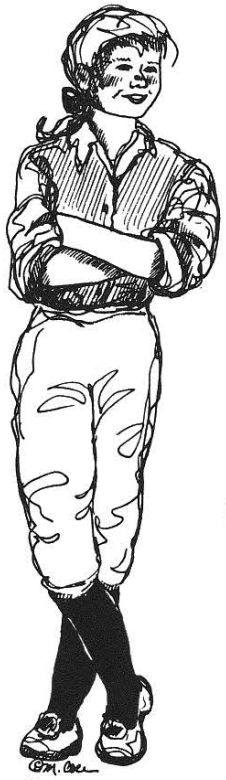
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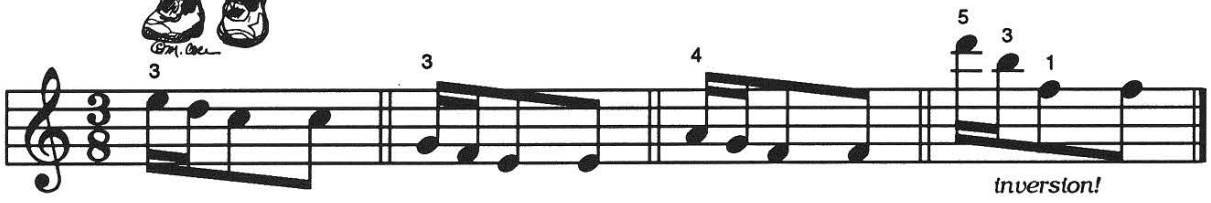
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CLEMENTI's SONATINA, Op. 36, NO. 1, VIVACE



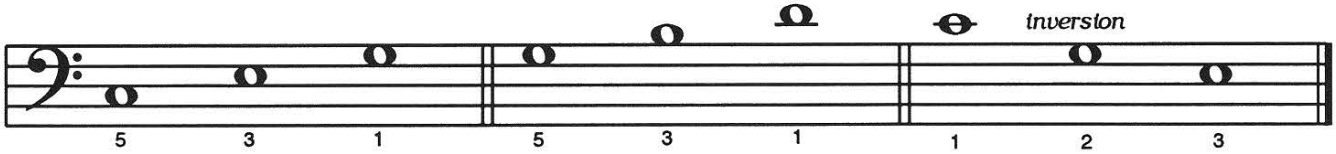
1. **SONATINA** means "little sonata." A **SONATINA** usually has two, three, or four separate parts that are actually separate compositions. This is the **THIRD** part (or movement) of **CLEMENTI's SONATINA, Op. 36, No. 1.** This **THIRD MOVEMENT** is called the **VIVACE** (say "vee-VAH-chay") movement because it is played **FAST!** (**VIVACE** means "fast" in Italian!)

2. There is a **RHYTHM PATTERN** that is played several times in **SONATINA.** Write the letter names below these notes. When you go to the keyboard, play these patterns **THREE TIMES** and once more for your teacher!



Letter Name: ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___.

3. The **LEFT HAND** plays several **BROKEN CHORDS** in **SONATINA.** Broken chords are played one-note-at-a-time. Some of these **CHORDS** are broken **ROOT POSITION CHORDS,** and some are broken **INVERSIONS.** But, they are all **CHORDS!** Write the letter names below these chords. When you go to the keyboard, play these broken chords three times.



