

1. Context and structure			2. Melody			4. Key vocabulary		
1	Clara Schumann	Female Romantic composer born in Leipzig, Germany. Known in her lifetime as a concert pianist. Married composer Robert Schumann who suffered from mental illness.	1	Contrasting ideas	The piece is built on two contrasting ideas called subjects.	1	Romantic period	An artistic movement in the 1800s, known for the development of instruments and expressiveness.
			2	First subject	An 8 bar theme with balanced phrasing using antecedent (question) and consequent (answer) phrases. Found in bars 1-8.	2	Chamber music	Music played by a small ensemble., often in small chamber rooms.
2	Exposition	The first section of a movement in sonata form, ideas are first exposed. This is from bars 1-90	3	Features of subject one	1a -Plaintive downward 5th, tied rhythm. 1b - Answers with livelier rhythm, rising sequence, upwards 8ve leap. 1c and d - short contrasted dotted ideas, falling sequence.	3	Piano trio	A trio for piano and 2 string instruments, usually violin and cello.
3	Development	The central section of a sonata, the musical ideas are developed. This is from bars 91-164	4	Second subject	A two bar contrasting idea. It is first heard in bars 45-48.	4	Movement	An independent section in a longer piece of music. Our piece is in four movements, we study the first.
4	Dominant preparation	A section at the end of the development that features the dominant chord ready to return to the recapitulation. Ours is in bar 155-64.	5	Features of second subject	(a) Syncopated, descending, stepwise, ends with appoggiatura (b) Repeated 'chattering' quavers against diminished 7th melody.	5	Sonata Form	A common structure in the Classical era and later. Consists of expositions, development, recapitulation and coda.
4	Recapitulation	The final section of sonata form., ideas return in their original form. This is from bars 165-288	6	Melodic diminished seventh	Harmonic feature brought to life in the melody on violin in bar 47.	6	Subject	The main musical ideas used in a piece in Sonata form. Ours has two.
			3. Sonority – How the instruments are used			7	Appoggiatura	A 'leaning' dissonant note that comes before the chord and resolves onto it.
5	Bridge	The section that links the first and second subject in the exposition. Ours is from bar 30-45	1	Piano	Plays melody and accompaniment. Equal weighting, not showy. Often middle range. Typical writing of period. Important material often not doubled – bar 9-14.	8	Chromatic	Melodic movement in semitones Seen in bars 243-245.
6	Codetta	A small ending at the end of the exposition. Ours is from bars 73-90	2	Violin	Mainly plays in the two octaves above lowest string, sometimes higher. Double stopping is used 73-77 and 284-6.	9	Counter melody	A secondary melody that is heard alongside the main theme.
7	Coda	The end of the recapitulation. Ours is from 250-288.	3	Cello	Uses a wide range due to different roles. Double stopping (284-6). Pedal notes (73-80) High in register (134-138).	10	Contrasting ideas	Musical ideas that contrast, this piece is built on two of them.

5. Texture			7. Harmony and Tonality			8. Key vocabulary		
1	Homophonic	Melody and accompaniment, often using block chords or offbeat chords in the right hand, against on beat LH. Bar 1-8	1	Modulations	Piece modulates to related keys in the development including Eb/F min/G min/ C min/F min and in recap goes to G minor / Gmajor and coda finishes in Gminor	1	Disursive form	Where ideas are passed around the ensemble. Often used in chamber music.
2	Polyphonically animated homophony	Homophonic writing that is augmented by counter melodies. Bar 9 is an example.	2	Related keys	The piece modulates to related keys including Eb/F min/G min/ C min/F min and in recap goes to G minor / Gmajor and coda finishes in Gminor	2	Contrapuntal	A polyphonic texture where the parts play against each other and interweave.
3	Imitation	When a melody in one part is copied a few notes later in a different part and they overlap. Bar 115-130.	3	Pedal	A sustained or pulsating note sounded against changing harmonies. Uses tonic (276-end) and dominant pedals (73-84). Linked to texture.	3	Dialogue	Motifs exchanged between parts without overlapping.
4	Polyphony	When 2 or more different lines play simultaneously. Bar 115-130.	4	Circle of fifths	A series of chords where the roots are a 5th higher or lower from the previous one. Bar 139-143	4	Allegro moderato	Moderately fast tempo used throughout, apart from slight rit in second subject.
5	Interplay	2 or more melodies have an effect on each other. Bar 34-38	5	Suspension	Note that is sustained to a chord in which it doesn't belong, creating dissonance, and then resolved.	5	Metre	Beats per bar. At times feels like 2/2 although in 4/4, especially noticed in faster harmonic rhythm passages.
6	Doubling	Piece often doubles parts at intervals of an octave or 6 th . Bar 99-104.	6	Diminished 7th chord	Chord built on minor thirds. Bar 110-111.	6	Harmonic rhythm	The rate at which chords change.
7	Broken chord	Chord is played as separate notes, often as rocking quavers or rising and falling arpeggios. Bar 9 in left hand of piano.	7	Augmented 6th chord	Chromatic chord used to approach chord V or Ic in bars 113-121.	7	Major and minor chords	Used throughout the piece - mostly in root position and 1st inversion
			8	Dominant minor 9th chord	A chord with more dissonant extensions. Used in bar 83.	8	Diatonic:	Chords and melody belong to the key, not chromatic.
			9	Secondary dominant chord	The dominant of the dominant. Used in bar 40.	9	Functional	Music that uses traditional cadential progression.
						10	Complex chords	chromatic, diminished 7ths, augmented 6ths, dominant minor 9th and secondary dominants
6. Tempo, metre and rhythm								
1	Homorhythm	All parts play the same rhythm. Bar 22						
2	Syncopation	Emphasising beats of the bar that are normally unaccented, use of ties emphasises this in melody						
3	Anacrusis	One or more notes that occur before the first strong beat of a phrase – used in 1c and 1d						
4	Dotted rhythms	A swung rhythm usually with the 1st longer than the 2nd. Used in second subject.						