

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

Musical notation for Impulse 3, showing a piano piece in 3/8 time. The right hand has a melodic line with fingerings 2, 3, 1, 2, 3, 5 and accents on the first three notes. The left hand has a bass line with a triplet of eighth notes and a quarter note.

Impulse 4

Musical notation for Impulse 4, showing a piano piece in 3/8 time. The right hand has a melodic line with fingerings 2, 3, 1, 2, 3, 5, 4 and accents on the first three notes. The left hand has a bass line with a triplet of eighth notes and a quarter note.

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:

Musical notation for regrouping practice from middle of measure 1 to downbeat of measure 3. The right hand starts with a triplet of eighth notes (fingerings 2, 3, 1) and continues with a quarter note (fingering 2) and a half note (fingerings 4, 3, 2, 1, 4, 2, 3). The left hand has a bass line with a triplet of eighth notes and a quarter note. Dynamics include *mp* *leggiermente* and *mp*.

Middle of measure three to the downbeat of measure 5:

Musical notation for regrouping practice from middle of measure 3 to downbeat of measure 5. The right hand starts with a triplet of eighth notes (fingering 3) and continues with a quarter note (fingering 3) and a half note (fingerings 2, 1, 2, 3, 4, 5). The left hand has a bass line with a triplet of eighth notes and a quarter note. Dynamics include *mp* and *p*.

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.