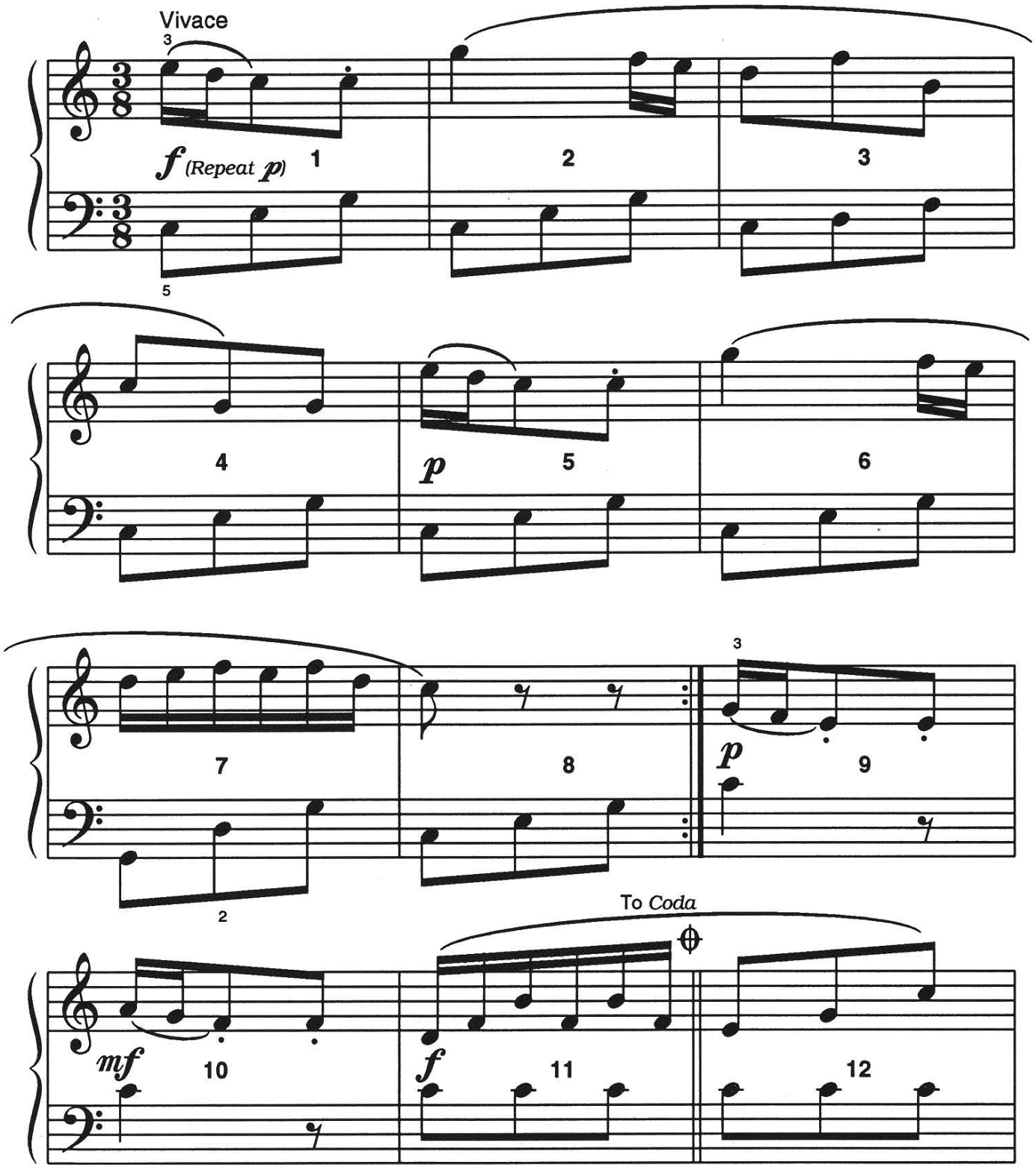
___ ___ ___ ___ ___ ___ ___ ___ ___

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SONATINA

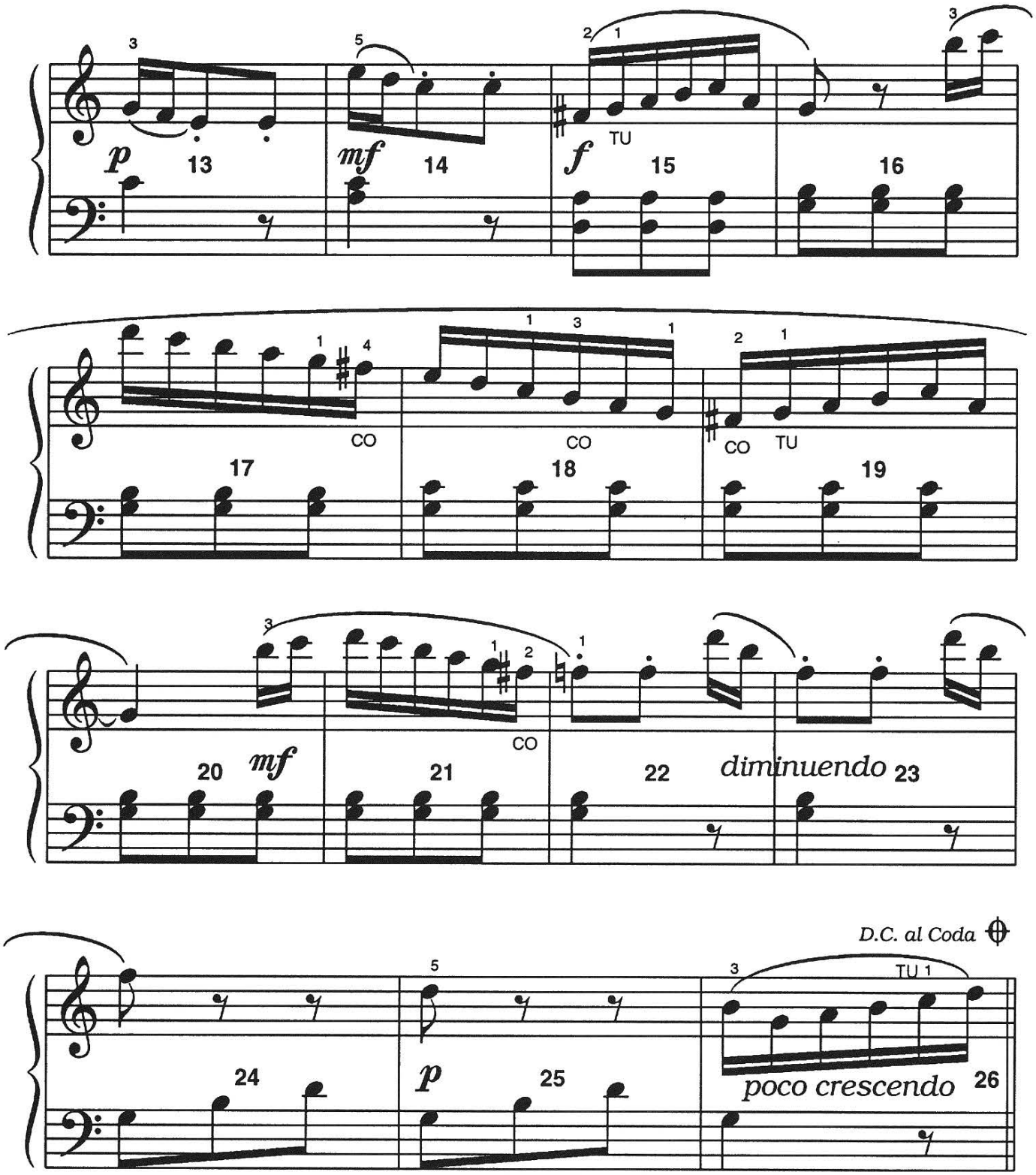
Op. 36, No. 1

Clementi

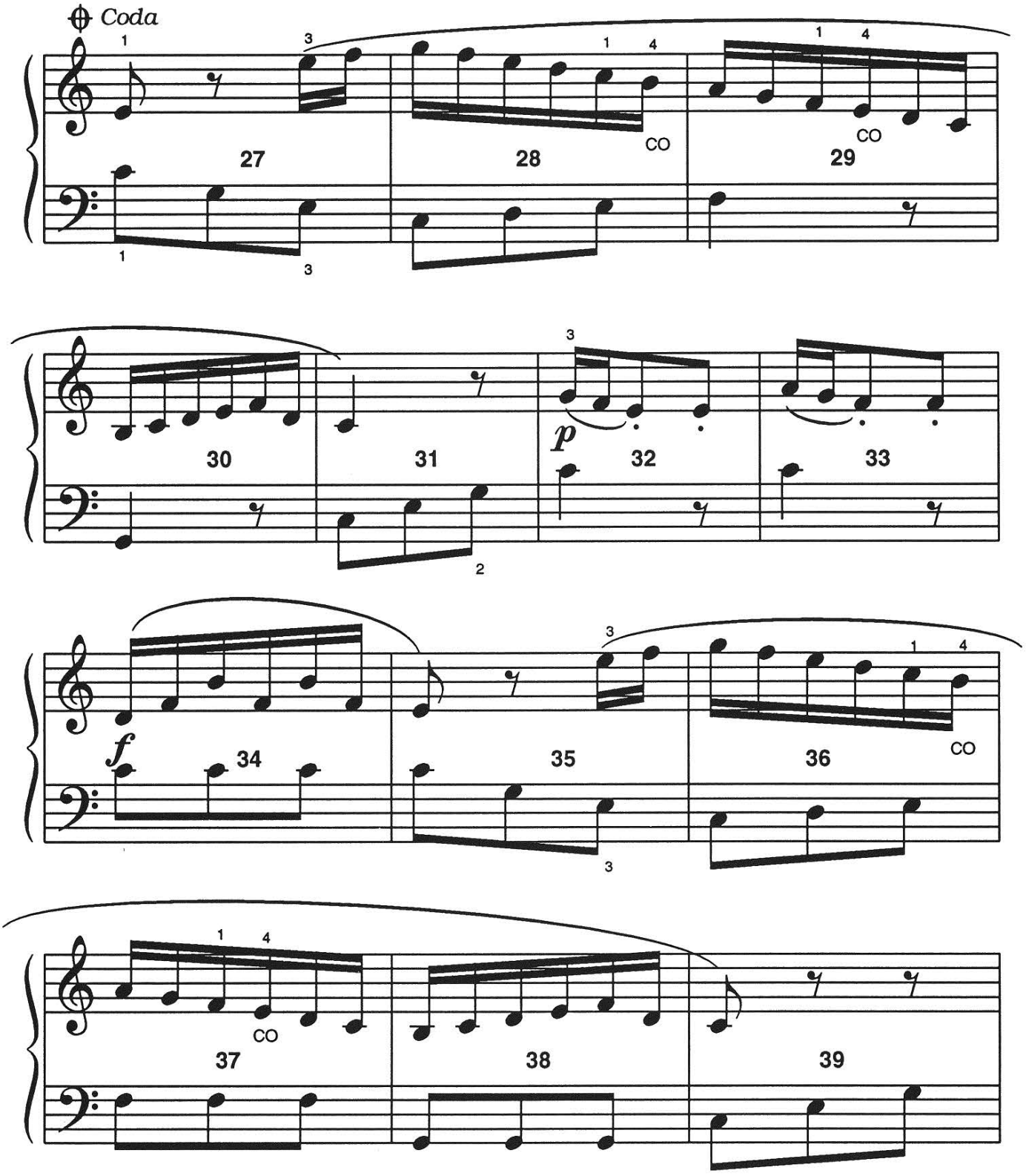


