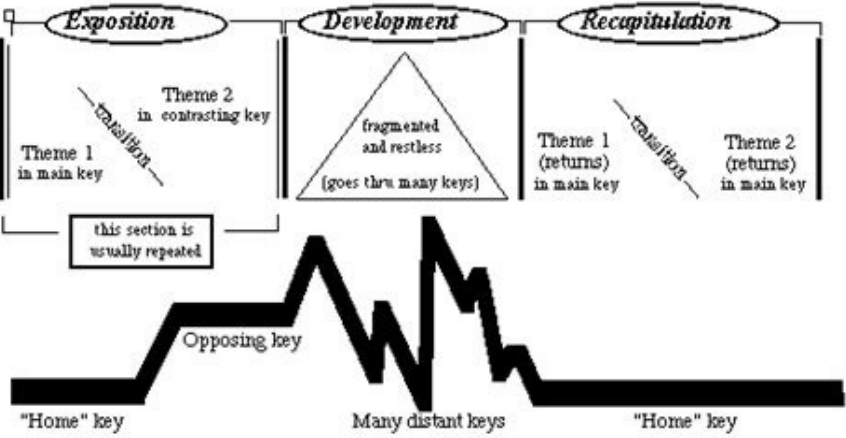


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Next



Sonata-Allegro Form

- Exposition
 - Theme I – Home key
 - Theme II – Contrasting key
 - Closing section
- Development
 - Anything goes, but one generally hears part of a theme that was heard in the exposition
- Recapitulation
 - Theme I – home key
 - Theme II – home key
 - Closing section – home key (So that the piece ends in the home key)



Primary Divisions	
P	Primary Theme
T	Transitional Theme
S	Secondary Theme
K	Closing Theme

Less Definite or Optional Divisions	
O	Introductory material
N	New material occurring after the exposition
Q	Questionable functions, too ambiguous to justify a more precise symbol

Qualifying Identifiers	
<i>a, b, c, etc.</i>	Phrases or smaller-dimension functions (i.e., 1P <i>b</i> is the second phrase of 1P)
<i>x, y, z, etc.</i>	Following <i>a, b, c, etc.</i> , indicate motivic levels (i.e., 1P <i>by</i> indicates second phrase of 1P, using motive <i>y</i> .)
1P, 2S, etc.	An arabic numeral <i>before</i> a primary division define constituent themes (i.e., 1P, 2P, etc.)
P ¹ , T ²	A raised superscript indicates variants (i.e., 1P might be followed by 1P ¹)
P ^k	Superscript 'k' means that a closing function is present at the end of the main function (i.e., 2S ^k)
S(P)	A division in parentheses indicates derivation (i.e., S (1P) indicates that S is derived from 1P.)
>	Further derivation, used within parentheses (i.e., K (2S > 1P) indicates that K is derived from 2S, which was in turn derived from 1P.)
<i>r</i>	Isolates the rhythmic element of a theme (i.e., 1Sa(1P <i>r</i>) indicates that the first phrase of 1S is derived from the rhythm of 1P.)
<i>h</i>	Isolates the harmonic element of a theme (i.e., 1Sa(1P <i>h</i>) indicates that the first phrase of 1S is derived from the harmony of 1P.)
/	A slash preceding any symbol indicates a location in the lower part of the texture: 1S/P <i>r</i> refers to a secondary theme with lower parts based on the rhythm of a primary theme.

Phrases and Phrase Lengths	
2 + 2	Indicates two phrases of 2 measures each
4 x 2	Indicates two repetitions of a four-measure unit: read as <i>4 measures times 2</i> .

Examples	
1Pax	First Phrase of First Primary Theme, employing motive 'x'
2T(2P <i>b</i>)	Second Transitional Theme, derived from the second phrase of Second Primary theme.
2S ^k (1P <i>r</i>)	Second Secondary Theme, with a closing function, derived from the rhythm of the First Primary Theme.
2P ¹	First variant of Second Primary Theme

Sonata Form

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When writing music the composer must plan their work as carefully as an architect would design a building. The finished work must have continuity, balance, and shape, or form. But whereas architecture is concerned with a balance in space, music is a balance in time. In music, we use the word **FORM** to describe the way in which a composer achieves this balance by arranging and setting in order the musical ideas - the way in which we design and build our music.



Sonata Form is a type of musical form used in the Classical period in the first movement of a Sonata, symphony or concerto.

Most music has a form of some kind.
Pop songs have a structure - Verse, Chorus, Verse etc.
Some have linking passages.

Sonata Form is in three main sections.

EXPOSITION:	Where the composer presents the tunes they are going to use. 1st and 2nd themes with a bridge passage between them.
DEVELOPMENT:	Where the music of the Exposition is put to different keys, or it changes, developed, in some way.
RECAPITULATION:	Where the composer repeats the music of the Exposition in a slightly different way. Very often the composer adds a 'coda' to round off the movement.

