

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.

Haydn Sonata in G minor Hob XIV:44 – 1st movement

Related Themes

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

Theme 1 (Exp and Recap) 1-2 and 52-53

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

Theme 1 (Exp 1-2 and then: 32-33; 34-35; 36-37; 46-51)

Theme 2 (Exp 21-23; Recap 64-65)

Small Codas (29-30; 79-80)

Toccata-Fantasy Transition arpeggios: 13-14; 43-44; 57-58.

Toccata-Fantasy Transition harmonic progression: 15-16-17; 59-60-61.

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

Anacrusis in the form of a triplet gruppetto or four sixteenth notes (It's very powerful and it appears as the defining rhythmic characteristic of the piece).

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)

As I commented in the analysis, the “recitative” that appears in the middle of the recapitulation of the theme 2 is very surprising and, of course, beautiful with an expressive suspension that opens the final bars of the movement.

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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 1rst mov.	Mon	Tue	Wed	Thur	Fri	Sat
	<u> 4 </u>	<u> 4 </u>	<u> 5 </u>	<u> 6 </u>	<u> 6 </u>	<u> 7 </u>
Played through second mov.	Mon	Tue	Wed	Thur	Fri	Sat
	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Played through entire sonata	Mon	Tue	Wed	Thur	Fri	Sat
	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>

2) Recording Practice (alone: video/audio)

Recorded 1rst mov.	Mon	Tue	Wed	Thur	Fri	Sat
	_____	_____	_____	_____	___6___	___7___
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
(friends, family, teacher)

Mon	Tue	Wed	Thur	Fri	Sat
_____	_____	_____	_____	___7___	_____

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Improvement Notes:

Maybe I'm being a bit generous with myself with this 7, but I'm very satisfied with the work over the last week, learning the movement by heart and playing more freely... But, of course, there is a huge amount of work to do: better articulation, perfect clarity in the arpeggios, ornaments, narrative unity, and many other things...