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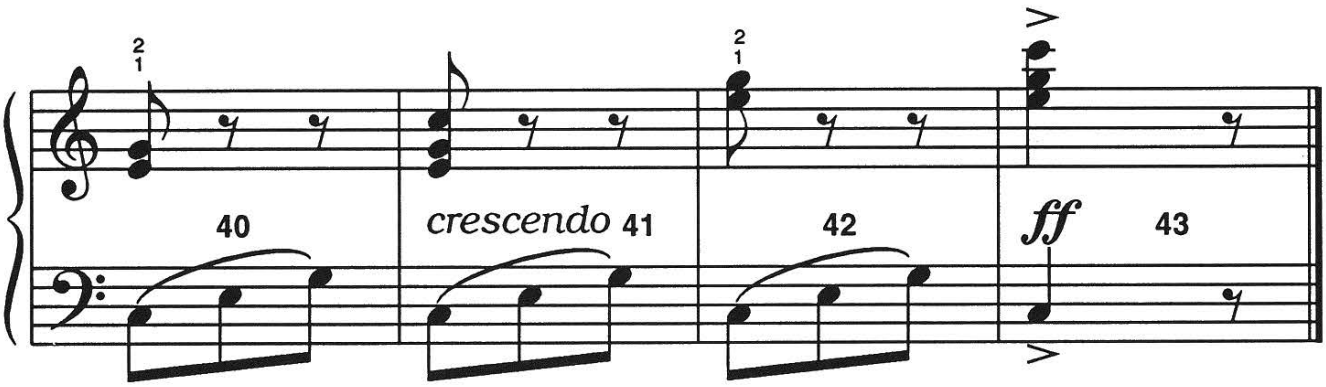
(orchestrated accompaniment has a 2 measure count-in)



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MUZIO CLEMENTI
(Born in Italy in 1752; died in 1832)

Muzio showed an uncommon gift in music as a small child. His father, a silversmith, hired the church choirmaster to teach little Muzio. After several years of lessons, Muzio acquired a job as the church organist. By the time he was fourteen years old, he was composing music.

