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MTO 21.4 Examples: Aziz, The Evolution of Chopin's Sonata Forms

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.15.21.4/mto.15.21.4.aziz.php

Figure 1a. Type 2 vs. Type 3 Sonatas

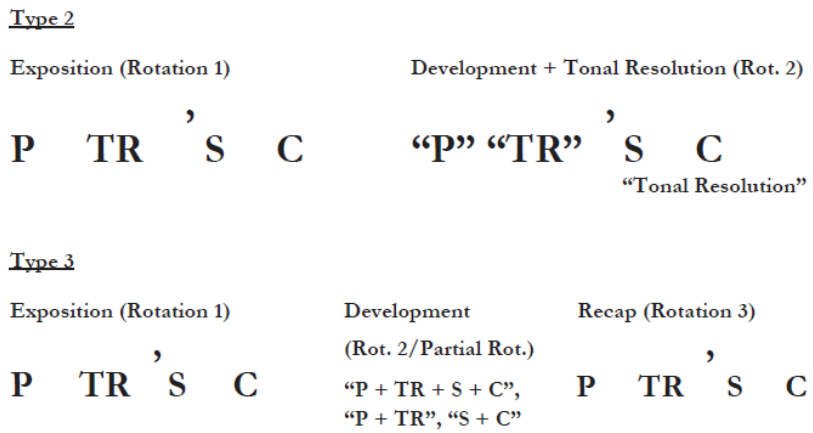
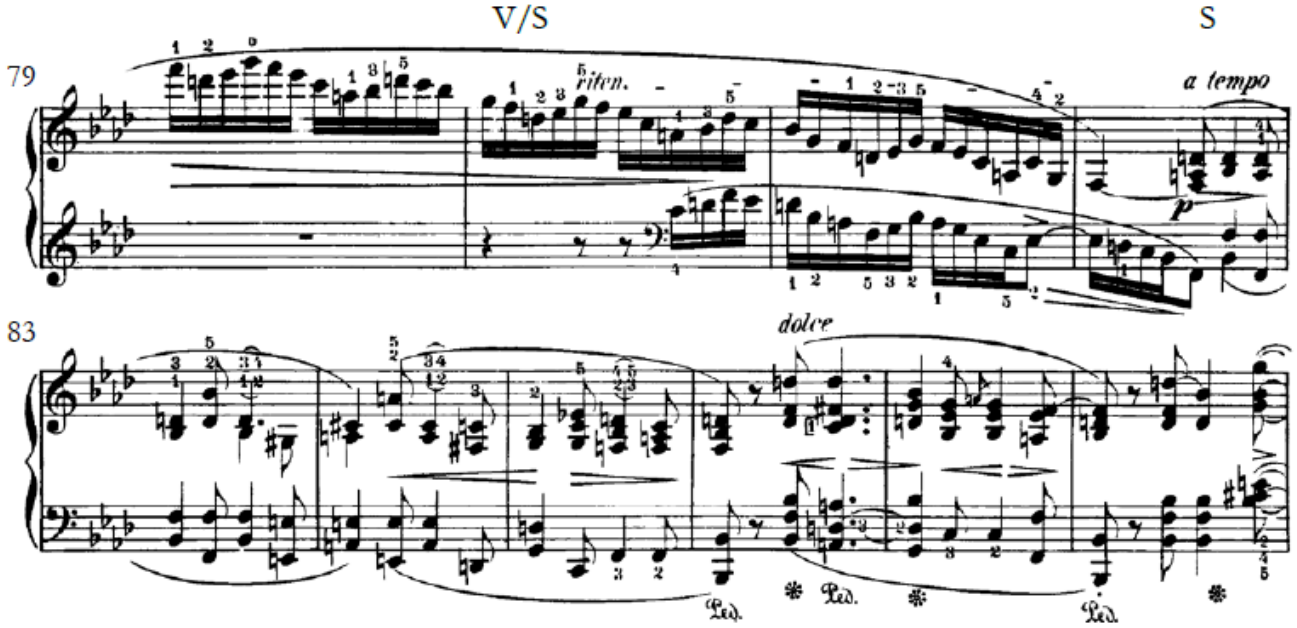


Figure 1b. Summary of Formal Events

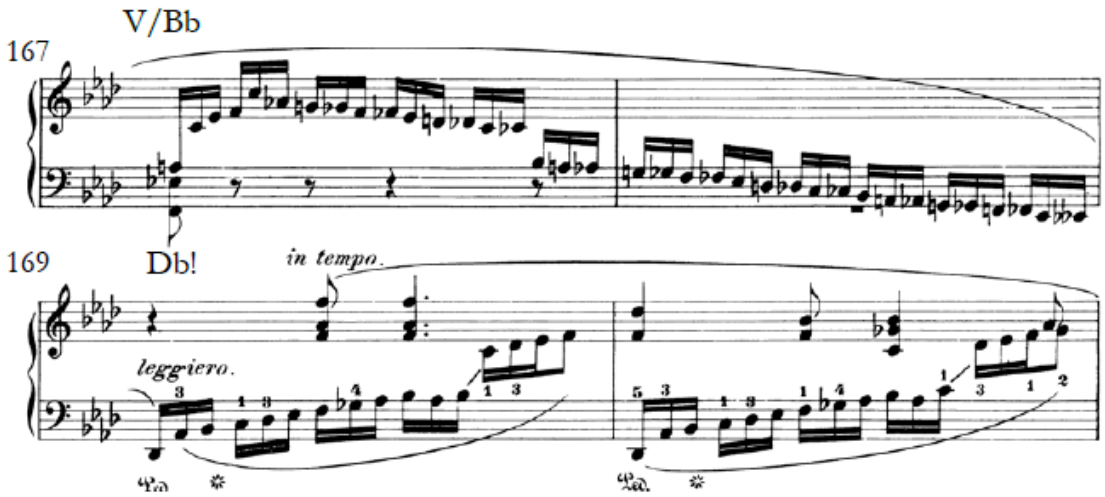
Piece (1st mvt.)	S?	Exposition goal key	Recap /tonal res. goal key
Op. 4	None (RFC, no MC)	i	v
Op. 8	None, MC included	i	v
Op. 11	Yes	I	III , i
Op. 21	Yes	III , v	III , i
Op. 35	Yes	III	I
Op. 58	Yes	III	I
Op. 65	Yes	III , v	I , i

MC = Medial Caesura
RFC = Resetting of the Formal Compass

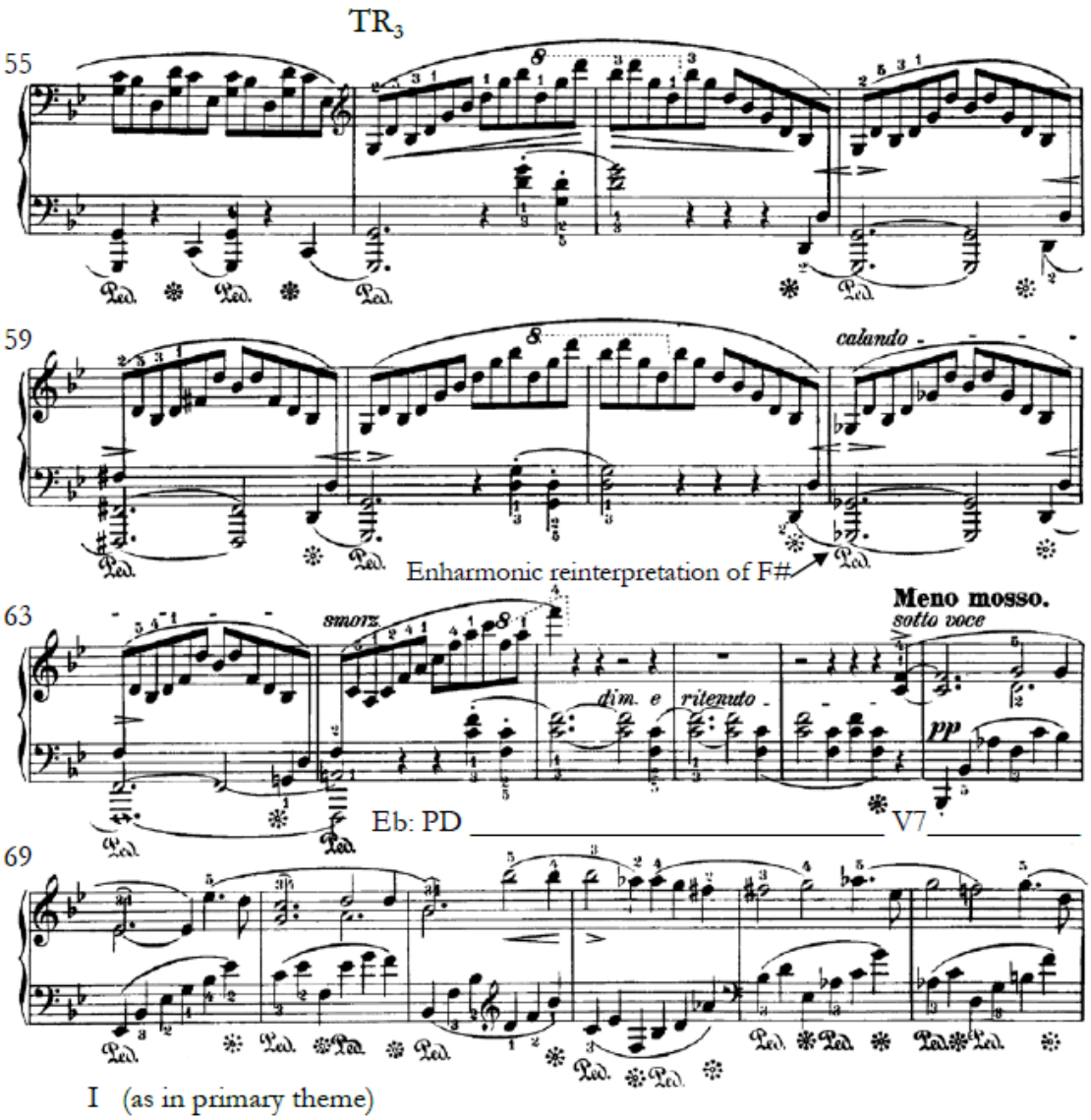
Example 1a. Chopin Ballade No. 4, op. 52, 'Apotheosis' in D♭, prepared by V/B♭



