Analysis and harmony Semester 1 (2022-2023)

www.openmusictheory.com = important source of reference
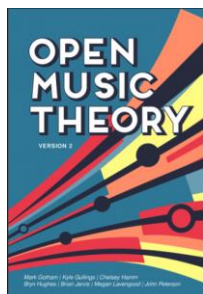
Practical things

Internet and library:

Oxford Music Online (digital version of *Grove Dictionary of Music and Musicians*)

Lesson 1 (week 37) Introduction; become acquainted with the topics analysis and harmony

Short contents**:**

- What is analysis, what is harmony?
- Analyzing a music example
- Systematic listening and observing; how to create an overview
- The importance of patterns and principles
- Starting to build a conceptual framework of musical terms

1.1 What is analysis, what is harmony

Analysis

To put it short and simple: by means of analysis we try to figure out "how music works".

We wil concern ourselves in year 1 with **general principles** of form, structure and texture in music as well as several basic and "iconic" **form types** and **form procedures**.

We will be analyzing with and without scores (aurally).

Musical analysis as a discipline has a relatively short history going back to the late 19th century.

Of course throughout history there have been people have tried to understand music and the principles and patterns behind it, practical (how to compose/write music and how to peform it) but as a theoretical/academic discipline it's very young.

A very good article is by Ian D. Bent and Anthony Pople in Grove Music Oxford Music Online (link of Hanze Library, to Oxford Music Online.)

Harmony

In current western music working with chords or harmonies is one of the key characteristics. During the centuries different approaches were used. The meaning of the term **harmony** goes back to the Greek *harmonia,* which had in ancient times primarily mathematical and philosophical connotations. From the seventeenth century until the present day the so called "triad-based music" has been dominant. The **theory of harmony** developed into a separate theoretical-practical discipline; writing a four-part setting (SATB) in major and minor keys.

Example of such a setting is a Bach chorale[1]:

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[1] Example on skole.nl
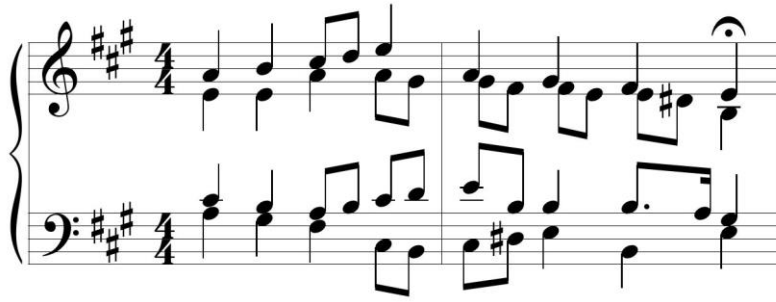
The most important coding systems which evolved during the last centuries are:

- figured bass/thoroughbass
- degrees (roman numerals)
- coding of harmonic functions (in the german theoretical tradition)
- chord symbols

The characteristic will be discussed during the coming lessons.

## 1.2 Analyzing

Patterns & principles: hear & see, listen & watch

When we are listening to music and perceive, recognize and follow things, we are involuntarily and often unconscious **structuring** our perception. Principles connected with that process of structuring in visual perception have been formulated in **Gestalt** psychology. Research has shown that those principles apply to musical perception as well.
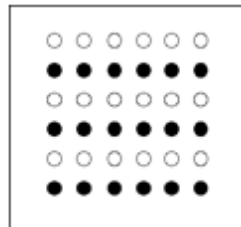
- figure-ground (in music: solist and accompaniment, melody and (chordal) accompaniment, the use of rests, ...)
- grouping by similarity (in music: strings, woodwinds, brass; chords, motives, ...)
- grouping by proximity (in music: register/range, color, chord, motif, ...)
- "closure" (in music: rest, cadence, fermata, ...)

See also: https://en.wikipedia.org/wiki/Gestalt_psychology

Mjusic differs from random sounds by **unity** (coherence) and **segmentation.**

Segmentation is the way in which music can be divided into smaller parts. You can "zoom" in. Boundaries between parts we call **segmentation points.** There is a *change* that makes you aware of something: "I hear something returning, I hear something new", and so on.

An analogy with language is obvious: For example a poem like a sonnet (4 blocks of text, 14 lines in groups of 4+4+3+3).

A story (for example a detective) has a plot consisting of episodes or stages with different functions. Music unfolds in time just like a story (film, series) and is therefore also a **process**. Yet we talk about it as if it is a "thing", an "artefact".

Form means: repetition, variation, contrast

Aural analysis can be done by asking a set of general questions. See the working models

07. Auditory analysis

06. Working model music analysis.

You can manipulate a musical idea in three general ways: by repeating, varying, contrasting it (doing "something really different". Repetition, variation and contrast are the three **form means** by which you can observe music of all times and places.

