

# PIANO and HARPSICHORD

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This study guide is prepared to assist you in locating materials about the piano and harpsichord which are available in the Vanderbilt Music Library. Bibliographies, historical sources, interpretation of piano and harpsichord music, instruction and exercises, biographies, instrument maintenance, and periodicals are included on this list; however, this is not intended to be a complete listing of the Library's holdings.

## BIBLIOGRAPHIES

### **ML 700 .A6**

Apel, Willi. *Masters of the keyboard: a brief survey of pianoforte music*. Cambridge: Harvard University Press, 1947.

### **Music Reference ML 132 .P3 B88**

Butler, Stanley. *Guide to the best in contemporary piano music; an annotated list of graded solo piano music published since 1950*. Metuchen, NJ: Scarecrow Press, 1973-

### **Music Reference ML 128 .P3 F39**

Faurot, Albert. *Concert piano repertoire; a manual of solo literature for artists and performers*. Metuchen, NJ: Scarecrow Press, 1974.

### **Music Reference ML 128 .P3 F7 1973**

Friskin, James and Irwin Freundlich. *Music for the piano; a handbook of concert and teaching material from 1580 to 1952*. New York: Dover Publications, 1973.

### **Music Reference ML 128 .P3 F87 1982**

Fuszek, Rita M. *Piano music in collections: an index*. Detroit: Information Coordinators, 1982.  
An indispensable index to 496 multi-composer solo piano collections, including some out-of-print collections. The two main sections are a list of pieces by composer and a list of contents of each collection. Includes indexes by titles of pieces and editors of collections.

### **Music Reference ML 128 .P3 G54 1984**

Gillespie, John. *A bibliography of nineteenth-century American piano music: with location sources and composer biography-index*. Westport, CT: Greenwood Press, 1984.

### **Music Reference ML 128 .P3 H5 1987**

Hinson, Maurice. *Guide to the pianist's repertoire*. 2d, revised and enl. ed. Bloomington: Indiana University Press, 1987.  
A practical listing of important solo piano literature. Part I contains works by individual composers in various editions and facsimile reproductions. Entries may include biographical and/or stylistic comments along with birth and death dates. Works are graded according to difficulty. Publishers and dates are also given. Part II consists of anthologies and collections with their contents listed. An excellent bibliography is included.

### **Music Reference ML 128 .P3 H52 1983**

Hinson, Maurice. *Music for more than one piano: an annotated guide*. Bloomington: Indiana University Press, 1983.

**Music Reference ML 128 .P3 H53 1993**

Hinson, Maurice. *Music for piano and orchestra: an annotated guide*. Bloomington: Indiana University Press, 1993.

**Music Reference ML 128 .P3 H536 1990**

Hinson, Maurice. *The pianist's guide to transcriptions, arrangements, and paraphrases*. Bloomington: Indiana University Press, 1990.

**Music Reference ML 128 .P3 H55 1980**

Hinson, Maurice. *The piano teacher's source book: an annotated bibliography of books related to the piano and piano music*. 2d ed. Melville, NY: Belwin-Mills Publishing Corp., 1980.

Books are listed by categories according to their scope (accompanying, aesthetics, biographies, construction and design, etc.). Includes author and composer indexes and a list of publishers.

**MT 140 .H95 1964**

Hutcheson, Ernest. *The literature of the piano; a guide for amateur and student*. 3d ed., revised and brought up to date by Rudolph Ganz. New York: Knopf, 1964.

**Music Reference ML 128 .P3 M2**

McGraw, Cameron. *Piano duet repertoire: music originally written for one piano, four hands*. Bloomington: Indiana University Press, 1981.

**Music Reference ML 128 .H35 M43**

Meggett, Joan M. *Keyboard music by women composers: a catalog and bibliography*. Foreword by Nancy Fierro. Westport, CT: Greenwood Press, 1981.

## HISTORICAL SOURCES

**ML 549 .A6413**

Apel, Willi. *The history of keyboard music to 1700*. Translated and rev. by Hans Tischler. Bloomington: Indiana University Press, 1972.

This standard work is a comprehensive presentation of music for stringed keyboard instruments and for organ up to the time of J. S. Bach. Extensive notes citing sources of the music, a bibliography, and indexes of names and works enhance this scholarly tome.

**ML 652 .D6 1972**

Dolge, Alfred. *Pianos and their makers: a comprehensive history of the development of the piano from the monochord to the concert grand player piano*. New York: Dover Publications, 1972.

