

AMEB · ASSOCIATE IN MUSIC, AUSTRALIA

General Knowledge Study Pack

Piano · AMusA

J. S. Bach

Prelude and Fugue in D minor, BWV 875 · The Well-Tempered Clavier, Book II

Joseph Haydn

Piano Sonata in C minor, Hob. XVI:20

Frédéric Chopin

Waltz in E minor, Op. posth., B. 56

Béla Bartók

Romanian Folk Dances, Sz. 56, BB 68

Composers · works · form · harmony · performance practice
with a bank of 96 questions and model answers

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Preparing for the viva

The AMusA practical examination is heard by two examiners. After the recital they question the candidate for roughly ten minutes about the works just performed. There is no separate written paper and no set list of questions — the examiners follow the music, and follow the candidate.

In practice the questions fall into seven areas. Everything in this pack is organised to answer them.

AREA	TYPICAL OPENING
1. The composer	Dates, nationality, period, where this work sits in the output, who the contemporaries were.
2. The work	Full title, catalogue number and what the catalogue is, date of composition <i>and</i> of publication, dedicatee, whether it belongs to a set.
3. Form	Overall structure, the sections and where they begin, the key scheme, the modulations.
4. Harmony	Cadences, chromaticism, modality, key relationships, anything unusual on the page.
5. Terms and signs	Every Italian, German or French word in the score, every ornament sign, every articulation mark.
6. Style and performance practice	The instrument of the period, ornamentation, pedalling, rubato, dynamics, repeats, editions.
7. Your interpretation	What you chose to do and why; what you find hardest and how you worked at it.

Four habits that make the difference

Attach a bar number. "The second subject is in E flat" is a fair answer. "The second subject arrives in E flat major, the relative major, around bar 22" is a diploma answer. Examiners are testing whether you know the score or know about the score.

Answer in sentences, then stop. Say the thing, support it, and let the examiners ask the next question. Padding invites a follow-up you did not want.

Say what you do not know. A brief, honest "I'm not sure of the exact date, but it was published posthumously, in the 1860s" costs almost nothing. A confidently wrong date costs a great deal.

Have an opinion about your own playing. Questions like "why did you take that repeat?" or "how did you decide on that tempo?" are not traps. They want evidence that the interpretation was chosen rather than inherited.

Check these against your own edition before the exam. Editions differ, and a bar number quoted from the wrong edition is worse than none. Go through your four scores and confirm: every time signature; the bar numbers quoted in this pack; where each repeat sign falls; the exact wording of every term printed on the page; and, for the Bach fugue, whether the final chord carries a major third (a *tierce de Picardie*). Bar numbers here follow standard urtext editions.

J. S. Bach

Prelude and Fugue in D minor, BWV 875

The Well-Tempered Clavier, Book II, No. 6

The composer at a glance

Full name	Johann Sebastian Bach
Dates	1685 (Eisenach) – 1750 (Leipzig)
Nationality	German
Period	Late Baroque. His death in 1750 is the conventional end of the Baroque era.
Career	Arnstadt and Mühlhausen (organist) → Weimar, 1708–17 (organist, then Konzertmeister) → Köthen, 1717–23 (Kapellmeister — a secular court, hence the instrumental music) → Leipzig, 1723–50 (Thomaskantor)
Contemporaries	Handel and Domenico Scarlatti (both born 1685), Telemann, Vivaldi, Rameau, Couperin
Catalogue	BWV — <i>Bach-Werke-Verzeichnis</i> , compiled by Wolfgang Schmieder, 1950

Know this one. BWV numbers are ordered **by genre, not by date**. Cantatas occupy BWV 1–224, so BWV 85 is the church cantata *Ich bin ein guter Hirt*; the Well-Tempered Clavier occupies BWV 846–893. If an examiner asks how the catalogue works, that contrast is the clearest possible answer.

The collection

Das Wohltemperirte Clavier exists in two books of twenty-four preludes and fugues, one pair in every major and minor key, rising chromatically: C major, C minor, C sharp major, C sharp minor, D major, D minor, and so on. **D minor is therefore No. 6.**

Book I was assembled in 1722 at Köthen. Its title page describes the collection as being for the use and benefit of young musicians eager to learn, and for the enjoyment of those already skilled in the art — a teaching collection and a demonstration piece at once. **Book II** was put together some twenty years later in Leipzig, roughly **1739–1742**, from a mixture of newly composed and revised earlier pieces.

"Clavier" means any stringed keyboard instrument — harpsichord or clavichord. Bach did not specify. The piano existed by the 1740s but was a novelty and not his intended medium.

"Well-tempered" refers to a *circulating temperament*: a tuning in which all twenty-four keys are playable, so that a keyboard player can move freely around the circle of fifths. This is not the same as equal temperament. In an unequal well temperament every key retains a slightly

different character, and demonstrating those twenty-four different characters is part of the purpose of the collection.

Neither book was printed in Bach's lifetime. They circulated in manuscript copies made by his pupils and family. The chief source for Book II is the so-called **London autograph** (British Library Add. MS 35021). Printed editions first appeared around 1801.

The Prelude

Key	D minor
Metre	Common time
Length	61 bars
Voices	Two — a <i>bicinium</i>
Character	<i>Moto perpetuo</i> : unbroken semiquaver runs passed between the hands, with several hand-crossings. Close in manner to a two-part Invention crossed with a toccata.

Contemporary theorists associated D minor with a serious, devout and sensitive affect; Mattheson added that it could also be flowing and agreeable rather than bouncing. This prelude takes the flowing option. It survives in an unusually large number of copies, which suggests Bach's pupils enjoyed playing it.

Structure — binary, in two nearly equal halves

BARS	EVENT
1–4	Opening figure over a tonic pedal ; the key is fixed at once.
5–8	Bars 1–4 restated with the two parts exchanged — invertible counterpoint at the octave — still over the tonic pedal.
11–13	Touches F major and B flat major.
13–18	A new contrasting figure enters in the bass and is freely imitated between the parts, one bar at a time. It does not return in the second half.
15	Back in the tonic region.
26	Close of Part I: perfect cadence in A minor (the dominant minor). At the same point the opening material returns, inverted between the hands and transposed into A minor, reproducing the shape of the opening.
26–29	Dominant pedal.
34	Descending A minor scale.
36	Touches G minor, then curves back towards D minor.
43–46	Second dominant pedal.
57	Perfect cadence in D minor — the tonic is regained.
57–61	Coda over a tonic pedal, clinching the key.

Devices to name: invertible counterpoint at the octave, tonic and dominant pedal points, free imitation, sequence, and *Fortspinnung* — the Baroque technique of spinning a whole movement out of one short figure.

The Fugue

Key	D minor
Voices	Three
Length	27 bars
Answer	Real — so this is described as a <i>real fugue</i>
Nickname	Sometimes called the "chromatic fugue" of Book II

The subject

The subject is built from two sharply contrasted motifs, and almost everything in the fugue comes from playing them off against one another.

Motif (a) — the head. A quick rising figure in triplet semiquavers, climbing from D to A. Fast, diatonic, energetic.

Motif (b) — the tail. A slow, stepwise **chromatic descent** in quavers, walking back down to D. Slow, chromatic, grave.

The two are so distinct that they need no help from dynamics to be heard as separate ideas — and Bach treats them separately throughout, sometimes using only the head, sometimes only the descent.

Plan of the fugue

BARS	EVENT
EXPOSITION (BARS 1-8)	
1-3	Subject in the alto — D minor
3-5	Real answer in the treble, countersubject in the alto — A minor
5-6	Codetta, modulating A minor back to D minor
6-8	Subject in the bass — D minor. No counter-exposition follows.
MODULATORY SECTION (BARS 8-24)	
8-10	Episode I — a new figure launched in the bass, freely imitated by treble then alto; D minor → F major → D minor
10	Subject in the bass, first portion only
10-12	Subject in the treble, incomplete
12-14	Episode II — same figure as Episode I; F major → D minor
14-15	Subject complete in the alto, with countersubject in the bass
14-16	Stretto I — answer in the treble; A minor
16-17	Codetta, A minor → D minor

17-18	Stretto II — answer in the alto by inversion , subject in the bass by inversion; G minor
18-19	Stretto III — subject fragment in the bass against subject in the treble; G minor
19-24	Episode III — two and a half bars on the inverted head of the subject, then a return to earlier episodic material, passed from alto to treble and bass
RECAPITULATORY SECTION (BARS 25-27)	
25	Subject fragment in the alto; subject fragment in the bass by inversion — rectus and inversus together
25-27	Stretto IV — subject in alto and treble a half bar apart, countersubject in the bass (bb. 26-27). The only stretto to involve all three voices.