Gradually the form/structure of the music becomes clear, which can be visualized for example in a scheme.

Let's try to apply this with our first listening example.

Music example 1 Spotify link

Background info

Some information about the (historical) **context** of the example:

Guillaume Dufay (1392-1474).

Saltarello. Renaissance. Burgundy. Modal music.

See also: *A History of Western Music*, the textbook of music history.

Note examples

Melody and phrasing:

1.3 Form scheme (Letter scheme)

We have a sequence of episodes of similar length, without great conrasts.

This is a typical **sequential form** using repetition and variation as most important form means. There is no real contrast.

Songs and dances almost always have a sequential form as shaping principle.

Sometimes there is a contrasting element, for example a song with verse and chorus (A and B).

Keywords:

Repetition, variation, contrast; unity, segmentation; motif, ostinato, pedal point, imitation; tonality; diatonicism; form, structure, texture; heterophony; form scheme

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Read: OMT2 fundamentals 'Texture'

DIY (do it yourself):

Try to apply what we learned in the lesson with the following two examples:

Music example 2 Spotify-link (Mozart)

Music example 3 Spotify-link (Praetorius)

Lesson 2 (week 38) Communication about music

Topics	Analysis	Harmony
Feedback on Mozart and Praetorius example Talking about music: what and how	Parameters Contrast (compared to repetiotion and variation)	Tonality/modality

2.1 Listen and describe what you hear

Describing musical sound: (working model 08)

In order to be able to talk and communicate about music we need **words** to describe what's present in the **sound.** This is about **facts.** Hearing what is to be heard and putting that adequately into words.

Musical sound can be described in terms of parameters.

NB This process of describing needs to be embedded in the general impression of **form/structure** and **texture** of the music.

Texture is about the relation between different parts/voices in a composition; the "fabric" or "weave" of the sound. Often there is a certain **"casting"** of participants: (melody with accompaniment, combination of melodic lines, secondary voices/parts, imitation, sequencing and so on).

Parameters of musical sound are the following:

1. PITCH (melody, harmony)
2. DURATION (pulse, metre, rythm)
3. DYNAMICS
4. COLOR (timbre)
5. LENGTH (articulation)

With regard to these parameters you can ask yourself a general set of questions. For example about instrumentation: do we have a "classical" instrument combination like string quartet, piano trio or something else?[2]

Getting an overview
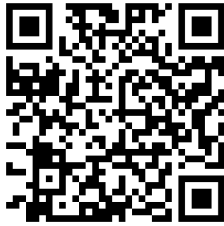
Making a scheme: (working model 06)

Example of a letter scheme with Audacity (working with label tracks).

Music example 4: (Patrick Doyle/ Nevilles Waltz audacity)

Spotify link

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[2] See for the questions skole.nl

Music example 5:

Sunrise - Norah Jones

Spotify link

In the Patrick Doyle example we recognize the characteristics of a *sequencing form*; but here is also *repetition at a distance* and there is a *(small) contrasting section*. This suggests a **balanced form.**

The Norah Jones example has the characteristics of sequential form; there an instrumental episode you could call C (at 2"05"), but it really acts like a kind of "bridge" towards the return of B (2'30")

The way in which form means are used can lead to three so called **form characters**

- Sequential form
- Balanced form
- Developing form[3]

In the musical practice most of the time combinations of these characters occur, with an accent on one of them.

Music in which **development** is the most important underlying principle, can be found for example in the (principal) minimal music by Steve Reich:

Example 1

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[3] Seefor defintions skole.nl

[Example 2](#)

2.2 From WHAT to HOW; how is the music performed ?

"What happens in the music?" is the central question when we analyze music.

"How is the music performed?" is the central question when we are focusing on aesthetics, quality, tuning, intonation, expression, control of the instrument etc.). In this case you listen as if you are member of a jury.

We are going to compare twee performances of Brahms' Klarinet Trio. We listen to the first 60 seconds of each performance.

[fragment 1](#)

[fragment 2](#)

Or the comparison of two versions of a jazz standard by jazz musicians.

Misty

fragment 1 Ella Fitzgerald

fragment 2 Erroll Garner

Keywords:

parameters (5), recognize how they are used, form scheme/letter scheme, layers in musical form, texture

2.3 How is music communicated towards the musicians, how is it written down?

Examples of scores in different styles and different instrument combinations.
Piano score
Classical Symphony
String quartet
Leadsheet
Piano vocal score
Bandarrangements
Full scores

Lesson 3 Harmony as an important dimension of Western music

Reread what is written in 2.1 about harmony in Western music

Topics	Analysis	Harmony
Diatonic pitch system Major and minor Octave division Circle of fifths[4] Coding	SATB setting (koraal) S and B as decisive outer voices (link to HCP[5])	function degree cadence voice leading (rule of the octave)

3.1 Music theory and harmony: coding systems

Most of the time music theory is knowledge by "hind sight". A certain musical practice is studied, observed, analyzed, discussed and described.

