

Selected and edited by

James Bastien

TO THE STUDENT

SONATINA FAVORITES, BOOK 1 provides representative literature at the early intermediate level. Great and lesser composers are represented. Themes are identified in this edition to aid in becoming aware of sonatina form.

Most sonatinas are student pieces designed to serve as models to study before playing more difficult sonatas later. In this regard, a sonatina is a *little sonata*.

PRACTICE SUGGESTIONS

1. Practice *hands separately* to establish the basic hand motions.
2. Practice in *sections*.
3. Practice *slowly* at first; keep a steady beat; gradually increase the tempo. A metronome may be used to help control the tempo.

MEMORY SUGGESTIONS

1. Analyze the form of each movement.
2. Learn each section of each movement from memory; be able to start at any section from memory.
3. Know the tonality (key) in each section of each movement. Analyze the harmony used in each movement.

CONTEST REMINDERS

Sonatinas are often used in auditions and contests. The examiner or judge will be observing these points:

1. correct notes and rhythm
2. steady tempo
3. correct dynamics and phrasing (touch)
4. correct balance of melody and accompaniment
5. appropriate style and mood of each movement necessary for a convincing performance

CONTENTS

SONATINA (C Major) — William Duncombe	2
SONATINA (C Major) — James Bastien	3
SONATINA (G Major) — Thomas Attwood	4
SONATINA, Op. 157, No. 1 (C Major) — Fritz Spindler	6
SONATINA IN G — Ludwig van Beethoven	10
SONATINA, Op. 39, No. 1 (C Major) — Frank Lynes	14
SONATINA, Op. 36, No. 1 (C Major) — Muzio Clementi	20
SONATINA IN CLASSIC STYLE (C Major) — James Bastien	26