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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 | | | |
|  | **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 1  Romantic 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 minor  Modulations confirmed with perfect cadences  Tonic 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 approach  Unrelated 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 form  Dominant 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 minor  Mozart’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 modulations  Propels the music forwards  Softer than a perfect cadence. Preferred by Romantic composers.  Strong progression, creates a sense of movement  Tonic- defines key, dominant – builds suspense | Mozart’s Piano Sonata in Bb: mvt 1  Beethoven’s Septet in Eb: mvt 1  Brahms’ 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 development  Regular phrasing = Classical in style  Sounds like yearning/emotional  Sequence – extends melody  Octave leap – poignant/emotional  More contrast = emotional/dramatic | Mozart’s Piano Sonata in Bb: mvt 1  Dotted 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 = development  Development | 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 major  Energetic 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 motion  Distinctive, aggressive, contrasting sound  Adds variety, slightly obscures pulse | Mozart’s Piano Sonata in Bb: mvt 1 = repeated quavers  Brahms’ 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 ideas  Broken chord accomp – simple clear accompaniment  Gradual build in texture | Mozart’s Piano Sonata in Bb: mvt 1 =MDH  Melody 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 & Piano  All 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 etc  Typical of the genre  Amateurs 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 end  Fills 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 |