When Muzio was 21 years old, he went to London and performed some of his compositions. The concerts met with **GREAT** success. He accepted the job as conductor of the opera in London. When he was 29 years old, he began performing tours of Paris, Munich, and Vienna. In Vienna, the emperor, Joseph II, decided to have a "piano contest" between Clementi and a young musical talent named Wolfgang Mozart! The emperor even provided two pianos which were a new "invention" at that time!

After the "contest," all of the invited guests and royalty voted on their choice for the winner. It was decided that the piano contest had ended in a **TIE**! But young Mozart was furious at such a decision! No one had ever come close to playing the piano as well as **HE** could! Clementi, however, was honored at being considered as good a pianist as Mozart.

Clementi spent the next few years in England working as a conductor, pianist, and teacher. He amassed a considerable fortune. He invested some of his money in a piano manufacturing company that lost all of his money. Then, he decided to open his own piano manufacturing company: **CLEMENTI & COMPANY**. He also started publishing music. Clementi's fortunes grew and grew!

In some ways, the rich Clementi could act like "Scrooge." He had a young pupil, John Field, who later became a famous concert pianist. John Field lived and worked in Clementi's piano warehouse in order to obtain piano lessons from Clementi. John Field had to wash Clementi's clothes by hand and to play the piano for all of Clementi's customers.

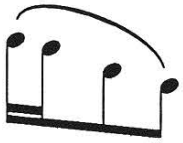
Clementi lived to be eighty years old. He died a very wealthy man!

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PLAY MIX & MATCH

FIND SOMETHING IN THE SECOND COLUMN THAT MATCHES WITH SOMETHING IN THE FIRST COLUMN. WRITE THE CORRECT LETTER ON THE BLANK PROVIDED:

1. _____ TIME SIGNATURE
2. _____ FORTE (Play loudly.)
3. _____ PIANO (Play softly.)
4. _____ REPEAT SIGN
5. _____ CODA SIGN
6. _____ GRADUALLY PLAY SOFTER.
7. _____ PLAY A LITTLE LOUDER.
8. _____ FORTISSIMO (Play VERY loudly.)
9. _____ mezzo FORTE (Play medium loudly.)
10. _____ EIGHTH REST
11. _____ SLUR MARK (Play smoothly.)
12. _____ IT IS ALWAYS FOUND AT THE LAST OF THE PIECE!

a. 

b. *mf*

c. ***Coda***

d. 

e. *ff*

f. $\frac{3}{8}$

g. *p*

h. 

i. 

j. *f*

k. ***Dimenuendo***

l. ***poco crescendo***



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SONATINA

GETTING BETTER WITH RHYTHM!

1. The **TOP NUMBER** of the **TIME SIGNATURE** tells you how many _____ are in each measure.
(rests or beats?)

The **BOTTOM NUMBER** tells you what type of note receives _____beat(s).
(1 or 8 ?)



The **"8"** stands for the 1/8 note.

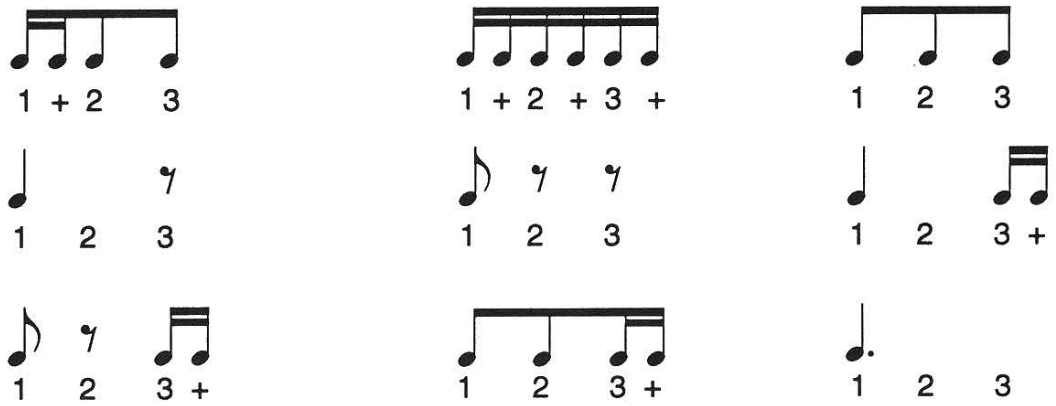
Draw an **EIGHTH NOTE:**_____.

