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| **CLARA SCHUMANN: Piano Trio in G minor, movement I** |
| **Context:*** Piano Trio = popular form of chamber music in Classical/Romantic eras
* To be performed in the salons of patrons and performers
* Often referred to as ‘Queen of the Piano’
* One of a limited number of female composers in the C19th to have their works recognised
* This piece show moments of melancholy and tension – reflects her troubled life
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|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | **SONATA FORM****Exposition** which is **repeated:****1st subject group****Transition****2nd subject group****Codetta****Development****Recapitulation** (contains 1st subject, transition & 2nd subject)**Coda** | Popular form established in the Classical era | Classical works using SF: Mozart’s Piano Sonata in Bb: mvt 1 Late Classica/early Rom using SF:Schubert’s Piano Trio in Bb major: mvt 1Romantic works using SF: Chopin’s Ballade No. 4 in F minor |
| Tonality | Exposition - G minor to start, Bb major by 2nd subject (relative major). Brief excursion to D major (dom) in 2nd subject. Development – Eb major, F minor (both unrelated) & C minor (sub dom)Recapitulation – 1st sub in G minor, 2nd sub in G major (tonic major). Brief excursion to B major (unrelated) in 2nd subject. Coda – G minorModulations confirmed with perfect cadencesTonic pedal (very end) & dominant pedal (end of development) | Sonata form is about contrasting keys. This movement largely follows the Classical principles of tonality in Sonata Form. Related keys = more Classical in approachUnrelated keys = more dramatic/emotional (would have been used in Classical era too but sparingly)**Unusual to modulate to G major in Recapitulation** – Classical composers would not have strayed from the tonic (G minor) = inventive/forward thinking/Romantic/reaction against Classical formDominant preparation – gets you back to tonic for start of Recap | Mozart’s Piano Sonata in Bb: mvt 1&Beethoven’s Septet in Eb: mvt* Both follow trad pattern of tonality in SF

Schubert’s Piano Trio in Bb major: mvt 1 – uses some remote keys as does Chopin’s Ballade No. 4 in F minorMozart’s Piano Sonata in Bb: mvt 1 – has dom prep |
| Harmony | **Functional Harmony:****Perfect cadences** e.g. during 2nd subject in exposition**Imperfect cadences** e.g. during first subjection in exposition**Plagal cadence** at very end**Circle of 5ths** progression in development**Tonic pedal** (very end) & **dominant pedal** (end of development) | Defines modulationsPropels the music forwardsSofter than a perfect cadence. Preferred by Romantic composers. Strong progression, creates a sense of movementTonic- defines key, dominant – builds suspense | Mozart’s Piano Sonata in Bb: mvt 1Beethoven’s Septet in Eb: mvt 1Brahms’ Piano Quintet in F minor: mvt 3 – ends with plagal cadence |
| **Chromatic Harmony:****Diminished 7th chord****Augmented 6th chord****Neapolitan 6th chord** (All in development) | Creates drama, tension, emotion | Brahms’ Piano Quintet in F minor: mvt 3 & Chopin’s Ballade No. 4 in F minor = dramatic |
| **Dissonant Harmony:****Appoggiaturas****7-6/4-3 suspensions**(All in exposition) | Creates tension/feeling of sadness | Schubert’s Piano Trio in Bb major: mvt 1 = turbulent |
| Melody | **First subject group** – opens with 8 bar theme, made up of **two 4 bar phrases.** * First 4 bar phrase has a distinctive falling and rising **perfect 5th interval.**
* Second 4 bar phrase has a **rising sequence**, followed by an **octave leap.**
* Later in the group there are two shorter ideas – a staccato dotted rhythm idea followed by a more lyrical answer containing a falling sequence
 | Sonata form is all about melodic contrast and developmentRegular phrasing = Classical in styleSounds like yearning/emotionalSequence – extends melodyOctave leap – poignant/emotionalMore contrast = emotional/dramatic  | Mozart’s Piano Sonata in Bb: mvt 1Dotted idea very Brahms like: Brahms’ Piano Quintet in F minor: mvt 3 |
| **Development section** Perfect 5th idea from first subject adapted to an **augmented 5th and a diminished 5th**. **Idea used in inversion**  | Expansion and contraction of perfect 5th interval = developmentDevelopment | Schubert’s Piano Trio in Bb major: mvt 1 (develops themes in similar ways) |
| **Chromatic writing** in recapitulation | Obscures sense of key = tense | Brahms’ Piano Quintet in F minor: mvt 3 |
| Rhythm, tempo & Metre | **Tempo:**Allegro moderato**Occasional rits** e.g. second subject**Animato** at end | Highlights modulation to D majorEnergetic finale |  |
| Frequent **repeated quavers** e.g. very opening**Dotted rhythms** in third idea of first subject group**Syncopation** in fourth idea of first subject group | Lively, creates motionDistinctive, aggressive, contrasting soundAdds variety, slightly obscures pulse | Mozart’s Piano Sonata in Bb: mvt 1 = repeated quaversBrahms’ Piano Quintet in F minor: mvt 3 = dotted & sync |
| Texture |  | Textures often very contrasting in chamber music, with ideas and roles are shared between the ensemble often in dialogue.  |  |
| **Melody Dominated Homophony** e.g. very start with a **broken chord accompaniment** in piano LH. Piano RH then takes melody from violin, and the violin and cello play **countermelodies.**  | Clear presentation of the first subject ideasBroken chord accomp – simple clear accompanimentGradual build in texture | Mozart’s Piano Sonata in Bb: mvt 1 =MDHMelody moving from strings to piano = Schubert’s Piano Trio in Bb major: mvt 1 |
| **Homorhythmic block chords** (third idea of first subject) | Very punctuated, aggressive/attacking, contrasting | Brahms’ Piano Quintet in F minor: mvt 3 |
| **Contrapuntal texture through imitation** between violin and cello (in development) | Typical dialogue textures found in chamber music | Brahms’ Piano Quintet in F minor: mvt 3 = contrapuntal/imitative/fugal writing |
| Piano LH in **octaves** (in development) | Emphasises the bass line |  |
| Parallel **octaves and 6ths** in piano (in codetta) | Emphasises this part |  |
| **Pedal textures**, including dominant pedal in octaves towards end of development | Builds tension | Chopin’s Ballade No. 4 in F minor |
| Rising and falling **broken chords** in piano RH in development | Act as a backdrop during loudest parts of development | Beethoven’s Moonlight Sonata, final movement |
| Sonority | **Piano Trio** = Violin, Cello & PianoAll instruments have **fairly equal roles** (equal share of playing melody & accomp)Not particularly virtuosic | Very common genre of chamber music, established in Classical era by Schubert & Haydn etcTypical of the genreAmateurs could perform it as well as professionals | Schubert’s Piano Trio in Bb major: mvt 1 & Farrenc’s Trio for clarinet, cello & piano |
| **Double stopping** in violin and cello | Adds to loud drama e.g. at the very endFills texture during soft passages e.g codetta | Brahms’ Piano Quintet in F minor: mvt 3 |
| **High cello register** e.g. end of development | Highly expressive sound | Beethoven’s Septet in Eb: mvt 1 |
| Occasional **pizzicato** in cello e.g. start of recapitulation | Punctuates the structure | Brahms’ Piano Quintet in F minor: mvt 3 |
| Occasional use of **sustain pedal** in piano part | The pianoforte had this function. Helps to make the music more lyrical/expressive. | Chopin’s Ballade No. 4 in F minor |