

Sonata Form

Introduction

Identifying a Form

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- ❧ The identification and study of sonata form is the work of many theorists, but two in particular stand out:
 - ❧ Carl Czerny
 - ❧ Adolf Bernhard Marx

Carl Czerny

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☛ 1791-1857

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- 1791-1857
- Student of Beethoven

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- 1791-1857
- Student of Beethoven
- Extremely influential piano teacher: pupils included
 - Liszt
 - Thalberg
 - Heller

Adolf Bernhard Marx

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- 1796-1866
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- Developed terminology still in use today such as *liedform*

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- An amalgam of the writings of both theorists
- Neither Czerny nor Marx saw it as a “template”
- The form, as taught thereafter, tends to be presented as a kind of template anyway.

Components

Components

- Exposition

- Presents the main material; ends in secondary key

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- ❧ Exposition

- ❧ Presents the main material; ends in secondary key

- ❧ Development

- ❧ Develops the material; moves from secondary to home key

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- ❧ Exposition

- ❧ Presents the main material; ends in secondary key

- ❧ Development

- ❧ Develops the material; moves from secondary to home key

- ❧ Recapitulation

- ❧ Re-presents the main material; ends in home key

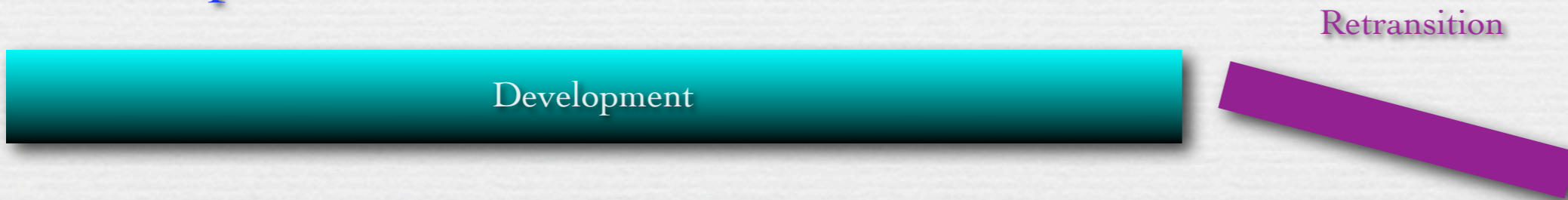
Exposition



Exposition



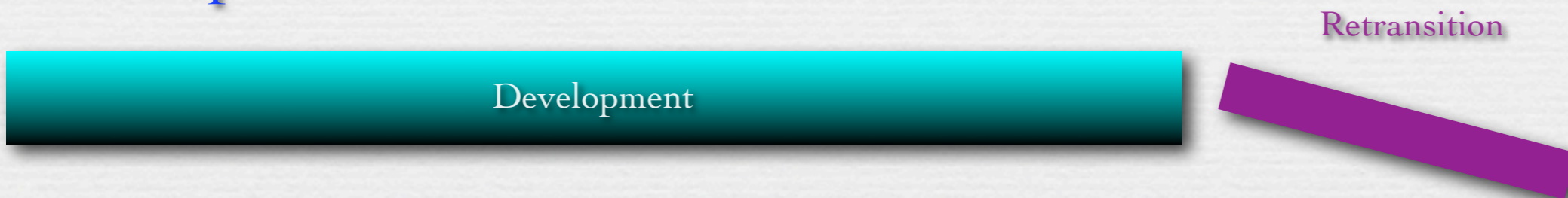
Development



Exposition



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Recapitulation



Basic Outline of the Exposition

Exposition



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The Primary Theme, or Group, in the tonic key opens the Exposition.

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The Exposition may then be repeated.

Basic Outline of the Development

Development



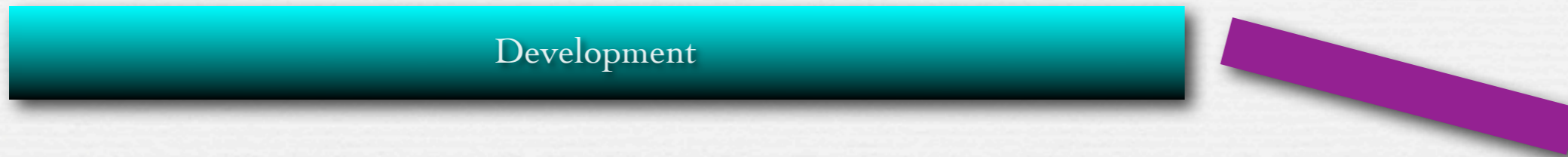
Development

Retransition



Basic Outline of the Development

Development



The Development works with the material from the Exposition, re-combining it, varying it, and stating it in various key centers and modes.

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There is no set form for the Development.

Basic Outline of the Recapitulation

Recapitulation

Transition

Primary Group (I)

Secondary Group (I)

Closing Group (I)

Coda

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May Classical-era Sonata Form moves mark the Development/Recapitulation section of a sonata form work to be repeated. In practice, that repeat is often skipped.