Draw an **EIGHTH REST:** _____.

2. **3/8 RHYTHM** is **COMPOUND RHYTHM** - which means that you are counting with **TRIPLETS**. But, **3/8 RHYTHM** will have only **ONE TRIPLET** per measure. Most people find that it is easier to count **3/8 RHYTHM** with numbers: **"1 2 3, 1 2 3, 1 2 3," etc.**

   Many of the **EIGHTH NOTES** in **SONATINA** have been split into two **SIXTEENTH NOTES**. Therefore, you should count in some places with **"1 + 2 + 3 + ,"** etc., as shown below.

3. **STUDY THESE EXAMPLES OF TRIPLET RHYTHM.** Then, turn this page and work the rhythm problems on the reverse side:



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4. **NOW THAT YOU ARE GREAT WITH COUNTING 3/8 RHYTHM,** write the counts under the following notes & rests:



COUNTS:

_____.

With your class, play these rhythms on a **C**, **E**, or **G** Key.

5. **ONE NOTE HAS BEEN LEFT OUT OF EACH OF THE FOLLOWING MEASURES. DRAW THE CORRECT <u>NOTE</u> TO COMPLETE THE MEASURE.**

   NEXT, WRITE THE COUNT UNDER EACH NOTE, REST, AND DOT TO WHICH THE COUNT BELONGS!



_____

6. **DRAW BAR-LINES TO CORRECTLY DIVIDE THE FOLLOWING NOTES AND RESTS INTO MEASURES. THEN, WRITE THE COUNTS UNDER EACH NOTE, REST, AND DOT TO WHICH THE COUNT BELONGS.**



_____



_____

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NOTES AND RESTS!

ON THE STAFF BELOW, DRAW THE FOLLOWING:

1. A BRACE.
2. THE TREBLE CLEF (G CLEF or HIGH CLEF).
3. THE BASS CLEF (F CLEF or LOW CLEF).

NEXT, DRAW THE NOTES AND RESTS REQUESTED! BUT FIRST, TURN THIS PAGE AND WORK THE BACK PAGE! AFTER YOU ARE PROFICIENT AT DRAWING NOTES AND RESTS, TURN BACK TO THIS PAGE AND CONTINUE.

QUARTER REST (BOTH STAFFS)	SIXTEENTH NOTE ON **D** (BOTH STAFFS)	HALF REST (BOTH STAFFS)	EIGHTH NOTE ON **G** (BOTH STAFFS)	WHOLE REST (BOTH STAFFS)

PLAY MIX & MATCH

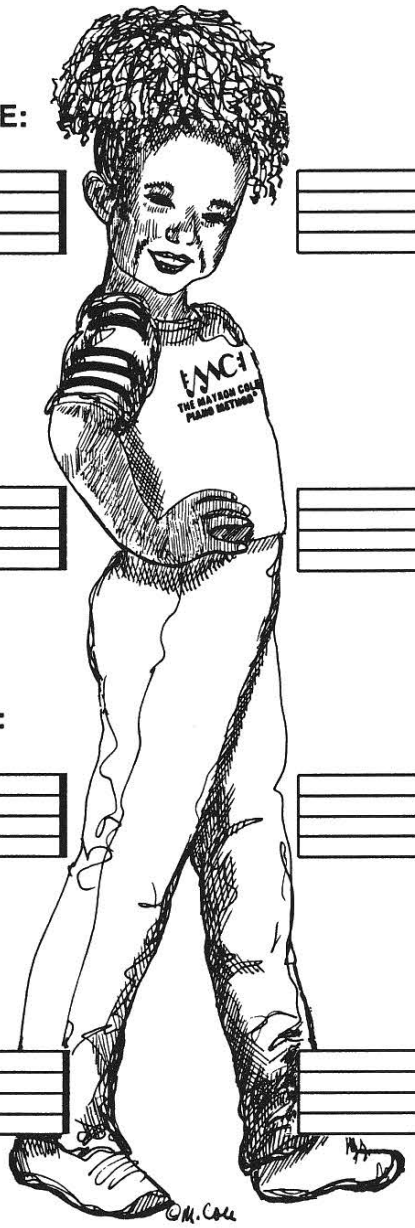
FIND SOMETHING IN THE SECOND COLUMN THAT MATCHES WITH SOMETHING IN THE FIRST COLUMN. THEN, WRITE THE CORRECT LETTER ON THE LINE PROVIDED:

1. _____	**QUARTER NOTE**	**a.**	𝅘𝅥𝅯
2. _____	**SIXTEENTH REST**	**b.**	𝅗𝅥
3. _____	**HALF NOTE**	**c.**	♩
4. _____	**WHOLE NOTE**	**d.**	𝅀
5. _____	**EIGHTH REST**	**e.**	𝅝

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DRAWING RESTS CORRECTLY!

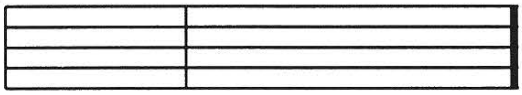
NOTES are symbols of **SOUND! RESTS** are symbols of **SILENCE!** Even though **RESTS** are **SILENT** they are still counted! And, they must be drawn on the staff **CORRECTLY!**



THE SIXTEENTH REST & NOTE:



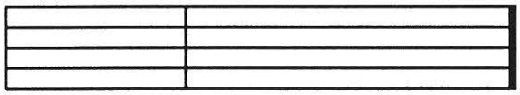
YOU DRAW THEM



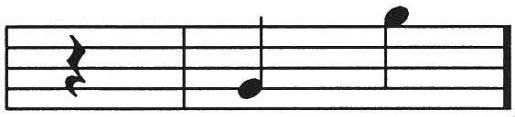
THE EIGHTH REST & NOTE:



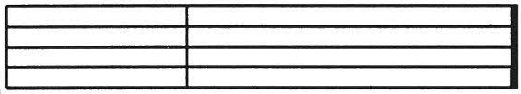
YOU DRAW THEM



THE QUARTER REST & NOTE:



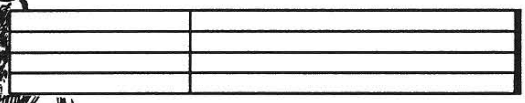
YOU DRAW THEM



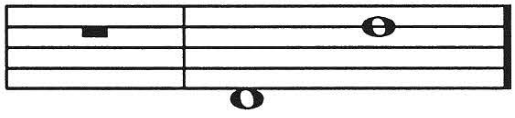
THE HALF REST & NOTE:



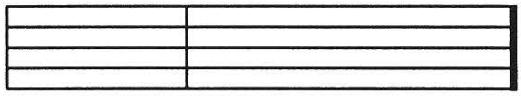
YOU DRAW THEM



THE WHOLE REST & NOTE:



YOU DRAW THEM



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BECOMING GREAT WITH SCALES!
THE D-MAJOR SCALE!



1. **SCALES ARE MADE OF A PATTERN OF WHOLE STEPS AND HALF STEPS.**

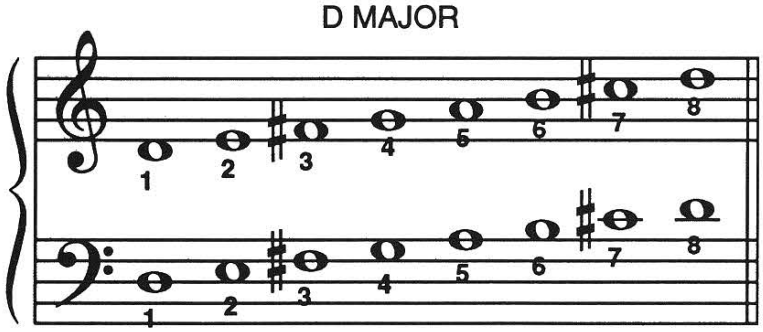
   THIS IS THE MAJOR SCALE PATTERN:

   W W H W W W H

   PLEASE MEMORIZE THIS EASY PATTERN!