Tally: exposition bb. 1-8 · no counter-exposition · two codettas · three episodes · four strettos · no pedal point.

Two things worth noticing

The subject is almost never complete. After the exposition it appears in full only twice, at bar 14 and bar 25. Everywhere else it is curtailed — usually to the head alone.

The countersubject nearly vanishes. It returns only at bars 14 and 26, and on both occasions in the bass. Wherever the subject is incomplete, the countersubject is absent and a free part supplies its place.

Performance practice

Dynamics. Bach wrote none. Shape the music by texture (how many voices are sounding), by harmonic tension, and by the direction of sequences. Think in terraced levels rather than long romantic swells.

Pedal. Neither harpsichord nor clavichord has a sustaining pedal. On a modern piano use very little or none: articulation and finger legato do the phrasing, and the semiquaver runs must stay transparent.

Ornaments. This pair is very lightly ornamented; a cadential trill may be added. Baroque trills normally begin on the **upper (auxiliary) note** and on the beat — the convention codified by C. P. E. Bach in his *Versuch* of 1753. A main-note start can be justified when the upper note has just sounded.

Tempo relationship. The prelude's unbroken semiquavers set a driving pulse. The fugue is usually a shade broader so that the chromatic descent has room to speak against the triplet head.

Editions. Bärenreiter (Neue Bach-Ausgabe), Henle Urtext, ABRSM (ed. Richard Jones), Wiener Urtext. Nineteenth-century performing editions such as Czerny's add dynamics and phrasing that are not Bach's; Bischoff is old but carries useful source notes.

Joseph Haydn

Piano Sonata in C minor, Hob. XVI:20

Landon 33 · formerly Op. 30 No. 6

The composer at a glance

Full name	Franz Joseph Haydn
Dates	1732 (Rohrau, Lower Austria) – 1809 (Vienna)
Period	Classical. Often called the father of the symphony and of the string quartet.
Career	Chorister at St Stephen's, Vienna → freelance years → the Esterházy court from 1761, full Kapellmeister 1766, largely in isolation at Eszterháza → two celebrated London visits, 1791–92 and 1794–95
Contemporaries	Mozart (1756–91), a close friend; C. P. E. Bach (1714–88); Clementi; Boccherini; Gluck. Beethoven studied with him from 1792.
Catalogue	Hob. — the <i>Hoboken-Verzeichnis</i> of Anthony van Hoboken (1957–78), grouped by genre. Group XVI is the keyboard sonatas. An alternative numbering by H. C. Robbins Landon gives L. 33.
Output	104 symphonies, 68 string quartets, about 60 keyboard sonatas, oratorios including <i>The Creation</i>

The work

The autograph is dated **1771**. Haydn then held the sonata back for nine years, publishing it only in **1780**, through Artaria in Vienna, as the last and hardest of a set of six dedicated to the sisters **Katharina and Marianna von Auenbrugger** — accomplished amateur keyboard players. The other five are Hob. XVI:35–39; the group is sometimes called the *Auenbrugger Sonatas*. In his letter to Artaria, Haydn described this sonata as the longest and most difficult of the six.

Two further facts are worth having ready.

It is the first of Haydn's solo keyboard works that he himself titled "Sonata." His earlier multi-movement keyboard pieces were headed *Divertimento* or *Partita*, and were only renamed later.

It is his only sonata in C minor — and it stands at the dramatic peak of his middle period.

Sturm und Drang

Literally "storm and stress", after a play of 1776 by Klinger. It names a German literary and artistic movement of the 1760s and 70s that prized extreme subjectivity and emotional violence over polished elegance. In music it shows as minor keys, agitated syncopation, wide leaps, abrupt dynamic contrasts, dramatic silences and an improvisatory rhetoric.

Haydn's Sturm und Drang years run roughly **1768-1772** and produced Symphonies No. 44 (*Trauer*), No. 45 (*Farewell*) and No. 49 (*La Passione*), the Op. 20 quartets — and this sonata.

The immediate model is **C. P. E. Bach**, the second surviving son of J. S. Bach, whose *empfindsamer Stil* — "sensitive style" — Haydn had studied closely. The fractured phrasing, the sudden changes of mood and above all the written-out cadenzas in the first movement all point to him.

Which instrument?

This is a favourite examiner's question, and it rewards a careful answer.

The sonata carries **detailed dynamic markings** — *f*, *p*, crescendo — which are unusual for Haydn at this date and impossible to realise on a harpsichord, which cannot make gradual changes of volume. Howard Pollack has argued that the work was conceived for the **clavichord** in 1771 (an intimate instrument capable of fine dynamic shading) and then touched up for publication in 1780 to suit the emerging **fortepiano**, which is what the Auenbrugger sisters played. Some writers accordingly call it Haydn's "clavichord sonata".

Either way, the point to make is that the notation shows Haydn thinking beyond the harpsichord — this is early evidence of the keyboard sonata becoming a piano genre.

The three movements

	MARKING	KEY	METRE	FORM
I	Moderato	C minor	4/4	Sonata form
II	Andante con moto	A flat major	3/4	Lyrical slow movement over a running bass
III	Finale: Allegro	C minor	3/4	Sonata form

I. Moderato

Sonata form. The first subject opens quietly — first in thirds, then in sixths, then in descending semitones — cool on the surface and tense underneath. The transition leads to a more animated **second subject in E flat major**, the relative major, and the contrast between a grave minor-key first group and a spirited major-key second group is the movement's central drama.

The exposition can be heard in three phases: an opening statement (bars 1-8), a long and unstable central span (bars 9-31) and a closing group (bars 32-37).

The quasi-cadenzas. Both the exposition and the recapitulation contain passages that Haydn wrote out in the manner of an improvised cadenza. Mention them: they are the clearest fingerprint of C. P. E. Bach's influence and they tell you something about how the movement should be paced — with real rhetorical freedom at those moments.

Other features to name: dramatic rests and general pauses; sudden juxtaposition of *f* and *p*; sighing appoggiaturas; diminished seventh harmony; fragmentation of the theme; textural extremes from bare two-part writing to full chords.

II. Andante con moto

In **A flat major** — the flat submediant, $\flat VI$, of C minor: a warm, remote key relationship that Beethoven would later use constantly. The melody unfolds over an expressive running bass line, and the movement is full of **syncopation**, which keeps the surface restless even at a slow tempo.

Check your edition for how the movement joins the finale — several of the Auenbrugger sonatas link movements without a break.

III. Finale: Allegro

The opening is redolent of a **minuet** — triple time, poised phrasing — but this is **not** a minuet and trio. It is a fully worked sonata-form movement that develops with rising intensity and difficulty, including virtuosic **hand-crossing** where the left hand leaps from one extreme of the eighteenth-century keyboard to the other.

The crucial point: it **ends in the minor**. No turn to C major, no consoling resolution. For 1771 that is a striking refusal, and it is the single most quotable thing about the sonata's expressive design.

Performance practice

Ornaments. Follow C. P. E. Bach's *Versuch*, which Haydn knew: trills normally begin on the **upper note**, on the beat. Haydn distinguishes long mordents (over long notes) from short (over short notes), and uses the two-note and three-note slide and appoggiaturas that take their value from the main note.

Dynamics. Haydn's own, and unusually detailed for the date — respect them literally. Treat *f* and *p* as terraced contrasts, not as starting points for a modern crescendo.

Pedal. Fortepianos of the 1770s used **knee levers**, not a foot pedal in the modern sense. Use pedal sparingly, for colour, keeping the bass light and the articulation classical.

Repeats. Take the exposition repeat. Whether to take second-half repeats is a musical judgement — be ready to say what you chose and why, in terms of proportion and of how much this intense material can bear.

Editions. Henle Urtext (ed. Georg Feder, fingering by Paul Lewis), Wiener Urtext, Universal (Landon), and the complete *Joseph Haydn Werke* of the Haydn-Institut in Cologne.

Two quotable judgements. Richard Wigmore calls this sonata "Haydn's Appassionata", comparing it with Beethoven's Op. 57. Stephen Plaistow has described it as one of Haydn's best and arguably the first great sonata for the piano by anybody. Both remarks make the same point: how far the work anticipates Beethoven's C minor manner.