Important music theorists have seen *patterns*, deduced *principles* and designed describing/explaining theories.[6]

The idea was to schematize, clarify and very often give practical rules of thumb to handle harmony fluently in daily practice.

There are several coding systems to describe what is happening in the harmony:

- Continuo-notation; from a given bass line the harmony is provided/realized by the continuo player; the desired interval structure above the bass note is
- Roman numerals (degrees)
- Chord symbols (jazz/pop)
- Harmonic function coding (with latters) less important for us.

For a description, see skole.nl)

For us, the first three are most important.

We discuss the following key terms:

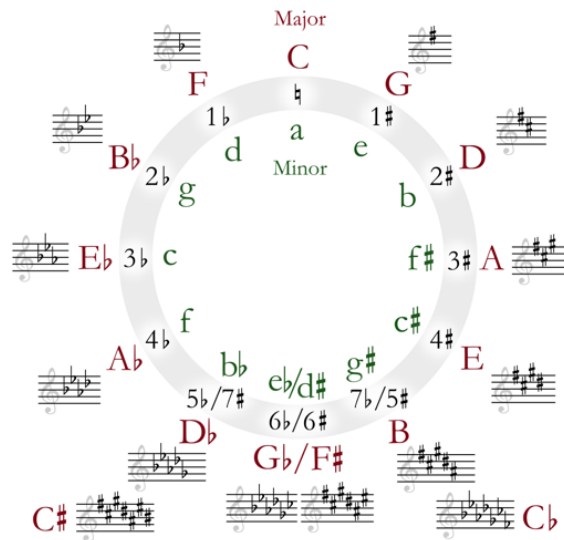Circle of fifths, key, pitch collection, degree, function, voicing and voice leading.

Major and minor keys represented by the circle of fifths[7]

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[4] As a visualization of relations between keys
[5] Job IJzerman – Harmony Counterpoint Partimento
[6] The most famous example perhaps being Rameau and the music by Corelli (see als AHWM).
[7] Origin: Johann David Heinichen (1683-1729)

Did you know that,

• Key signatures of tonalities appear by making tetrachords, using the architecture of the major scale (1,1,½, 1, 1, 1, ½). The major scale is built by combining two tetrachords

 • The right side of the cycle are the tonalities a 5th up, the left side of the cycle is a 5th down.

• The cycle of fifths is the chromatic scale in 5ths up (C,G,D,A,E,B,F#, Db=C#, ...)

• The last key signature in sharp tonalities in the row is the leading tone in the key?

• The last key signature in flat tonalities in the row is the fourth tone in the key?

Dominant chains:

• Explanation: Skole.nl

• Musical examples:

Diatonic: Autumn leaves

Chromatic: Bluesette, Cavatina (Theme from The Deer Hunter), Everyday (Bridge)

When is there a dominant chain?

• The root of the chords that are part of the chain are an interval of a 5th down (or 4th up) apart.

• When the chords of the chain are inverted (the bassnote is not the root) and the root of the chords is still a 5th down, it is still a Dominant chain (ex.: C/E, F/Eb, Bb/D etc.......)

• The word Dominant refers to the movement of the bassnote a 5th down.

That means that the quality of the chords in the chain could be anything.

An example of major 7th chords in a chain: Tadd Dameron's Lady bird (spotify link)

Key terms: parallel and relative keys, enharmonic "equal" notes, relations between keys, Dominant chain

Example continuo (Corelli)

Reading material Open Music Theory:

- Roman numerals and SATB (I Fundamental
- introduction to harmony (IV Diatonic Harmony, Tonicization and Modulation)
- Introduction to cadences

Class exercises: (inversion exercises)

Class exercises:

I and V major

I and V minor

Cadence exercises Aldwell

KEY CONCEPT Doubling guidelines for triads:

1. Never double a note with an accidental or a tendency tone: a scale degree or chord member that must be resolved, such as the leading tone ($\hat{7}$).
2. In root position (major or minor quality), usually the bass (root) is doubled.
3. For first inversion, you can double any chord member that does not have an added accidental and is not a tendency tone. Doubling the soprano is one common strategy for major or minor triads; doubling the bass is another.
4. For second inversion, always double the bass.
5. For diminished triads double the third (or more rarely, the fifth). Doubling the root emphasizes the dissonance and will cause voice-leading problems when you resolve the chord's d5.