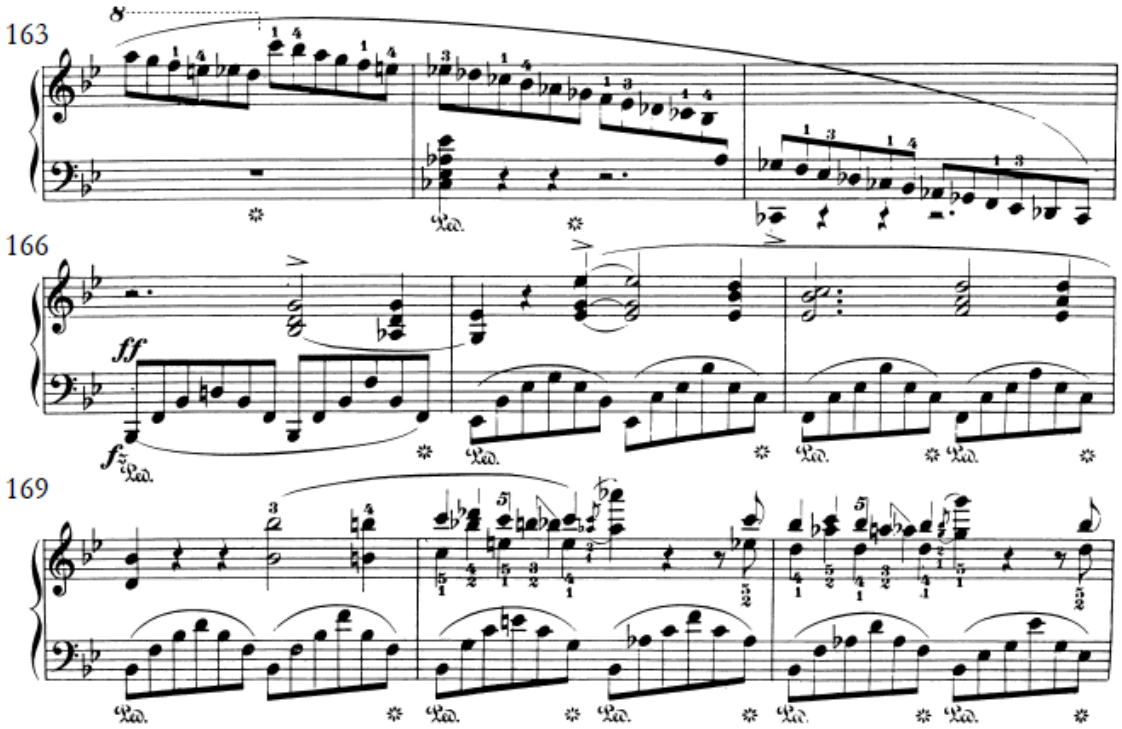
Example 1b. Chopin Ballade No. 4, op. 52, Second Theme in D♭, prepared by V/B♭



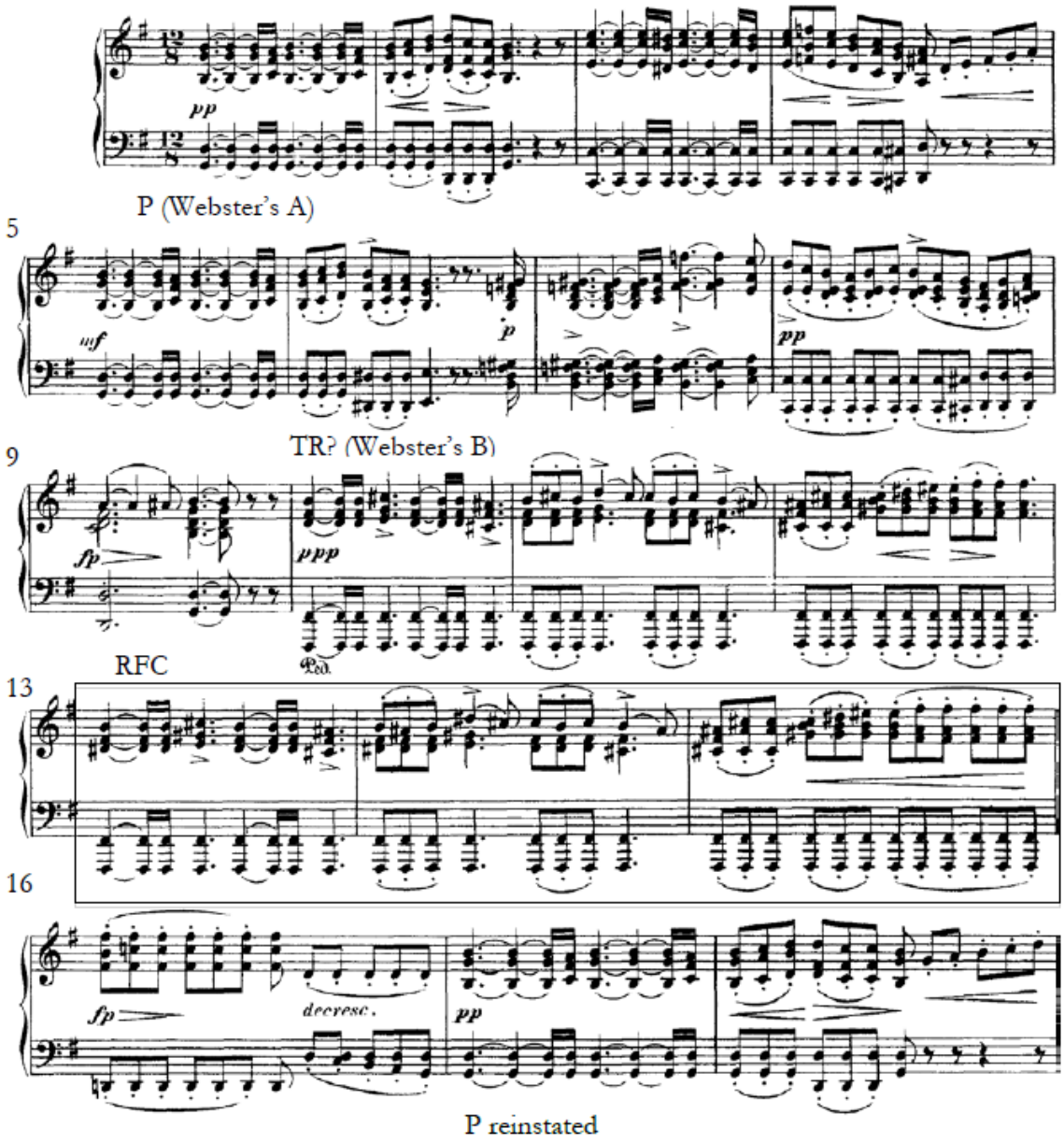
Example 2a. Chopin Ballade No. 1, op. 23, TR_3 + S



Example 2b. Chopin Ballade No. 1, op. 23, E♭ apotheosis



Example 3. Schubert, Sonata in G, D. 894, 1st mvt., beginning of exposition



Example 4. Schubert, Sonata in B♭, D. 960, 1st mvt., beginning of exposition

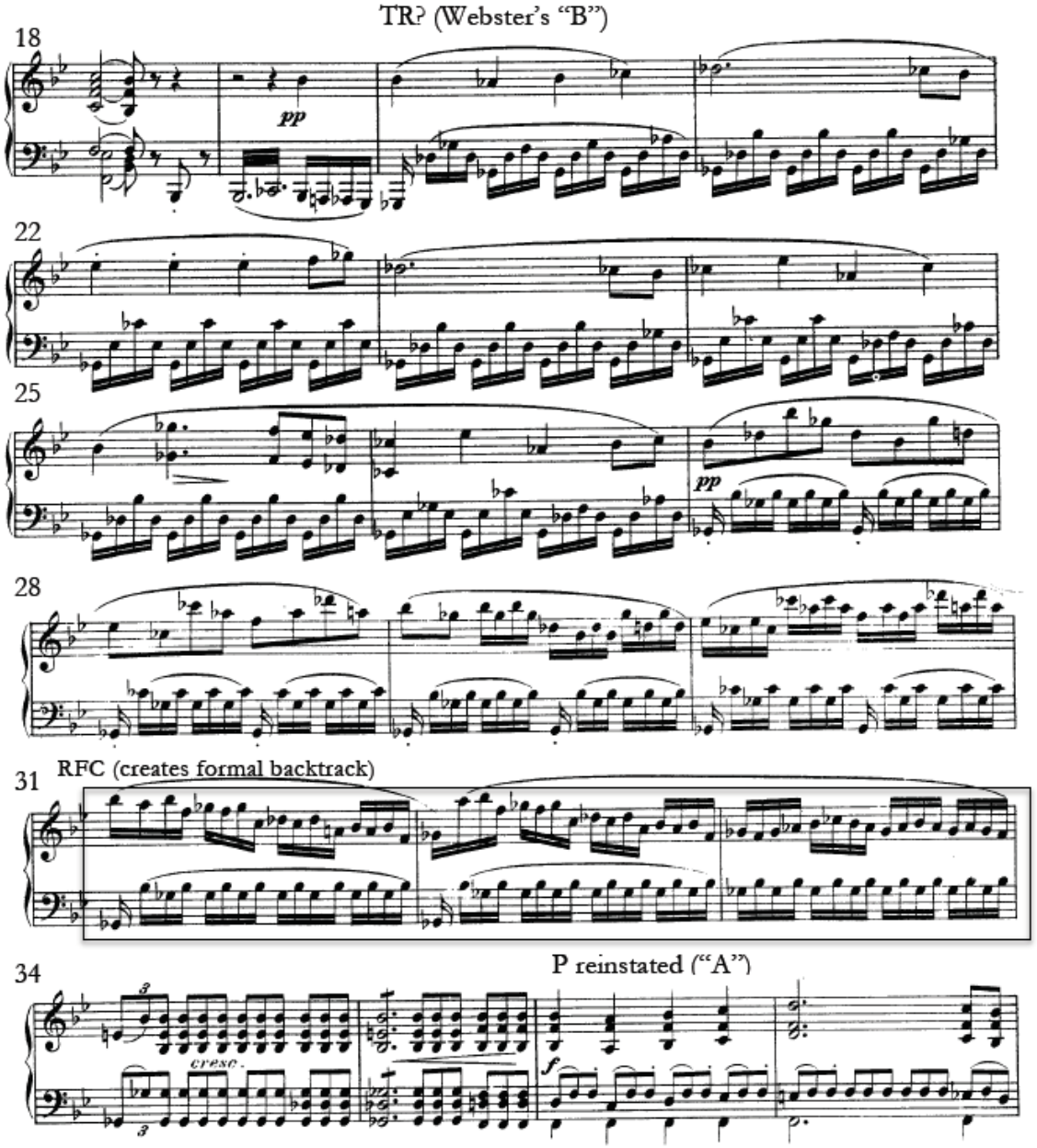
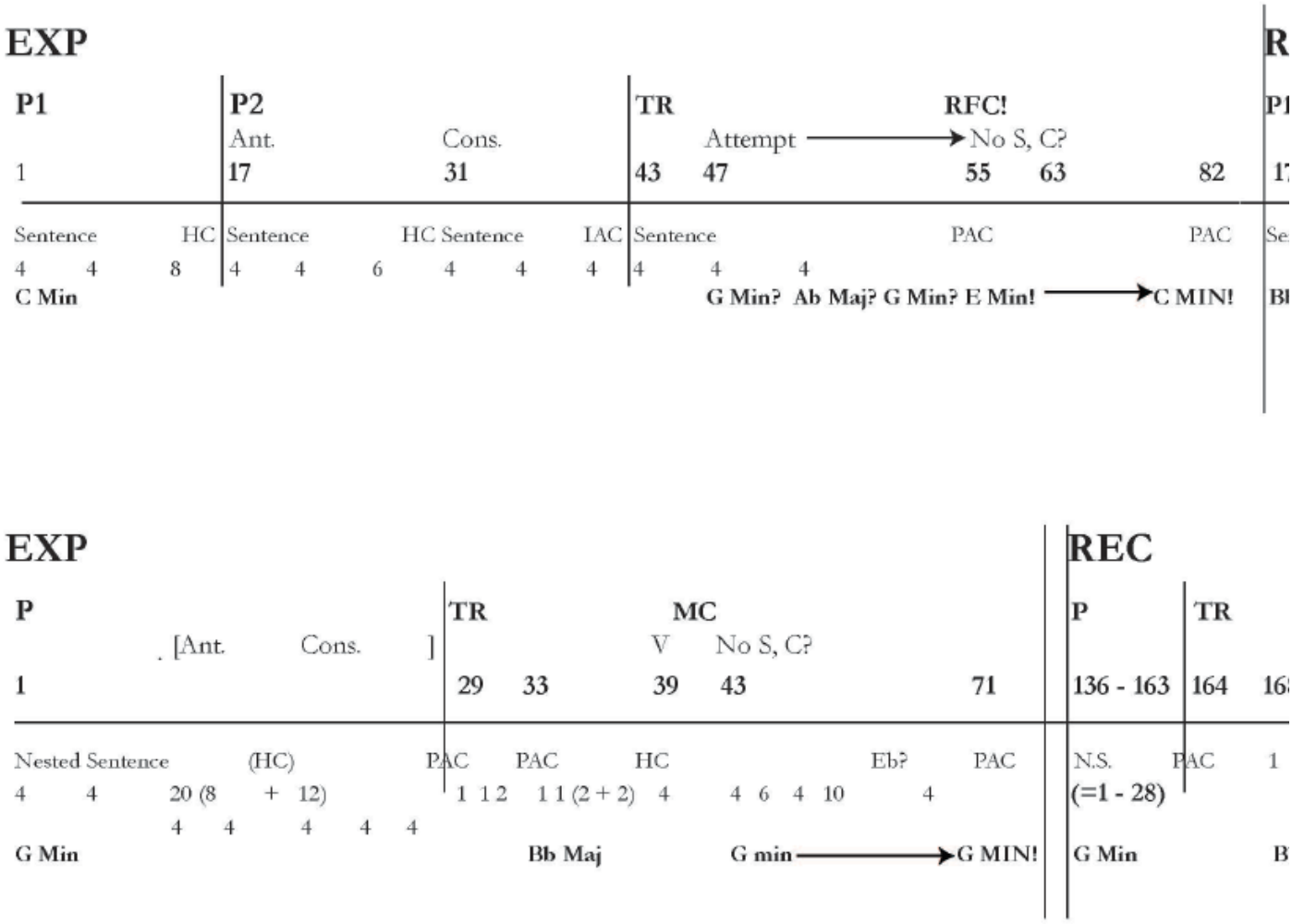
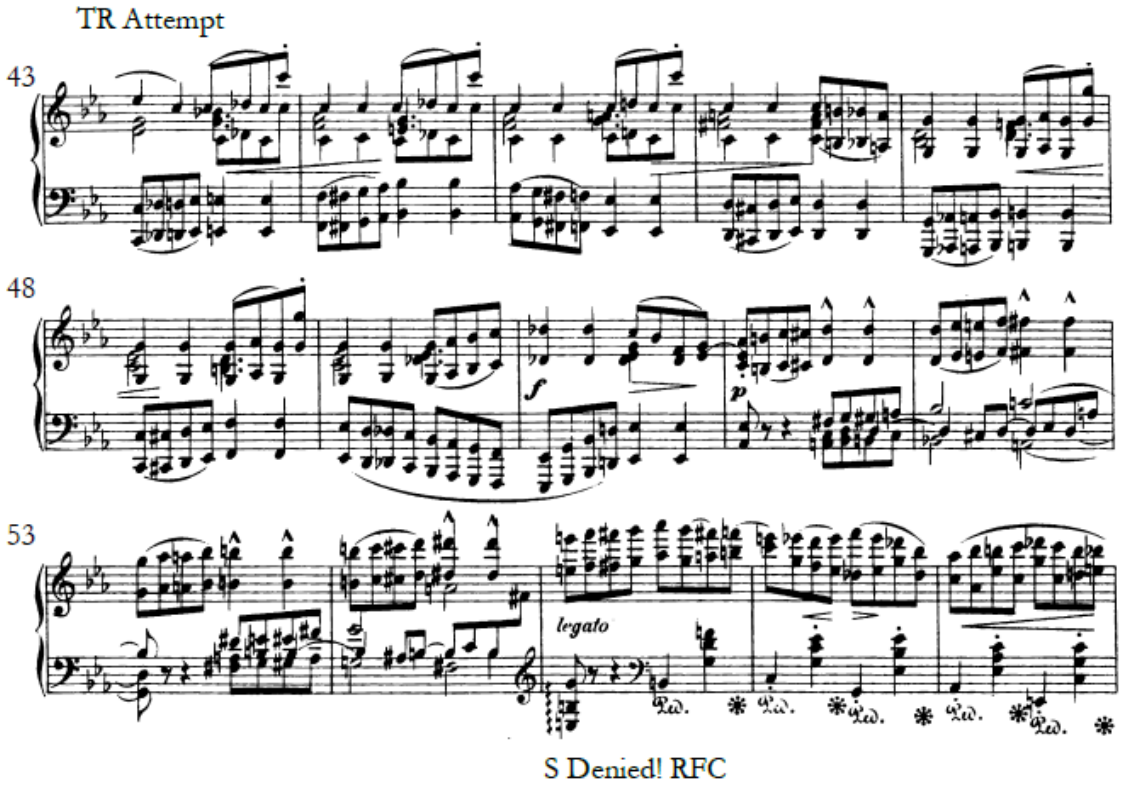