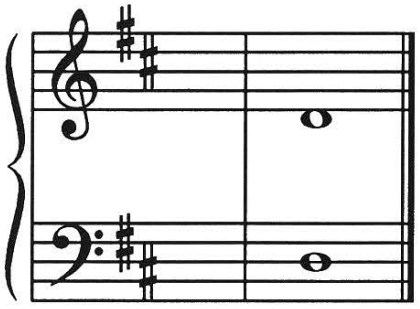
2. Below, is the **D-MAJOR SCALE.** Every scale degree (or note) has been numbered. The half steps are between scale degrees 3 & 4 and 7 & 8. Connect 3 & 4 with a small slur mark. Connect 7 & 8 with a small slur mark.

D MAJOR



KEY SIGNATURE

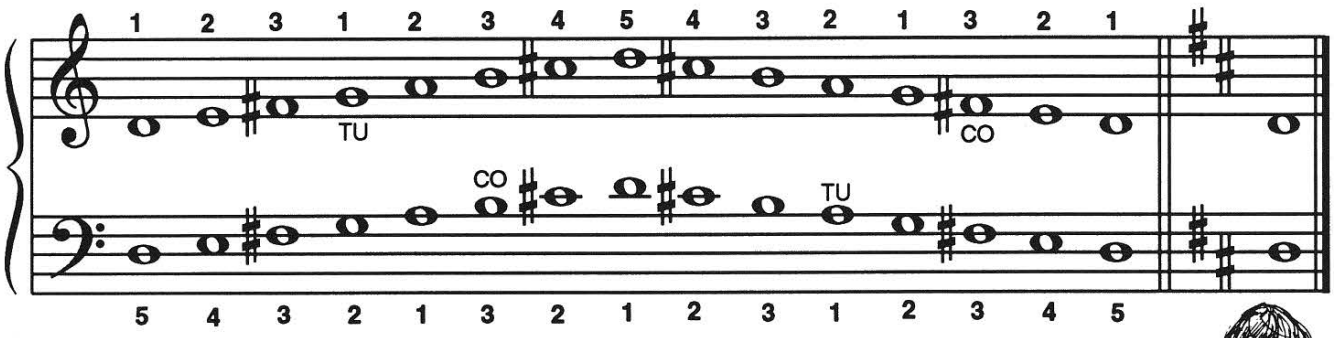
KEYNOTE, TONE NOTE, TONIC NOTE, KEY TONE, OR TONAL CENTER



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3. Below, is the **D-MAJOR SCALE.** This time, the numbers are **FINGERING NUMBERS.** Practice the right hand several times. Then, practice the left hand. If you are ready, slowly play **HANDS TOGETHER!** Watch for the tuck unders and the cross overs.

Play this D-major scale with your class. Count to "4" on each note, please.



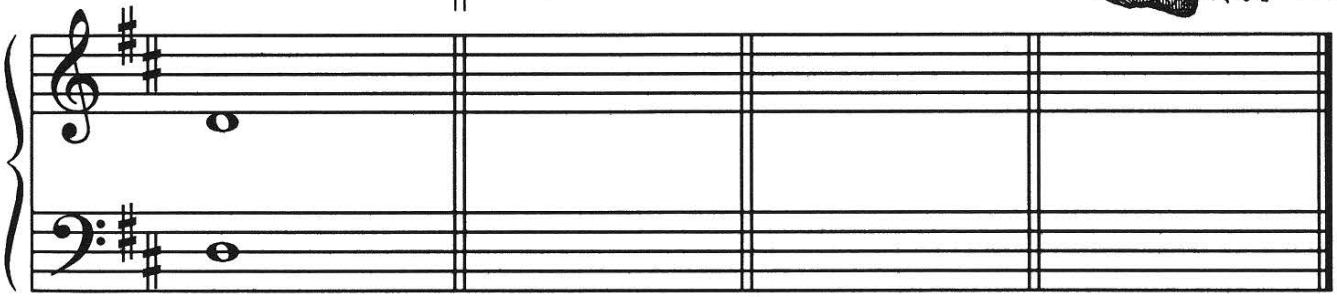


4. The **ALTERED NOTES** or **CHANGED NOTES** in the **D-Major Scale** are _____# and _____#.

5. These two **ALTERED NOTES** are the **KEY SIGNATURE** of **D Major.** _____
(yes or no ?)

6. Draw the **KEY SIGNATURE** of **D Major** three times on the Grand Staff below. Also, write the **KEYNOTE (TONIC NOTE, TONE NOTE, KEY TONE,** or **TONAL CENTER)** of **D Major** three times.

Example: | Now, you draw it:



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