# Allemande in A

**This Allemande was composed in 1793. That year Beethoven bought a gift of coffee and chocolate for Haydn and that same year in America, George Washington was President!**

**Characteristics of the Classical Era**

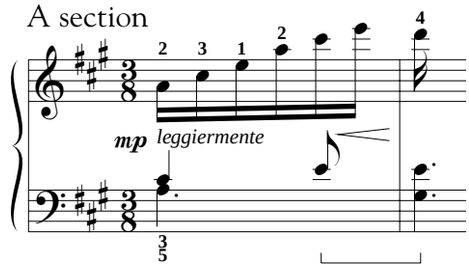
**There is often a "contrast of mood."**

In the Classical era, fluctuating moods are prevalent, whereas in the Baroque period, the same mood permeates an entire piece.

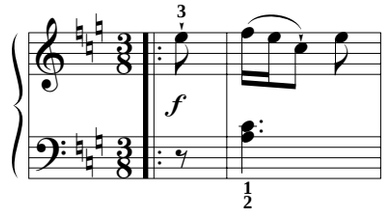
Draw a line from the section in the left-hand column to the characteristics in the right-hand column which best describe it.

**A and B sections**

A section




B section




**mood characteristics of sections**

marked and determined

elegant and delicate

light and graceful

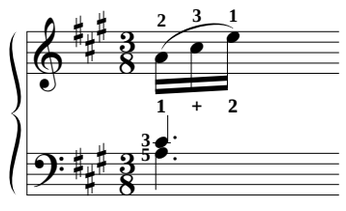
steadfast and confident

**Practice Strategy**

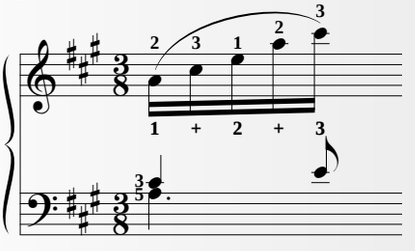
**Practicing arpeggios:** Practice arpeggios in these three ways to be successful:
1) "Impulse" practicing
2) Practicing in rhythms (see the *Bagatelle* in this volume, page 70)
3) Practicing up and down, without stopping, accenting different notes.

The minuet section is graceful and lively, because of its continuous sixteenth-note patterns. "Impulse" practicing will help to make this section clean and clear. An "impulse" is when you divide a long passage into short segments. First, practice going to beat two of measure one (impulse 1 below). Repeat until it is easy and feels natural. Then practice playing to the third beat of the measure (impulse 2 below), and then to the last note of the measure (impulse 3). Finally, practice to the next downbeat (impulse 4). Repeat until clear and even, always listening to yourself. By using these steps, you will be able to play *leggiero*, which means lightly and rapidly.

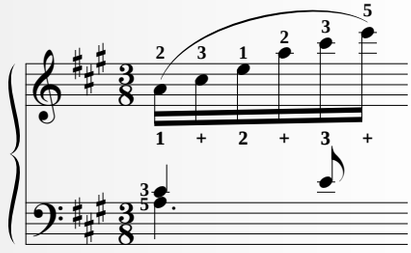
Impulse 1



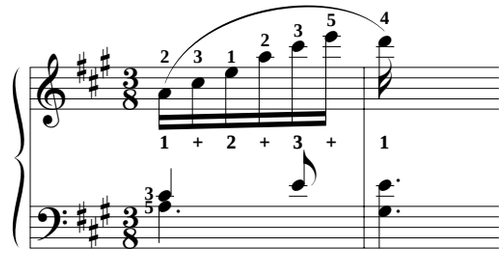
Impulse 2

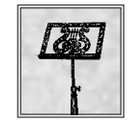


Impulse 3



Impulse 4



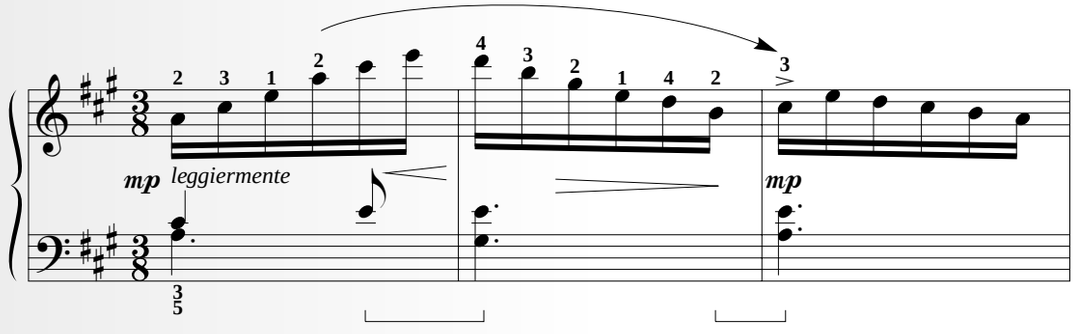


**Practice Strategy**

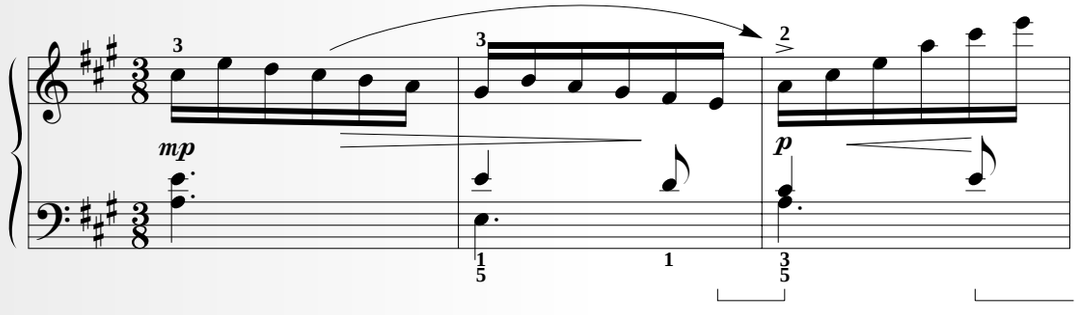
**Regrouping:**

Once you have learned this piece, use a "regrouping" practice strategy. Rather than starting at the beginning of a phrase, regroup the phrase so that it begins at different places. For example, begin playing in the *middle* of a measure and play until you reach a downbeat.

Middle of measure one to the downbeat of measure 3:




Middle of measure three to the downbeat of measure 5:




While you play these repeatedly, have the last note of the group end on an accent, and then lift your wrist as you lift off the key. This "regrouping" strategy makes your fingers comfortable to start at any place in the phrase, which will help you to gain necessary confidence for an effective performance.