3.2 Harmony: scale, degrees, functions

The origin of harmony, degrees and functions:

- Jean-Philippe Rameau - Traité de l'harmonie 1722 (see AHWM chapter 18 from pg.423)
- Heinichen - der General-bass 1728 (kwintencirkel)
- Gottfried Weber (roman numerals)
- Wilhelm Maler/Hugo Riemann (Function coding)
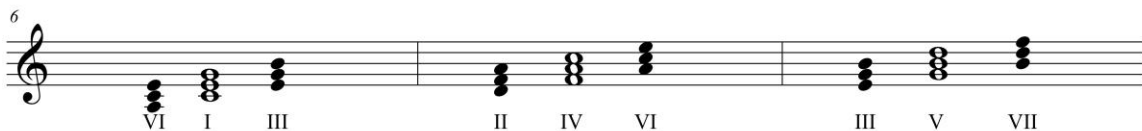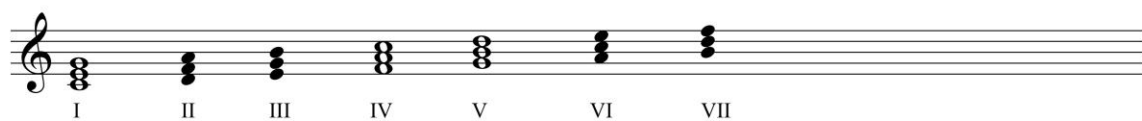

Scale, triads,, harmonic functions

Primary and secondary triads; three functions, seven degrees.
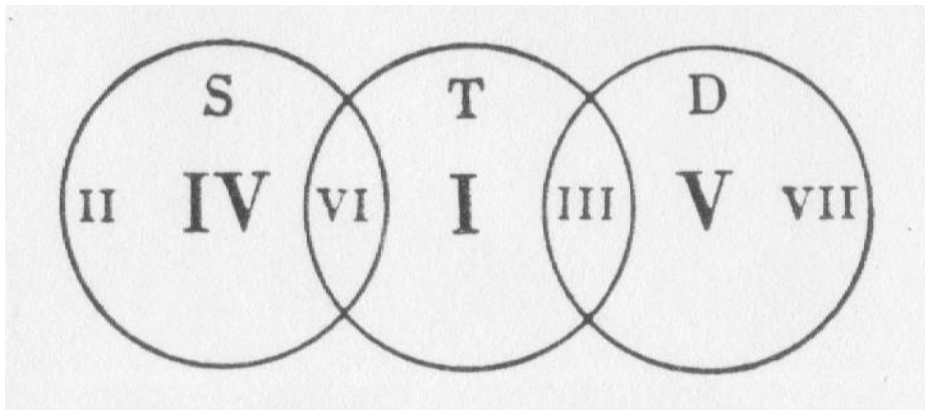
T = Tonic
S = Subdominant (also called PD or PreDominant)
D = Dominant

In C major: open notes are primary triads, closed notes are secondary triads.

Remark about minor

Minor is a scale with 9 instead of 7 notes…

In too many theory books minor is presented as being a scale with three variants. This may be "theoretically" correct but is not in line with musical practice of music from the common practice era.[8]

Melodic movement from 5 to 8 (ascending) and 8 to 5 (descending) can be realized as:

5-#6-#7-8-7-6-5.

So depending on the context 6 and 7 can change.

Of course this has consequences for harmony.

Figuur 1 Source: OMT 2

3.3 Four part setting (SATB)

Some lines from Bach chorales:
In major

["Brich an du schönes Morgenlicht".](#) (link to skole.nl)

In minor

[Wie soll Ich Dich empfangen](#) (link to skole.nl)
General observations: outer voices (S and B) are main role players.
Steps/skips?

Dissonances?

3.4 Closing formulas (cadences)

Cadences have an important function in Bach chorales. In a Bach chorale you find them at the end of each line.

They are indispensable for articulating the tonal structure of a composition.

Outer voices are determinative for the working of the cadence.

Cadence types: authentic, plagal, complete, half cadence

I-V-I; I - V7 - I

I-IV-I

I-IV-V-I

Ending op V (halfcadence)

(Labels van Caplin)

Early music resources:

Cadences in the 16th and 17th centuries

Representation of functions by degrees

Several chords can fulfill one function (D: V en VII; S: II en IV; T: I en VI)

S-D-T can be:

I-IV-V, I

II6 – V - I

II (7)– V(7) – I(add6) (jazz)[9]

Examples from MGTA, supplemented with Bach Chorales

Chord scheme, chord progression

Chord scheme as the background framework of a composition.

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[9] Frans Elsen voorbeelden? Site Leon week 43.

EXAMPLE 5.8 Prototypes of the leaping Romanesca in major (a, b) and minor (c, d)

- Famous Partimento patterns (chord schemes as the background of a composition)
- Rule of the octave, two part realization, 3 part realisation

Music example: Pachelbel - Canon (Romanesca): I-V-VI-III-IV-I-IV-V

Stepwise Romanesca with stepwise descending line in the bass..

