






Waltz in A, J.146, Weber

Piano 2017 & 2018: Grade 5, A:3

	PRACTICE ACTIVITIES
 <p>PITCH Accuracy, clarity and definition of notes and/or intonation</p>	<ul style="list-style-type: none"> • Play the left hand of the first 16 bars as chords. What chord do the notes in bars 5 and 6 imply? • Get your teacher to play the left hand of the first 8 bars, while you improvise a tune over it. • Note the two-note pattern in bars 5 and 6. Play a descending pattern on A major using this pattern. Also try an ascending version of it.
 <p>TIME Suitability of tempo, stability of pulse, sense of rhythm</p>	<ul style="list-style-type: none"> • Try clapping every crotchet to the music. Then clap just once every first beat. Which feels more suitable? • Experiment by playing the piece in different tempi, from a steady 3-in-a-bar pace to a livelier 1-in-a-bar pace. • Look at the left hand of the Trio section. Would you play the quick arpeggiations before the beat or on the beat? • Try both and see which works better.
 <p>TONE Control and projection of the sound, sensitivity and awareness in use of tonal qualities</p>	<ul style="list-style-type: none"> • How would you balance the right and the left hand in the opening section? • How prominent should the accents on the minims be? Try different ways of producing the accents in the first section – which do you think works best? What about the accents in the Trio section? • The Trio section features thicker textures than before. How would you balance this section? Should everything be played fortissimo, or is there any moment when the dynamics can relax a little?
 <p>SHAPE Effectiveness and clarity of musical shaping and detailing</p>	<ul style="list-style-type: none"> • In the second phrase the right hand plays a series of continuous quavers. Try various ways of shaping this. Which do you think sounds convincing? • Look at the right hand part in bars 18-20. Play the arpeggio this is based on. How would you shape these bars? • The left hand in bars 17-24 plays a typical waltz accompaniment. How would you play it to create a dance-like character?
 <p>PERFORMANCE Overall command, involvement with the music, musical communication</p>	<ul style="list-style-type: none"> • What is a Waltz? Listen to waltzes by various composers. What are the common characteristics? • Note the waltz accompaniment in bars 17-24. Can you play the left hand of the first 16 bars in this style, in regular crotchets? How would this change the character of this opening passage? • Compare this with the third movement of Mozart's Sonata in A major K.311. What are the similarities and differences?