ascending and descending one octave, HT
- (2) Major-augmented-major-minor-diminished triad sequence (built on any pitch) blocked, root position, HT

Cadence: Choose **one** of the following HS or HT:

(1) I—IV₄—I—V₅—I, in closed position, HT

(2) I—IV₄—I—V₃—I, in closed position, HT

Arpeggios: Root position tonic triads, four octaves, ascending and descending,

HT MM ♩ = 100 in eighths

Harmonization: Please see mwomta.org under Student Events, Harmonization, Music Evaluation Day

WRITTEN:

Ear Training: Recognize intervals: M2 m2 M3 m3 P4 A4/d5 P5 M6 m6 M7 m7 P8

Recognize triads and dominant seventh chords in major and minor progressions:

I—IV—I; I—V₇—I; I—IV—I—V₇—I

Recognize chord qualities in root position in any sequence using major, minor, augmented, diminished

Match written rhythmic patterns to patterns played 3, 4 and 6 in meters

4 4 8

Complete the written melodic pattern by adding the last 2 notes of the pattern played by the examiner

Theory: continued

Notate and identify ascending and descending scales

Notate and identify key signatures

Notate and identify tonic(I), sub-dominant(IV) and dominant (V) chords in all positions

Notate and identify super-tonic(ii), mediant(iii) and sub-median(vi) chords in all positions in all white major keys

Notate and identify dominant seventh chords and inversions, (root position V7, first inversion V6, second inversion V4, and third inversion V4)

5 3 2

Notate and identify major, minor, augmented and diminished triads in root position

Notate and identify M2 m2 M3 m3 P4 A4/d5 P5 M6 m6 M7 m7 P8

Provide rhythmic solutions for the following meters: 2 3 4 3 6 12 2
4 4 4 8 8 8 2

Fill in incomplete measures with notes and rests

Add bar lines in the proper places

Add time signatures to given measures

Terms: See **TERMS** Levels I, II, III, IV, V, VI

Forms: See **FORMS** Level III, IV, V, VI

History: See **HISTORY**

Be prepared to recognize the 10 listed characteristics for each musical style

List the 4 main periods of music history and their approximate dates

List and classify the 2 **required** composers plus **2 more** of your choice from the list on page 21 for each of the 4 main periods of history. Total: 16 composers

Name any 3 concert pianists listed on page 22

SIGHT READING: one example

Length: 16-36 measures

Meters: 2 3 4 6 3 9
4 4 4 8 8 8

Rhythms: Add sixteenth and dotted eighth notes and rests

Tonalities: F C G D A E B B♭ B♮ majors and a d e g c b minors with key signatures

Accompaniment Style: Any accompaniment pattern

LEVEL VII REQUIREMENTS
(generally 10th – 12th grade)

PERFORMANCE: Time limit – 15 minutes

Three memorized selections representing 2 of the 4 stylistic periods: Baroque, Classical, Romantic and Modern.

REQUIRED KEYS: MAJORS: ALL MAJOR AND HARMONIC MINORS

KEYBOARD MUSICIANSHIP:

Scales: Parallel motion scales, four octaves, ascending and descending HT
MM ♩ = 80 in sixteenth notes

Chords: Seventh chords in sequence: Major seventh, Dominant seventh, minor seventh,
half-diminished, fully diminished

Cadence: Same requirements as Level VI

Arpeggios: Triads and inversions, four octaves, ascending and descending, HT

Harmonization: Please see *mwomta.org* under Student Events, Harmonization, Music Evaluation Day

WRITTEN:

Ear Training: Same requirements as Level VI plus
Notate and identify supertonic(ii) and sub-mediante(vi) chords in all positions and in all
Major keys
Recognize the position of Major and minor chords in root, or 1st or 2nd inversions
(played blocked and broken)

SIGHT READING: (one example)

Length: 24-56 measures
Reading Range: Entire keyboard range
Meters: All simple and compound and changing meters
Rhythms: Add thirty-second notes and rests
Tonalities: All Major keys and white key minors
Special effects: Staff setting: changing clefs

LEVEL VIII REQUIREMENTS
(generally 10th – 12th grade)

PERFORMANCE: Time limit – 15 minutes

Three memorized selections representing 2 of the 4 stylistic periods: Baroque, Classical, Romantic and Modern.