Lesson 4 (week 42) The first score analysis

Topics	Analysis	Harmony
Concerto en Ritornelloform (Zie ook AHWM 22)	Textuur en textuurpatronen	Chordsymbols Continuo notation Harmonic degrees (figured bass) Modulation, tonal structure

Short content:

- Ritornello form as our first form type (Vivaldi)
- Vivaldi: continuo and additional parts (no conductor no score)
- **patterns**: sequence, chain of dominants, motif and variation, cadence, modulation
- role playing: melody/bass/harmony: **texture**

Coding: basso continuo, roman numerals, chord symbols

Basso continue compressed:

SUMMARY

When reading figured bass, recall that:

- Figures always refer to intervals above the given bass note.
- All intervals are assumed to be diatonic unless altered with an accidental.
- Figured bass doesn't always list all of the intervals above the bass—some, like octaves and thirds, may be implied. No figure means root position (it implies $\frac{5}{3}$; Example 13.17a).
- An accidental next to a number raises or lowers that pitch above the bass by one chromatic half step;
- A slash through a number raises that pitch above the bass a chromatic half step;
- An accidental by itself means raise or lower the third above the bass (not necessarily the third of the chord; Example 13.17b); ♯ means ♯3 and ♭ means ♭3
- An accidental on a bass note does not affect the use of diatonic pitches above that bass note (Example 13.17e);
- Accidentals in the figures only apply to that single chord.
- A dash between two numbers (or between a number and an accidental) means those intervals should be in the same voice-leading line, as in a 4–3 suspension.

Reading material from OMT2:

Inversion and figured bass

Chord symbols

Chord symbols vs roman numerals

Additional video material: www.earlymusicsources.com;

early basso continuo (1600 - 1650)

Italian basso continuo (1650 - 1700)

Analysis: Concerto Antonio Vivaldi (Estro Armonico VI a minor RV 365)

Later: published in score form (19e eeuw).

Link to PDF

Link to Spotify

Ritornelloform

Ch.18 AHWM

Timeline (not available)

Lesson 5 and 6 (week 43 & 44) Score analysis continued; Harmony: basic skills four part setting

Topics	Analysis	Harmony
How to "voice" a chord (vertically): open/closed position Four-part setting and voice leading Types of motion		Common tone The parallel fifth/octave

Open Music Theory 2:

[Introduction to harmony, cadences and phrase endings](#)

[Strengthening endings with V7](#) (Voiceleading V-I)

SUMMARY

When connecting V and I:

1. First, resolve the leading tone up to the tonic.
2. Keep the common tone ($\hat{5}$) in the same voice (of the upper three voices) if possible, and move the other upper voices to the closest possible chord member, by step or skip.
3. Check the motion both *into* and *out of* any perfect interval.
   - Approach by contrary or oblique motion; similar motion is acceptable if at least one part is an inner voice, or if the soprano moves by step;
   - When leaving a perfect interval, avoid moving the same two voices to the same perfect interval, creating parallel fifths or octaves.
4. Follow other principles of proper spacing, doubling, and voice leading to create a good harmonic blend, while maintaining an independent melodic line for each voice.

Aldwell & Schachter: [(I – V exercises)](#)

Lesson 7(week 45) Another ritornello
Class exercise: G majeur uit Estro Armonico
Recognize the Vivaldi approach in another Concerto. (G major)

Link to PDF

Link to Spotify

Lesson 8 (week 46) Voiceleading Full cadences

Open Music Theory 2:

Strengthening endings with strong predominants

(Voiceleading Subdominant-Dominant-Tonic)

SUMMARY

Keep in mind the following guidelines when connecting chords in four parts.

1. Above all, write musically:
   - Listen to what you write, by playing or singing each line.
   - Avoid static harmonic progressions; create interest over an unchanging harmony by changing the soprano pitch, the inversion, and/or the spacing of the chord.
   - Write melodies with stepwise motion and skips between chord members; avoid large leaps (except in the bass) and augmented or diminished melodic intervals.
   - Write passing or neighbor tones to create a smooth line and add melodic interest.

2. Work to achieve smooth voice leading:
   - Resolve tendency tones correctly, and never double them.
   - If two chords share a common tone, keep that common tone in the same voice if possible.
   - Move each voice to the closest possible member of the following chord (without creating parallel perfect intervals).
   - Approach chordal sevenths by common tone or step, or from below by skip.

3. Aim for independence of the four voices:
   - Keep each voice within its own characteristic range. No pitch in one part should cross above or below that of an adjacent part—either within a single chord (voice crossing) or between two consecutive chords (overlapping).
   - Balance parallel or similar motion with contrary and oblique motion. Avoid moving all four voices in the same direction.
   - Write in contrary or oblique motion when you approach and leave any perfect interval to avoid parallel fifths, octaves, or unisons.