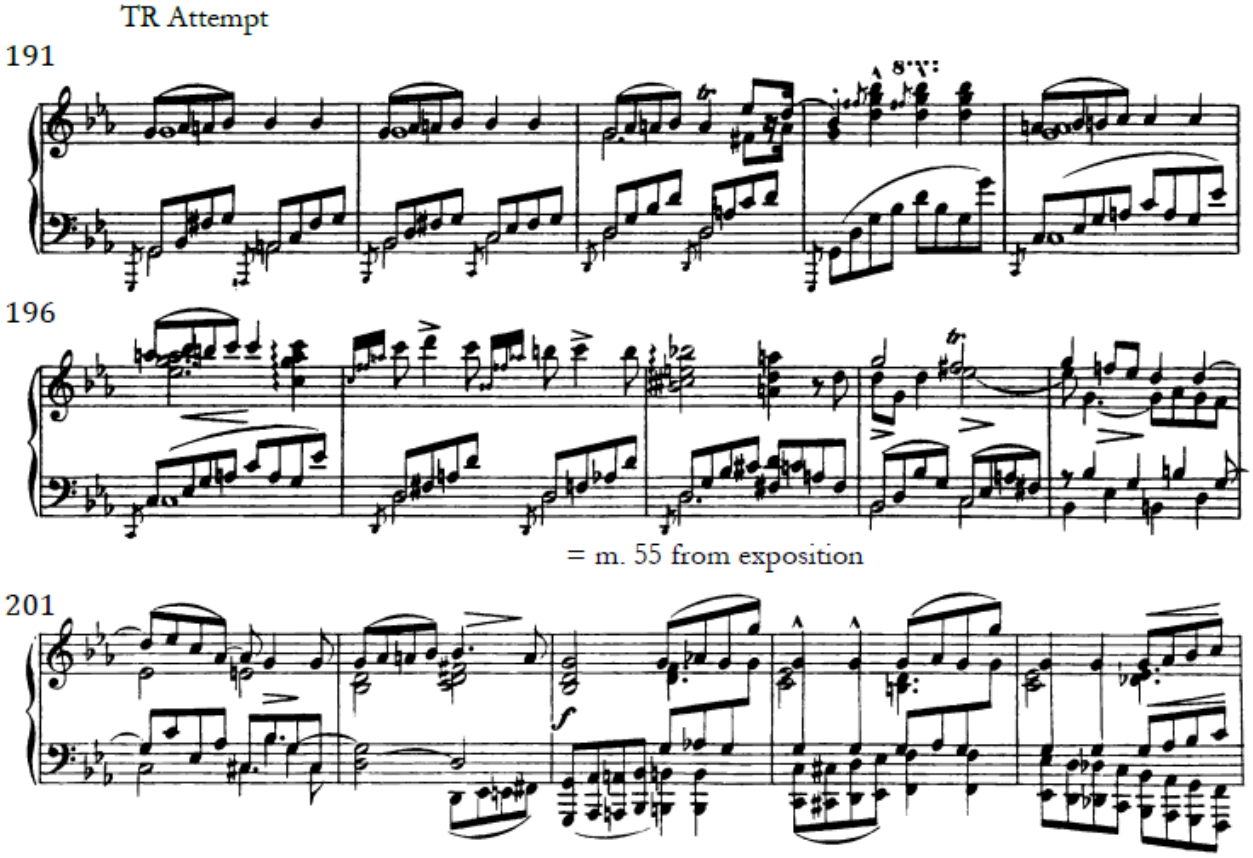
Figure 2. Exposition and Recapitulation of op. 4 and op. 8



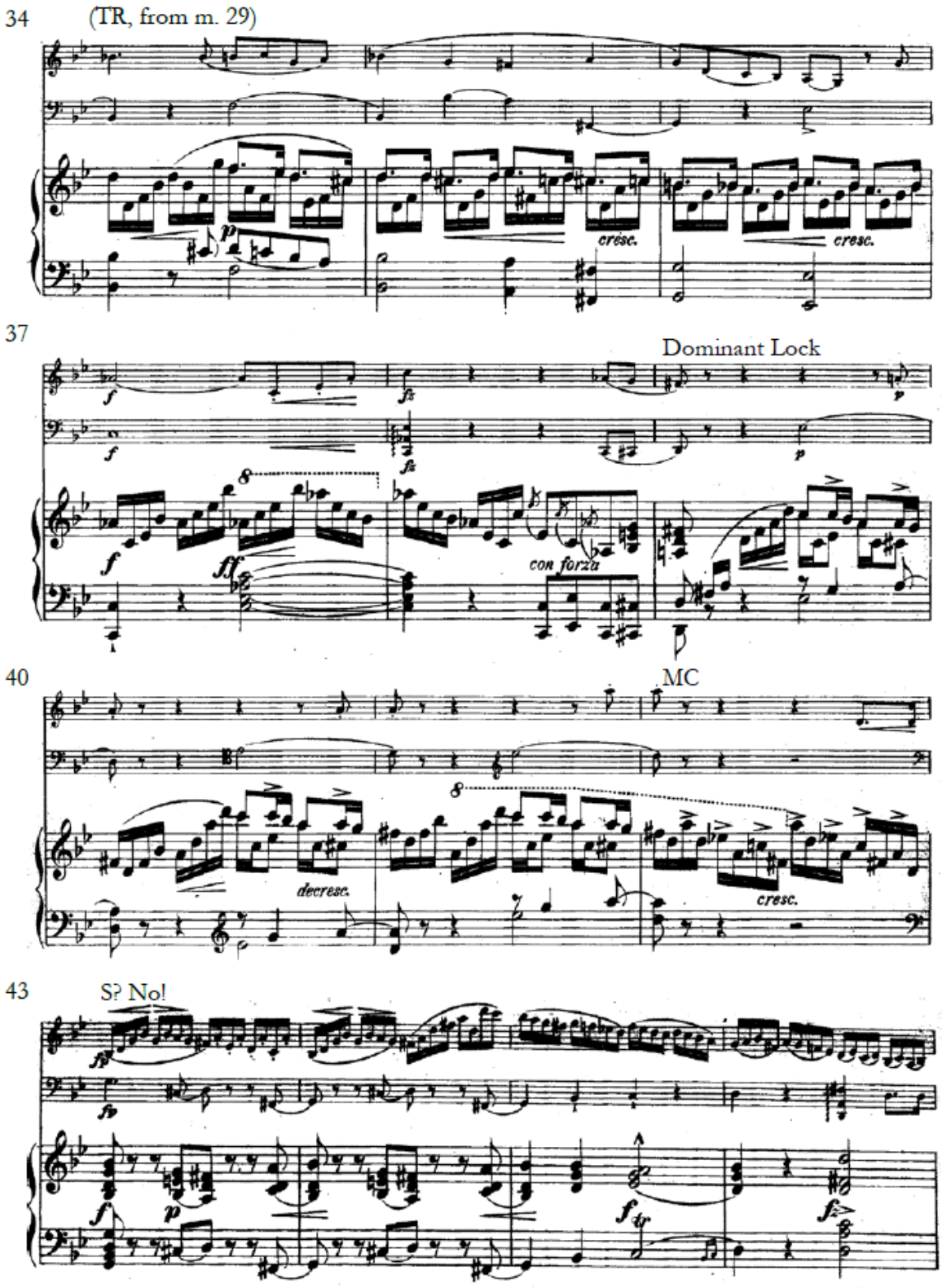
Example 5a. Chopin Piano Sonata op. 4, 1st mvt., exposition, transition