REQUIRED KEYS: MAJORS: ALL MAJOR AND HARMONIC MINORS

KEYBOARD MUSICIANSHIP:

Scales: Parallel motion scales, four octaves, ascending and descending HT
MM ♩ = 100 in sixteenth notes

Chords: 4 note Major and minor chords, broken and blocked, one octave, ascending and
Descending, HT example: cegc; egce; gceg; cegc

Cadence: I – vi – IV – ii⁶ – I⁶ – V⁷ – I (**Major keys only**)
4

RH chords and LH bass tones

Arpeggios: (1) Triads and inversions, four octaves, ascending and descending, HT
MM ♩ = 80 in sixteenth notes

AND

(2) Dominant seventh chords, four octaves, ascending and descending root position, HT,
MM ♩ = 80 in sixteenth notes

Harmonization: Please see *mwomta.org* under Student Events, Harmonization, Music Evaluation Day

WRITTEN: Same as Level VII **PLUS**

Ear Training: Notate and identify mediant(iii) chords in all positions and in all
Major keys
Recognize non-chord tones within a blocked root position chord
(example: C₂, C₆, Cm₆, Cm₂, C+, CM₇, Cm₇)

History: Name any four concert pianists listed on page 22

SIGHT READING: (one example)

Length: 24-56 measures
Meters: All simple and compound and changing meters
Rhythms: Any rhythmic values
Tonalities: All Major keys and minor keys
Texture: Any
Special effects: Ornamentation (trills, mordents and turns)

TERMS

LEVEL I

Forte, f - loud

Piano p - soft

Staccato - detached or disconnected

Legato - smooth or connected

Ritardando (ritard. rit.) - gradually slowing down

LEVEL II

Mezzo forte, mf - moderately loud

Mezzo piano, mp - moderately soft

Fortissimo, ff - very loud

Pianissimo, pp - very soft

Crescendo, cresc. (\lessgtr) - gradually becoming louder

Decrescendo, Diminuendo, dim (\gtrless) - gradually becoming softer

Tempo - the speed of the beat of a composition

Tie - a curved line joining two notes on the same line or space

Da Capo al Fine, D.C. al Fine - return to the beginning and play to the end (Fine)

LEVEL III

Accent (>) - emphasis or stress on a tone

Andante - a walking tempo

Moderato - a moderate tempo between andante and allegro

Allegro - a fast tempo

Phrase - a musical thought or sentence

a tempo - return to the original tempo

Fermata ($\overset{\frown}{\bullet}$) -- hold a note or rest longer than its value

Dynamics - loudness or softness in music

Dal segno al Fine, D.S. al Fine - return to the sign ($\text{\textcircled{S}}$) and play to the end (Fine)

Accidental - a symbol that raises or lowers a note (sharp #, flat \flat , natural \natural)

Level IV

Cadence – a progression of notes or chords that gives the effect of ending a passage of music

Andantino – slightly faster than andante

Allegretto – slightly slower than allegro

Vivace – lively, very quick

Accelerando – gradually becoming faster

Rallentando – gradually becoming slower

Sforzando, sfz – strong accent

Poco – a little

Grazioso – gracefully

Cantabile – singing style

Dolce – sweetly

Level V

Largo – very slow, stately and broad

Adagio – slow, between Andante and Largo

Presto – very fast

Subito – suddenly

Molto – much

Piu mosso – more motion

Meno mosso – less motion

Enharmonic – tones that sound the same on the piano but are spelled differently

Sequence – a repeated melodic pattern starting on different pitches

Ornaments – notes which embellish a melody

Opus, Op. – term indicating the order in which a composer's works were written or published

Chromatic – movement by semitone/half steps

Level VI

Articulation – the manner in which notes are played and released

Senza – without

Leggiero – lightly

Rubato – rhythmic flexibility for expressive effect

Marcato – marked, emphasized

Tenuto – hold notes for their full value

Sempre – always

Simile – in the same manner

Modulation – change of key within a composition

Cadenza – a brilliant virtuoso passage, sometimes improvised, for solo instrument or voice

Syncopation – an emphasis on off-beats or weak beats; the shifting of accents to beats that are not normally accented

Sostenuto – sustained tones or slower tempo

Lento – slow, between Largo and Adagio

FORMS

LEVEL III

3

Minuet - a graceful courtly dance of French origin in $\frac{3}{4}$ meter.

Movement - a self-contained section of a larger composition.

Sonatina - a small sonata consisting of 1-4 movements.

Binary form - a form consisting of 2 sections: AB.

Ternary form - a form consisting of 3 sections: ABA.

LEVEL IV

Rondo - a composition in which the theme (first section) returns repeatedly after the presentation of contrasting interludes: ABACA. It is often used for the last movement of a classical sonata, concerto or symphony.