Aldwell & Schachter: (exercises)

Opt.: Working with [Audacity](#)

Lesson 9 (week 47) Jazzchords (1)

The amount of voices that are used to voice jazzchords can differ. The way that the voices are spread are called voicings. Musical terms that declare the type of voicing are: close, open voicings, drop 2, drop3, drop 4, drop 2&4 and spread voicings. We will get into that later on. Let's look at some possibilities:

9.1 Three part voicings (close)

The most basic voicing is (1-3-7 or 1-7-3)
Play the root in the lefthand and the third and seventh (the so called guidetones) in the righthand. (two possibilities: the 3rd up or the 7th up)

The connection (voiceleading) of the bass and 3 and the 7 between the chords should be:
1) Bass moves according to the chordsymbol (in a II-V-I cadence a 5th down)
2) Keep the common tone between the chords
3) The other voice moves stepwise
4) If there are no common tones, both 3 and 7 move stepwise if possible

Let's use these guidelines to voice the cadence most used in Jazzmusic, the II-V-I.
When you can voice this cadence, you can voice almost any Jazzstandard.

Example 1 in Major:

Example 2 in minor:

9.2 Four part voicings (close)

When you want to make the 3 part voicing sound more richer, Jazzier so to say, There are several possibilities for the 4th voice. You should try out different combinations.
The 4 th note could be a chordtone or a tension. Let's have a look.

The three part voicing example mentioned above (Ex. 1) could look like this when adding a 4th note in the right hand.(ex. 3)

Ex. 3 in major

1) The added 4th note on the Ebm7 is the 5th of the chord (the Bb)
2) It makes the sound more steady and full, although the 5th is a neutral note with little colour
3) The added note (Bb) becomes 9 on the Ab7 and is the common tone between Ebm7 and Ab7, and resolves to the 5th of the Dbmaj7.
4) Voiceleading Ebm7-Ab7-Dbmaj7;
   Soprano: 3-7-3
   Alto: 7-3-7
   Tenor: 5-9-5 (added 4th note)
   Bass: 1-1-1
5) Instead of choosing the 9 on the Ab7 chord we could change that note to a b9 or possibly a #9. Later on we will discuss Tensions in depth.

N.B.: We could have chosen the Ab in the tenor on the Ab7 chord but then there would be a double Ab in the chord. The 9 provides a nice colour and makes it more jazzy.
The 9 is called a tension. When using a tension it replaces the next lowest chordtone.
• 9, b9, #9 replace 1
• 13, b13 replace 5

In minor it would look like this:

Ex. 4 in minor

When using 4 part close voicings there are 3 soprano lines possible:

The 3,7 or extra 4th note. You should try them all out on the Standard of the week and get a smile from your favourite teacher.

Classexercises:

Misty

Darn that dream

9.3 Four part voicings (open)

The difference between **close** 4 part voicings and **open** 4 part voicings is the way the voices are spread. In example 1-4 the upper three voices are close together, all in the righthand. The moment you take one voice and put it an octave lower, the voicing changes from close to open, in this case a **drop 2 voicing.** These voicings are played by 2 voices in the left and 2 voices in the righthand.

Ex. 5 Drop 2 voicing in major

Ex. 6 Drop 2 voicing in minor

NB: notice the difference between the sound of close and open voicings!

9.4 Frans Elsen - 'Jazzharmony at the piano'

A book about pianovoicings and practical harmony that is outstanding and developed by Frans elsen with a lot of Barry Harris influences is 'Jazz harmony at the piano'. We will cover a couple of chapters in class. Considering the voiceleading of the II-V-I progression the following chapters go in detail on voicings and very important the lines you can make using different combinations of tensions. Don't forget to play the examples and use them. Remember: theory doesn't stand alone but is always is a tool for making music!

Chapters on voiceleading the II-V-I;

- Primary degrees in jazz
- V-I with some chromatics
- Subdominant – Dominant and the II-V-I progression
- Subdominant – Dominant – Tonic and the II-V-I profgression
- A few rules for Voiceleading.
- Some tips for chord voicing

Lesson 10 (week 48) Jazzchords (2)

This week we look at different open voicings and techniques to use them in different situations.

Classexercise: Let's see if we can make voicings on reharmonized Blues tunes, using the following file

This christmas song aranged for guitar has different open voicings. Try and [make](#) the voicings or [analyse](#) them.

A great site to look at the usage of different techniques and voicings is [Bushgrafts](#) of pianist Dough Mckenzie

Lesson 11 (week 49) Binary Form/ Embellishing tones

The next couple of lessons we will go back to Form in classsical music. After our analysis of the **Ritornello** form it's time to look at other important forms such as **Binary Form** and **the Sonata Form.** It's important to see the relationship and evolution between Binary and Sonata form.