Originally published in 1911, this book describes the technical development of the pianoforte, commercial development of the piano industry, men who have made piano history, and the influence of piano virtuosos upon the industry. Appendix lists firms manufacturing pianos and supplies.

**ML 652 .E4 1990**

Ehrlich, Cyril. *The piano: a history*. Rev. ed. Oxford: Clarendon Press; New York: Oxford University Press, 1990.

A short history of the piano from its beginnings in the early 1700's to the post-World War II years. Included in appendices are a list of piano makers since 1851, a table giving estimates of production of pianos between 1850 and 1970, and some "exotica" about the piano.

**ML 650 .B64**

Gill, Dominic, ed. *The book of the piano*. Ithaca, NY: Cornell University Press, 1981.

This book touches on practically every aspect of the piano, including its history, repertoire, makers and performers, from its beginnings to the present. Numerous photos and illustrations throughout (including full color reproductions of paintings) make this a truly beautiful book to peruse.

**ML 700 .G5**

Gillespie, John. *Five centuries of keyboard music; an historical survey of music for harpsichord and piano*. Belmont, CA: Wadsworth Pub. Co., 1965.

**ML 652 .G6 1982**

Good, Edwin M. *Giraffes, black dragons, and other pianos: a technological history from Cristofori to the modern concert grand*. Stanford, CA: Stanford University Press, 1982.  
Many illustrations help explain differences in various designs by different makers.

**ML 700 .G65 1996**

Gordon, Stewart. *A history of keyboard literature: music for the piano and its forerunners*. New York: Schirmer Books, 1996.

**ML 700 .K45 1995**

Kirby, F. E. *Music for piano: a short history*. Portland, OR: Amadeus Press, 1995.

**ML 650 .L64**

Loesser, Arthur. *Men, women and pianos; a social history*. New York: Simon and Schuster, 1954.  
Includes information on the history and development of the instrument in Germany, Austria, England, France and the United States.

SELECTED BOOKS ABOUT THE PIANO MUSIC OF SPECIFIC COMPOSERS  
AND THEIR INTERPRETATION OF MUSIC

**ML 410 .M9 B1413**

Badura-Skoda, Eva and Paul. *Interpreting Mozart on the keyboard*. Translated by Leo Black. London: Barrie and Rockliff, 1962.

**ML 410 .B1 B24513 1993**

Badura-Skoda, Paul. *Interpreting Bach at the keyboard*. Translated by Alfred Clayton. Oxford: Clarendon Press; New York: Oxford University Press, 1993.  
Part I of the book focuses on general problems of interpretation such as rhythm, tempo, articulation, sonority, technique and expressive playing; Part II is devoted to studies in ornamentation. Includes appendices, bibliography and index of J. S. Bach's works.

**ML 707 .B87 1990**

Burge, David. *Twentieth-century piano music*. New York: Schirmer Books, 1990.

**ML 410 .B42 D7 1994**

Drake, Kenneth. *The Beethoven sonatas and the creative experience*. Bloomington: Indiana University Press, 1994.

A personal account of studying, teaching, and playing the Beethoven sonatas, the significance they assume in the innermost self, and, especially, the musical basis for their significance.

**ML 410 .B42 D7**

Drake, Kenneth. *The sonatas of Beethoven as he played and taught them*. Edited by Frank S. Stillings. Cincinnati: Music Teachers National Association, 1972.

A how-to manual for the performance of Beethoven's piano sonatas. Opens with a chapter about Beethoven and his teaching and performing methods. Includes chapters on tempo, dynamics, declamatory style, pedaling and ornamentation. Bibliography.

**ML 549 .F47**

Ferguson, Howard. *Keyboard interpretation from the 14th to the 19th century: an introduction*. New York: Oxford University Press, 1975.

A "selective treatment" which focuses primarily on stringed keyboard instruments and their music, although the organ and its predecessors are considered too. Includes information on the basic aspects of technique as well as the problems faced by the pianist when dealing with keyboard music.

**ML 410 .B4 N45 1988**

Newman, William S. *Beethoven on Beethoven: playing his piano music his way*. New York: W. W. Norton, 1988.

This book explores and interprets the problems found in Beethoven's piano works. Specifically there are sections on tempo, articulation, ornamentation, and other expressive concepts. There is also a discussion of the history of pianos during the time of Beethoven. Includes musical examples, a bibliography, and a list of Beethoven's works for piano.

**ML 195 .R68 1997**

Rosen, Charles. *The classical style: Haydn, Mozart, Beethoven*. New York: W. W. Norton, 1997.

