



Inspiring Artistry Repertoire Project

A Clavier Companion subscriber-exclusive digital resource

Suzanne Newcomb presents:

Sonatina in G Major I. Moderato II. Romanze by Ludwig Van Beethoven

Preparation and Presentation

Context: pieces that are helpful to have experienced or played before approaching this one

- Students should be playing the earliest selections of original piano works.
- Sonatinas by Lynes, Attwood, Latour, and other selections in any level 1 and 2 Sonatina books.
- Method book pieces introducing Alberti bass (approx. level 3).
- This piece is an appropriate selection before any of Clementi's Op. 36 or Kuhlau's Op. 55 Sonatinas.
- The simplest Czerny exercises are pertinent to this style. They help introduce the Alberti bass and RH phrasing and articulation.

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

- As a student's first Beethoven piece, familiarize the student with this important composer's story. Use any music appreciation book for insight into his position in the classical period.
- Show the student a picture of Beethoven's pianoforte. Discuss the differences in the construction as compared to a modern-day piano and how this would affect the sound.
- Play each movement before assigning.

Initial Focus: features to pay attention to first; priority steps in reading and absorbing the music

- Note the form in each movement. Where are the repeats? Discuss their importance.
- Stress to the student that there is no pedal used in this style of music.
- In the opening, emphasize the two-note slurs.
- Discuss the grace note, played before the beat.
- Reiterate to the student to follow all printed fingering, or pencil in their own.

Coordination Essentials: physical skills and drills for common technical challenges in the piece

- Practice the LH in the opening of each movement.
- The RH consistently contains the melody. Practice playing with a beautiful bottom-of-the-key legato. Be sure the grace notes don't interrupt the flow of the line.
- Practice any Alberti or arpeggiated LH patterns. Block and identify them for awareness of the chord progressions.

Expressivity: ideas to connect and re-connect with the expressive and musical nature of the piece

- Emphasize the expressive quality of the melody in both movements.
- Encourage students to use expressive lifts to delineate phrases.
- Create a feeling of anticipation immediately before the return of the A section. This can be achieved with tempo and dynamics.

Look Forward: approaches to set up for success with refinements that will need attention a few weeks down the road

- Review the form of each movement. Discuss slight deviations that will be important to secure before memorizing.
- Select an appropriate tempo and encourage occasional metronome use.