Example 5b. Chopin Piano Sonata op. 4, 1st mvt., recapitulation, transition



Example 6a. Chopin Piano Trio, op. 8, 1st mvt., exposition, transition



Example 6b. Chopin Piano Trio, op. 8, 1st mvt., recapitulation, transition

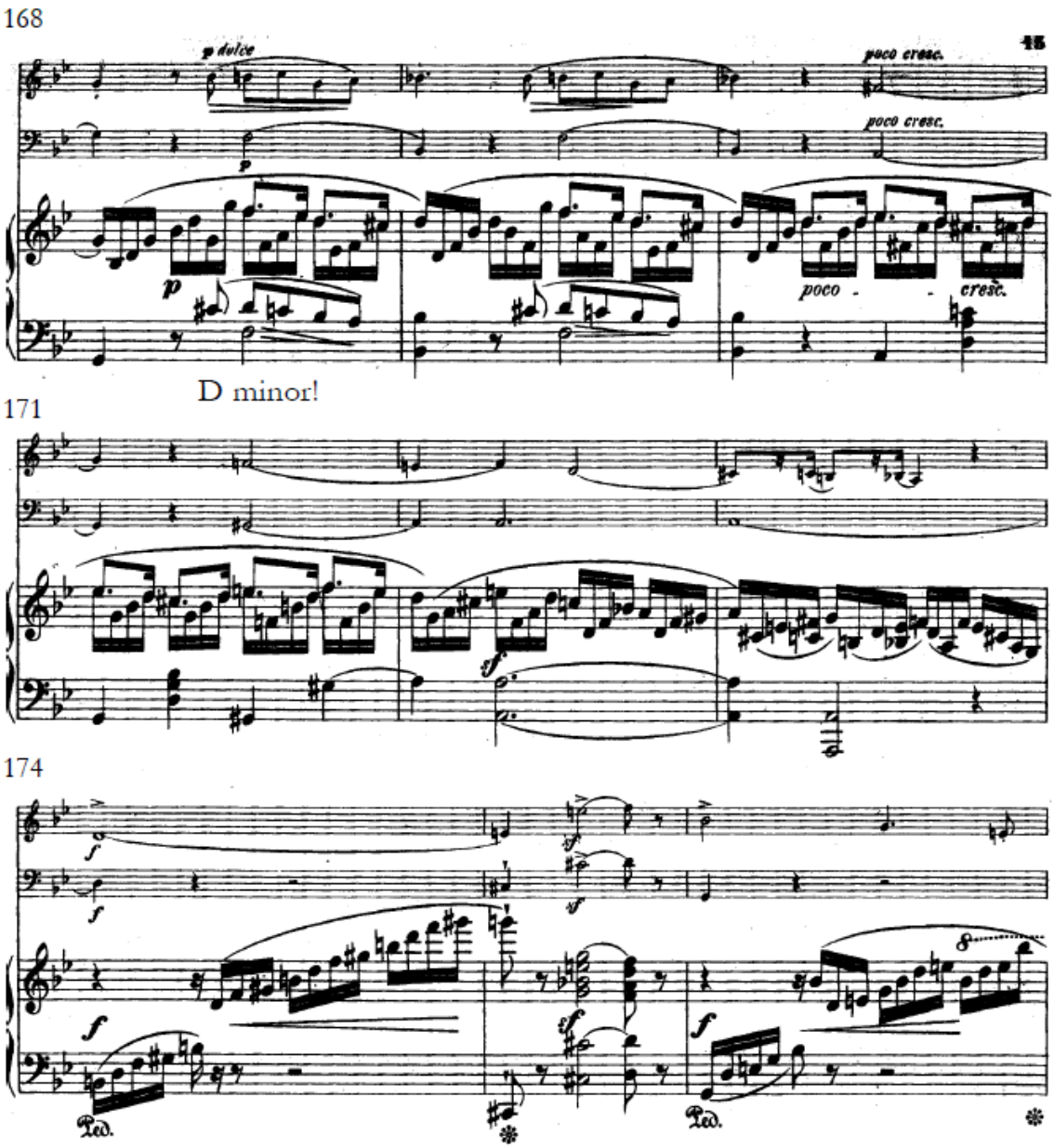
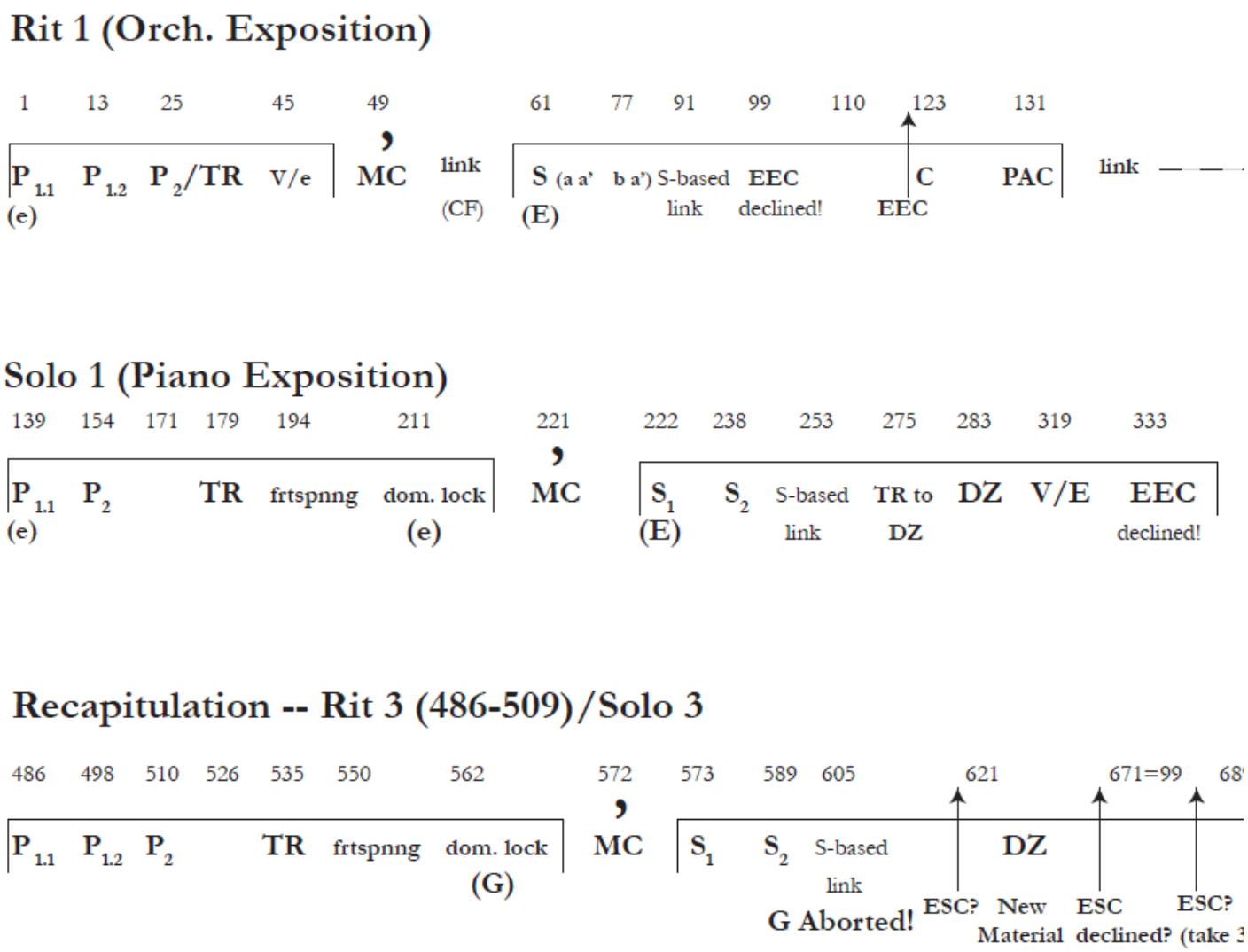
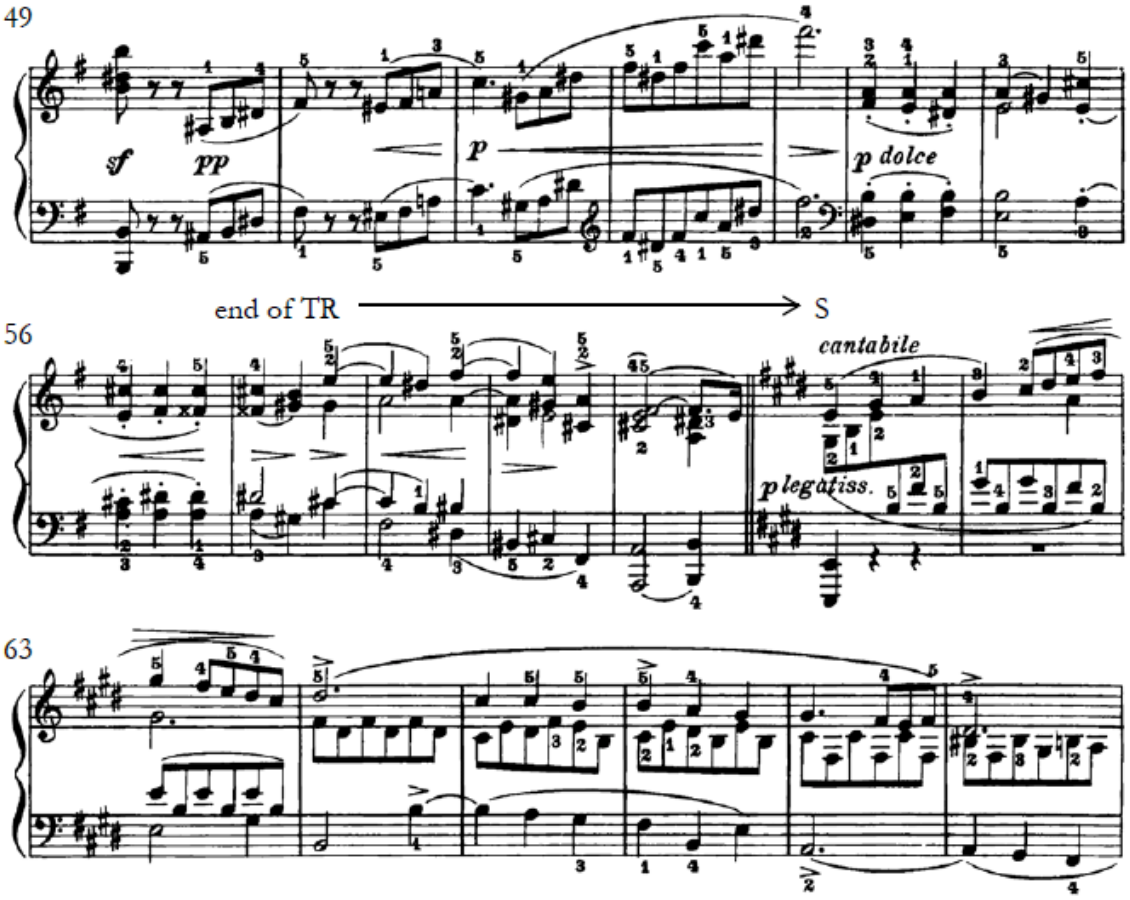


