



Myth-busting Sonata Form

Professor Steve Goss

Composer

Director of the International Guitar Research Centre
University of Surrey and Royal Academy of Music, London

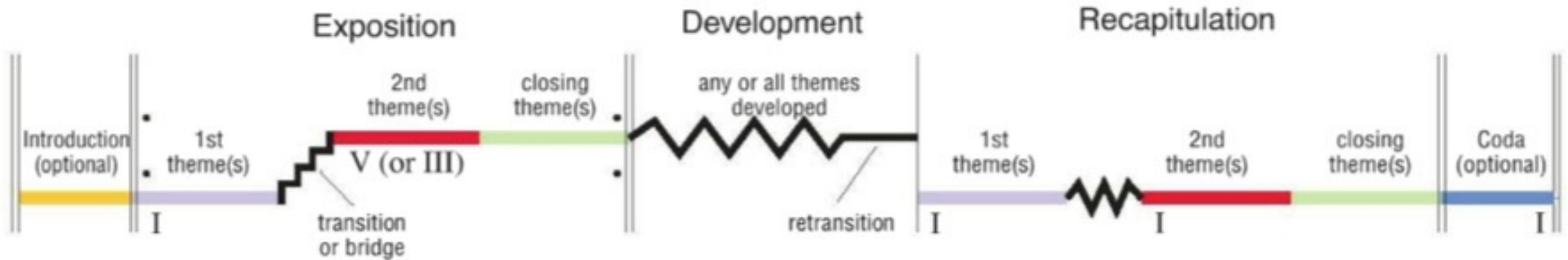
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Overview

- What is Sonata Form anyway?
- Sonata Form Myths
- Where did Sonata Form come from?
- Sonata Form in Guitar Music
- Development – Continuation or Contrast?
- 2 Sonata Form walkthroughs – Giuliani and Berkeley
- Questions and Discussions

What is Sonata Form anyway?

SONATA-ALLEGRO FORM



Sonata Form Myths

- Sonata form was invented in the Classical Period
- Sonata form is about the form of sonatas
- Sonata form has three sections

Sonata form was invented in the Classical Period

- Myth
- Musicologist Adolf Marx was the first to use the term 'sonata form' as late as 1845 and even then in a largely unhelpful way. By 1845, Haydn, Mozart, Beethoven, and Schubert were already dead, Schumann and Chopin were near the ends of their lives.
- Sonata form gradually evolved from binary and ternary structures- evolution, not revolution (more on that later)

Sonata form is about the form of sonatas

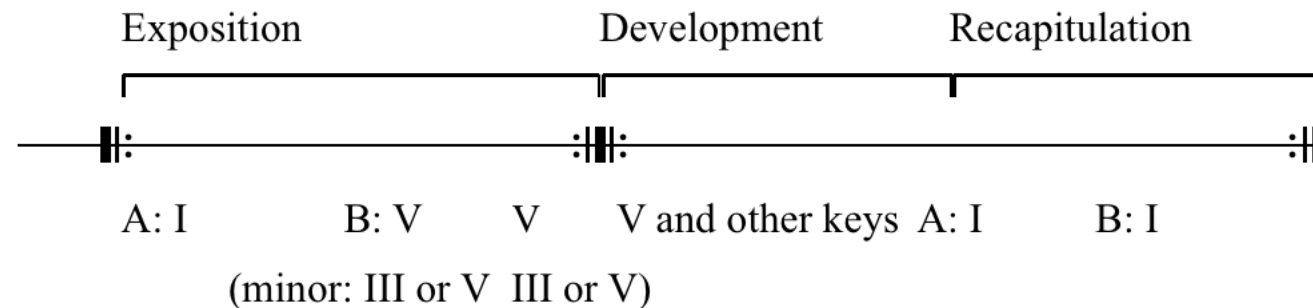
- Myth
- Not all sonatas have a sonata form movement
- Sonata form is used a huge variety of genres – chamber music, symphonies, overtures, etc.
- Sonata form, if used, is generally only used in the first movement of a piece. So a more helpful term might be ‘first movement form’

Sonata form has three sections

- Myth
- It has 2 sections
 - 1 Exposition
 - 2 Development and Recapitulation
- Double bars mark off sections