Waltz - a dance in triple meter with a strong emphasis on the downbeat.

Toccatina - a short toccata: a keyboard composition emphasizing technical virtuosity.

Etude - a study; a piece designed to help the performer develop his technical abilities generally in one particular area.

Theme and variations - a form in which the theme or tune is followed by a number of varied versions.

LEVEL V

Sonata - a composition usually for solo instrument, consisting of 2 to 4 independent movements in contrasting moods, keys, tempos and forms.

Sonata allegro form - a form developed during the Classical period; usually occurs as the first movement of a sonata or other instrumental composition; consists of 3 principle sections: Exposition, Development and Recapitulation.

Exposition - the first section of a sonata allegro form, consisting of 2 contrasting themes, the first in the tonic key, the second usually in the dominant if the tonic is major, or the relative major if the tonic is minor.

Development - the middle section of sonata allegro form. Thematic material of the exposition is developed. New themes and keys may be introduced.

Recapitulation - the third section of sonata allegro form. Thematic material initially heard in the exposition is restated in the tonic key.

Coda - the closing section sometimes added as a rounding off rather than an integral part of the form.

Invention - a short piece in contrapuntal style, often developing a single motive in 2 or more voices.

Prelude - a piece written to be played as an introduction, i.e. before a church service or before another composition, particularly a fugue or suite; a title used in 19th century compositions by Chopin and others for expressive piano pieces (character pieces).

LEVEL VI

Character piece - a short composition designed to express a definite mood or programmatic idea.

Baroque suite - an instrumental form consisting of several contrasting dance movements in the same key and in binary form. The four basic movements are: allemande, courante, sarabande and gigue.

Opera - a sung drama; a staged work whose actions and conversations are given to solo singers and choruses accompanied by instruments.

Chamber music - music for a small ensemble with one performer per part.

Symphony - a sonata for orchestra usually in 4 movements; the chief orchestral form of the Classical and Romantic periods.

Concerto - a sonata for solo instrument and orchestra, usually in 3 movements.

Fugue - a contrapuntal composition or process based on a theme (subject) which is stated at the beginning in one voice/part alone, then imitated by the other voices or parts in close succession; this theme reappears throughout the piece in various keys and in one voice/part or another.

**PERIODS OF MUSIC HISTORY
AND COMPOSER CLASSIFICATIONS**

<u>BAROQUE PERIOD</u> (1600-1750)	<u>ROMANTIC PERIOD</u> (1820-1900)	<u>MODERN PERIOD</u> (1900-PRESENT)
<u>Required:</u> J.S. Bach (1685-1750) Handel (1685-1759)	<u>Required:</u> R. Schumann (1810-1856) Chopin (1810-1849)	<u>Required:</u> Bartok (1881-1945) Prokofiev (1891-1953)
<u>Additional:</u> Byrd (1543-1623)* F. Couperin (1668-1733) Frescobaldi (1583-1643) Froberger (1616-1667) Pachelbel (1653-1706) Rameau (1683-1764) D. Scarlatti (1685-1757)** Soler (1729-1783)** Telemann (1681-1767)	<u>Additional:</u> Albeniz (1860-1909) Brahms (1833-1897) Burgmuller (1810-1836) Buson (1866-1924)** Dvorak (1841-1904) Faure (1845-1924) Gottschalk (1829-1869) Granados (1867-1916) Gretchaninoff (1864-1956) Grieg (1844-1908) Gurlitt (1820-1901) Heller (1813-1888) Liszt (1811-1886) MacDowell (1861-1908) Mendelssohn (1809-1847) Moszkowski (1864-1925) Mussorgsky (1839-1881) Schubert (1797=1828)* Saint-Saens (1865-1921) Sibelius (1865-1957) Tchaikowsky (1840-1893)	<u>Additional:</u> Barber (1910-1981) L. Bernstein (1918-1990) Cage (1912-1992) Copland (1900-1990) Crumb (1929-) Debussy (1862-1918) Dello Joio (1913-2008) Gershwin (1898-1937) Ginastera (1916-1983) Griffes (1884-1920) Hindemuth (1895-1963) Ibert (1890-1962) Ives (1874-1954) Kabalevsky (1904-1987) Khatchaturian (1903-1978) Messiaen (1908-) Milhaud (1892-1974) Muczynski (1929-) Persichetti (1915-1987) Poulenc (1899-1963) Rachmaninoff (1873-1943)* Ravel (1875-1937) Satie (1866-1925) Schoenberg (1874-1951) Scriabin (1872-1915)* Shostakovitch (1906-1975) Starer (1924-2001) Stravinsky (1882-1971) Tansman (1897-1986) Tcherepnin (1899-1977) Villa-Lobos (1887-1959) Webern (1883-1945)
 <u>CLASSICAL PERIOD</u> (1750-1820)		
<u>Required:</u> W.A. Mozart (1756-1791) Haydn (1732-1809)		
<u>Additional:</u> C.P.E. Bach (1713-1788)* J.C. Bach (1735-1782) Beethoven (1770-1827)** Benda (1722-1795) Clementi (1752-1832) Czerny (1791-1857) Diabelli (1781-1858) Hummel (1778-1837)** Kuhlau (1786-1832) Turk (1756-1813) Weber (1786-1826)		
*A significant portion of this composer's works represents the style characteristics of the period prior to the one in which he is listed.		
**A significant portion of this composer's works represents the style characteristics of the period following the one in which he is listed.		

