

Chapter 3: Sonata Form

- ☉ One of, if not *the*, most common Classical forms
 - Form continues up to, and including, the 20th Century
- ☉ Also called *sonata-allegro* form
 - *Sonata form* refers to a single movement
 - A *Sonata* is an entire multi-movement work
- ☉ Opening movements frequently use sonata form
 - Common in symphony, sonata, and string quartet
- ☉ This form also common in 2nd and 4th movements

Sonata Forms

Don Michael Randel



Sonata Forms:

Sonata Forms Charles Rosen, 1988 Nobody writes better about music again and again unerring insight into just the features that make the music special and fine The New York Review of Books Keys to the Drama Professor Gordon Sly, 2013-01-28 Sonata form is fundamentally a dramatic structure that creates manipulates and ultimately satisfies expectation It engages its audience by inviting prediction association and interpretation That sonata form was the chief vehicle of dramatic instrumental music for nearly 200 years is due to the power the universality and the tonal and stylistic adaptability of its conception This book presents nine studies whose central focus is sonata form Their diversity attests both to the manifold analytical approaches to which the form responds and to the vast range of musical possibility within the form s exemplars At the same time common compositional issues analytical methods and overarching perspectives on the essential nature of the form weave their way through the volume Several of the essays approach the musical structure directly as drama casting the work as an expression of its composer s engagement with an idea or principle that is dynamic and at times intensely difficult Others concentrate their attention on a composer s use of motive which typically takes the form of a simple melodic span that shapes the musical architecture through an interdependent series of structural levels Integrating these motivic threads within the musical fabric often warrants departures from formal norms in other areas Analyses that seek to understand works with anomalous formal qualities whether engendered by a motivic component or not have a prominent place in the volume Among these accounts of idiosyncratic tonal discourse that threatens to undermine the unfolding of form defining qualities or events are central

Elements of Sonata Theory James Arnold Hepokoski, Warren Darcy, 2011 Elements of Sonata Theory is a comprehensive rethinking of the basic principles of sonata form in the decades around 1800 This foundational study outlines a new up to date paradigm for understanding the compositional choices found in the instrumental works of Haydn Mozart Beethoven sonatas chamber music symphonies overtures and concertos

How Sonata Forms Yoel Greenberg, 2022 How Sonata Forms proposes a new bottom up conceptualization of the history of the sonata as an aggregation of distinct elements found throughout the eighteenth century

Elements of Sonata Theory James Hepokoski, Warren Darcy, 2006-08-14 Elements of Sonata Theory is a comprehensive richly detailed rethinking of the basic principles of sonata form in the decades around 1800 This foundational study draws upon the joint strengths of current music history and music theory to outline a new up to date paradigm for understanding the compositional choices found in the instrumental works of Haydn Mozart Beethoven and their contemporaries sonatas chamber music symphonies overtures and concertos In so doing it also lays out the indispensable groundwork for anyone wishing to confront the later adaptations and deformations of these basic structures in the nineteenth and earlier twentieth centuries Combining insightful music analysis contemporary genre theory and provocative hermeneutic turns the book brims over with original ideas bold and fresh ways of awakening the potential meanings within a familiar musical repertory Sonata Theory grasps individual compositions and

each of the individual moments within them as creative dialogues with an implicit conceptual background of flexible ever changing historical norms and patterns These norms may be recreated as constellations compositional defaults any of which however may be stretched strained or overridden altogether for individualized structural or expressive purposes This book maps out the terrain of that conceptual background against which what actually happens or does not happen in any given piece may be assessed and measured The Elements guides the reader through the standard and less than standard formatting possibilities within each compositional space in sonata form while also emphasizing the fundamental role played by processes of large scale circularity or rotation in the crucially important ordering of musical modules over an entire movement The book also illuminates new ways of understanding codas and introductions of confronting the generating processes of minor mode sonatas and of grasping the arcs of multimovement cycles as wholes Its final chapters provide individual studies of alternative sonata types including binary sonata structures sonata rondos and the first movement form of Mozart s concertos *Sonata Form* William Henry Hadow,1979 *Applied Forms* Ebenezer Prout,1895 Hearing Form Matthew Santa,2022-12-30 Hearing Form Musical Analysis With and Without the Score Third Edition is a complete course package for undergraduate courses on musical forms with comprehensive coverage from the Baroque to the Romantic Placing emphasis on listening it teaches students to analyze music both with and without the use of a score covering phrase endings and cadences harmonic sequence types modulations formal sections and musical forms Hearing Form is supported by an integrated workbook section its own full score anthology and a companion website containing an instructor s manual test bank and audio streaming and downloads of recordings for the pieces in the anthology Key updates in the third edition include Treatment of phrases and cadences now allows the book to be used by both instructors who teach that all phrases end with cadences and those who teach that some phrases do not New pieces added to the anthology widen the range of composers represented With an engaging and practical approach informed by recent scholarship Hearing Form enables students to recognize musical elements both by sight and by ear This is the Hearing Form textbook only For the Hearing Form anthology see ISBN 978 0 367 70388 2 For the textbook and anthology package see ISBN 978 0 367 70391 2

