

## **Inspiring Artistry**

**Amy Glennon presents:**

### **Sonatina in C, op. 36, no. 1, i. Allegro by Muzio Clementi**

#### **Preparation and Presentation**

**Pieces that are helpful to have experienced or played before approaching this one:**

- Lynn Freeman Olson – Beginning Sonatinas
- Nancy Faber - Classic Sonatina in C Major
- Dennis Alexander - Simply Sonatinas
- Theodore Latour - Sonatina No. 1 in C Major
- Thomas Attwood - Sonatina in G Major

**Creative activities to explore before the first encounter with the score, to prepare a student for deeper engagement and more immediate success:**

- Improvisation/composing: create a LH melody, four measures long; add a right hand accompaniment in stationary broken octaves; balance the hands with care (preparation for mm. 20-24).
- Explore sonatina form.
- Research about Clementi: birth and death dates, biography, how many sonatinas did he compose?

**Features to pay attention to first; priority steps in reading and absorbing the music.**

- Rests: tap and count mm. 1-4, 15, 19, 38, lifting in an exaggerated way for the rests; circle the rests.
- Bracket potentially tricky places for special practice: mm. 6-9, 8-12 (moving LH early), 22- 24, and other spots that are likely to need special attention.

**Physical skills and drills for common technical challenges in the piece.**

- one-octave scales ascending, down a 7th, ascending again
- broken octaves, RH 1 - 5 - 5 - 5 = strong-light-light-light. Work on free technique; avoid overly stretching the hand.
- broken triad inversions using Clementi's opening gesture/motive: "down and it's up up", then block
- LH cadence progressions with Alberti bass pattern
- 4-note broken chords with inversions

**Ideas to connect and re-connect with the expressive and musical nature of the piece:**

- Dynamic contrast: pause before each dynamic change, verbally state the next dynamic, then continue.
- Character contrast: discuss the abrupt shift in mood, mm. 16-24; how can shaping, balance, "body language" project this most effectively?
- Compare the recap (m. 24ff) with the exposition; come up with mood adjectives

to describe the differences.

- Balance: "ghost" the accompaniment hand.
- Long lines: play or sing a G Major scale in whole notes while playing mm. 8-15 (or C major mm. 31-38); the whole section is one big scale!
- Feel the music in "2" vs. "4" for more natural flow and phrasing

**Approaches to set up for success with refinements that will need attention a few weeks down the road:**

- Students with strong tactile memory will benefit from working back and forth between measures 5-15 and 24-39.
- Play (and sing!) the melody without accompaniment to focus on expressive shaping of the melody in mm. 16-20, 35-end.