BEETHOVEN SONATA Op 27 Nr 2. 1st mov. English

- **INTRO. Direction.**
  - Play the chords as blocks and listen to the direction of the intro section.
  - Then it is easier to bring the proper flow
  - When there is no sense of direction, it is more tempting to focus on note-by-note rather than playing within the context.
- **THEME. Clarity**
  - When the theme appears, everything that was protagonist before moves into the background. Broken chords are now a light atmosphere in which the melody lives.
  - Bass line still depicts the shape of the harmonic progression, so keep it present but keeping it behind the melody
- **TONE CHANGE. E Major to E Minor**
  - This is the end of the melodic gentle theme in a major key and the start of a journey into a darker B Minor.
  - As such we will move into a more introverted sound, and bring out the changes in character, identify chords that are creating tension, and locate the cadences and chord progressions so we will channel the energy of the music toward the tension, and then relax it at the resolutions.
- **DIALOGUE. Measure 15**
  - This dialogue has two levels, the melodic sound leading the conversation, and the bass responding. Bass needs to be voiced, so the top voice leads as well.
- **LINEAR DIRECTION. Measure 25**
  - Notice how the ascending melody takes us on an increasing intensity, which is often the case with ascending melodies. When we play at the piano, it takes us the same effort to play in the middle register or the upper register, but in order to make the melody more human, we need to put ourselves in the skin of singer and emulate. What it feels to sing this ascending melody. Then imitate this feel at the keyboard.
- **DILUTED ARPEGGIOS. Measure 32**
  - What is the function of presenting 6 consecutive measures of arpeggios. Obviously the focus is not melodic but harmonic, it is creating interest, telling a story through these chords. Therefore no individual notes but focus on the essence, the group. Play them as if the goal is to have an orchestral sound.
- **DESCENDING TOWARD THE END. Measure 55 (check if correct)**
  - After the Melody is in the relative Major E Major, it develops descending journey that concludes back in C# Minor.
- **CODA from measure 60 to the end.**
  - Here Beethoven applies a formula very common in his symphonic work. A succession of V - I - V - I to mark the arrival to the original home key environment and wrapping up the piece with a descending structure.