Frédéric Chopin

Waltz in E minor, Op. posth., B. 56

KK IVa/15 · WN 29 · P. 1/15

The composer at a glance

Full name	Fryderyk Franciszek Chopin
Dates	1810 (Żelazowa Wola, near Warsaw) – 1849 (Paris)
Nationality	Polish, of a French father and Polish mother
Period	Romantic
Life	Left Warsaw in November 1830 and never returned; settled in Paris from 1831; relationship with the writer George Sand, 1838–47; died of tuberculosis at 39
Contemporaries	Liszt, Schumann, Mendelssohn, Berlioz
Influences	Bellini's operatic <i>bel canto</i> on his cantabile; John Field on the nocturne; J. S. Bach, whose Well-Tempered Clavier he practised all his life
Output	Almost entirely piano: about 59 mazurkas, 21 nocturnes, 27 études, 24 preludes, about 19 waltzes, polonaises, 4 ballades, 4 scherzos, 3 sonatas, 2 concertos

The work

Composed around **1830**, shortly before Chopin left Poland at the age of twenty. The date matters more than it looks. Although older editions print this waltz last, as "Waltz No. 14", it is in fact one of the **earliest** — written before any of the waltzes published in his lifetime. The November Uprising broke out in Warsaw weeks after he departed; he never came home.

It was published **posthumously**: first in Warsaw by J. Kaufmann in **1868**, with a German edition from Schott in Mainz. It was the first of the posthumous waltzes not to be given an opus number. (Some reference books give 1851 or 1855; the Chopin National Edition and Henle give 1868.)

Chopin had asked that his unpublished manuscripts be destroyed. His friend Julian Fontana and others published a great deal of the material anyway, which is why so much of the familiar Chopin is marked *Op. posth.*

Why the catalogue numbers matter

Because Chopin gave this piece no opus number, several scholars have catalogued the posthumous works independently. Any of these is a correct citation:

B. 56	Maurice J. E. Brown's index
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KK IVa/15	Krystyna Kobylańska's catalogue
WN 29	Chopin National Edition (Polish)
P. 1/15	Józef Chomiński's catalogue

The editorial problem. The **autograph is lost**. Editors have to work from the early printed editions, which disagree with one another over chord voicings, one or two left-hand notes, pedal indications and slurring. This is why urtext editions of this waltz carry more editorial commentary than usual — and why the copy in front of the examiner may not match yours. Knowing this is a strong general-knowledge point; it shows you understand what an urtext edition is *for*.

Structure

3/4 throughout, E minor. The form is a **modified rondo**:

Introduction - A - B - A - B - A - C - A' - Coda

SECTION	KEY	CHARACTER
Introduction	E minor	A dramatic descending gesture in octaves and chords, quasi-improvisatory, with strong dominant emphasis. Not danceable — it announces at once that this is a concert piece.
A	E minor	The main waltz theme: falling chromatic inflections over an oom-pah-pah accompaniment.
B	related keys	More brilliant and figurative; a foil to A rather than a true second subject.
C	E major , with temporary moves to G sharp minor	Lyrical and warm — a "trio" in character. The shift is one of mode , not key centre, so the music brightens without leaving home. G sharp minor is the mediant minor (iii) of E major, a favourite Chopin colour.
A' + Coda	E minor	Return of the main theme, then a brilliant coda with rapid chromatic and scalic descent to a decisive close.

A typical performance lasts just under three minutes.

The waltz as a genre

Chopin's waltzes are **stylised concert waltzes**, intended to be listened to rather than danced. He knew the Viennese tradition of Josef Lanner and the elder Johann Strauss, but his own waltzes have irregular phrase lengths, far richer harmony, and — as here — an introduction and a virtuoso coda that no ballroom would tolerate. If asked "is this a dance?", say no, and say why.

Performance practice

Tempo rubato. Chopin's own understanding of the term: the **left hand keeps strict time** — he described it as the conductor — while the right hand moves flexibly around it, borrowing time and paying it back. This is not the later nineteenth-century sense in which both hands slow and hurry together. It is the single most important performance-practice point about any Chopin.

The instrument. Chopin preferred the **Pleyel** for its intimate, singing, transparent tone; he used Erards when he did not feel in full command, because their tone was more ready-made. Pianos of the 1830s and 40s had a lighter action, shallower key dip, clearer bass and faster decay than a modern grand — which is why both pedalling and dynamic levels have to be rethought when playing him on a modern instrument.

Pedal. Change on every harmony. Use the pedal to sustain the bass note of each oom-pah-pah group rather than to wash the texture. The chromatic coda needs clean, frequent changes so the descending line stays audible.

Editions. Chopin National Edition (ed. Jan Ekier), Henle Urtext, Paderewski. For a work with no surviving autograph the choice of edition changes the notes, so be ready to say which you used.

One extra fact. Jerome Robbins used this waltz in his 1956 ballet *The Concert (or, The Perils of Everybody)*, in the section known as the "Mistake Waltz".

Béla Bartók

Romanian Folk Dances, Sz. 56, BB 68

Hungarian: *Román népi táncok*

The composer at a glance

Full name	Béla Viktor János Bartók
Dates	1881 – 1945
Born	Nagyszentmiklós, Kingdom of Hungary — today Sânnicolau Mare, Romania
Died	New York. He left Europe in 1940 in opposition to fascism and died of leukaemia in 1945.
Roles	Composer, concert pianist, and pioneering ethnomusicologist
Contemporaries	Kodály (his collecting partner), Stravinsky, Schoenberg, Debussy, Ravel, Enescu
Catalogues	Sz. — András Szöllősy; BB — László Somfai. Bartók's own opus numbers are unreliable and rarely used.

Bartók the collector

From 1905–06 Bartók and **Zoltán Kodály** travelled the Hungarian countryside recording peasant music on an **Edison phonograph** — later extending their work to Transylvania, Slovakia, Romania, and eventually North Africa and Turkey. By 1918 Bartók's collection held roughly **2,700 Hungarian, 3,500 Romanian and 3,000 Slovak** tunes, much of which would simply have been lost had he not written it down.

The distinction he insisted on is worth knowing: authentic **peasant music** is quite different from the urban café music of the professional gypsy bands. Liszt and Brahms had taken the latter for Hungarian folk music; Bartók's fieldwork showed that it was not.

The three uses of folk material. In his 1931 essay *The Influence of Peasant Music on Modern Music*, Bartók described three ways a composer can use folk sources:

1. Take a folk melody over essentially unchanged and provide an accompaniment. **2.** Invent an original melody in imitation of folk style. **3.** Absorb the idiom so completely that it becomes the composer's own musical mother tongue.

The *Romanian Folk Dances* are the textbook example of **the first**. Expect to be asked this.

The work

Composed in **1915**, during the First World War and after a period in which Bartók had largely stopped composing. 1915 was a Romanian year for him: the Sonatina Sz. 55 and the Romanian Christmas Songs Sz. 57 date from the same months.

First published by **Universal Edition, Vienna, in 1918**. Bartók orchestrated the suite for small orchestra in **1917** as Sz. 68, BB 76.

Dedication: "Domnului Prof. Ion Bușia" — Ion Bușia, a Romanian teacher and painter from Belényes who helped Bartók on his collecting trips.

The title. Originally *Romanian Folk Dances from Hungary* (*Magyarországi román népi táncok*), because the tunes came from Transylvania, then part of Hungary. After Transylvania passed to Romania under the **Treaty of Trianon (1920)**, Bartók removed "from Hungary". He warned his publisher that retaining it would please Hungarians at home but give offence to Romanians.

The sources. Seven Romanian tunes from four areas of Transylvania, selected from the 1,115 instrumental melodies in Bartók's own collection. All were originally played on fiddle or peasant flute. Bartók chose them from a wide region and reordered them to his own design.

The six dances

	TITLE	TEMPO & METRE	CENTRE & MODE	SOURCE
1	<i>Jocul cu bâta</i> Bot tánc — Stick Dance	Allegro moderato 2/4	A — Dorian moving to Aeolian; modified Phrygian cadence	Mezőszabad (Voiniceni), Maros-Torda — heard from two gypsy violinists
2	<i>Brâul</i> Sash / Waistband Dance	Allegro 2/4	D Dorian	Egres (Igrış), Banat — peasant flute
3	<i>Pe loc</i> Topogó — In One Spot	Andante 2/4	B — Aeolian with an augmented second (Arabic scale)	Egres (Igrış)
4	<i>Buciumeana</i> Bucsumí tánc — Dance from Bucsum	Moderato 3/4	A , modal	Bucsum (Bucium), Alsó- Fehér / Alba — solo violin
5	<i>Poargă Românească</i> Román polka — Romanian Polka	Allegro 2/4 ↔ 3/4	D Lydian (raised 4th, G#)	Belényes (Beiuș), Bihar
6	<i>Măruntel</i> Aprózó — Fast Dance	Allegro 2/4	A — Lydian/ Mixolydian, then A Dorian	Two tunes: Belényes (Beiuș) and Nyágra (Neagra)

Notes on each dance

1. Jocul cu bătă. A young man's solo dance with complicated steps, finishing — as Bartók noted — with a leap high enough to kick the low ceiling. The structure is simple: a phrase and its near-identical repeat, then an answering phrase and its repeat, the harmony changing on the repetitions. The cadence at the end of the phrase is a **Phrygian cadence, modified**: Bartók places it on a root-position chord rather than the customary first inversion.