This book won the National Book Award for Arts and Letters in 1972. Rosen gives a description of the "language" of music of the classical period and focuses on understanding the style of the era through works of Haydn, Mozart, and Beethoven.

**ML 196 .R67 1995**

Rosen, Charles. *The romantic generation*. Cambridge, MA: Harvard University Press, 1995.

**ML 410 .D28 S25**

Schmitz, E. Robert. *The piano works of Claude Debussy*. Foreword by Virgil Thomson. New York: Dover Publications, <1966, c1950>.

**MT 235 .S54**

Siki, Bela. *Piano repertoire: a guide to interpretation and performance*. New York: Schirmer; London: Collier Macmillan, 1981.

A guide to interpreting and performing selected works of Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, Liszt, Brahms, Debussy, Prokofiev and Bartok.

**ML 706 .N56 1990**

Todd, R. Larry. *Nineteenth-century piano music*. New York: Schirmer Books, 1990.

**ML 60 .W4697 M4**

Whiteside, Abby. *Mastering the Chopin etudes and other essays*. Edited by Joseph Prostackoff and Sophia Rosoff. New York: C. Scribner's Sons, 1969.

**ML 705 .W64 1990**

Wolff, Konrad. *Masters of the keyboard: individual style elements in the piano music of Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, and Brahms*. Bloomington: Indiana University Press, 1990.

**ML 134 .B18 Y4 1988**

Yeomans, David. *Bartok for piano: a survey of his solo literature*. Bloomington: Indiana University Press, 1988.

A survey of Bartok's music for solo piano. Entries contain title, publication, commentary, and recordings. Includes biographical information about Bartok, appendix of publishers' addresses, and a bibliography.

## INSTRUCTION AND EXERCISES

### **MT 224 .B132**

Bach, C. P. E. *Essay on the true art of playing keyboard instruments*. Translated and edited by William J. Mitchell. New York: W. W. Norton, 1949.

One of the most important practical treatises on music written in the 18th century. Bach's essay is a standard guide to 18th century fingering, ornamentation, continuo playing, and improvisation.

### **MT 220 .B25 1988**

Bastien, James W. *How to teach piano successfully*. 3d ed. San Diego: N. A. Kjos Music Co., 1988.

Divided into four parts, each of which covers a different aspect of piano teaching: (1) pedagogical considerations (general teaching considerations, aspects of private teaching, the business of piano teaching), with a survey of current teaching methods; (2) pedagogical techniques (very young beginners to intermediate students); (3) special subjects (class piano, contests, memorization techniques); and (4) interviews with 4 well-known teachers.

### **MT 68 .C525 1988**

Chase, Mildred. *Improvisation: Music from the Inside Out*. Berkeley, CA: Creative Arts Book Co., 1988.

A primer for beginning to explore the possibilities of improvisation.

### **MT 68 .C9713 1983**

Czerny, Carl. *A Systematic Introduction to Improvisation on the Pianoforte*. New York: Longman, Inc., 1983.

This introduction is replete with various variations on different themes as well as how to further develop them as improvisations within a largely classical style.

### **ML 700 .G44**

Gerig, Reginald. *Famous pianists & their technique*. Washington: R. B. Luce, 1974.

This book helps the piano student in his or her technical development through discussions about the performance methods of some of the great pianists (Mozart, Beethoven, Chopin, Schumann, Liszt, Leschetizky, and others). Gives some biographical information about the pianists, but concentrates mainly on their technique and interpretation.

### **MT 220 .L54 1972**

Lhevinne, Josef. *Basic principles in pianoforte playing*. With a new foreword by Rosina Lhevinne. New York: Dover Publications, 1972.

Originally published during the early 1920's as a series in *The Etude*, this brief work contains the author's ideas about technique. According to the author, technique, though essential, must be subordinate to musical understanding; therefore, the aim of this book is to guide the student to an understanding of music and, ultimately, an understanding of the technical aspects of performance.

### **MT 220 .M448 1976**

Matthay, Tobias. *The visible and invisible in pianoforte technique: being a digest of the author's technical teachings up to date*. Foreword by Myra Hess. London; New York: Oxford University Press, 1947, 1976 printing.

Includes chapters on the "meaning and purpose" of technique, the physiological details of technique, and other aspects of technique.

### **MT 220 .N5 1974**

Newman, William S. *The pianist's problems; a modern approach to efficient practice and musicianly performance*. With a preface by Arthur Loesser. Illustrated by John V. Allcott. New York: Harper and Row, 1974.