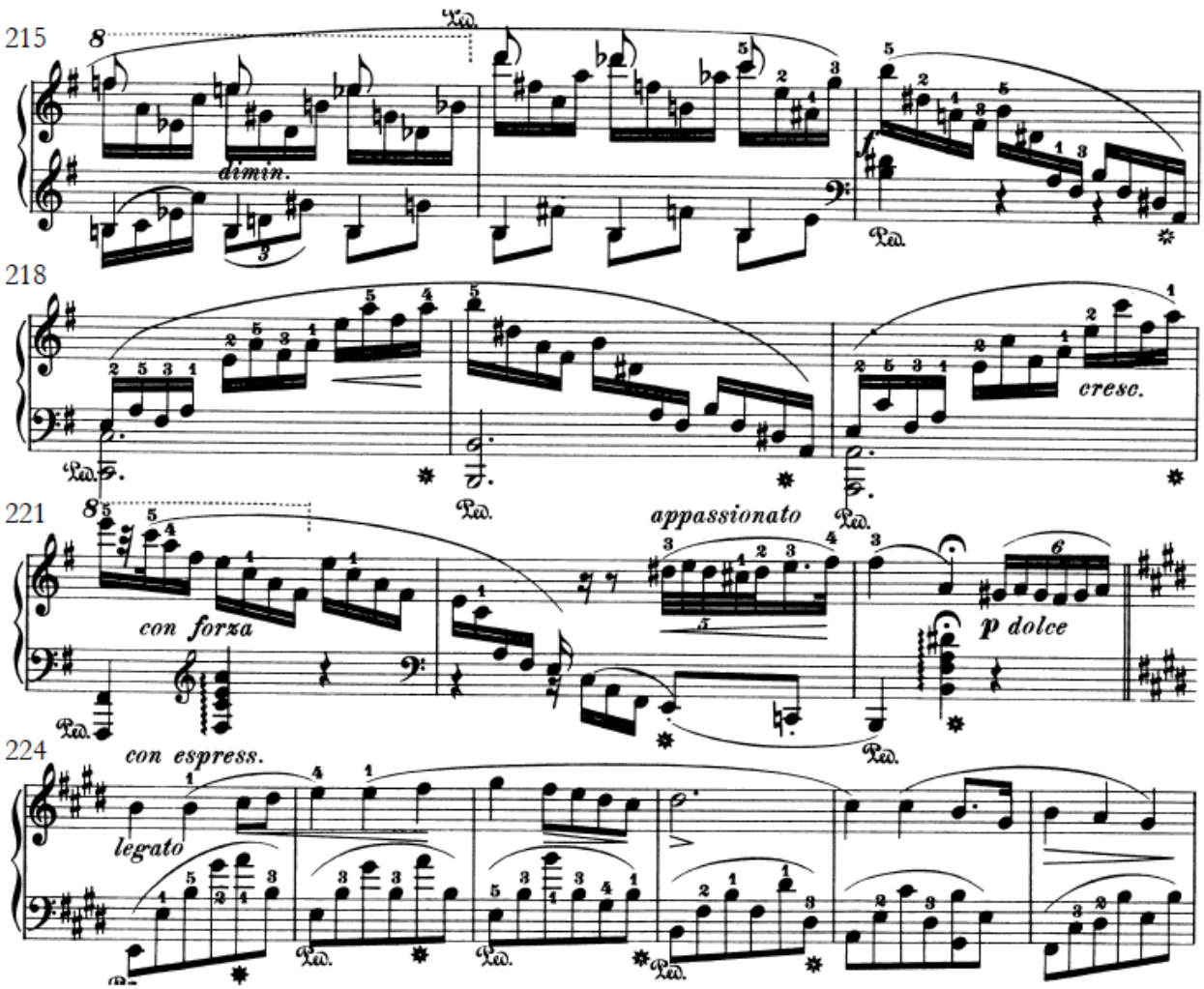
Figure 3. Chopin Piano Concerto No. 1 in E minor, op. 11, 1st mvt.



Example 7a. Chopin Piano Concerto No. 1, op. 11, 1st mvt., orchestral exposition, end of TR and S



Example 7b. Chopin Piano Concerto No. 1, op. 11, 1st mvt., solo exposition, end of TR and S



Example 7c. Chopin Piano Concerto No. 1, op. 11, 1st mvt., recapitulation, end of TR and S

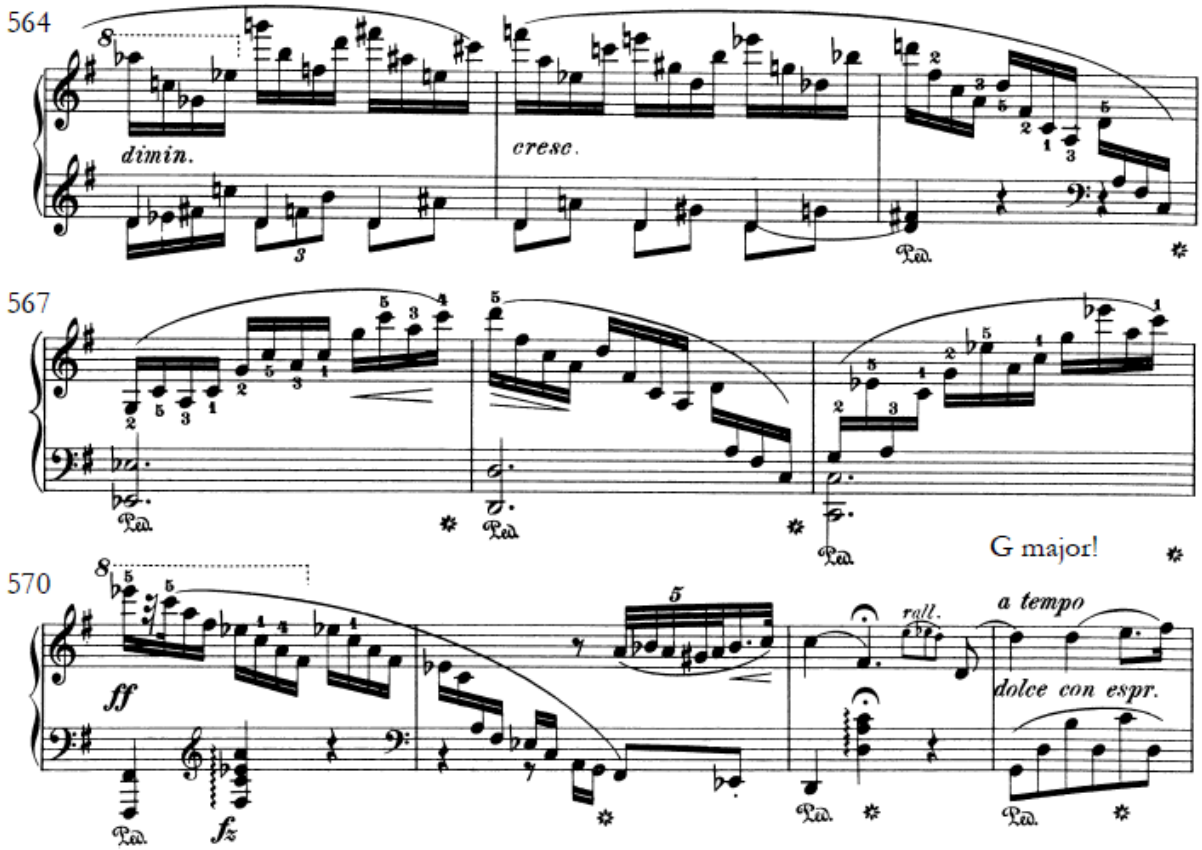
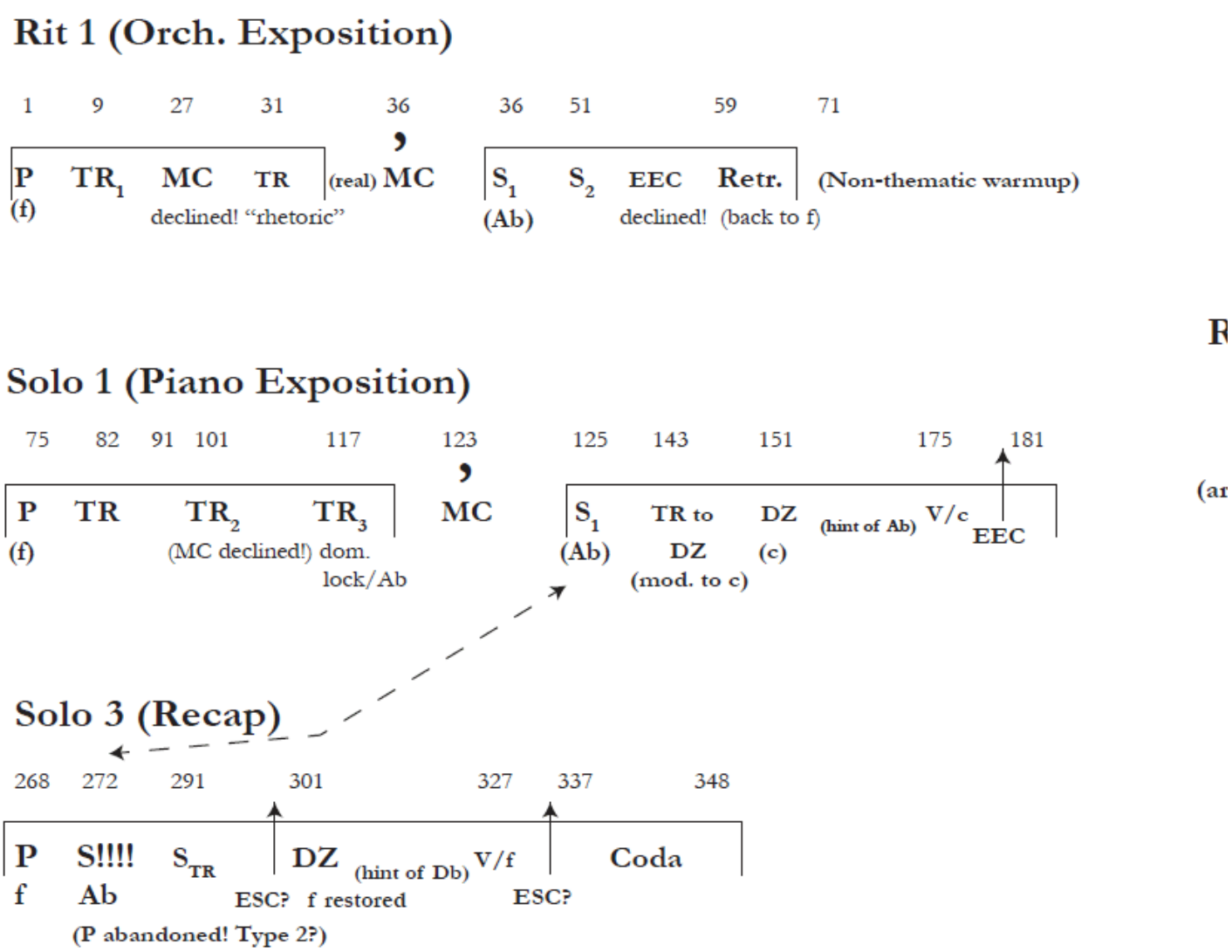
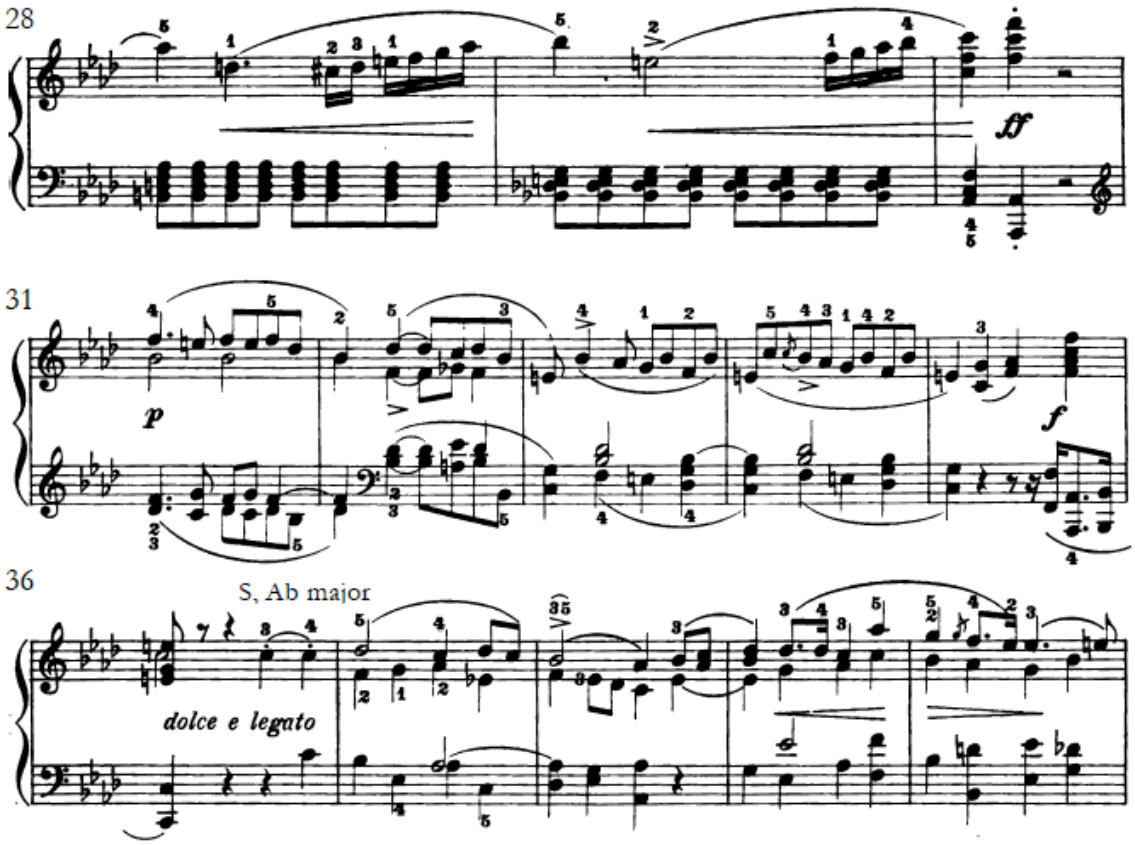


