

AMEB AMUSA Pianoforte Exam

– General Knowledge

LIST A - PARTITA 2 IN C MINOR BY J.S. BACH (*German Composer*)

Partita - Italian style of suite / Dance movement

- A collection of 6 pieces
- Has a introduction / a movement default starting the dance – prelude, sinfonia

Sinfonia – ‘symphony’ – an instrument piece

Terms	Definitions
Op / Opus	A term used by composers to indicate the chronological order of their work

This work belongs to last period of piece of Bach creativity. It was a mature keyboard work. It was contained in the Clavier ubung (**keyboard exercises**) published in 1731, along with the Italian concerto, French Overture, Goldberg Variation, Chromatic Fantasy and second book of Well Temper Clavier.

Partitas are different from French and English Suites by the fact that they do not open with a dance. The first dance is preset either by a prelude, fantasia, overture or toccata, or in this case a sinfonia. Also the Partitas are more exubience, **contrapuntal craftsmanship**, flowing under the influence of Italian harpsichord style and richer in the content.

The characteristic of this style is contrapuntal, in which two or more melody plays at the same time. It is very florid and decorated. There’s no emphasis in personal emotion. The music at that time is not to display subjective emotion, such as sorrow or joy, but pure sounds (Absolute Music) are produced. Yet this piece has a feeling of grave and a light touch of sadness.

In his music, horizontally the linear (line movement) is strong and wild, while vertically all the chords in the harmonic progression is very logic. Therefore one cannot replace a chord in Bach’s work. His most powerful works express an unsurpassed dramatic and emotional force.

Grave Adagio section –	Style: French overture Characteristic: Dotted rhythm
Andante section –	3 movements Form: Binary
Fugue section –	Two voice fugue – tonal fugue
Tonal fugue –	answer not exact transposition of subject (eg. 3 rd note of the answer and subject in this fuga is different)
Fugue is contrapuntal work base upon by the imitation of the subject, governed by certain principle.	

Baroque development is from the beginning of 17th Century to the mid 18th Century, concluded by J.S. Bach. At the late Baroque, the music has the decline of polyphony, but the rise of tonality.

Most important works of J.S. Bach are:

- Church music – Christmas Oratorio, cantatas, Mass in B minor
(*since Bach serves as a church servant during lifetime*)
- Orchestral work – orchestral suite, chamber work include 6 Brandenburg Concertos
- A large output of organ work
(This piece can be play on organ)
- Two books of Well-tempered clavier – 48 Prelude and Fugue
- English, French Suites
- 6 Partitas, Italian Concerto, Chromatic Fantasia, Goldberg Variations

- St John Passion, St Matthew Passion
 - 2 violin concertos
- (Bach did not write any opera)

Wagner said of Bach's work that it was 'the most stupendous miracle in all music'.

Contemporary of Bach:

Handel – writes opera and therefore his music is more famous at that time.

Terms	Definitions
Grave adagio	Solemn and slow
Andante	Moderate tempo, walking pace

Andante

Bars	
8 – 15	1 st Movement
16 – 27	2 nd Movement
28 – 29	Coda

Fugue

Bars	3 Sections
1 – 12	Exposition
13 – 54	Moderation
55 – 62 (End)	Recuperation

Bars	
Subject	Major Key (1st 3 notes)
Answer	Minor Key (1st 3 notes)
Counter Subject	The other side of Subject or Answer
1 – 3	Subject – C minor, Tonic (Right hand)
4 – 6	Answer – C minor, Tonic (Left hand)
7 – 9	Codetta
10 – 12	Subject (Left hand)
13 – 16	Episode 1 (In Sequence)
17 – 19	Subject – G minor, Dominant (Right hand)
20 – 31	Episode 2 (Sequences based on first subject) (Right Hand)
32 – 34	Episode 3 (Sequences based on Episode 1) (Left Hand)
35 – 37	Subject – F minor, Subdominant (Right hand)
38 – 41	Episode 4 (Sequences based on first subject) (Left Hand)
42 – 44	Subject – C minor, Tonic (Left hand)
45 – 48	Episode 5 (Sequences exchanged between left hand and right hand)
49 – 50	Answer – F minor, Subdominant (Left hand)
51 – 54	Episode 6 (Sequences based on first subject) (Left hand)
55 – 57	Subject – C minor, Tonic (Left hand)
58 – 62	Coda: Modified Fragment of subject (Right hand)

More

Bach's ability to assess and exploit the media, styles, and genre of his day enabled him to achieve many remarkable transfers of idiom. For instance, he could take an Italian ensemble composition, such as a violin concerto, and transform it into a convincing work for a single instrument, the harpsichord. By devising intricate melodic lines, he could convey the complex texture of a multi-voiced fugue on a single-melody instrument, such as the violin or cello. The conversational rhythms and sparse textures of operatic recitatives can be found in some of his works for solo keyboard. Technical facility alone, of course, was not the source of Bach's

greatness. It is the expressiveness of his music, particularly as manifested in the vocal works, that conveys his humanity and that touches listeners everywhere.

