

## Specific Terminology

**Virtuoso** - Displaying considerable skill and agility in difficult 'showy' music.

**Sonata** - A piece for solo instrument and contains three or sometimes four *movements*, each with a different *tempo* (speed).

**Sforzando** - With strong and sudden emphasis

## Performing Forces

### Piano:

At the time the instrument was often known as the fortepiano. *Piano* is the Italian for 'soft'. *Forte* means 'loud'. It was now possible to play using all kinds of dynamic levels just by altering the pressure of the fingers on the keys.

Beethoven was one of the first to make extensive use of all kinds of dynamic possibilities. This sonata has frequent *crescendos*, *diminuendos* and numerous other performance markings.

## Structure

The first movement is written in *sonata form*, a complex structure used in the first and sometimes last movements of *sonatas*, *symphonies* and other works of the *Classical* period. It features an *exposition* section containing the two main subjects, the first in the *tonic* (main home key), the second in the *dominant* or other related key. A *subject* is a theme (main tune) or group of themes. The *exposition* is then repeated.

It is followed by a *development* section where the earlier tunes are altered, especially by *modulating* to different keys. Then a *recapitulation* restates the *exposition* but with both subjects now mainly in the *tonic* key. Pieces often then end with a rounding-off section called a *coda*.

## Melody

- The music of the introduction is based on a short (six note) *motif*, first heard at the beginning.
- There are a number of *scalic* passages, such as the *descending chromatic scale* at the end of the introduction.
- Use of *arpeggios* and broken chords (e.g. bars 29–30)
- Ornaments are an important feature of the second subject in particular. These include *acciaccaturas* at bar 53 etc., *mordents* shortly afterwards, and *trills* just before the *recapitulation*.
- During the *exposition* there is a *tonic pedal* in the bass
- Use of *sequence* (bar 35)

## Tonality

- The piece is in C minor
- It *modulates* to related keys - Eb major (the *relative major*) and F minor (the *subdominant*). It also modulates to an unrelated key - E minor

## Tempo, Metre and Rhythm

**Grave** - Very slow - marked at introduction

**Dotted rhythms** - Used in bar 1

**Septuplets** - Rapid notes including 1/128th notes in bar 10

**Allegro di molto e con brio** - Fast with vigour

**Alla breve** - Gradually slow down

**Quavers** - Used in accompaniment part

**Staccato crotchets** - Used in right hand of first subject

## Texture

- *Homophonic* (chordal) texture in the introduction.
- Use of *octaves* in the right hand piano part (bar 5).
- Long descending *monophonic* passage in the right hand which leads to the *recapitulation*.
- The second subject changes texture to a *melody and accompaniment* style.
- There are examples of *two-part* music with *broken chords* in the second idea of the second subject (e.g. bar 93).
- There is a brief passage in *thirds* where the *trills* are (e.g. bars 181–187).

## Harmony

- It uses many *chromatic* chords such as *diminished sevenths* (bar 1) and *augmented 6ths* (bars 30&34)
- The end of the movement features a *perfect cadence* (V-I)
- During the introduction in bar 9 there is an *interrupted cadence*
- Use of Circle of fifths bars 244 - 249