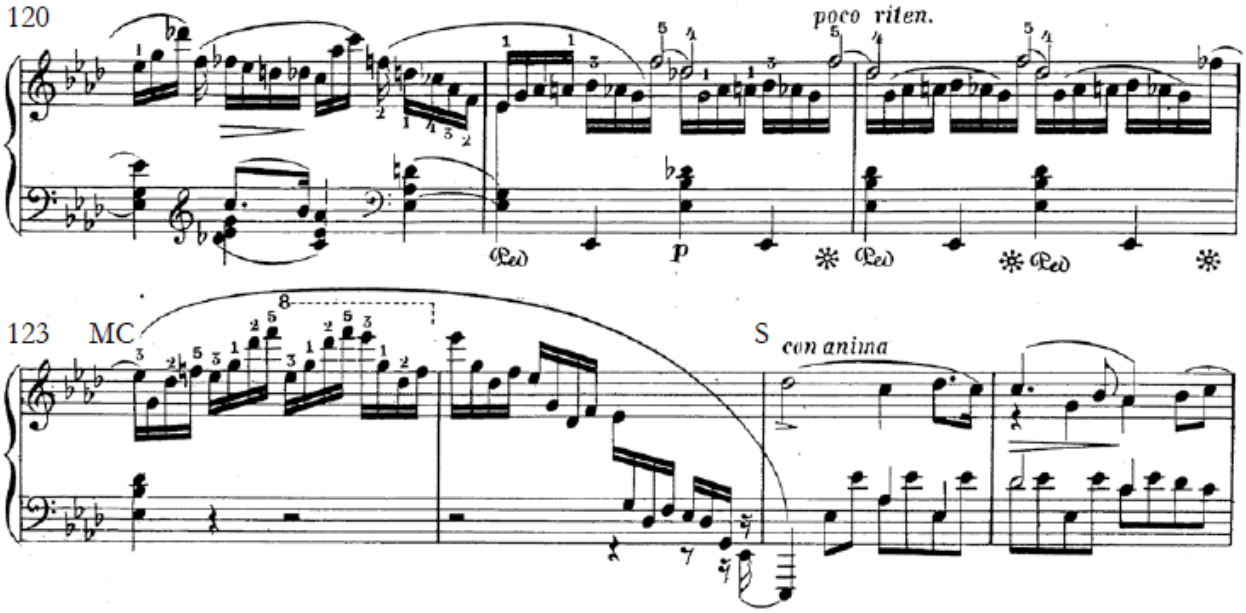
Figure 4. Chopin Piano Concerto No. 2 in F minor, op. 21, 1st mvt.



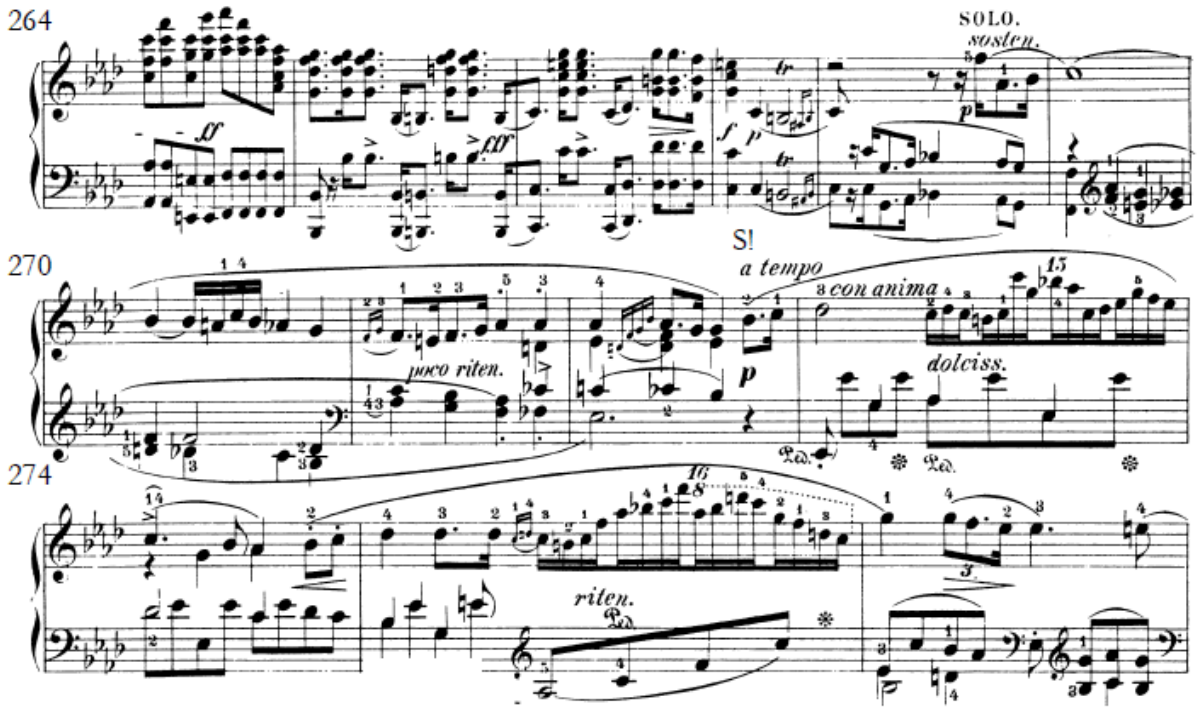
Example 8a. Chopin Piano Concerto No. 2, op. 21, 1st mvt., orchestral exposition, end of TR and S



Example 8b. Chopin Piano Concerto No. 2, op. 21, 1st mvt., solo exposition, end of TR and S



Example 8c. Chopin Piano Concerto No. 2, op. 21, 1st mvt., recapitulation [P⇒S]



Example 9. Chopin Allegro de Concert, op. 46, 1st mvt., development ⇒ tonal resolution