LIST B – SONATA PATHATIQUE IN C MINOR BY BEETHOVEN (*German Composer*)

Form: Classical Sonata Form (Establish in a classical period)

Contemporary of Beethoven: Hyden, Mozart

Style: Late classical, early romantic

Music:

Sonata Pathetique is the 1st sonata that has introduction and the 1st piano sonata with a title. Being the most famous sonata, it transfers Haydn's practice of employing slow introductions to his symphonies to the genre of the sonata. It is a work that belongs to 1st period of his creativity, at his age of 23 to 24.

Pathetique means "with emotion". It belongs to early work, written in 1798 – 1799 during the French Revolution. Hence the music elicits the feeling of tragic and sombre feeling, brought out by the French Revolution. Since French revolution bisect the history, Beethoven lives in two periods and his style of music is classical as well as new era. He revolutionises the music in terms of sound, as politicians revolutionises the thought of men.

The title refers to a quality of pathos or suffering, which is felt especially in the brooding slow introduction and is twice recalled in later stages of the first movement. The main body of this swift, brilliant movement seems to convey willful resistance to the sense of suffering that dominates the slow introduction. It is very fast with brilliance (sparkle).

The structure of this work is classical, however its style is pointing or breaking new ground for romantic period, which is characterised by emotionalism, expressionism and freedom, and is developed throughout the 19th century. Therefore this work is full of dramatic emotion and subjectivity in fuel is injected in the music.

For keyboard music, we can describe the Bach's Prelude and Fugues as Old Testament, and Beethoven's Sonatas as New Testament.

Composer:

Beethoven lives between 1770 and 1827. He concluded the classical period and developed new trains (preparing the way) to Romantic. He dared to express his emotion in his music and broke all the restraint. He revolution and redevelop the form (introduction). He considered himself as a free artist, who change his social life, not being in servant class, and therefore do not have to do what the master command.

Beethoven said ("Art for art's sake")

The audience has changed from the rich people to the middle class (ticket) during the French Revolution.

Most important works of Beethoven are:

- 9 symphonies
 - No. 3 Eroica (Hero)
 - No. 5 Destiny
 - No. 6 Pastroid
 - No. 9 Coral (Human voice in symphony)

Chamber Music include 12 string quartet

Church music – Solemn Mass

32 Piano Sonatas

5 Piano Concertos

1 Violin Concerto

1 Opera – Fidelio

Terms	Definitions
Grave	Solemn
Attacca subito il' Allegro	Start the next movement without a pause, suddenly soft, lively and fast
Allegro di molto e con brio	Very fast with vigour
Adagio cantabile	Slow movement, singing style
Sempre	Throughout, continually
Rondo	A form of music with recurring theme
Allegro	Lively, in a quick tempo
Dolce	Sweet or gentle
Calando	Diminishing, in both volume and speed

List C – Nocturne in Bb minor by Chopin (**POLISH COMPOSER**)**Key change: Bb, Db, Bb**

Nocturne is defined as evening piece. It is meditative in character and suggesting the quietness of night. Chopin did not invent this idea, but inherit it from **John Field**. Was perfected by Chopin, however, it becomes an expression of Chopin's romantic language of **elegance, grace, mystery, melancholy, fantasy and dreaminess**. This music is a product of romantic era with the sentimental melody and left hand accompaniment underneath. It is dedicated to Madne Pleyel, possibly one of his girlfriends. The difference between classical and romantic is that romantic has more semitones and the music is more chromatic. The music language used in this piece is patriotism and nostagy (homesickness) for his unfortunate country Poland, where was divided in two parts, Russia and Prussia. Chopin's father is a French man. Chopin migrated from Poland to Paris when he was very young. Before his death, he asked his heart to return to Poland.

Chopin was one of the most original composers who created a **unique, personal** musical language and from the beginning to the end of his career he remained an **original composer, composing only for the piano**. When a friend of his asks him to write an opera, he answered "C'ert nord affane" (It is my business). Many people try to imitate him but without success. The distribution of interval in the melody is different from other people's. Chopin's music is highly cantabile. He was a great lover of opera and therefore his music is very musical.

Chopin was a romantic revolutionary. After hearing a recital by **Paganinnei, a violinist**, in his student days, he considered the school of **piano technique** of **Czerny**, Clementi outdated and decide to create something similar on the piano as Paganinnei did on his violin. Chopin completes his mature work in his early years. In the last years of his life, he didn't write much.

The polonaise and mazurkas, Polish national dances contain elements of nationalism which is one of the major features of Romantic Movement of the 19th Century. In Chopin's music, we find the balance of heroism and grace in his nationalistic expression.