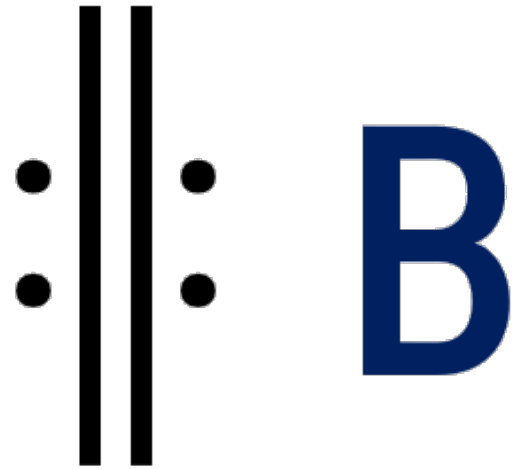
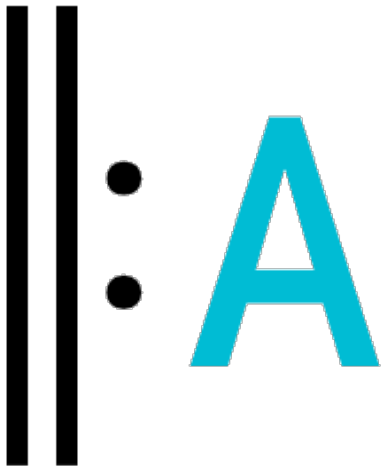
Where did Sonata form come from?

Sonata form developed mostly from binary form
(but also a bit from ternary form)



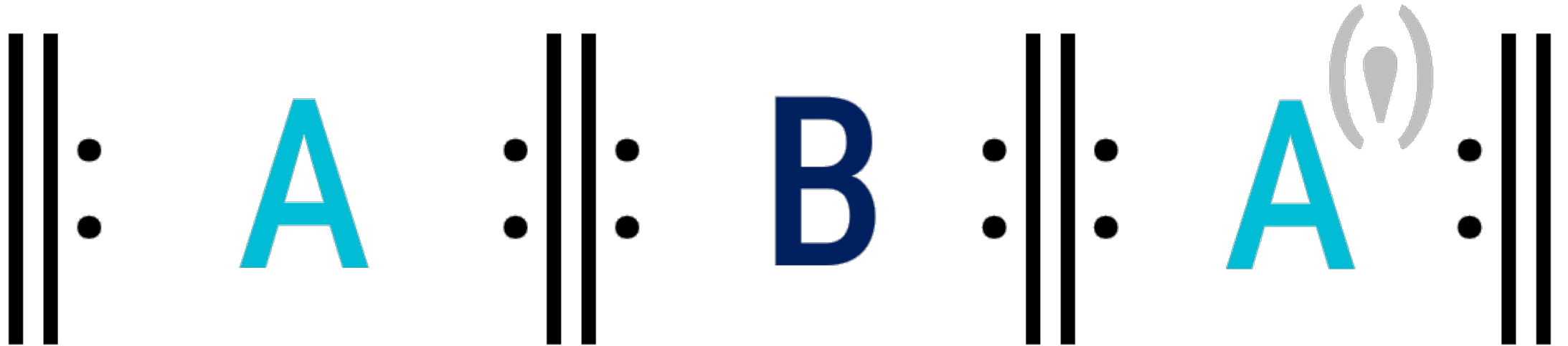
What is Binary Form?

A piece in 2 sections



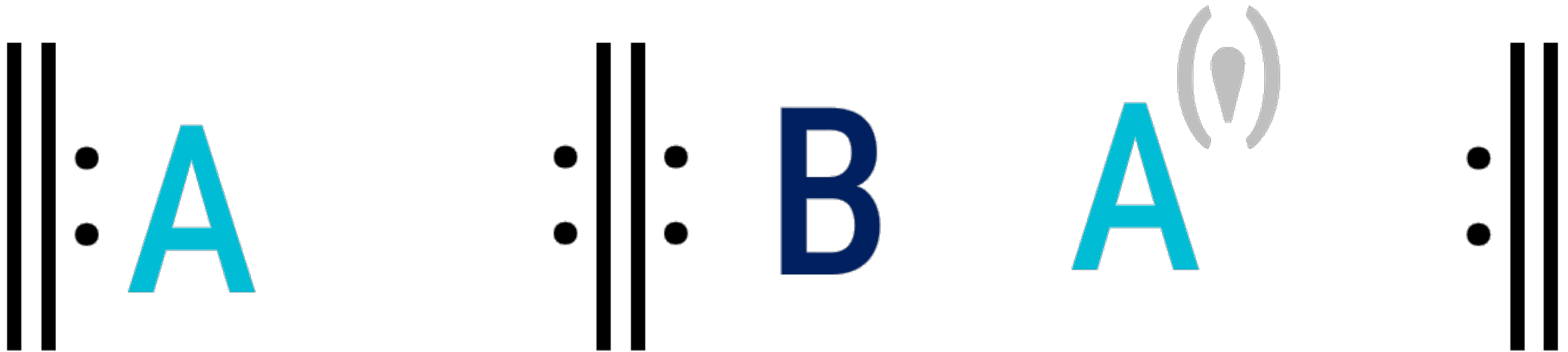
What is Ternary Form?