11.1 Binary Form

The chapter that we dive into comes from the site 'Open music theory' called **Binary Form**.

Read [this chapter](#) carefully.
Another example of a composition in Binary Form:

[Allemande](#) from lute suite no 1 – J.S. bach
[Annotated](#)
[Spotify link](#)

An example ([pdf](#)) of a Simple Binary form with a balanced aspect: Domenico Scarlatti's Sonata in A major, K. 322 (**Example 8**), look at the annotations about the balanced aspect (X). (audio in OMT chapter Binary form, example 4)

11.2 Embellishing tones

A) Embellishing tones In classical music

An important tool for analysing harmony is knowing which notes are part of the main harmony of the moment and which notes are so called embellishing tones.

Keywords in this OMT chapter on embellishing tones:
Passing tone, neighbouring tone, appogiatura, anticipation, suspension........
Read this chapter first!

A great dissertation with audio on this subject is on Skole.

B) Embellishing tones In Jazz

In Jazz, ornamentation is a great improvisation and composing tool. Let's look at a famous Jazz melody and derived from that, a BeBop theme. Try to figure out the embellising tones of how high the moon and the Bebop variant based on the melody of How high the moon, 'Ornithology', a composition by Charly Parker.

How high the moon
Ornithology
In this version, sung by Patti Austin, both songs are combined in one arrangement.

An example of embellishing a chord pattern step by step (audio)

Keywords in Jazz referring to the subject of Embellishing tones are:
Chromatic approach, passsing tones, enclosure, chordtones (on strong beats)….......

Classexercises:
- Find and name embellishing tones of these excerpts of Bach chorales (annotated)
- Analysis of form, harmonic progressions, cadences, modulation and embellishing of the Allemande French suite no 2, bwv 813 – J.S. bach
  (annotated version is here)
  Spotify link

Lesson 12/13 (week 50/51) Sonata Form

The topic of Week 50 and 51 will be 'The Sonata Form'
We will be looking at the different sections of the Sonata and the segmentation of each section into smaller units.

- History of the Sonata form and the development from the Binary form to Sonata form;
  AHWM Ch. 22 slides

EIGHTEENTH-CENTURY VIEW: EXPANDED BINARY FORM

FIRST SECTION	SECOND SECTION	
One Main Period KEY: ‖: I – V :‖	First Main Period ‖: V – on V	Second Main Period I – I :‖

NINETEENTH-CENTURY VIEW: THREE-PART FORM

EXPOSITION	DEVELOPMENT	RECAPITULATION
KEY: ‖: I – V :‖	X on V	I – I ‖

COMPARISON

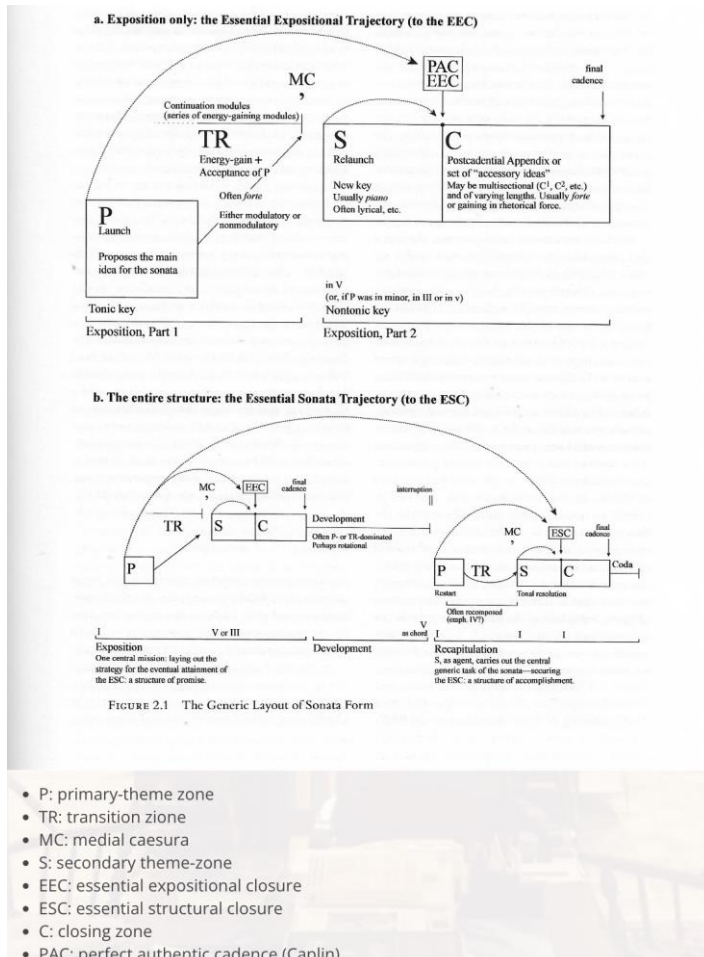| KOCH'S MODEL		NINETEENTH-CENTURY VIEW	
First Section		Exposition	
First and second phrases	I	First theme	I
Third phrase	mod to V	Transition	mod to V
Fourth phrase	V	Second theme	V
Appendix	V	Closing theme	V
Second Section			
First Main Period		Development	
Free	mod, often to vi, ii, iii	Develops ideas from exposition	mod
Preparation for return	on V	Retransition	on V
Second Main Period		Recapitulation	
First and second phrases	I	First theme	I
Third phrase	mod	Transition	mod
Fourth phrase	I	Second theme	I
Appendix	I	Closing theme	I

