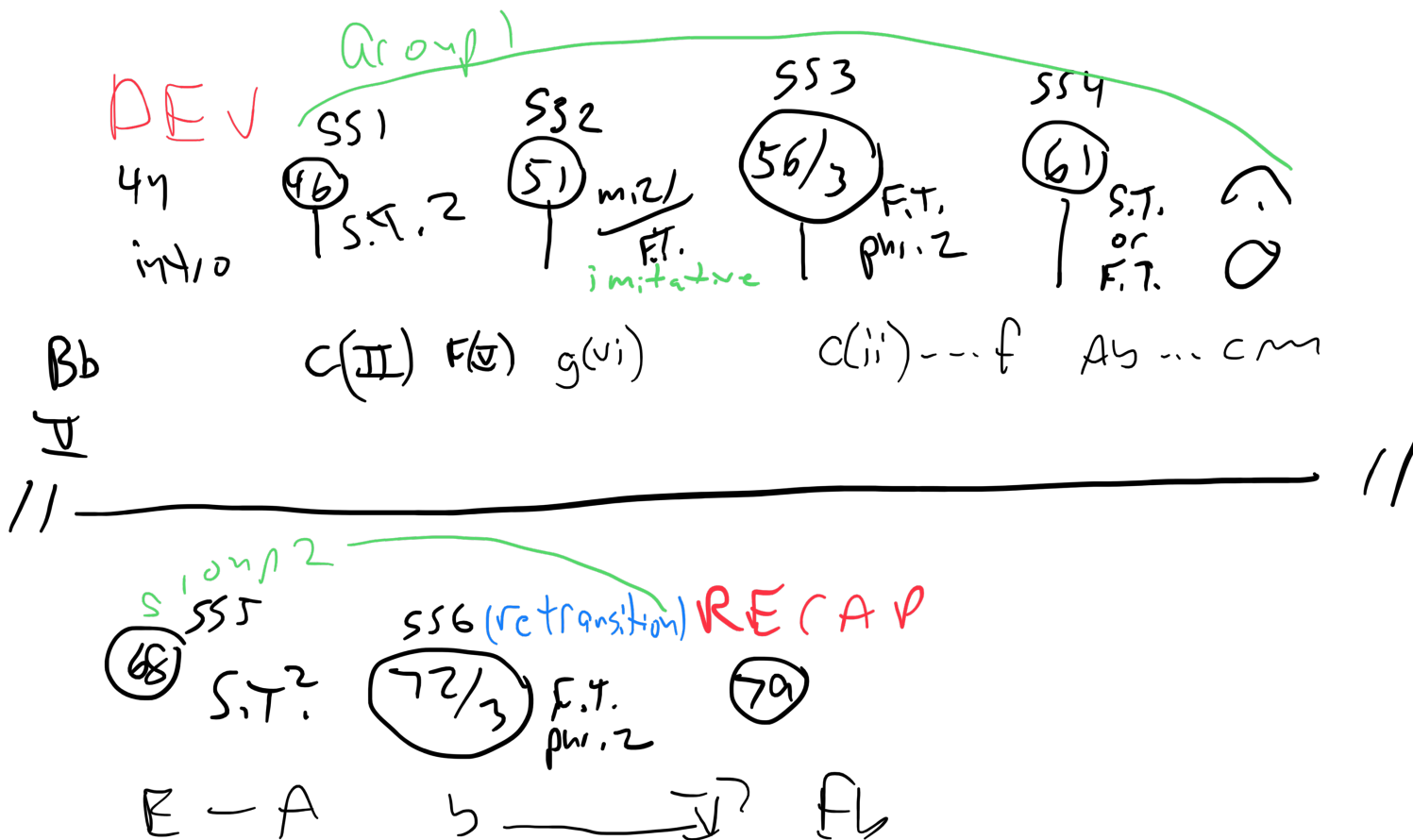


Form and Analysis
Day 13

Sonata Form wrap-up
Concerto introduction

Sonata Form wrap-up:

- Haydn Sonata in Eb, Hob. VI/52: development diagram



- Review of items for Project 2: schematic overview

- Harmonic analysis, cadences, keys (30%)
- Diagram: 45%
 - Where are themes, transitions?
 - What is form of themes?
 - Development: tonicizations, sources of material, subsections, groups
- Essay: (25%)
 - Interesting, troubling, or unusual features
 - Explain rationale for decisions made

Concerto: not really a form

Forms exist in concerto as elsewhere:

- Sonata
- Rondo
- Etc.

So far: for as relation of **structure** and **design**

Now: add **procedure**...

- Procedure is the balancing of large and small forces
- Baroque *Concertato* principle
- Large: Ripieno, concerto grosso, tutti
- Small: concertino, primo
- Present in opera, concerto as **Ritornello**

Figure form based on Ritornello vs. Solo sections

- Ritornello usually made up of separable elements
 - In baroque concerto, shorter segments
 - In classical concerto, themes or sections
- Solo sections still include orchestra
 - A larger section in which soloist prevails
 - In baroque concerto, soloist also plays in Ritornello sections (not in classical concerto)

Next class: classical concerto

Today: baroque

Vivaldi: Winter from the Four Seasons

- Listen for demonstration of ease of hearing form in terms of Ritornello-Solo alternation
- Also very early program music...