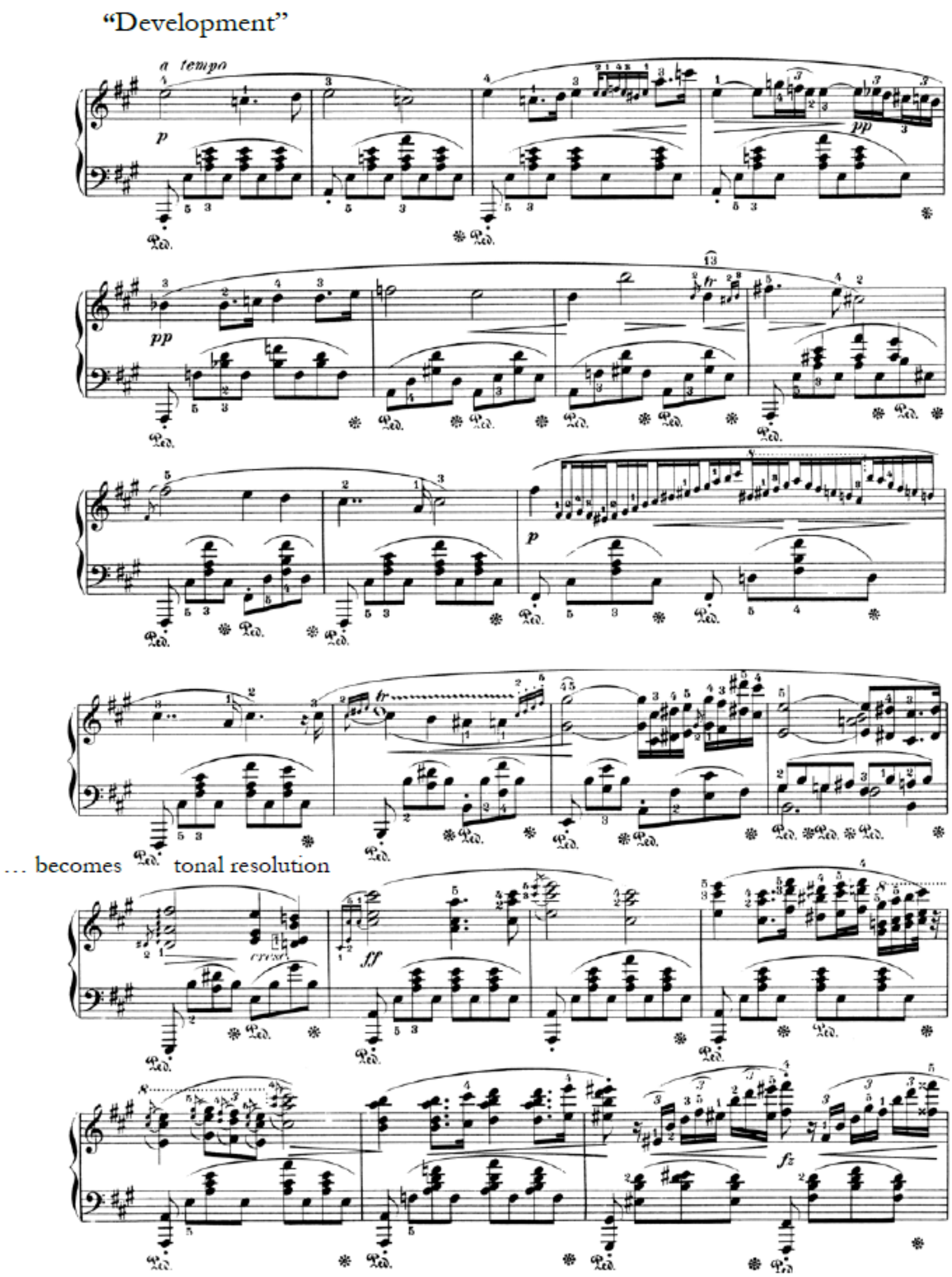
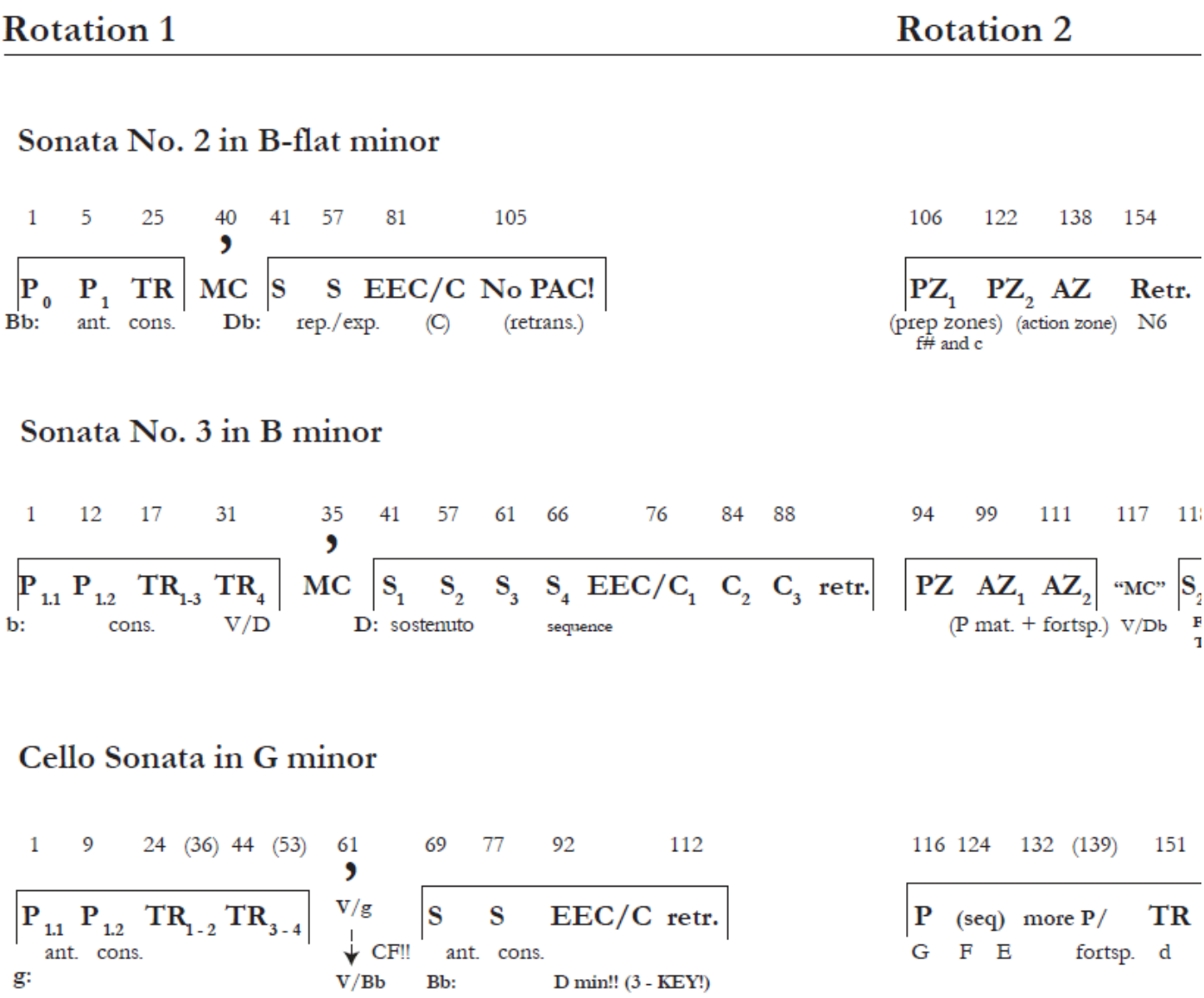
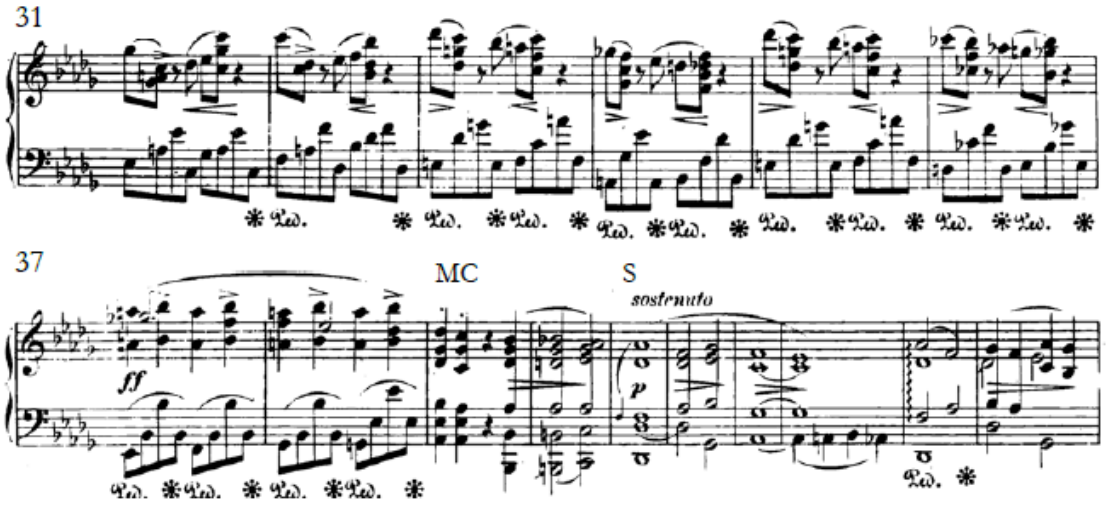


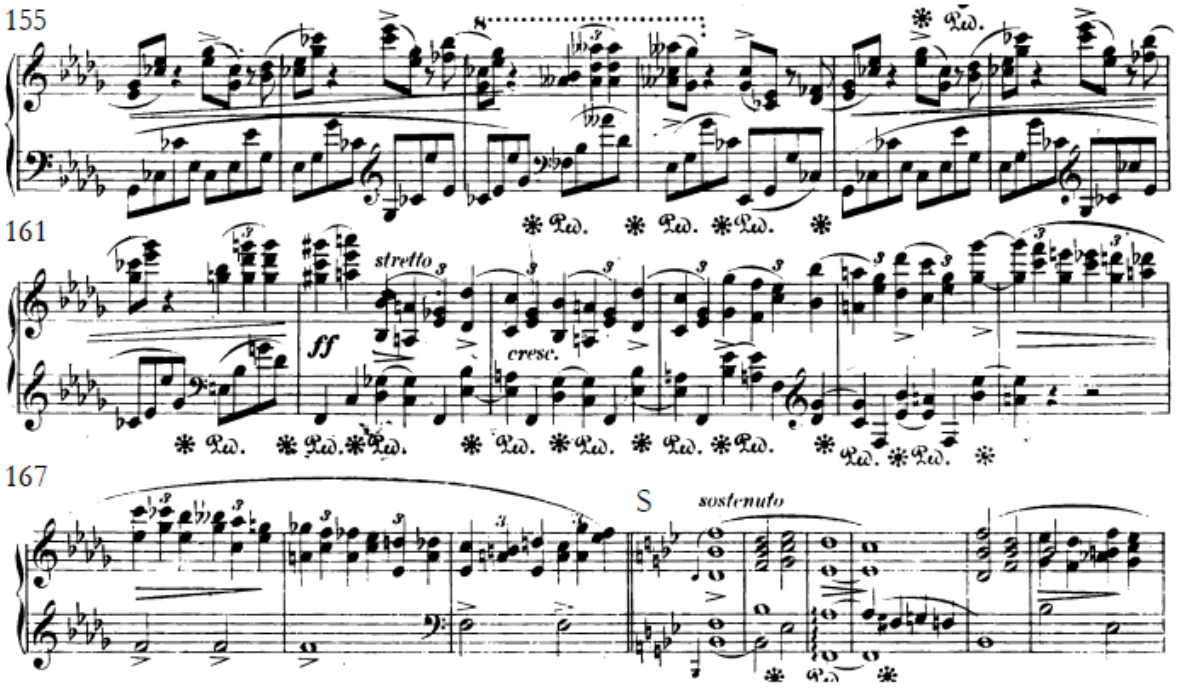
Figure 5. Formal Plans of Chopin's Late Sonatas



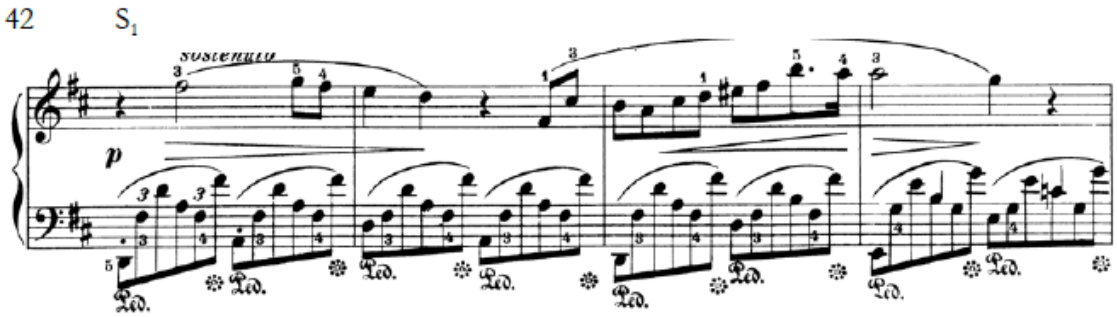
Example 10a. Chopin Piano Sonata No. 2, op. 35, 1st mvt., exposition, onset of S