In sonata-allegro form the recapitulation is essentially identical to the exposition. In sonata form what is repeated in the recapitulation. In the recapitulation of a sonata-form movement. The recapitulation in sonata form quizlet. The order of sonata form is exposition development recapitulation. Sonata allegro form recapitulation. In the recapitulation of a sonata-form movement quizlet. What is the most important aspect of the recapitulation in sonata form.

This is written in the relative major key (A flat major). These composing techniques include:SequencingImitationAugmentation and diminutionmodulationinversionnew rhythmsAs a composer uses these techniques, the music develops.The Recapitulation In the recapitulation, the exposition is repeated with some changes. The musical material that was introduced ("exposed") in the exposition is reworked and extended through different musical techniques. Play Beethoven sonata in f minor recapitulation The structure of Beethoven's recapitulation is as follows: 1st theme/subject - bars 103-109. For example, the 2nd theme/subject is often in the tonic (home) key. Both the 1st and 2nd subjects are developed, exploring a number of different harmonies and tonalities.The RecapitulationHave a listen to the recapitulation and follow the sheet music. Sonata Form started to be used by composers in the Classical period of music (1750-c.1820).Sonata Form Has 3 SectionsA piece of music composed in sonata form has 3 clearly recognisable sections:Exposition - this is when the composer introduces themes for the first time. Let's have a look at the sheet music for the different sections and listen to performances of them: The ExpositionHave a listen to the exposition and follow the sheet music. I have produced an annotated score for you and an audio recording. You will usually hear it used in the first movement of a sonata, symphony or concerto (amongst other pieces of music as well). Also, there may be differences in pitch, rhythm, melody, etc... The crucial aspect is that there MUST BE contrast between the 2 themes.Normally you will find a coda at the end of the exposition. The exposition ends in a different key and the whole section is usually repeated.The Development The key word to understanding the development is "Variation". Also, composers may add in ornamentation and alter the length of the themes. 2nd theme/subject - bars 121-141. For example, the start is transposed into the tonic key. (e.g. 1st theme/subject may be in minor key, 2nd theme/subject in the relative major key). This is similar to the coda from the exposition, but has a few additions to make it longer and has been transposed into the tonic key.Summary of Sonata FormI hope you have found this introduction to sonata form helpful. Linking Episode - bars 9-20. Sonata Form (sometimes known as Compound Binary Form or Sonata-Allegro or First Movement Form) is one of the most difficult forms of music to understand. Play Beethoven sonata in f minor development Beethoven's development is from bars 50-102. Please feel free to message me if you have any questions. This is now in the tonic key (F minor) as opposed to the relative major (A flat major) played in the exposition. The themes the composer introduced in the exposition are played again, often with some variation.The Exposition The exposition has 2 themes (called subjects). Linking Episode - bars 110-120. The episode uses ideas from the 1st subject. Instead of simply repeating the exposition, composers tend to make some significant changes to add some variety. Coda - bars 142-end. Share this post: on Twitter on Facebook on Google+ Ben Dunnnett LRSM is the founder of Music Theory Academy. This is written in the tonic key (F minor). As promised, you can download pdf of the Beethoven sonata in F minor sheet music at the following link:Download Beethoven sonata in F minor sonata form annotated sheet musicRemember, keep in mind the basic 3 sections of Sonata Form:ExpositionDevelopmentRecapitulationAlso, listen to as many examples of sonata form as you can. It is in the key of F minor and is 8 bars long. This differs from the episode in the exposition. Contrast between the 2 themes is often achieved through differences in key. The 1st theme/subject is often called the principal theme and the 2nd theme/subject is called the subordinate theme. 2nd theme/subject - bars 21-41. At the foot of the page, you can download a PDF of the annotated sheet music for the whole movement. However, do not be afraid of it!! If you can grasp a few crucial elements of Sonata Form then you will be able to have a good basic understanding of it.Sonata Form Is Not The Same as The SonataFirstly, let me teach you about the big mistake people make about sonata form: Sonata Form is NOT the same as the sonata!The sonata is a piece of instrumental music made up (usually) of several contrasting movements (a movement is a bit like a "mini piece" within a whole sonata).Sonata Form describes the structure of an individual movement. (This section is then repeated).The DevelopmentHave a listen to the development and follow the sheet music. Play Beethoven sonata in f minor exposition The structure of Beethoven's exposition is as follows: 1st theme/subject - bars 1-9. The 2 themes contrast with each other. Read More A connecting episode of music is usually heard before the 2nd theme enters. He is a music teacher, examiner, composer and pianist with over twenty years experience in music education. Connecting Episodes are used to link the 2 themes.A coda is often added to the end of the movement to give it a clear and memorable finish.An Example of Sonata FormBeethoven Piano Sonata in F minor 1st movement (Opus 2 no.1)The first movement of this piano sonata by Beethoven is a fantastic example of sonata form. These changes are said to be how the musical ideas are "developed".Recapitulation - this section is a "recap" of the musical themes from the exposition. In other words, the themes are "exposed" to the listener.Development - the themes are altered/changed in a variety of different ways. Coda - bars 42-49.

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