2. Brâul. A round dance named after the sash or waistband used in it. Bartók heard it played on a peasant flute by a man of about thirty. Structure A-A1, the tune returning an octave higher.

3. Pe loc. "In one spot" — a stamping dance performed without travelling, which is exactly what the static music depicts. Drone open fifths underpin a melody that keeps turning back on itself, with the augmented second giving the Middle Eastern colour Bartók himself noted. The mood is hypnotic and suspended; it ends unresolved.

4. Buciumeana. The dance from Bucium, also called the horn dance. Bartók heard the swaying theme played on the violin by a gypsy fiddler. It is the **only dance in triple metre** in the set, and the most lyrical. The melody is stated, then restated in octaves.

5. Poargă Românească. An old Romanian dance resembling a polka. Rhythmically the most interesting piece in the set, because of its constant **alternation of 2/4 and 3/4**, with off-beat *sforzati* at the ends of phrases. Structure A-A1. This begins the sequence of finale dances.

6. Măruntel. The only movement built from **two** tunes. The first, from Belényes, mixes Lydian and Mixolydian on A; the second, faster, from Nyágra, is centred on **A Dorian**, driven by a hammering accompaniment and closing *fortissimo*. Nos. 5 and 6 are played **attacca**, without a break.

Style and harmony

Modality. Dorian, Aeolian, Phrygian, Lydian and Mixolydian all appear, plus the augmented-second "Arabic" scale in No. 3. Being able to name the mode of each dance is the single most likely harmony question on this work.

Harmonic devices. Drones and open fifths imitating bagpipe and flute; pedal points; ostinato accompaniment; parallel motion; added-note and quartal chords; modal cadences including the Phrygian cadence; chord successions that colour the melody rather than function tonally. The governing principle is that Bartók **harmonises the mode** instead of forcing the tune into major or minor.

Rhythm. Fixed ostinato patterns, off-beat accents and *sforzati*, metric alternation in No. 5, and the contrast between the freer, *parlando*-like slower dances and the strict *tempo giusto* of the fast ones.

Key signatures. Bartók rarely used them, and the original edition of these dances has none. The **1971 revised Universal edition** adds key signatures. That revision also corrected the **metronome marks**, which Bartók himself altered more than once after publication — so if asked about tempo, say which edition you are playing from.

Performance practice

The piano as another instrument. The writing is percussive and dry rather than singing and pedalled. The piano imitates a fiddle in No. 4, a peasant flute in No. 3, stamping feet in No. 1. Articulation, accent and rhythmic exactness carry the music.

Pedal. Minimal in the fast dances. No. 3 needs colour pedalling to sustain the drone without smudging the melody.

Rubato. Not romantic rubato. The slower dances need flexibility of the folk-singer's kind — small pushes and pulls within a steady frame — while the fast ones need metronomic drive.

Timing. Bartók's own timing, written into the score, is **4 minutes 3 seconds** for the whole suite. Most pianists take nearer five. It is worth quoting: it tells you how brisk he expected the fast dances to be.

Arrangements. Bartók's own small-orchestra version (1917); Arthur Willner's straight transcription for string orchestra; and **Zoltán Székely's version for violin and piano** (1926), which goes further — transposing Nos. 2, 3 and 4, repeating sections and adding bars. Bartók authorised it but did not write it.

The programme as a whole

Examiners often finish by stepping back from the individual works. Be ready to compare them.

At a glance

	BACH	HAYDN	CHOPIN	BARTÓK
Period	Late Baroque	Classical	Romantic	Twentieth century
Composed	c. 1739–42	1771	c. 1830	1915
Published	c. 1801 (posthumous)	1780	1868 (posthumous)	1918
Catalogue	BWV (Schmieder)	Hob. (Hoboken); L. (Landon)	B., KK, WN, P.	Sz. (Szóllósy); BB (Somfai)
Instrument intended	Harpsichord or clavichord	Clavichord, revised for fortepiano	Pleyel piano, c. 1830	Modern piano
Form	Binary prelude; three-voice fugue	Three-movement sonata; sonata form outer movements	Modified rondo	Suite of six dances, each A–A1
Texture	Contrapuntal, 2 and 3 voices	Homophonic with contrapuntal detail	Melody and accompaniment	Melody over drone / ostinato
Tonal language	Functional tonality, chromatic subject	Functional tonality, Sturm und Drang chromaticism	Functional tonality, rich chromatic colour	Modal, non- functional harmony
Composer's dynamics	None written	Detailed for the date	Detailed	Very detailed
Pedal	None / almost none	Sparing, for colour	Constant, changing per harmony	Minimal, except No. 3

Three threads worth pointing out

Composition and publication come apart. Three of the four works appeared in print long after they were written — Bach's Book II by about sixty years, Chopin's waltz by nearly forty, Haydn's sonata by nine. Only the Bartók was published promptly. If asked to put the works in order, ask yourself which order is meant.

The keyboard itself is the story. Bach writes for an instrument with no dynamic gradation at all; Haydn writes dynamics that a harpsichord cannot play; Chopin writes for a light-actioned Pleyel with a fast decay; Bartók treats the modern grand as a percussion instrument. Each work asks a different question about what a keyboard is for.

Two of the four use folk or dance material — very differently. Chopin's waltz is a dance form lifted out of the ballroom and made into a concert piece; Bartók's dances are actual field recordings, harmonised but not domesticated.

Timeline

1685	Bach born (also Handel and D. Scarlatti)
1722	Well-Tempered Clavier Book I assembled, Köthen
1723	Bach appointed Thomaskantor, Leipzig
1732	Haydn born
c. 1739-42	Book II compiled — BWV 875
1750	Bach dies. Conventional end of the Baroque era.
1761	Haydn enters Esterházy service
1768-72	Haydn's Sturm und Drang period
1771	Haydn's C minor Sonata composed
1780	Published by Artaria as the last of the six Auenbrugger sonatas
1801	Well-Tempered Clavier first printed
1810	Chopin born
c. 1830	Waltz in E minor composed ; Chopin leaves Poland in November
1849	Chopin dies in Paris
1868	Waltz in E minor published, Warsaw
1881	Bartók born
1905-06	Bartók and Kodály begin collecting peasant music
1915	Romanian Folk Dances composed
1917	Bartók's orchestral version
1918	Published by Universal Edition
1920	Treaty of Trianon; Bartók drops "from Hungary" from the title
1945	Bartók dies in New York

Terms and signs

Every word printed in your four scores is fair game. These are the ones most likely to be pointed at.

Tempo and expression

Moderato	At a moderate speed Haydn I
Andante con moto	At a walking pace, with movement — i.e. not too slow Haydn II
Allegro	Fast, lively Haydn III, Bartók 1, 2, 5, 6
Allegro moderato	Moderately fast Bartók 1
Andante	At a walking pace Bartók 3
Finale	The closing movement Haydn III
Vivace	Lively, brisk Chopin
Attacca	Go straight on, without a break Bartók 5–6
Tempo giusto	In strict time
Rubato	"Robbed" time — see the note on Chopin's usage

Dynamics and articulation

<i>sf</i> / <i>sfz</i>	<i>Sforzando</i> — a sudden strong accent on one note or chord Bartók 5
<i>ff</i> / <i>pp</i>	<i>Fortissimo</i> / <i>pianissimo</i> — very loud / very soft
<i>cresc.</i> / <i>dim.</i>	Gradually louder / gradually softer
Staccato	Detached
Tenuto	Held for full value, with slight weight
Slur	Legato; in Baroque and Classical music also a phrasing and articulation mark, the last note lightened

Ornaments

Trill	Rapid alternation with the note above. In Baroque and Classical practice it normally begins on the upper note, on the beat.
Mordent	Main note, note below, main note. Haydn distinguishes long mordents (over long notes) from short.
Appoggiatura	A "leaning" note that takes its time from the main note it precedes, creating a dissonance that then resolves.
Acciaccatura	A crushed note, played as quickly as possible before the main note.
Slide (<i>Schleifer</i>)	Two or three notes approaching the main note stepwise from below.