Works of Chopin:

- 17 Polonaises – National Polish Dance
- 50 Odd Mazurkas
- 19 Nocturnes
- 2 Piano Sonatas
- 2 Piano Concertos
- 24 Etudes (Studies) in two volumes
- 12 Preludes
- 4 Ballades
- 4 Scherzos

- Waltzes

Terms	Definitions
Larghetto	Slow and broad
Expressivo	With expression
Smorzando	Fading off
Legatissimo	Legato – smooth
Appassionato	Impassioned, with passion and feeling
Con forza	With force
Sotto voce	Under the voice, whispered
Poco rallentando	Slowing down
Poco stretto	Close together, quickening of tempo
Sempre pianissimo	Continually soft
Rall. E dolciss	Slowing down, very sweet
Accelerando	Speeding up
Riten	Slow

LIST D – LA PUERTA DEL VINO BY DEBUSSY (*French Composer*)

The title of this music is “The Gate of Wine”. Debussy, a French composer, was inspired and therefore received the idea from a composer named Falla (*Fi-ya!*). The style of this work is **contrapuntal**, harmonic and **impressionistic** with a flavour of **Spanish Dance Style**. A song with **Habanera** movement, this song is a dance of Cuban origin with a powerful syncopated rhythm, which is usually associated with **Spain**. His work is powerfully suggestive, but is nevertheless meticulously constructed. Debussy put the title of the preludes at the end of each piece because he thought it was not the title that is important, but the music is. Also after composing one prelude he would usually discuss with his wife about what title to write.

The music described the 13th century during the time of Arabic (Moorish) occupation and crusade business. At that time, there was a palace in city which is full of Granada heritage. The palace has 3 gates (**Puerta**), and there was a celebration of the joy of drinking red wine (**vinyl**).

With the sharp opposition of extreme violence and passionate sweetness, this work is based on D flat major, which is maintained throughout in the baseline of the music. It has a base rhythm of **Austinarto**, with a use of **Moorish scale** (Arabic scale – B C D E F G#), such as Bar 13. The middle voice in this music does not change. Fragment of the base occurs sometimes. Pedal Point base occurs in Bar 62.

The style of **impressionistic** is under the influence of impression. With no short, sharp lines, this music replaces major and minor with **pentatonic** (medieval) modes and **whole tone scale** with the absence of semitones to avoid acuteness and sharpness of tone. **The music is designed to create atmosphere and to evoke a mood and emotion through rich harmonies and timbres, rather than to pull out emotion, or internal conflict.** (Depart from emotion from inside, to the beauty at outside). This music is published in 1913. All Debussy’s preludes are different in form.

Trends in music developed at the turn of the 20th century under the influence of impressionism in painting by French artists, such as Monet, Degas, Renoir, etc... These artists aimed to capture on canvas not the representation of things, but the artist’s momentary impressions of them. To this end they painted in the open air at different times of the day with variation of sunlight on the object. The result was fluidity of lines and freshness of colour such as had never been seen before.

Expressionism in music came as a French movement in Paris against the domination of German romanticism. Debussy sought to replace it by an art that was delicate and subtle, a

pictorial art conveying the loveliness of the world without rather than the searing conflicts of the world within. Thus, Debussy succeeded to break new ground to push music from Roman.

Debussy was impressed by an Indonesian orchestra's performance at the World Fair at Paris on 1888 and discovered the richness of oriental sorority.

Principal Works of Debussy:

- 24 Prelude (orchestral pieces) in 2 volumes
- Suite Bergamasque
- The Happy Islands
- Pour le piano
- Children's corner
- Chamber music (symbolism) – String quartets
- Songs – sacred music
- Orchestral works
- Opera - Pelleas et Melisande
- The Farn
- Etudes (for piano)

Structure: The structure is clearly ternary.

Bars	Structure
1 – 4	Introduction, setting the habanera rhythm, first subject
5 – 24	Second subject with its middle-voiced pedals
25 – 30	Second subject echoed
31 – 34	A counter-subject for the second material, ironic and roisterous in character, is given in the middle voice
33 – 41	A development of the second subject enters over this material and soon takes over the entire stage
42 – 44	A return of the first subject, the introduction motif.
44 – 49	Further development of the second subject.
50 – 65	Development section in which figures, $\text{o} \text{o}' \text{o}'$, of the first subject alternate with the triple-duplet figure of the second subject
66 – 90	Recapitulation of the second subject and its echoed phrase and cadence.

Terms	Definitions
Tres	Very expression
Mouv	Movement
Habanera	A dance of Cuban origin with a powerful syncopated rhythm, it is usually associated with Spain Spanish Dance style
Avec de brusques oppositions d'extreme violence et de passionnee douceur	With the sharp opposition of extreme violence and passionate sweetness
Apré	After
Molto	Getting slower
Rubato	The taking of time from one note and passing it on to another
Marque	Label, marked
Piu	More
Passionnement	Passion
Ironique	Ironically
Gracieux	Grace
En retenant	Holding back
Un peu retarde	Retard, a little slower
Lointain	More
Au Mouv	In Movement