A guide to the "essential principles" of practice, technique, musicianship, and performance which "every pianist ought to know." Included are chapters on how to learn a piece through nine basic steps and how to sight read and memorize music.

**ML 705 .R67 1988**

Rosenblum, Sandra P. *Performance practices in classic piano music: their principles and applications*. Bloomington: Indiana University Press, 1988.

The book guides musicians toward pure performances of Classic piano music. It covers notations and characteristics, such as dynamics, repeats, accents, use of pedal, articulation, fingering, ornamentation, rhythm and tempo, and how they differ from period to period, composer to composer, and country to country. This book provides information for shaping interpretations of music as close to the original intent as possible. Includes musical examples and a bibliography.

**MT 220 .S19**

Sandor, Gyorgy. *On piano playing: motion, sound and expression*. New York: Schirmer Books; London: Collier MacMillan, 1981.

A major work on keyboard technique. Clarifies concepts of piano playing and describes fundamental elements of piano technique and how these elements apply to performance. Includes musical examples, fingerings for difficult passages in the repertoire, and chapters on memorization, practicing, and public performance.

**MT 221 .S246 1949**

Schultz, Arnold. *The riddle of the pianist's finger and its relationship to a touch-scheme*. New York: Fischer <1949, c1936>.

A piano method designed to promote a way of playing the piano in which the element of arm position and touch are important.

**MT 220 .U9 1991**

Uzeler, Marianne. *The Well-Tempered Keyboard Teacher*. New York: Schirmer Books, 1991.

In-depth consideration of teaching practices and learning theories as they relate to all ages and levels of development. Thorough investigation of most widely used methods. Excellent pedagogical source.

PIANO ACCOMPANYING

**MT 68 .A3**

Adler, Kurt. *The Art of Accompanying and Coaching*. Minneapolis: University of Minnesota Press, 1965.

Focuses on the historical background of accompanying and coaching as well as introductions to Italian, French, German and Spanish phonetics and diction.

**MT 236 .D42 1977**

Deutsch, Leonhard. *Piano: Guided Sight-Reading*. Chicago: Nelson/Hall, 1977.

Good discussion of various sight-reading issues which should impart an understanding of one's particular weaknesses in this area.

**Music Reference ML 128 .V7 M45 1998**

McTyre, Ruthann Boles. *Library Resources for Singers, Coaches, and Accompanists: An Annotated Bibliography, 1970-*. Westport: Greenwood, 1998.

**ML 417 .M85 A3**

Moore, Gerald. *Am I Too Loud?* New York: MacMillan, 1962.

A musical autobiography.

**ML 417 .M85 A33**

Moore, Gerald. *Farewell recital: further memoirs*. London: H. Hamilton, 1978.

**MT68 .M6 1959**

Moore, Gerald. *Unashamed Accompanist*. Great Britain: Richard Clay & Co. Ltd., 1959.

His chief object is to induce more pianists to consider accompanying as a serious career or worthy avocation.

**MT 68 .S7 1985**

Spillman, Robert. *The Art of Accompanying*. New York: Schirmer Books, 1985.

Detailed descriptions on how to approach the accompaniments to specific compositions in the fields of art song, opera arias, instrumental selections from Romantic and Contemporary Periods, baroque realizations and concerto movements.

PIANISTS: BIOGRAPHIES, AUTOBIOGRAPHIES AND INTERVIEWS

**ML 397 .B57 1971**

Brook, Donald. *Masters of the keyboard*. Freeport, NY: Books for Libraries Press <1971, c1946>.

A book about the great keyboard virtuosi of the past and today. Includes biographical sketches and information about the technique and methods of each.

**Music Reference ML 397 .G45 1995 v.1-2**

Gillespie, John. *Notable twentieth-century pianists: a bio-critical sourcebook*. Westport, CT: Greenwood Press, 1995.

**ML 60 .G68 1990**

Gould, Glenn. *The Glenn Gould reader*. Edited with an introduction by Tim Page. New York: Vintage Books, 1990.

**ML 417 .A8 H7 1982**

Horowitz, Joseph. *Conversations with Arrau*. New York: Knopf, 1982.

**ML 417 .H4 M2**

McKenna, Marian Cecilia. *Myra Hess: a portrait*. London: Hamilton, 1976.

**ML 397 .P48 1987**

Noyle, Linda J., ed. *Pianists on playing: interviews with twelve concert pianists*. Metuchen, NJ: Scarecrow Press, 1987.