Turn	Note above, main note, note below, main note.
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Structural and analytical terms

Sonata form	Exposition (first subject in the tonic, second subject in a related key), development, recapitulation (both subjects now in the tonic), sometimes a coda.
Rondo form	A recurring main theme alternating with contrasting episodes: A-B-A-C-A. A modified rondo departs from that pattern.
Binary form	Two sections, usually each repeated; the first typically moving to the dominant, the second returning to the tonic.
Subject / Answer	The fugue theme, and its statement transposed (usually up a fifth). A real answer transposes exactly; a tonal answer adjusts an interval to stay within the key.
Countersubject	A recurring counterpoint played against the subject or answer.
Codetta	A short linking passage, especially between entries in a fugal exposition.
Episode	A passage in a fugue with no complete statement of the subject, usually sequential and modulating.
Stretto	Overlapping entries of the subject, one voice beginning before another has finished.
Inversion	The subject turned upside down — every rising interval becomes a falling one. <i>Rectus</i> = the right way up; <i>inversus</i> = inverted.
Invertible counterpoint	Counterpoint in which the parts can change places — upper becoming lower — and still work.
Pedal point	A sustained or repeated note, usually in the bass, held while harmonies change above it.
Ostinato	A short pattern repeated persistently.
Drone	A sustained bass note or open fifth, imitating bagpipes or folk instruments.
Tierce de Picardie	A major third in the final chord of a piece in the minor.
Phrygian cadence	A cadence characteristic of the Phrygian mode, with a semitone descent in the bass to the final.
Fortspinnung	"Spinning out" — the Baroque technique of generating a whole movement from one short figure.
Moto perpetuo	Perpetual motion: unbroken movement in short note values.

The modes

Play the white notes from each successive degree:

MODE

SHORTCUT

	WHITE NOTES FROM		WHERE IN YOUR PROGRAMME
Ionian	C	= major	
Dorian	D	Minor with a raised 6th	Bartók 1, 2, 6 (second tune)
Phrygian	E	Minor with a flattened 2nd	Bartók 1 (cadence)
Lydian	F	Major with a raised 4th	Bartók 5, 6 (first tune)
Mixolydian	G	Major with a flattened 7th	Bartók 6 (first tune)
Aeolian	A	= natural minor	Bartók 1, 3
Locrian	B	Diminished 5th — rarely used	

The "Arabic" or gypsy scale in Bartók's No. 3 is not one of these: it is a minor scale containing an **augmented second**, the interval that gives it its distinctive colour.

Question bank

Model answers, not scripts. Say them in your own words — and cut anything you cannot support from the score in front of you. These are the same 96 questions as the web revision cards.

Bach — Prelude and Fugue in D minor, BWV 875

01 Give the full title, key and catalogue number of your Bach item, and say where it sits in the collection.

Prelude and Fugue in D minor, BWV 875 — No. 6 of Book II of *Das Wohltemperirte Clavier* (The Well-Tempered Clavier) by J. S. Bach.

02 What does BWV stand for, and who compiled it?

Bach-Werke-Verzeichnis (Bach Works Catalogue), compiled by Wolfgang Schmieder and published in 1950. Its numbers are grouped by **genre, not chronology** — which is why, for example, BWV 85 is a church cantata while BWV 875 is a keyboard prelude and fugue.

03 Give Bach's dates, nationality and period.

Johann Sebastian Bach, 1685–1750. German. Late Baroque — he is normally taken as marking the end of the Baroque era, which is conventionally dated to his death in 1750.

04 Name three of Bach's contemporaries.

Handel and Domenico Scarlatti (both born 1685, like Bach), Telemann, Vivaldi, Rameau, and François Couperin.

05 When and where was Book II of the Well-Tempered Clavier compiled?

In Leipzig, roughly 1739–1742, while Bach was Thomaskantor. Book I dates from 1722, from his Köthen years — so the two books are about twenty years apart.

06 How is the Well-Tempered Clavier organised?

Each book contains 24 preludes and fugues, one in every major and minor key, rising chromatically: C major, C minor, C# major, C# minor, D major, D minor, and so on. D minor is therefore No. 6.

07 What does 'well-tempered' mean? Is it the same as equal temperament?

It refers to a **circulating temperament** — a tuning in which every one of the 24 keys is usable, so a player can move freely around the circle of fifths. It is not necessarily equal temperament; in an unequal well temperament each key keeps a slightly different colour, which is part of the point of the collection.

08 What instrument is 'Clavier'?

In Bach's usage *Clavier* means any stringed keyboard instrument — harpsichord, clavichord, or (for other repertoire) organ. He did not specify. The piano existed but was very new and Bach was not writing for it.

09 Was the Well-Tempered Clavier published in Bach's lifetime?

No. Both books circulated in manuscript copies made by Bach's pupils and family. Book II's principal source is the so-called *London autograph* (British Library Add. MS 35021). The first printed editions appeared around 1801.

10 Describe the texture and character of the D minor Prelude.

Two voices throughout — a *bicinium*. It is a **moto perpetuo** of continuous semiquaver runs shared between the hands, with several hand-crossings. In style it resembles a two-part Invention crossed with a toccata.

11 Outline the structure of the Prelude.

Binary, in two nearly equal halves.

Part I (bb. 1-26): opens over a tonic pedal (bb. 1-3, 6-8); bb. 5-8 restate bb. 1-4 with the two parts exchanged; a new contrasting bass figure enters at b. 13 and is freely imitated to b. 18; touches F major and B $\flat$ major (bb. 11-13); ends with a perfect cadence in **A minor**, the dominant minor.

Part II (bb. 27-56): dominant pedal (bb. 26-29, 43-46); the opening material returns inverted between the hands, now in A minor; descending A minor scale at b. 34; touches G minor at b. 36 and curves back to the tonic; perfect cadence in D minor at b. 57.

Coda (bb. 57-61): over a tonic pedal.

12 What is invertible counterpoint, and where does it occur in this Prelude?

Counterpoint written so the upper and lower parts can swap places and still work harmonically — here at the octave. It happens at bb. 5-8, where bb. 1-4 return with the hands exchanged, and again at b. 26 in the dominant minor.

13 Describe the Fugue's subject.

It is built from two sharply contrasted motifs: (a) a quick **rising figure in triplet semiquavers** — the 'head' — and (b) a slow, **chromatic stepwise descent in quavers** back to the tonic. Fast against slow, diatonic against chromatic. It has earned the fugue the nickname 'the chromatic fugue' of Book II.

14 How many voices, and is the answer real or tonal?

Three voices. The answer is **real** — an exact transposition of the subject up a fifth with no adjustment of intervals — so this is described as a *real fugue*.

15 Map the exposition of the Fugue.

bb. 1-3 Subject in the alto (D minor) → bb. 3-5 real answer in the treble with the countersubject in the alto (A minor) → bb. 5-6 codetta, modulating A minor back to D minor → bb. 6-8 subject in the bass (D minor). The exposition therefore closes at b. 8. There is no counter-exposition.

16 What happens to the countersubject after the exposition?

It virtually disappears. It returns only twice — at b. 14 and b. 26 — and on both occasions in the bass. Whenever the subject is used in a shortened form the countersubject is absent and a free part takes its place.

17 Describe the episodes.

There are three. Episode I begins at b. 8 on a new figure launched in the bass and freely imitated by treble then alto. Episode II (b. 12) is built on the same figure. Episode III (b. 19) works for about two and a half bars on the **inverted** head of the subject before drawing on the earlier episodic material.

18 Where are the strettos, and what makes the last one special?

Four, and they drive the second half of the fugue: bb. 14–16, bb. 17–18 (using **inversion**), bb. 18–19, and the final stretto at bb. 25–27 with the subject in alto and treble a half-bar apart and the countersubject in the bass. The first three are incomplete — not every voice takes part; the last brings all three voices together, rectus and inversus.

19 Name the contrapuntal devices you can point to in this fugue.

Real answer, countersubject, codetta, episode, stretto, melodic inversion, invertible counterpoint, sequence, and pedal point (in the Prelude — the Fugue has none).

20 How should you handle dynamics and pedal in this pair on a modern piano?

Bach wrote no dynamics. Shape the music by **texture** (how many voices are sounding), harmonic tension, and the shape of sequences, thinking in terraced levels rather than long romantic swells. Use the sustaining pedal very sparingly or not at all — articulation and finger legato do the phrasing work, and the semiquaver runs must stay transparent.

