

# Tonebase TWI: Classical Sonatas

## WEEK 2: PATTERN RECOGNITION/BIG PICTURE THINKING

> Over time, patterns emerge in Sonata forms. Finding patterns is a natural result of targeted practicing: eg., if you practice *only* arpeggiated patterns, you will discover where the composer uses them similarly or differently.

> Use the entries below to find relationships between sections in each movement of your Sonata.

### Related Themes

—Enter any bars that repeat and are in the same key (whether same octave or not)

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—Enter any bars that repeat in transposition (ie., melody in m. 1-2 in C major, later appears in D major)

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—*What are the commonest configurations the composer uses throughout the Sonata?*  
e.g., “Alberti” Bass, theme-variation form, double-variation, canon, call-response

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### 7) Abnormalities

Enter anything in the score that strikes you as unusual for a Sonata (ie., “there are no dynamics” or “the form is unclear - it seems more like a fantasy than a sonata”)

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## WEEK 2: PERFORMANCE PRACTICE

After you have your Sonata movements outlined and have spent a week on targeted practice/pattern recognition, it's time to rehearse the Sonata.

> Use the chart below to track your progress through the week.

> On each line beneath the day of the week, write a total score (up to 10) that you would rate your performance.

> You may want to organize practice performances friends, family, your teacher, etc., to get as many of step 3: this involves listening to one another play!

### 1) Dress Rehearsal (alone)

|                              |       |       |       |       |       |       |
|------------------------------|-------|-------|-------|-------|-------|-------|
| Played through first mov.    | Mon   | Tue   | Wed   | Thur  | Fri   | Sat   |
|                              | _____ | _____ | _____ | _____ | _____ | _____ |
| Played through second mov.   | Mon   | Tue   | Wed   | Thur  | Fri   | Sat   |
|                              | _____ | _____ | _____ | _____ | _____ | _____ |
| Played through entire sonata | Mon   | Tue   | Wed   | Thur  | Fri   | Sat   |
|                              | _____ | _____ | _____ | _____ | _____ | _____ |

### 2) Recording Practice (alone: video/audio)

|                        |       |       |       |       |       |       |
|------------------------|-------|-------|-------|-------|-------|-------|
| Recorded first mov.    | Mon   | Tue   | Wed   | Thur  | Fri   | Sat   |
|                        | _____ | _____ | _____ | _____ | _____ | _____ |
| Recorded second mov.   | Mon   | Tue   | Wed   | Thur  | Fri   | Sat   |
|                        | _____ | _____ | _____ | _____ | _____ | _____ |
| Recorded entire sonata | Mon   | Tue   | Wed   | Thur  | Fri   | Sat   |
|                        | _____ | _____ | _____ | _____ | _____ | _____ |

### 3) Performance Practice (live audience)

|                                                             |       |       |       |       |       |       |
|-------------------------------------------------------------|-------|-------|-------|-------|-------|-------|
| Performed sonata for audience<br>(friends, family, teacher) | Mon   | Tue   | Wed   | Thur  | Fri   | Sat   |
|                                                             | _____ | _____ | _____ | _____ | _____ | _____ |

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*Improvement Notes:*