Objections: Exposition

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9. Closing Group: the Closing Theme may lead directly into a transitional passage that either leads back to the beginning of the Exposition, or forward into the Development.

Objections: Development

Development



Development

Retransition



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5. Retransition: there may be no clear retransition, but a blurred distinction between development and recapitulation.

Objections: Recapitulation

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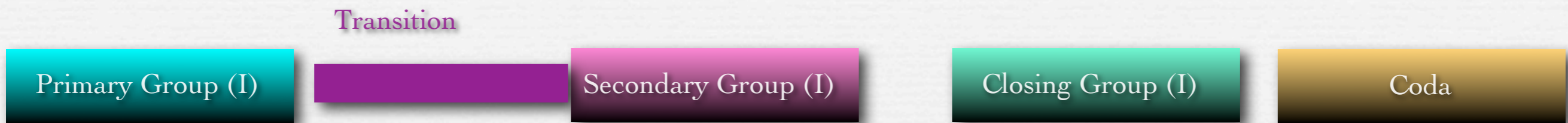
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10. Coda: the Coda may occur *within* the recapitulation -- especially immediately *before* the Closing Group.

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- ❧ Material stated originally in the secondary key center is treated as a large-scale dissonance, or instability.
- ❧ Before the work ends, the important material originally stated in the secondary key must be restated in the primary key, to achieve balance.

Sonata as Hegelian

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- Thesis: the primary key and its material

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- Thesis: the primary key and its material
- Antithesis: the secondary key and its material

Sonata as Hegelian

- Thesis: the primary key and its material
- Antithesis: the secondary key and its material
- Synthesis: the resolution of the secondary key material into the primary key.

Analyzing Sonata Form

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• Jan LaRue analysis symbols for sonata form

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- From “Guidelines for Style Analysis”

Analyzing Sonata Form

- Jan LaRue analysis symbols for sonata form
- From “Guidelines for Style Analysis”
- Have become a common language for sonata-form discussion.

LaRue Symbols

P	Primary Theme
T	Transitional Theme
S	Secondary Theme
K	Closing Theme
O	Introductory Material
N	New material occurring after the Exposition
Q	Questionable functions, ambiguous

LaRue Symbols

a, b, c, etc.

Phrases or smaller-dimension functions

x, y, z, etc.

Following *a, b, c, etc.*, indicate motivic levels.

1P, 2S, etc.

Before the indicator: constituent themes

P¹, S²

Superscript indicates variants

P^k

Closing function apparent

S(1P)

Derivation: S is derived from 1P

>

Further derivation: K(1S>2P) indicates that K is derived from 1S, in turn derived from 2P

r

Isolates the rhythmic element of a theme

h

Isolates the harmonic element of a theme.

LaRue Symbols

2+2

Indicates two phrases of 2 measures each

4x2

Indicates two repetitions of a 4-measure unit: read as *4 measures times 2*.

LaRue Symbols

1Pax

First phrase of first primary theme, employing motive 'x'

2T(2Pb)

Second transitional theme, derived from the second phrase of the secondary primary theme.

2S^k (1Pr)

Second secondary theme, with a closing function, derived from the rhythm of the first primary theme.

2P¹ First variant of the second primary theme.

A LaRue-Style Sonata-Form Graph

Exposition

:	<i>Pa</i>	<i>b</i>	<i>IT(Pa)</i>	<i>2T</i>	<i>3T^k</i>	<i>Sa</i>	<i>b</i>	<i>c</i>	<i>K(Pa)</i>	:
	7	11	14	21	27	35	40	43	44	
	4	3	2 x 3 + 1	2 x 2 + 2	2 + 3 x 2	1 x 5	1 x 3	1	4	
	Solo Flt. Ob. I		Tutti	Solo Strings	Tutti	→				
						V				

Development

:	<i>Pa</i>	<i>b¹</i>	<i>3T^k</i>	<i>N</i>	<i>Q(P)</i>	<i>retransition</i>
	48	52	55	58	73	85
	4	3	3	8 + 7	12	2
	Solo Flt. Ob.		Tutti	Solo Strings vi	Tutti	Solo Horn V/I
						→

Recapitulation

	<i>Pa</i>	<i>b</i>	<i>IT(Pa)</i>	<i>3T^k</i>	<i>Sa</i>	<i>b</i>	<i>c</i>	<i>K(Pa)</i>	:
	87	91	94	100	106	111	114	115	
	4	3	2 x 3	3 x 2	1 x 5	1 x 3	1	4	
	Solo Flt. Ob. I		Tutti	Tutti	→				
					I				

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<i>Pa</i>	<i>b</i>	<i>1T(Pa)</i>	<i>2T</i>	<i>3T^k</i>	<i>Sa</i>	<i>b</i>	<i>c</i>	<i>K(Pa)</i>
7	11	14	21	27	35	40	43	44
4	3	2 x 3 + 1	2 x 2 + 2	2 + 3 x 2	1 x 5	1 x 3	1	4
Solo Flt. Ob. I		Tutti	Solo Strings	Tutti	→			