21 What ornaments are involved, and how do you start a Baroque trill?

There are very few written ornaments in this pair; a cadential trill may be added at the close. In Baroque practice a trill normally begins on the **upper (auxiliary) note** and on the beat — the convention codified by C. P. E. Bach in his 1753 *Versuch*. A main-note start can be justified when the upper note has just sounded.

22 Which editions would you name if asked?

Bärenreiter (Neue Bach-Ausgabe), Henle Urtext, ABRSM (ed. Richard Jones), and Wiener Urtext. Heavily edited nineteenth-century editions such as Czerny's add dynamics and phrasing that are not Bach's; Bischoff is old but scholarly.

Haydn — Piano Sonata in C minor, Hob. XVI:20

23 Give the full title and catalogue number of your Haydn sonata.

Piano Sonata in C minor, Hob. XVI:20 (Landon 33), by Franz Joseph Haydn.

24 What is 'Hob.' and what does the XVI mean?

The Hoboken-Verzeichnis, the thematic catalogue compiled by the Dutch scholar Anthony van Hoboken (published 1957–78). Works are grouped by genre in Roman-numeral categories; **Group XVI is the keyboard sonatas**. An alternative numbering by H. C. Robbins Landon gives this sonata L. 33.

25 Give Haydn's dates and his principal employment.

Franz Joseph Haydn, 1732 (Rohrau, Lower Austria) – 1809 (Vienna). He served the Esterházy princes from 1761, becoming full Kapellmeister in 1766, and remained connected to the family for the rest of his life. After Prince Nikolaus died in 1790 he made two celebrated visits to London (1791–92 and 1794–95).

26 When was this sonata written and when published?

The autograph is dated **1771**, but Haydn held it back and it was not published until **1780**, by Artaria in Vienna.

27 What is the significance of the 1780 publication?

It appeared as the last — and by far the hardest — of a set of six sonatas dedicated to the sisters Katharina and Marianna von Auenbrugger. The other five are Hob. XVI:35–39. Haydn told Artaria this one was the longest and most difficult of the group. The set is sometimes called the *Auenbrugger Sonatas*; in old editions the sonata was Op. 30 No. 6.

28 Why is the title 'Sonata' itself worth mentioning?

This is the first of Haydn's solo keyboard works that **he himself called a Sonata**. His earlier multi-movement keyboard works were headed *Divertimento* or *Partita*; they only acquired the title Sonata later.

29 What is Sturm und Drang, and how does this sonata belong to it?

Literally 'storm and stress' — a German literary and artistic movement of the 1760s and 70s. In music it shows as minor keys, agitated syncopation, wide leaps, sudden dynamic contrasts, dramatic silences and an improvisatory, highly charged rhetoric. Haydn's Sturm und Drang period runs roughly 1768–1772, producing Symphonies Nos. 44 ('Mourning'), 45 ('Farewell') and 49 ('La Passione') alongside this sonata.

30 Whose influence is heard in this sonata?

Carl Philipp Emanuel Bach — the second surviving son of J. S. Bach — and his *empfindsamer Stil*. The fractured phrasing, the abrupt changes of mood, the written-out cadenzas and the expressive dynamic marking all point to him. Haydn said he had worked through C. P. E. Bach's keyboard sonatas.

31 What instrument was this sonata written for?

This is a good question to answer carefully. The detailed dynamics (*f*, *p*, crescendo) rule out the harpsichord, which cannot make gradual changes. Howard Pollack has argued that Haydn conceived the work for the **clavichord** in 1771 and touched it up for the emerging **fortepiano** when publishing it in 1780 — the Auenbrugger sisters were fortepiano players. Some writers therefore call it Haydn's 'clavichord sonata'.

32 How many movements, and what are they?

Three.

I. **Moderato**, C minor, 4/4 — sonata form

II. **Andante con moto**, A $\flat$ major, 3/4

III. **Finale: Allegro**, C minor, 3/4 — sonata form

33 Outline the first movement.

Sonata form. The first subject opens quietly in thirds, then sixths, then descending semitones — restrained but tense. The transition leads to a more animated second subject in **E $\flat$ major**, the relative major. Both the exposition and the recapitulation contain **written-out quasi-cadenzas**, an improvisatory gesture straight out of C. P. E. Bach. The exposition can be heard in three phases: an opening statement (bb. 1–8), a long central span (bb. 9–31) and a closing group (bb. 32–37).

34 What key is the slow movement in, and what is that relationship?

A $\flat$ major — the **flat submediant** ($\flat$ VI) of C minor, or equivalently the relative major of the tonic minor's subdominant. It is marked *Andante con moto*, in 3/4, and unfolds over an expressive running bass with a great deal of syncopation.

35 Describe the finale.

Finale: Allegro in C minor, 3/4. It begins sounding like a minuet, but it is **not** a minuet and trio — it is a full sonata-form movement. It builds in intensity and difficulty and includes virtuosic hand-crossing in which the left hand leaps between the extremes of the eighteenth-century keyboard. Crucially it ends **in the minor**, bleak and unresolved, rather than turning to the major.

36 What has been said about the standing of this sonata?

Richard Wigmore calls it 'Haydn's Appassionata', comparing it with Beethoven's Op. 57. The critic Stephen Plaistow has described it as one of Haydn's best and arguably the first great sonata written for the piano by anyone. Both remarks point to how far it anticipates Beethoven's C minor manner.

37 How do you start a trill in Haydn?

Following C. P. E. Bach's *Versuch*, which Haydn knew, ornaments in this period normally begin on the **upper note** and on the beat. Haydn uses long and short mordents (long over long notes, short over short), the two- and three-note slide, and appoggiaturas that take their value from the following main note.

38 How should you approach dynamics and pedal here?

The dynamics are Haydn's own and are unusually detailed for 1771 — respect them literally, and treat *f* and *p* as terraced contrasts rather than as invitations to a modern romantic swell. Fortepianos of the 1770s used knee levers rather than a foot pedal; on a modern instrument use pedal sparingly, for colour, keeping articulation crisp and the bass light.

39 What will you say about repeats?

Observe the exposition repeat. Whether to take second-half repeats is a musical decision — be ready to say what you chose and why, in terms of proportion and of how much the dramatic material can bear.

40 Which editions would you name?

Henle Urtext (edited by Georg Feder, with fingering by Paul Lewis), Wiener Urtext, Universal Edition (Landon), and the complete *Joseph Haydn Werke* of the Haydn-Institut, Cologne.

41 How many keyboard sonatas did Haydn write, and where does this one sit?

About 60 survive (the exact number depends on which doubtful works are counted). This is his **only sonata in C minor**, and it stands at the dramatic peak of his middle period.

42 Name some of Haydn's contemporaries.

Mozart (1756–91), a close friend; C. P. E. Bach (1714–88); Clementi; Boccherini; Gluck. Beethoven studied with him briefly in Vienna from 1792.

Chopin — Waltz in E minor, B. 56

43 Give the full title and catalogue numbers of your Chopin waltz.

Waltz in E minor, Op. posth., B. 56. Also catalogued as KK IVa/15 (Kobylańska), WN 29 (Chopin National Edition) and P. 1/15 (Chomiński). It carries no opus number.

44 **Why does this piece have so many catalogue numbers?**

Because it was never given an opus number by Chopin, several scholars have catalogued the works published after his death: Maurice J. E. Brown (B.), Krystyna Kobylańska (KK), Józef Chomiński (P.), and the Polish Chopin National Edition (WN). Naming any one of them is fine, as long as you know why they exist.

45 **Give Chopin's dates and nationality.**

Fryderyk Franciszek Chopin, 1810 (Żelazowa Wola, near Warsaw) – 1849 (Paris). Polish, of a French father and Polish mother; Romantic era.

46 **When was this waltz written, and why does the date matter?**

About **1830** — shortly before Chopin left Poland in November 1830, at the age of twenty. He never returned; the November Uprising broke out weeks after he departed. So although it is often printed last, as 'Waltz No. 14', it is one of the **earliest** of the waltzes, written before any of those published in his lifetime.

47 **When was it published?**

Posthumously — first in Warsaw by J. Kaufmann in **1868**, with a German edition from Schott in Mainz. It was the first of the posthumous waltzes not to be given an opus number. (Some reference books give an earlier date; the Chopin National Edition and Henle give 1868.)

48 **What editorial problem does this piece present?**

The **autograph is lost**. Editors therefore have to work from the early printed editions, which disagree with one another over chord voicings, a few left-hand notes, pedalling and slurring. That is why urtext editions of this waltz carry more editorial commentary than usual, and why different editions in front of you may not match.