A piece in 3 sections



What is Rounded Binary Form?

A piece in 2 sections



But wait...

Surely Rounded Binary Form is just like Ternary Form
in terms of As and Bs

And what are these As and Bs?

Continuation or Contrast?

- Continuation and Contrast as basic compositional elements
- B in Binary forms tends to be continuation (and later 'development')
- B in Ternary forms tends to be contrast

Bourree

(from the suite No 1 for Lute in e-minor, BWV 996)

J.S.Bach

Binary

A – Em to G (8 measures)

B – modulating continuation,
finishes in Em (16 measures)



Ternary

A – Em (8 measures)

B – E (8 measures) – contrast

A – Em (8 measures)



¡ADELITA!
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Lento. *p*

un poco cresc: *p*

ritard. *f*

un poco rit:

a tempo. *molto ten:* *f* *p* *rit.* D.C.

G. 7^a G. 7^a G. 7^a G. 4^a G. 4^a G. 4^a G. 9^a G. 7^a G. 8^a

Menuet

From Partita In C-major

Johan Anton Logy
(1645 - 1721)

Rounded Binary

A – C to G (8 measures)

B A – G to C (8 measures)



1 = 100

Musical notation for measures 1-4. The piece is in 3/4 time. Measure 1: G4 quarter, B4 quarter, D5 quarter. Measure 2: G4 quarter, A4 quarter, B4 quarter. Measure 3: G4 quarter, F#4 quarter, E4 quarter. Measure 4: D4 quarter, C4 quarter, B3 quarter.

5

Musical notation for measures 5-7. Measure 5: G4 quarter, A4 quarter, B4 quarter. Measure 6: G4 quarter, A4 quarter, B4 quarter. Measure 7: G4 quarter, F#4 quarter, E4 quarter.

8

Musical notation for measures 8-11. Measure 8: G4 quarter, A4 quarter, B4 quarter. Measure 9: G4 quarter, F#4 quarter, E4 quarter. Measure 10: D4 quarter, C4 quarter, B3 quarter. Measure 11: G4 quarter, A4 quarter, B4 quarter.

12

Musical notation for measures 12-14. Measure 12: G4 quarter, A4 quarter, B4 quarter. Measure 13: G4 quarter, A4 quarter, B4 quarter. Measure 14: G4 quarter, A4 quarter, B4 quarter.

15

Musical notation for measures 15-18. Measure 15: G4 quarter, A4 quarter, B4 quarter. Measure 16: G4 quarter, A4 quarter, B4 quarter. Measure 17: G4 quarter, A4 quarter, B4 quarter. Measure 18: G4 quarter, A4 quarter, B4 quarter.

Sonate K 159

Domenico Scarlatti
(Bearbeitung: Tillmann Reinbeck)

Allegro

Musical score for the first page of Sonate K 159, measures 1-31. The score is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It features various musical notations including triplets, trills (tr), and fingerings. A specific instruction 'tr (palm)' is noted above measure 5. The piece concludes with a double bar line and repeat dots at measure 31.

2

Musical score for the second page of Sonate K 159, measures 35-62. The score continues in treble clef with a key signature of one sharp and a time signature of 6/8. It includes complex passages such as triplets of eighth notes (measures 44-45) and trills. The piece ends with a double bar line and repeat dots at measure 62.