FIGURE 22.6 *Views of first-movement form.*

Similarity in form of The Ritornello and the Sonata Form

RITORNELLO FORM		FORM OF J. C. BACH MOVEMENT		SONATA FORM	
SECTION	KEY	SECTION	KEY	SECTION	KEY
Ritornello	I	Ritornello ("Orchestral Exposition")			
		First theme	I		
		Transition	mod		
		Second theme	I		
		Closing theme	I		
Episode	mod	Solo ("Solo Exposition")		Exposition	
		First theme	I	First theme	I
		Transition, extended with new ideas	mod	Transition	mod
		Second theme	V	Second theme	V
		Closing theme varied	V	Closing theme	V
Ritornello	V	Ritornello			
		Closing theme abbreviated	V		
Episode	mod	Solo ("Development")	mod	Development	mod
Ritornello	X	(Ritornello)			
		Brief orchestral cadence	on V		
Episode	mod	Solo ("Recapitulation")		Recapitulation	
		First theme	I	First theme	I
		Transition, altered	mod	Transition	mod
		Second theme	I	Second theme	I
		Closing theme varied	I	Closing theme	I
		Cadenza			
Ritornello	I	Ritornello			
		Closing theme	I		

- Read the OMT chapter ['Sonata form'](#)

A schematic overview of the Sonata form by *Hepokoski J. A. & Darcy W.*

FIGURE 2.1   The Generic Layout of Sonata Form

- P: primary-theme zone
- TR: transition zione
- MC: medial caesura
- S: secondary theme-zone
- EEC: essential expositional closure
- ESC: essential structural closure
- C: closing zone
- PAC: perfect authentic cadence (Caplin)

- Next step is the analysis of the Beethoven Sonata opus 14 op.14 nr. 2 (part 1) with the basic theory in mind. We will be looking also at cadences, sequences, dominant chains, pedalpoints, imitation and modulations

[Score](#)
[Annotated score](#)
[Analysis Sonata](#) (By Wiebe Buis)
[Spotify link](#)

Merry Christmas and a happy new year!!

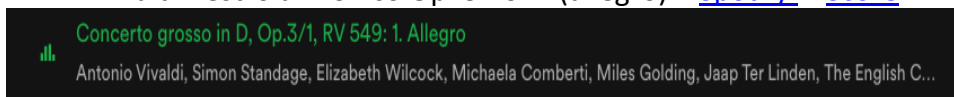# Lesson 14/15/16 (week 2,3,4) preparing the Midterm test

In these three last lessons of the first semester we will recap all the topics that we discussed in semester 1.

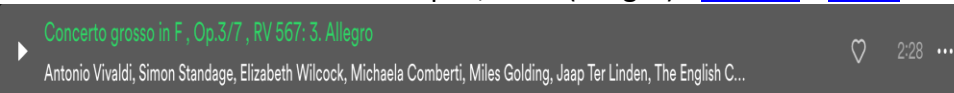We will also practice the analysis on another Ritornello and a Sonata Form.

Classexercises:
Practice scores (exam practice):

- Vivaldi l'estro armonico Op. 3 no. 1 (allegro) – Spotify.   Score

Concerto grosso in D, Op.3/1, RV 549: 1. Allegro

Antonio Vivaldi, Simon Standage, Elizabeth Wilcock, Michaela Comberti, Miles Golding, Jaap Ter Linden, The English C...

- Vivaldi l'estro armonico Op. 3, no. 7 (allegro) - Spotify,   Score

Concerto grosso in F , Op.3/7 , RV 567: 3. Allegro   2:28 ...

Antonio Vivaldi, Simon Standage, Elizabeth Wilcock, Michaela Comberti, Miles Golding, Jaap Ter Linden, The English C...

- W.A Mozart

Sonata Nr. 8, KV 310, pdf
Audacity empty
Spotify

Classical Voiceleading exercises (exam practice):

Voiceleading full cadences (exercises)
Voiceleading full cadences (results)

Week 5, Analysis and harmony midterm test

Week 6, no lessons

Week 7, no lessons