49 **Outline the structure.**

A modified rondo: **Introduction - A - B - A - B - A - C - A' - Coda**.

The Introduction is a dramatic descending gesture in octaves and chords, quasi-improvisatory, fixing E minor. A is the main waltz theme in E minor with its falling chromatic inflections over an oom-pah-pah bass. B is more brilliant and figurative. C is in **E major** — the tonic major — with temporary moves to G# minor. A' then returns and a brilliant coda drives to the close.

50 **What is the relationship of the C section's keys to the tonic?**

E major is the **tonic major** — a change of mode rather than of key centre, which lets the music brighten without leaving home. G# minor within it is the mediant minor (iii of E major), a warm, distant-sounding colour typical of Chopin.

51 **Is this a dance?**

No. Chopin's waltzes are **stylised concert waltzes**, meant to be listened to rather than danced. He knew the Viennese tradition of Lanner and the elder Johann Strauss, but his own waltzes are freer in phrase length, richer harmonically, and — as here — often framed by an introduction and a virtuoso coda that no ballroom would tolerate.

52 Explain tempo rubato as Chopin used it.

The **left hand keeps strict time** — Chopin described it as the conductor — while the right hand moves flexibly around it, borrowing and repaying time. It is not both hands slowing down and speeding up together, which is the later nineteenth-century sense of the word.

53 What piano did Chopin play?

He preferred the **Pleyel** for its intimate, singing, transparent tone, and used Erards when he did not feel in full command, because their tone was more ready-made. Pianos of the 1830s–40s had a lighter action, shallower key dip, a clearer bass and a faster decay than a modern grand — which is why pedalling and dynamic levels have to be rethought on a modern instrument.

54 How will you pedal this waltz?

Change on every harmony, and use the pedal to sustain the bass note of each oom-pah-pah group rather than to blur. The chromatic coda in particular needs clean, frequent changes so the descending line stays audible.

55 Name some of Chopin's contemporaries and influences.

Contemporaries: Liszt, Schumann, Mendelssohn, Berlioz. Influences: Bellini's operatic *bel canto* on his cantabile writing, John Field on the nocturne, and J. S. Bach, whose Well-Tempered Clavier he practised throughout his life and took with him to Majorca.

56 Which genres did Chopin write in?

Almost everything he wrote involves the piano. The main groups are the mazurkas (about 59), nocturnes (21), études (27), preludes (24), waltzes (about 19), polonaises, four ballades, four scherzos, four impromptus, three sonatas and two piano concertos.

57 Did Chopin want these posthumous pieces published?

No. He asked that his unpublished manuscripts be destroyed. His friend Julian Fontana and others published a good deal of the material anyway — which is why so much of the music we know is 'Op. posth.'

58 Is there anything else this waltz is known for?

Jerome Robbins used it in his 1956 ballet *The Concert (or, The Perils of Everybody)*, for the section known as the 'Mistake Waltz'.

59 Which editions would you name?

The Chopin National Edition (ed. Jan Ekier), Henle Urtext, and the Paderewski edition. For a work with no surviving autograph, the choice of edition genuinely changes the notes, so be ready to say which you used.

Bartók — Romanian Folk Dances, Sz. 56

60 Give the full title and catalogue numbers of your Bartók item.

Romanian Folk Dances (Hungarian: *Román népi táncok*), Sz. 56, BB 68 — a suite of six short piano pieces by Béla Bartók.

61 What are Sz. and BB?

Sz. is the catalogue of Bartók's works by **András Szóllósy**; BB is the later catalogue by **László Somfai**. Bartók's own opus numbers are unreliable and are rarely used.

62 Give Bartók's dates and nationality.

Béla Bartók, 1881–1945. Hungarian. He was born at Nagyszentmiklós in the Kingdom of Hungary — today Sânnicolau Mare in Romania — and died in New York, having left Europe in 1940 in opposition to fascism.

63 When was the suite written and published?

Composed in **1915**; first published by Universal Edition, Vienna, in **1918**. Bartók orchestrated it for small orchestra in 1917 as Sz. 68, BB 76.

64 Who is it dedicated to?

'Domnului Prof. Ion Bușuția' — Ion Bușuția, a Romanian teacher and painter from Belényes who helped Bartók on his folk-song collecting trips.

65 Why was the title changed?

It was originally *Romanian Folk Dances from Hungary* (*Magyarországi román népi táncok*), because the tunes came from Transylvania, then part of Hungary. After Transylvania passed to Romania under the Treaty of Trianon in 1920, Bartók dropped 'from Hungary'. He warned his publisher that keeping it would please Hungarians but offend Romanians.

66 Where do the tunes come from?

Seven Romanian tunes that Bartók himself collected in **Transylvania**, from four different areas. They are all instrumental melodies, originally played on fiddle or peasant flute. Bartók found them among the 1,115 instrumental melodies of his own collection.

67 What made Bartók unusual as a composer?

He was also a pioneering **ethnomusicologist**. From 1905–06 he and Zoltán Kodály travelled the countryside recording peasant music on an Edison phonograph, in Hungary, Transylvania, Slovakia and Romania, and later in North Africa and Turkey. By 1918 his collection held roughly 2,700 Hungarian, 3,500 Romanian and 3,000 Slovak tunes.

68 What distinction did Bartók insist on about 'Hungarian' music?

That authentic **peasant music** is quite different from the urban café music of the professional gypsy bands. Liszt and Brahms had taken the latter to be Hungarian folk music; Bartók's fieldwork showed it was not.

69 What are Bartók's three ways of using folk material, and which applies here?

From his 1931 essay *The Influence of Peasant Music on Modern Music*: (1) take a folk melody over essentially unchanged and provide an accompaniment; (2) invent an original melody in imitation of folk style; (3) absorb the idiom so completely that it becomes the composer's own musical mother tongue. The *Romanian Folk Dances* are the clearest example of **(1)**.

70 List the six dances with their tempo markings.

1. *Jocul cu bâță* (Stick Dance) — Allegro moderato, 2/4
2. *Brâul* (Sash Dance) — Allegro, 2/4
3. *Pe loc* (In One Spot) — Andante, 2/4
4. *Buciumeana* (Dance from Bucsum) — Moderato, 3/4
5. *Poargă Românească* (Romanian Polka) — Allegro, alternating 2/4 and 3/4
6. *Mărunțel* (Fast Dance) — Allegro, 2/4

71 **Describe No. 1, Jocul cu băță.**

Stick Dance, from Mezőszabad (now Voiniceni) in Maros-Torda; Bartók heard it played by two gypsy violinists. It is a young man's solo dance with complicated steps, ending with a leap high enough to kick the ceiling. Centred on **A**, moving from Dorian to Aeolian, with a modified **Phrygian cadence** at the end of the phrase — modified because Bartók places it on a root-position chord rather than the usual first inversion. Structure: phrase 1 and its repeat, then an answering phrase and its repeat.

72 **Describe No. 2, Brăul.**

A round dance named after the sash or waistband used in it. The tune came from Egres (now Igrış) in the Banat, played to Bartók on a peasant flute by a man of about thirty. Centred on **D Dorian**, with a light staccato accompaniment. Structure A-A1: the melody returns an octave higher the second time.

73 **Describe No. 3, Pe loc.**

'In one spot' — a stamping dance done without travelling, which is exactly what the static, hypnotic music depicts. Also from Egres. The key centre is **B**, Aeolian but containing an **augmented second**, the interval characteristic of the so-called Arabic or gypsy scale — Bartók noted the Middle Eastern colour himself. Drone open fifths underpin a melody that keeps turning back on itself, imitating a peasant flute.

74 **Describe No. 4, Buciumeana.**

The dance from Bucsum (Bucium, in Alba county) — also known as the horn dance. Bartók heard the theme played on the violin by a gypsy fiddler. It is the **only dance in triple metre**, marked Moderato in 3/4, a swaying, lyrical melody centred on **A** with modal inflection and quiet chromatic movement in the inner parts. Structure: the melody stated, then restated in octaves.

75 **Describe No. 5, Poargă Românească.**

An old Romanian dance resembling a polka, from Belényes (Beiuş) in Bihar. Rhythmically it is the most interesting piece in the set because of its constant **alternation of 2/4 and 3/4**. The mode is **D Lydian** — note the raised fourth, G[#] — and there are off-beat *sforzati* at the ends of phrases. Structure A-A1.