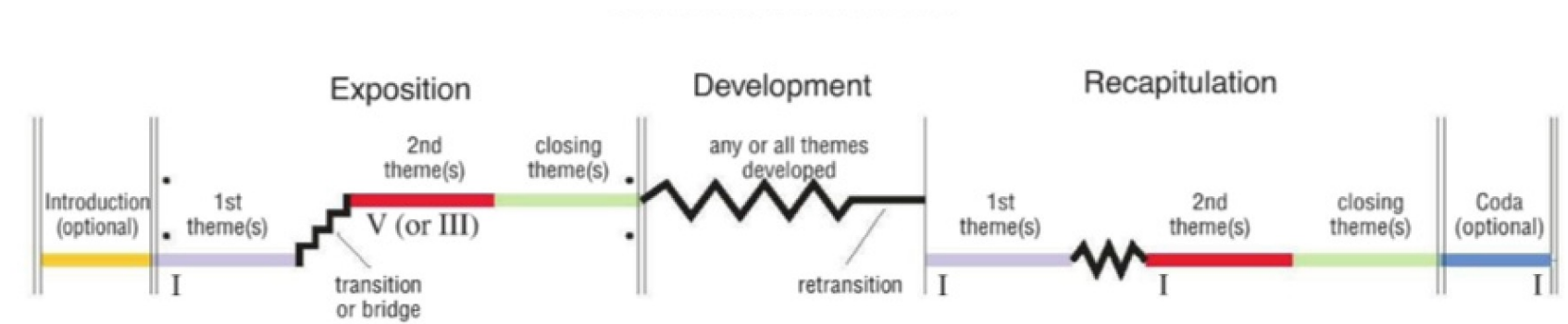
Sonata Form

Contrasting themes in the Exposition

Development

Continuation or Contrast?

Binary or Ternary?

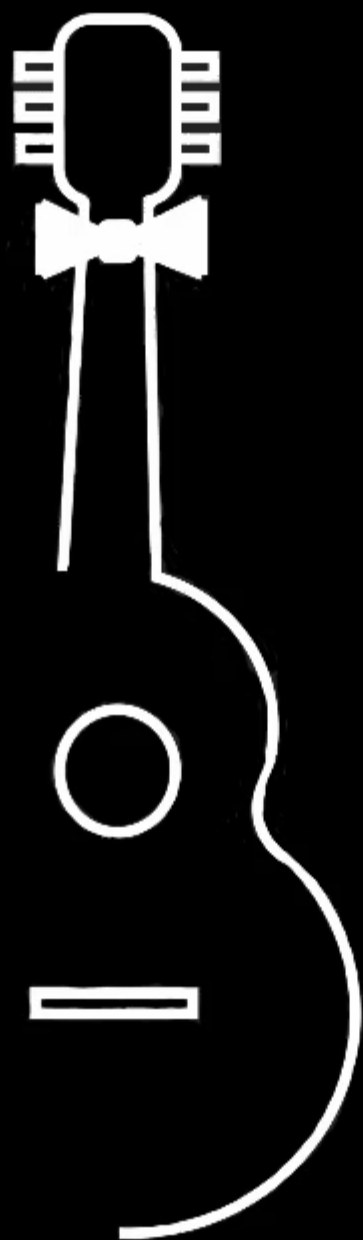


Development – Continuation or Contrast?

Development replaced with contrast – Ternary Model – Da Capo Aria

Giuliani – Grand Overture Op 61

Paganini – Grand Sonata MS 3



Mauro Giuliani
Op.61 Grand Overture

Development – Continuation or Contrast?

Real Development Section – Rounded Binary Model

Ponce – Sonata Meridional

Berkeley – Sonata

Musical score for the first system, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written on a single staff with various notes, rests, and articulation marks. Fingerings are indicated by circled numbers 1 and 2. Dynamics include a crescendo hairpin, and dynamic markings *p* and *f*. A repeat sign is present in the middle of the system.

Musical score for the second system, continuing the melody from the first system. It features a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is written on a single staff with various notes, rests, and articulation marks. Fingerings are indicated by circled numbers 4 and 6. Dynamics include a *v* marking.

Conclusions

- Sonata form is a misleading term
- Sonata form is about:
 - Contrast – two themes contrasting in tonality and character
 - Conflict – confrontation and development
 - Resolution – Tonal reconciliation and ironing out of the differences

Conclusions

- There are many variations of sonata form coming from different historical contexts – Charles Rosen’s book is called ‘Sonata Forms’
- Sonata form is Binary – although there are also links to the ternary structure of the Da Capo Aria
- Sonata Form was invented after the event – a convenient post hoc explanation for patterns of compositional behaviour.

Conclusions

- Many guitar sonatas do not have a movement in sonata form: Turina, Tippett, Brouwer, Ginastera etc.
- Many sonata form movements by guitarist composers have new and contrasting material instead of a development section (contrast).
- Real development sections do exist, but they are less common. Diabelli, Ponce, Sor and others wrote some of their sonata form movements with development sections (continuation/development).

Questions and Discussion

Prof Stephen Goss

Composer

Director of the International Guitar Research Centre

Chair of Composition

University of Surrey, UK

Professor of Guitar

Royal Academy of Music, London

www.stephengoss.net