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Nota di contenuto	Cover; Cambridge Introductions to Music: The Sonata; Title; Copyright; Contents; Musical examples; Tables; Preface; Chapter 1 Definitions; 1.1 Sonata and canzona; 1.2 Sonata and sinfonia; 1.3 Sonata and concerto; 1.4 Sonata and suite/partita; 1.5 The sonata and free instrumental genres: toccata - ricercar - capriccio - fantasia; 1.6 Summary: instrumentation, form, texture or function?; Chapter 2 Form; 2.1 The 'free' sonata in the seventeenth century; 2.2 Corelli and his legacy; 2.2.1 The sonata da chiesa; 2.2.2 The sonata da camera; 2.2.3 Corelli's followers in the eighteenth century 2.2.4 Regional traditions2.3 Sonata cycles and 'sonata form' after 1750; 2.3.1 Fast movements: 'sonata form' and related categories; 2.3.1.1 From dance form to sonata form; 2.3.1.2 Terminology; 2.3.1.3 The exposition; 2.3.1.4 The development; 2.3.1.5 The recapitulation; 2.3.1.6 The re-entry; 2.3.1.7 The transition; 2.3.1.8 The recapitulation

as a result of events in the exposition and development; 2.3.1.9 Extra options: slow introduction and coda; 2.3.2 Sonata form - bipartite or tripartite?; 2.3.3 Slow movements; 2.3.4 Minuet and scherzo; 2.3.5 Finales

2.4 Beethoven's sonatas - consummating or transcending Classical form? 2.4.1 Construction of themes and their elaboration; 2.4.1.1 Types of theme; 2.4.1.2 Thematic contrast and thematic derivation; 2.4.1.3 Elaboration and transformation of themes and motives; 2.4.2 Slow introduction and coda; 2.4.3 Manipulations of the tonal process; 2.4.3.1 Major-key recapitulation in minor-key movements; 2.4.3.2 Third relations versus fifth relations; 2.4.4 New slow-movement types; 2.4.5 The upgrading of the dance movement; 2.4.6 Final movements; 2.4.7 Camouflaging the formal structure; 2.5 The cycle

2.5.1 Sequence and combination of movements 2.5.2 Tonal structures; 2.5.3 Transitions; 2.5.4 Motivic unity and quotations; 2.6 The sonata after Beethoven; 2.6.1 Franz Schubert; 2.6.2 Sonata composition after c. 1830; 2.6.2.1 Motivic unity - motivic derivation - developing variation; 2.6.2.2 Quotation; 2.6.2.3 Tonal structure; 2.6.2.4 Integration on multiple levels: Schumann's Piano Sonata, Op. 11; 2.6.2.5 The amalgamation of the sonata cycle with sonata form: Franz Liszt's B minor Sonata; 2.7 Sonata composition in the twentieth century; 2.7.1 The sonata in the nineteenth-century tradition

2.7.2 The neo-classicist and historicist sonata 2.7.3 The sonata as generic 'piece for instrument(s)'; 2.7.4 The eclectic sonata; Chapter 3 Functions and aesthetics; 3.1 Locations and occasions; 3.2 Target groups: professionals, connoisseurs and amateurs; 3.3 Learned style; 3.4 Virtuosity; 3.5 Sonata form as an aesthetic paradigm; 3.6 Absolute music? On meaning and programmaticism; Chapter 4 Scoring and texture; 4.1 Developments in the seventeenth and eighteenth centuries; 4.1.1 Number of instruments; 4.1.1.1 The ensemble sonata; 4.1.1.2 The sonata for small ensemble

4.1.2 Nature and formation of the ensemble

## Sommario/riassunto

What is a sonata? Literally translated, it simply means 'instrumental piece'. It is the epitome of instrumental music, and is certainly the oldest and most enduring form of 'pure' and independent instrumental composition, beginning around 1600 and lasting to the present day. Schmidt-Beste analyses key aspects of the genre including form, scoring and its social context - who composed, played and listened to sonatas? In giving a comprehensive overview of all forms of music which were called 'sonatas' at some point in musical history, this book is more about change than about consistency - an ensemble sonata by Gabrieli appears to share little with a Beethoven sonata, or a trio sonata by Corelli with one of Boulez's piano sonatas, apart from the generic designation. However, common features do emerge, and the look across the centuries - never before addressed in a single-volume survey - opens up new and significant perspectives.