

November 19, 2007

More on sonata form:

- Sonata form is harmonically similar to binary form:
 - There are two main parts, the first of which moves away from the home key and the second of which returns to the home key.
- On the other hand, sonata form is typically thematically similar to ternary form:
 - In the recapitulation, the first theme is heard again in the home key (something that doesn't necessarily happen in binary form). This is clearly heard as a return and gives ternary sonata form its three-part feel.
- In other words, ternary sonata form (or just "sonata form") has a three-part thematic organization superimposed over a two-part tonal plan.

J.C. Bach, op. 5/2/ii (1765):

- (page 18 in the anthology)
- The development begins with Theme 1 in the dominant key. There is some color and drama in m. 27 followed by a retransitioning sequence and an augmented sixth chord, but overall, the development is relatively short and simple. In m. 36 we find the second theme in the tonic key. This return of the home key is recognized as the recapitulation and immediately we know that this piece is in binary sonata form.
- It may seem that this piece is simply in binary form. The presence of two distinct themes, however, indicates that it is in binary sonata form.

Slow movement form:

- Slow movement form (AKA: "sonatina form") is a sonata form without a development section (or at least without a very substantial development section).
- The two pieces mentioned at the end of class on Friday are both in slow movement form:

Mozart, K. 281/ii:

- (page 19 in the anthology)
- In m. 14, we find a perfect authentic cadence in Eb. Following this is a short transitional passage in mm. 16-26. The second theme begins in m. 28.
- The "development" section:
 - This movement lacks a substantial development section. There is, however, a short retransitional passage between the double bar and the recapitulation. This passage prolongs Bb as the tonic, but then the Bb harmony becomes the V⁷ of Eb with the addition of Ab in m. 57.
 - This is not really a development section. It does not develop the thematic material from the exposition. For this reason, this piece is said to be in slow movement form.

Mozart, K. 332/ii:

- (page 20 in the anthology)
- This piece is also in slow movement form. The very brief transitional passage in mm. 19-20 takes the place of the development and brings back the opening material in m. 21.

Writing assignment:

- For Wednesday, check out K. 311/i (XCD 1474). There is something curious about this piece. What is it? It raises a problem with sonata form. Turn in a short write-up addressing this curious thing as a way of doing sonata form.