

Now as said, sonata-allegro form is the most of these, and it takes a little extra time to get familiar with it. We're going to be reviewing this in section starting this And don't forget we have this model of what sonata-allegro form is. I didn't want to put that up on the board again — did that last time — but you've got it on page one of your textbook. If you want that complex diagram, one hundred ninety-three of your textbook. So get familiar with that. And do, once again, bring your books to section this time, 'cause we'll read them in this time.

So we've got this complex form. And I've figured out over the years the way to sort of wrap your arms around this or get into this, this. And it involves the fact that music in the classical period is what we would call rhetorical music. It's doing something at every moment. It is doing, as I see it, one of four things. It's a theme so we'll have a — what we call a thematic function. It's moving from point A to point B. Remember with the Beethoven [plays piano] — that's the theme, and then the second theme is [plays piano]. Well, those are both themes. That's stating something that we can sing, that we can remember.

But Beethoven has to get from point A, the minor, to point B, the more lyrical major, so he writes a So the second functional type here is transitional music. We want to be able to differentiate thematic music from transitional music.

Then there are passages — and in sonata-allegro form it's in the middle of the — that are exclusively developmental, where you take the material and play with it. You could make it — expand it and change it that way. You could it as Beethoven often does in working with just particular motives. It tends to sound very complex. There's a lot going on in the section. It's the most polyphonic, the most contrapuntal — counterpoint and polyphony — sort of synonymous — the most complex in terms of the counterpoint and, as we said before, it tends to move around a lot because they pass — the will pass through different keys in the development section.

So we've got, so far, three of what we call the four functional types — or what I have called the four types: thematic, transitional, developmental. And now we have to talk about the last one, which is the simplest in some ways: cadential — where the composer will just throw on a lot of heavy, simple motion to slow the music down psychologically — not the tempo actually — but psychologically sort of bring it to a close, so we can say a closing functional type. Again to review: thematic, transitional, developmental and Those