V

Uppermost line: analytical symbols

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<i>Pa</i>	<i>b</i>	<i>1T(Pa)</i>	<i>2T</i>	<i>3T^k</i>	<i>Sa</i>	<i>b</i>	<i>c</i>	<i>K(Pa)</i>
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Solo Flt. Ob. I		Tutti	Solo Strings	Tutti	→			

V

Middle line: measure numbers

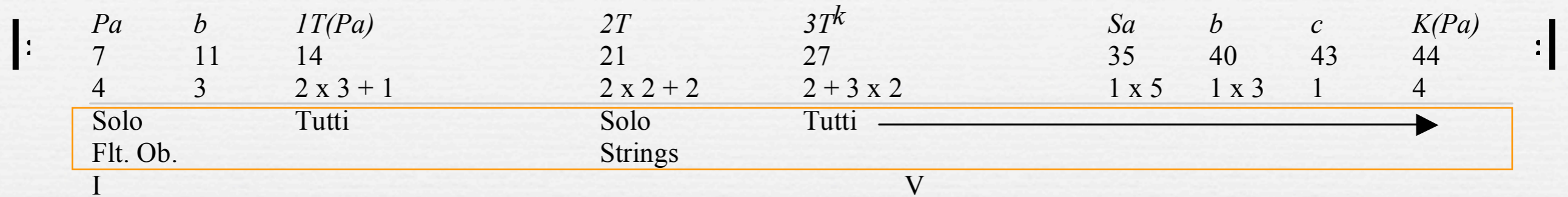
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Pa	b	$1T(Pa)$	$2T$	$3T^k$	Sa	b	c	$K(Pa)$
7	11	14	21	27	35	40	43	44
4	3	2 x 3 + 1	2 x 2 + 2	2 + 3 x 2	1 x 5	1 x 3	1	4
Solo Flt. Ob. I		Tutti	Solo Strings	Tutti	→			

V

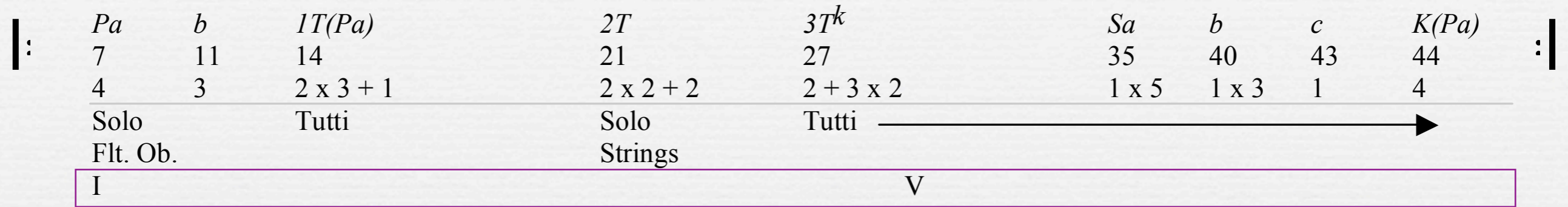
Lower line: phrase divisions by measure

A LaRue-Style Sonata-Form Graph



Below the gray line divider: notes (in this case about orchestration)

A LaRue-Style Sonata-Form Graph



Bottom: harmonic sketch (in this case limited to the two key planes.)

A LaRue-Style Sonata-Form Graph

Exposition

⌋:	<i>Pa</i>	<i>b</i>	<i>1T(Pa)</i>	<i>2T</i>	<i>3T^k</i>	<i>Sa</i>	<i>b</i>	<i>c</i>	<i>K(Pa)</i>	⌋:
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In the graph as a whole, note that care has been taken to align similar materials—such as the locations of the materials in Exposition and Recapitulation, but also in the Development where such alignment might be appropriate.

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:	<i>Pa</i>	<i>b</i>	<i>1T(Pa)</i>		<i>2T</i>	<i>3T^k</i>		<i>Sa</i>	<i>b</i>	<i>c</i>	<i>K(Pa)</i>	:
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	Solo		Tutti		Solo	Tutti						
	Flt. Ob.				Strings							
	I											

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Development

:	<i>Pa</i>	<i>b^l</i>	<i>3T^k</i>		<i>N</i>	<i>Q(P)</i>	<i>retransition</i>
	48	52	55		58	73	85
	4	3	3		8 + 7	12	2
	Solo		Tutti		Solo	Tutti	Solo
	Flt. Ob.				Strings		Horn
					vi		V/I

Recapitulation

	<i>Pa</i>	<i>b</i>	<i>1T(Pa)</i>		<i>3T^k</i>		<i>Sa</i>	<i>b</i>	<i>c</i>	<i>K(Pa)</i>	:
	87	91	94		100		106	111	114	115	
	4	3	2 x 3		3 x 2		1 x 5	1 x 3	1	4	
	Solo		Tutti		Tutti						
	Flt. Ob.										
	I										

I