76 **Describe No. 6, Măruntel.**

'Little one' — a fast dance, and the only movement built from **two** tunes. The first comes from Belényes and is centred on A with a Lydian/Mixolydian mixture; the second, faster, comes from Nyágra (Neagra) and is centred on **A Dorian**, driven by a hammering accompaniment and closing *fortissimo*. Nos. 5 and 6 are played **attacca**.

77 **Which modes appear across the set?**

Dorian, Aeolian, Phrygian, Lydian and Mixolydian, plus the augmented-second 'Arabic' scale in No. 3. Naming the mode of each dance is the single most likely harmony question you will get on this work.

78 **What harmonic devices does Bartók use to accompany these tunes?**

Drones and open fifths imitating bagpipe and flute; pedal points; ostinato accompaniment figures; parallel motion; added-note and quartal chords; modal cadences including the Phrygian cadence; and successions that colour the melody rather than functioning tonally. The point is that he harmonises the mode, instead of forcing the tune into major or minor.

79 What should you say about key signatures in this piece?

Bartók rarely used key signatures, and the original edition of these dances has none. The **1971 revised Universal edition** adds them. That revision also corrected the metronome marks, which Bartók himself altered more than once after publication — so if asked about tempo, say which edition you are playing from.

80 How long should the suite take?

Bartók's own timing, written into the score, is **4 minutes 3 seconds**. Most pianists take closer to five. It is worth knowing because it tells you how brisk he expected the fast dances to be.

81 What arrangements exist?

Bartók's own version for small orchestra (1917, Sz. 68). Arthur Willner made a straight transcription for string orchestra. Zoltán Székely's version for violin and piano (1926) goes further — it transposes Nos. 2, 3 and 4, repeats sections and adds bars — and was authorised by Bartók but not written by him.

82 How does the piano writing differ from Romantic piano style?

It is percussive and dry rather than singing and pedalled. The instrument imitates other instruments — the fiddle in No. 4, the peasant flute in No. 3, a stamping foot in No. 1. Articulation, accent and rhythmic exactness carry the music; sustained pedal and romantic rubato would blur it. Observe Bartók's metronome marks and his *sforzati* precisely.

Across the programme

83 How is the general knowledge section of the AMusA examined?

Two examiners hear the recital, then question the candidate for roughly ten minutes on the works performed. The questions cover the composers, the works' background, form and key structure, terms and signs in the score, style and performance practice, and the candidate's own interpretative choices.

84 What are the four musical periods represented in this programme?

Baroque (Bach, 1685–1750), Classical (Haydn, 1732–1809), Romantic (Chopin, 1810–1849) and twentieth century (Bartók, 1881–1945). The programme covers roughly 250 years and one work from each of the AMEB syllabus listings.

85 Put the four works in date order.

Haydn Hob. XVI:20, composed 1771 (published 1780) → Bach BWV 875, compiled c. 1739–42 but **published c. 1801** → Chopin Waltz in E minor, composed c. 1830, published 1868 → Bartók *Romanian Folk Dances*, composed 1915. Note how composition order and publication order come apart: three of your four works appeared in print long after they were written.

86 Which of your four works were published in the composer's lifetime?

Only the Haydn sonata (Artaria, 1780) and the Bartók (Universal Edition, 1918). Bach's Book II circulated in manuscript and was printed around 1801; Chopin's waltz was published in 1868, nineteen years after his death.

87 What is an urtext edition, and why does it matter here?

An edition that tries to present the composer's own text, based on the primary sources, distinguishing clearly between what the composer wrote and what an editor has added. It matters especially for the Chopin, where the autograph is lost, and for the Bach, where there is no printed edition from the composer at all.

88 Define sonata form.

A structure in three main parts. The **exposition** states a first subject in the tonic and a second subject in a related key (dominant for a major-key work, relative major for a minor-key work), usually joined by a transition and closed by a codetta. The **development** works this material through unstable keys. The **recapitulation** restates both subjects, now with the second subject in the tonic, sometimes followed by a coda.

89 Define rondo form and modified rondo.

In rondo form a recurring main theme (A) alternates with contrasting episodes: A-B-A-C-A, and so on. A **modified** rondo departs from that regular pattern — as your Chopin waltz does, with Introduction-A-B-A-B-A-C-A'-Coda.

90 What is a pedal point?

A sustained or repeated note, usually in the bass, held while the harmonies above it change and become dissonant against it. A tonic pedal opens Bach's D minor Prelude; a dominant pedal underpins its second half.

91 What is a Phrygian cadence?

A cadence characteristic of the Phrygian mode, with a semitone descent in the bass to the final. In Bartók's first dance the effect is present but modified — he resolves onto a root-position chord rather than the customary first inversion.

92 What is a tierce de Picardie?

A major third in the final chord of a piece otherwise in the minor. Check the last chord of your Bach fugue and be ready to say whether one is used.

93 What is stretto?

The overlapping entry of a fugue subject in one voice before a previous statement has finished — a device that intensifies a fugue, typically towards the end. Your Bach fugue has four.

94 Explain the difference between a real and a tonal answer.

A **real** answer transposes the subject exactly, usually up a fifth. A **tonal** answer adjusts one or more intervals — most often when the subject begins by leaping from tonic to dominant — so the answer stays comfortably within the key. BWV 875 has a real answer.

95 What are the modes, and how do you build them?

Take the white notes of the piano and start on successive degrees: Ionian on C (= major), Dorian on D, Phrygian on E, Lydian on F, Mixolydian on G, Aeolian on A (= natural minor), Locrian on B. Practically: Dorian is minor with a raised 6th; Phrygian is minor with a flattened 2nd; Lydian is major with a raised 4th; Mixolydian is major with a flattened 7th.

96 How do you handle a question you cannot answer?

Say so briefly and honestly, then offer what you do know that is nearest to it, and stop. Do not guess a date or a bar number — a wrong specific is worse than an admitted gap. Answer in full sentences, and where you can, attach a bar number or a place in the score to what you say.

Four mock vivas

Ten minutes each. Have someone read the questions aloud and answer them speaking, not writing — the exam tests fluency as much as knowledge. If an answer takes more than about forty-five seconds, it is too long.

Viva 1 — opening wide

1. Take us through your programme. What is each work, and why did you choose these four together?
2. Which is the earliest piece by date of composition? And by date of publication?
3. Your Bach is No. 6 of Book II. How is the collection organised, and what does "well-tempered" mean?
4. The Haydn is Hob. XVI:20. What is the Hoboken catalogue, and what does XVI signify?
5. Tell us about Sturm und Drang.
6. Your Chopin has no opus number. Why not, and how is it catalogued?
7. Where did Bartók get these tunes?
8. Which of these four works could not be played on the instruments the composer had, and which could not be played on a harpsichord?

Viva 2 — structure and harmony

1. Outline the form of the Bach Prelude. Where does the first half end, and in what key?
2. Describe the fugue subject. Is the answer real or tonal, and how do you know?
3. Show me a stretto in the fugue. What makes the final one different from the earlier three?
4. In the Haydn first movement, where does the second subject arrive and in what key? What is that key's relationship to the tonic?
5. What key is the Haydn slow movement in, and what relationship is that?
6. Is the Haydn finale a minuet? Why not?
7. Give me the sectional plan of the Chopin waltz, with keys.
8. The C section is in E major. Is that a modulation?
9. Name the mode of each of the six Bartók dances.
10. What is unusual about the metre of the fifth dance?

Viva 3 — style and performance practice

1. Bach wrote no dynamics. How did you decide what to do?
2. How much pedal do you use in the Bach, and why?
3. How does a trill begin in Bach? And in Haydn? Is your answer the same?
4. What kind of instrument would Haydn have had in 1771? What does the notation tell you?
5. Did you take the repeats in the Haydn? Justify your choice.

6. Define tempo rubato as Chopin meant it.
7. What piano did Chopin prefer, and how does that affect what you do on a modern grand?
8. Is the Chopin a dance? Explain.
9. How is Bartók's piano writing different from Chopin's?
10. Bartók gives a timing of four minutes three seconds. What does that tell you?

Viva 4 — the awkward ones

1. Which edition are you using for each work, and why does it matter for the Chopin in particular?
2. What is an urtext edition?
3. Bach's Book II was never printed in his lifetime. How do we know what he wrote?
4. Why did Bartók change the title of the suite?
5. What are Bartók's three ways of using folk material, and which applies here?
6. What is the difference between peasant music and gypsy band music, and why did Bartók care?
7. Whose influence do you hear in the Haydn, and where specifically?
8. Which is the hardest passage in your programme, and what did you do about it?
9. If you had to drop one work from the programme, which and why?
10. Is there anything about these pieces you wanted us to ask and we did not?