CONCERT PIANISTS OF THE TWENTIETH CENTURY

Claudio Arrau	Vladimir Horowitz
Vladimir Ashkenazy	Alicia de Larrocha
Emmanuel Ax	Garrick Olsson
Gina Bachauer	Murray Perahia
Jorge Bolet	Menahem Pressler
Alfred Brendel	Sergei Rachmaninoff
John Browning	Sviatoslav Richter
Van Cliburn	Santiago Rodriguez
Micha Dichter	Artur Schnabel
Leon Fleisher	Artur Schnabel
Walter Gieseling	Peter Serkin
Glenn Gould	Rudolf Serkin
Gary Graffman	Mitsuko Uchida
Alpin Hong	Andre Watts
Myra Hess	Earl Wild
	Daniel Barenboim

STYLE CHARACTERISTICS

THE BAROQUE PERIOD (1600-1750):

Baroque music can be divided into two different styles: the Stile Antico (old polyphonic style of the 16th century) and the Stile Moderno (the new homophonic style of the 17th century). The music of this period reflects the excessive elaboration and embellishment of decorative art. Three main schools of composition made unique contributions to the Baroque period and provide valid stylistic distinctions: (1) the lyric, vocally-oriented Italian school; (2) the elegant, refined style of the French; and (3) the contrapuntal, instrumentally-oriented German school. Many new vocal and instrumental forms were developed during this period due primarily to: the establishment of the major-minor tonal system; the increased importance of secular music; and the development of new instruments, instrumental techniques, and instrumental combinations. Keyboard music was composed for the harpsichord, clavichord and organ. Important keyboard forms that were developed during this period include the following: dance suite consisting of sectional dance movements in binary form (allemande, courante, sarabande, gigue, etc.), prelude, toccata, fantasia, theme and variations and fugue. Keyboard sonatas are based on a binary form and utilize one movement (esp. D. Scarlatti). Specific characteristics of Baroque music include: long melodic lines with characteristic figurations, imitative counterpoint, terraced dynamics and echo effects, ornamentation, figured bass and prominent tonic-dominant relationships. Finally, music was intended for three types of audiences: religious music for the churches, chamber music for the courts of nobility and theatrical music, especially opera, for the general public.

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| 1. Polyphonic texture | 6. Toccata |
| 2. Major-minor tonal system established | 7. Terraced dynamics |
| 3. Beginning of opera | 8. Ornamentation |
| 4. Fugue | 9. Harpsichord and clavichord |
| 5. Suite | 10. Figured bass |

THE CLASSICAL PERIOD (1750-1820):

Classical music is characterized by a series of balance and unity and a refinement of expression. Music was written for concert halls, amateur performances in the home and the courts of nobility. Simple flowing melodies move toward predictable cadences and create distinctive thematic sections within a highly unified formal structure. Significant multi-movement instrumental forms were developed and include: the orchestral symphony, the classical concerto, the string quartet and the keyboard sonata. The opening movement of each of these works generally begins with a fast movement and follows a basic structural plan known as the sonata-allegro form. Characteristics of Classical music

include: well-defined melodic lines and contrasting themes, regular and clearly defined phrases, homophonic textures utilizing standardized accompaniment patterns, rhythmic regularity, harmonic simplicity often based solely on triadic harmonies, crescendo and decrescendo dynamic effects, an increased dynamic range, and less ornamentation than the Baroque. The invention and the development of the piano in the second half of the 18th century is especially significant.