The editor interviewed 12 concert pianists as research for this book. The artists expressed views on warm-up exercises, practicing, memorizing, repertoire, preparing programs, controlling nerves, competitions, and other topics.

**ML 417 .A83 P4 1985**

Parrott, Jasper. *Beyond frontiers*. With Vladimir Ashkenazy. New York: Atheneum, 1985, c1984.

**ML 417 .R79 A28**

Rubinstein, Artur. *My many years*. New York: Knopf, 1980.

**ML 397 .S3 1987**

Schonberg, Harold C. *The great pianists*. Rev. and updated. New York: Simon and Schuster, 1987.

Gives biographical information about the great pianists from the time of Bach to the New American School of the 1920's. Includes an index of dates and places of birth and death for each pianist.

**ML 417 .H8 S3 1992**

Schonberg, Harold C. *Horowitz: his life and music*. New York: Simon & Schuster, 1992.

Includes photographs, appendices, and discography.

## PIANO CONSTRUCTION, MAINTENANCE AND REPAIR

### **ML 652 .M3**

McCombie, Ian. *The piano handbook*. New York: Scribner, 1980.

Gives basic information about buying and maintaining a piano, how to judge piano tone, and how to make repairs. Includes a glossary and appendices of piano manufacturers and piano data.

### **ML 661 .R64 1989**

Roell, Craig H. *The piano in America, 1890-1940*. Chapel Hill: University of North Carolina Press, 1989.

This book explores the piano market in social standards, such as the ups and downs of the piano industry, strategies in merchandising and the role of the piano in American life. Includes illustrations and a bibliography.

### **ML 652 .S35 1974**

Schmeckel, Carl D. *The piano owner's guide; how to buy and care for a piano*. Rev. ed. New York: Scribner, 1974.

Includes sections on how to purchase a new or a used instrument as well as how to care for a piano.

### **ML 652 .W58 1975**

White, William Braid. *Theory and practice of piano construction: with a detailed, practical method for tuning*. New York: Dover Publications, 1975.

Analyzes every step in the construction of a piano in a simple, concise manner for the layman. Includes information about the evolution of the modern piano and appendices on the development of the player piano and the small grand.

## OTHER BOOKS OF INTEREST

### **MT 220 .B52**

Bernstein, Seymour. *With your own two hands: self-discovery through music*. New York: Schirmer, 1981.

Seymour Bernstein has gained renown as a pianist, composer, teacher and writer. He has studied with Sir Clifford Curzon and Nadia Boulanger, among others. In this book, Bernstein explores ways by which the performer can come to realize his or her full potential. Topics discussed include recognizing your individual talent, overcoming stage fright and nervousness, and developing your concentration.

### **GV 1002.9 .P75 G34 1979**

Gallwey, W. Timothy. *The inner game of tennis*. New York: Bantam Books, 1979.

An invaluable book for all musicians. The psychology behind the game of tennis can be applied to performance. This book shows one how to overcome self-doubt and lapses in concentration so that one can play tennis (or perform music) better. Also helps one learn how to overcome the discouragement of losing. The "inner game" is that which takes place within the mind of the player (or performer).

**ML 850 .G73 1986**

Green, Barry. *The inner game of music*. With W. Timothy Gallwey. Garden City, NY: Anchor Press/Doubleday, 1986.

The first book in the Inner Game series written for a subject not related to sports. The aim of this book is to help the performer "reduce mental interferences that inhibit the full expression of human potential" so that he or she can best express "the self" in performance.

**ML 650 .H5313 1988**

Hildebrandt, Dieter. *Pianoforte: a social history of the piano*. New York: G. Braziller, 1988.

Translated by Harriet Goodman, this book of essays describes the piano from the views of composers and performers. Some of the essays deal with repertoire, practicing, performance, memorization, compositions, etc.

**MT 220 .W542 1961**

Whiteside, Abby. *Indispensables of piano playing*. 2d ed. New York: Coleman-Ross Co., 1961.

This book contains the "synthesis" of the author's piano teaching over a twenty-year period. Included are discussions of rhythm, the difficulties associated only with the piano, piano technique, and such basics as memorization, phrasing and pedaling. Two chapters are devoted to an analysis of the "playing mechanism" as related to the use of distance and the use of power, plus distance. Musical examples and an index are included.

PERIODICALS

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*Nelita True at Eastman--#133 v. 1-4*  
*Performance Practice-Hinson--#331-337*  
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