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organization of a classical work **Hearing Form - Textbook Only** Matthew Santa, 2021-03-04 Hearing Form Musical Analysis With and Without the Score is a complete course package for undergraduate courses on musical forms with comprehensive coverage from the Baroque to the Romantic Placing emphasis on listening it teaches students to analyze music both with and without the use of a score covering phrase endings and cadences harmonic sequence types modulations formal sections and musical forms Hearing Form is supported by a workbook its own full score anthology and a companion website containing an instructor's manual test bank audio streaming of recordings for the pieces in the anthology and downloadable sound files The second edition has been updated to include Additional score based exercises More music of the Romantic era and more vocal music New scores included in the Anthology with twice as many composers represented With an engaging and practical approach informed by recent scholarship Hearing Form enables students to recognize musical elements both by sight and by ear Please note this is the Hearing Form textbook only For the Hearing Form anthology order ISBN 978 1 138 92967 8 For the textbook and anthology set order ISBN 978 1 138 90069 1 *The Theory and Practice of Musical Form* Ludwig Bussler, John Henry Cornell, 1883 **The Harvard Dictionary of Music** Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music The Harvard Dictionary of Music has long been admired for its wide range as well as its reliability This treasure trove includes entries on all the styles and forms in Western music comprehensive articles on the music of Africa Asia Latin America and the Near East descriptions of instruments enriched by historical background and articles that reflect today's beat including popular music jazz and rock Throughout this Fourth Edition existing articles have been fine tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture Encyclopedia length articles by notable experts alternate with short entries for quick reference including definitions and identifications of works and instruments More than 220 drawings and 250 musical examples enhance the text This is an invaluable book that no music lover can afford to be without **Two-Dimensional Sonata Form** Steven Vande Moortele, 2024-06-13 Two Dimensional Sonata Form is the first book dedicated to the combination of the movements of a multimovement sonata cycle with an overarching single movement form that is itself organized as a sonata form Drawing on a variety of historical and recent approaches to musical form e.g. Marxian and Schoenbergian Formenlehre Caplin's theory of formal functions and Hepokoski and Darcy's Sonata Theory it begins by developing an original theoretical framework for the analysis of this type of form that is so characteristic of the later nineteenth and early twentieth century It then offers an in depth examination of nine exemplary works by four Central European composers the Piano Sonata in B minor and the symphonic poems Tasso and Die Ideale by Franz Liszt Richard Strauss's tone poems Don Juan and Ein Heldenleben the symphonic poem Pelleas und

Melisande the First String Quartet and the First Chamber Symphony by Arnold Schoenberg and Alexander Zemlinsky's Second String Quartet Keys to the Drama Gordon Cameron Sly, 2009 Manual of Musical Form Salomon Jadassohn, 1892 Sonata Forms Charles Rosen, 1980 In his prize winning book *The Classical Style* Charles Rosen says of sonata form It is not definite form like a minuet a da capo aria or a French overture it is like the fugue a way of writing a feeling for proportion direction and texture rather than a pattern In the present study he takes a close look at the subject and its history acknowledge the inadequacy of the nineteenth century definitions and accounting for their formulation Rosen rejects the established methods of defining form that is by using masterpieces as models or by surveying the general practices of a period Instead the form is related briefly to the new social conditions it had to face in the eighteenth century and describe in terms of the functions it was expected to fulfill Rosen carries his study up to the present day delineating the changes that have occurred along the way Numerous music examples ranging from Scarlatti to Bartok many of considerable length accompany the text For this revised edition the text has been enlarged in several places and entirely new chapter on codas has been added Sonata Forms Charles Rosen, 1984 A Sonata Theory Handbook James Hepokoski, 2020-12-01 Sonata form is the most commonly encountered organizational plan in the works of the classical music masters from Haydn Mozart and Beethoven to Schubert Brahms and beyond Sonata Theory an analytic approach developed by James Hepokoski and Warren Darcy in their award winning *Elements of Sonata Theory* 2006 has emerged as one of the most influential frameworks for understanding this musical structure What can this method from the new Formenlehre teach us about how these composers put together their most iconic pieces and to what expressive ends In this new *Sonata Theory Handbook* Hepokoski introduces readers step by step to the main ideas of this approach At the heart of the book are close readings of eight individual movements from Mozart's Piano Sonata in B flat K 333 to such structurally complex pieces as Schubert's Death and the Maiden String Quartet and the finale of Brahms's Symphony No 1 that show this analytical method in action These illustrative analyses are supplemented with four updated discussions of the foundational concepts behind the theory including dialogic form expositional action zones trajectories toward generically normative cadences rotation theory and the five sonata types With its detailed examples and deep engagements with recent developments in form theory schema theory and cognitive research this handbook updates and advances Sonata Theory and confirms its status as a key lens for analyzing sonata form **The Theory and Practice of Musical Form** John Henry Cornell, 1896

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Sonata Forms Introduction

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