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| 1. Sonata allegro form | 6. Homophonic texture |
| 2. Multi-movement instrumental forms | 7. Balance, unity, refinement |
| 3. Piano replaces harpsichord | 8. Rhythmic regularity |
| 4. Symmetrical phrasing | 9. Well-defined melodic lines and |
| 5. Crescendo and decrescendo dynamic effects | contrasting themes effects |
| | 10. Harmonic simplicity |

THE ROMANTIC PERIOD (1820-1900):

The social and political changes that were a direct result of the French Revolution (1789-1794) set the stage for the Romantic period with an increased emphasis on freedom of thought and expression. Composers reacted to the new freedoms and emotionalism of the period by expressing their most intense personal emotions and the poetic nature of man. The expression of a strong patriotic spirit and the use of folk songs gave rise to nationalism. Composers were no longer under the patronage of the courts or the church. The balance and clarity of phrases and musical forms of the previous era gave way to greater formal freedom as composers adapted these forms to fit their expressive needs. Characteristics include: subjective, warm, personal melodies; the emergence of the character piece and the use of programmatic titles; rich harmonic color; the expansion of tonality through chromaticism and modulations; more abundant use of expressive indications and effective use of dynamic possibilities; a greater variety of articulations; greater technical demands; and the use of rubato. The emergence of the piano as a solo instrument was a significant development of this period.

1. Virtuoso performers
2. Nationalism
3. Chromaticism
4. Remote modulations
5. Rubato
6. Individuality, subjectivity, emotionalism
7. Programmatic music
8. Character piece
9. Rich harmonic color
10. Increased use of expressive indications

THE MODERN PERIOD (1900-PRESENT):

The Contemporary period is an ever-changing scene of diverse musical developments. More music is being composed and performed than ever before and there are many opportunities for performance. 20th century musical composition represents a variety of styles that range from conservative to experimental. These styles include: impressionism, twelve-tone music, electronic or synthesized music, chance or aleatoric music, jazz, neoclassical, neo-baroque, and post-romanticism. Composers have sought new musical forms, notational techniques, and new tonal systems. Identifiable key centers and consonance have been replaced with atonality and unresolved dissonant sonorities that stretch the boundaries of the diatonic system. Characteristics include: a variety of musical forms including both free and prescribed patterns, a frequent use of chromaticism, polytonality, a wide range of melodic sources, irregular phrase lengths, unusual and complex rhythmic effects, a frequent disregard for traditional chord progressions and unusual musical effects.

1. Electronic or synthesized music
2. Percussive qualities exploited
3. Rhythmic complexity
4. Twelve-tone or serial music
5. Atonality
6. Polytonality
7. Impressionism
8. Dissonance
9. Chance or aleatoric music
10. Unusual musical effects

SCALE FINGERINGS

<u>SCALE</u>	<u>FINGERING</u>
C, G, D, A, E MAJOR	R.H.12312345
<u>c, g, d, a, e minor</u>	<u>L.H. 54321321</u>
B MAJOR	R.H.12312345
<u>b minor</u>	<u>L.H. 43214321</u>
F MAJOR	R.H.12341234
<u>f minor</u>	<u>L.H. 54321321</u>
F# MAJOR	R.H.23412312
	<u>L.H. 43213214</u>
C# MAJOR	R.H.23123412
	<u>L.H. 32143213</u>
B [♭] MAJOR	R.H.41231234
	<u>L.H. 32143213</u>
E [♭] MAJOR	R.H.31234123
	<u>L.H. 32143213</u>
A [♭] MAJOR	R.H.34123123
<u>c#, g# minor</u>	<u>L.H. 32143213</u>
f# minor	R.H.34123123
	<u>L.H. 43213214</u>
b [♭] minor	R.H.41231234
	<u>L.H.21321432</u>
e [♭] minor	R.H.31234123
	<u>L.H.21432132</u>

ARPEGGIO FINGERINGS

F, C, G MAJOR	R.H.1235
<u>f, c, g, d, a, e, b, e[♭] minor</u>	<u>L.H. 5421</u>
D, A, E, B, F# MAJOR	R.H.1235
	<u>L.H. 5321</u>
C#, E [♭] , A [♭] MAJOR	R.H.4124
<u>f#, c#, g# minor</u>	<u>L.H. 2142</u>
B [♭] MAJOR	R.H.4124
	<u>L.H. 3213</u>
b [♭] minor	R.H.3212
	<u>L.H. 3213</u>

When appropriate, alternate fingerings at the bottoms and tops of scales and arpeggios are acceptable.

NOTES