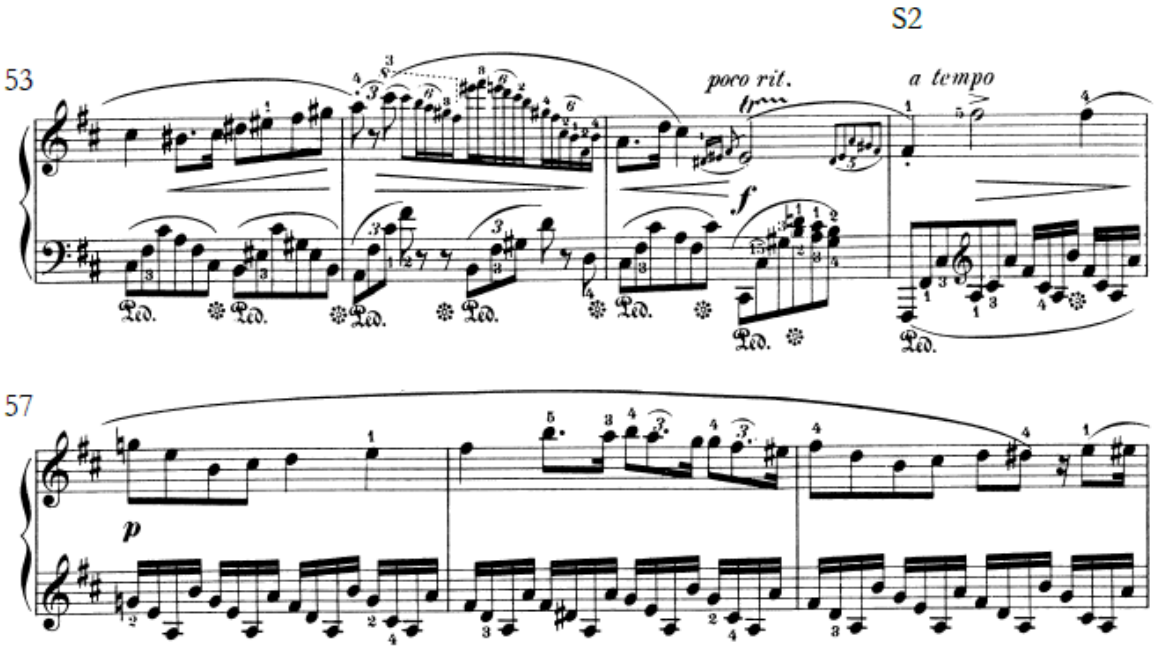
Example 10b. Chopin Piano Sonata No. 2, op. 35, 1st mvt., rotation 2, onset of S



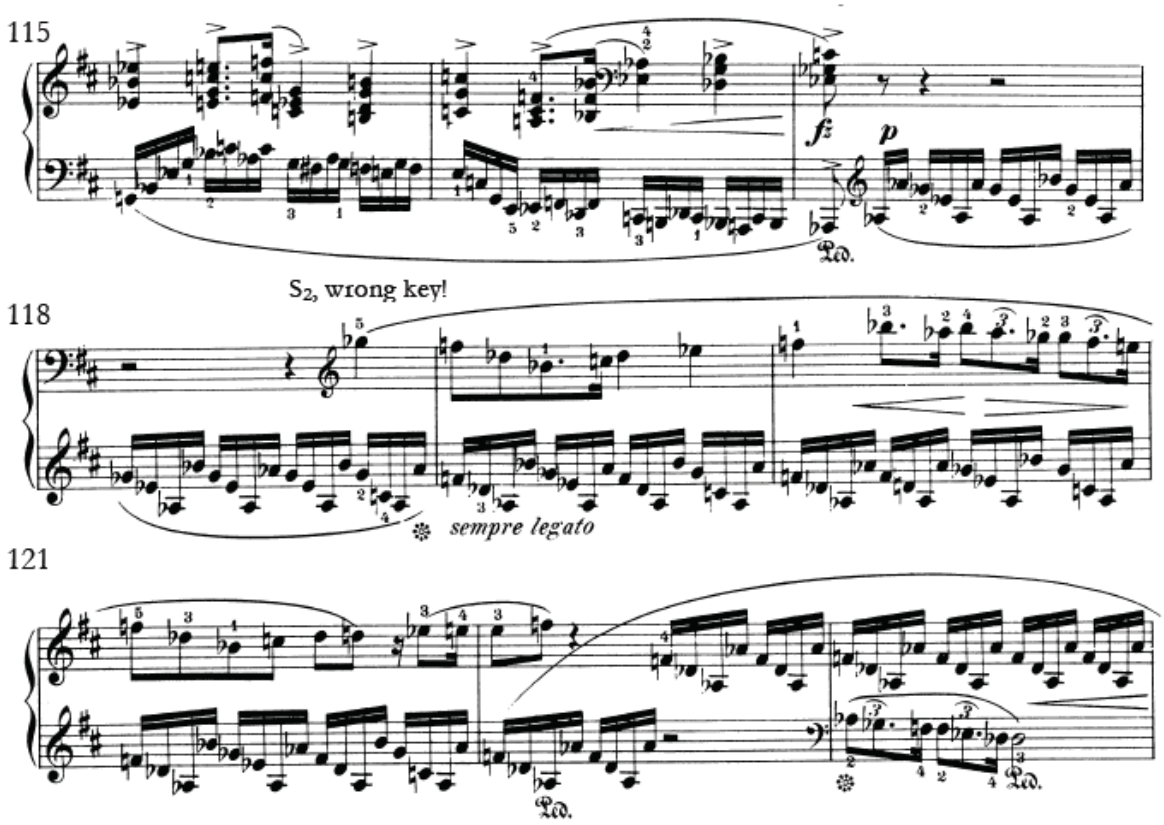
Example 11a. Chopin, Piano Sonata No. 3, op. 58, 1st mvt., exposition, S_1



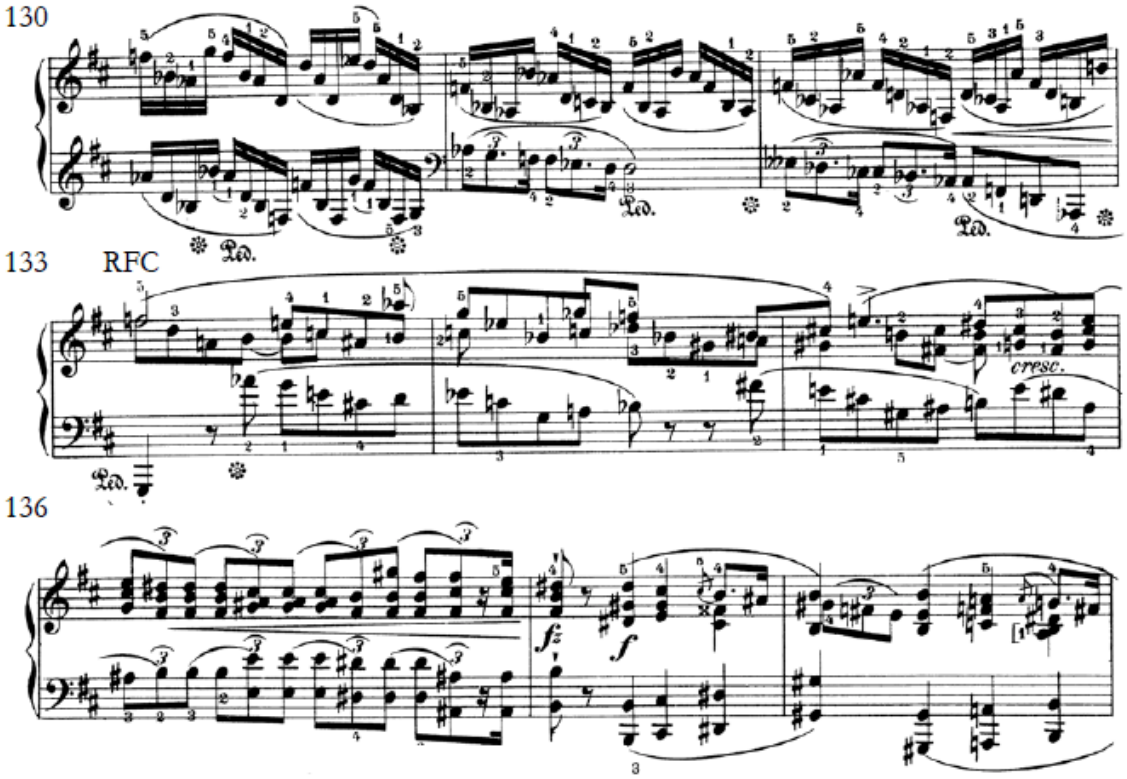
Example 11b. Chopin, Piano Sonata No. 3, op. 58, 1st mvt., exposition, S_2



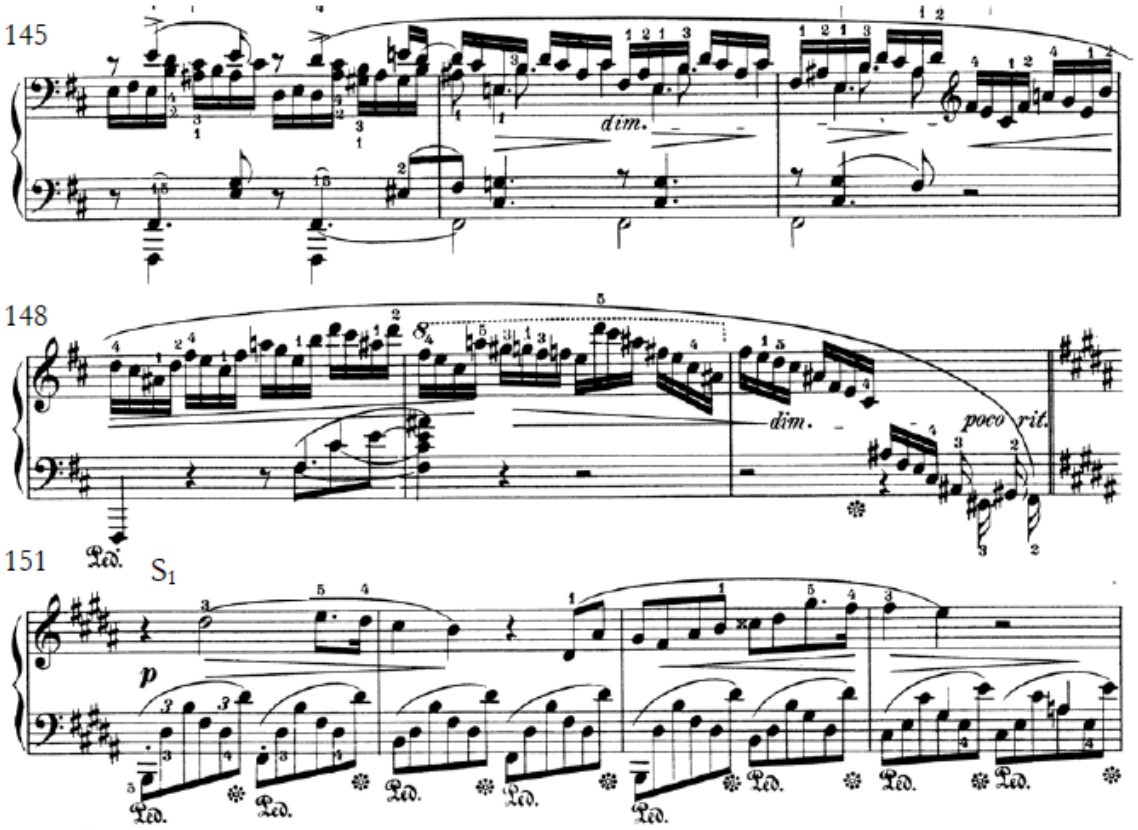
Example 11c. Chopin, Piano Sonata No. 3, op. 58, 1st mvt., development, false resolution



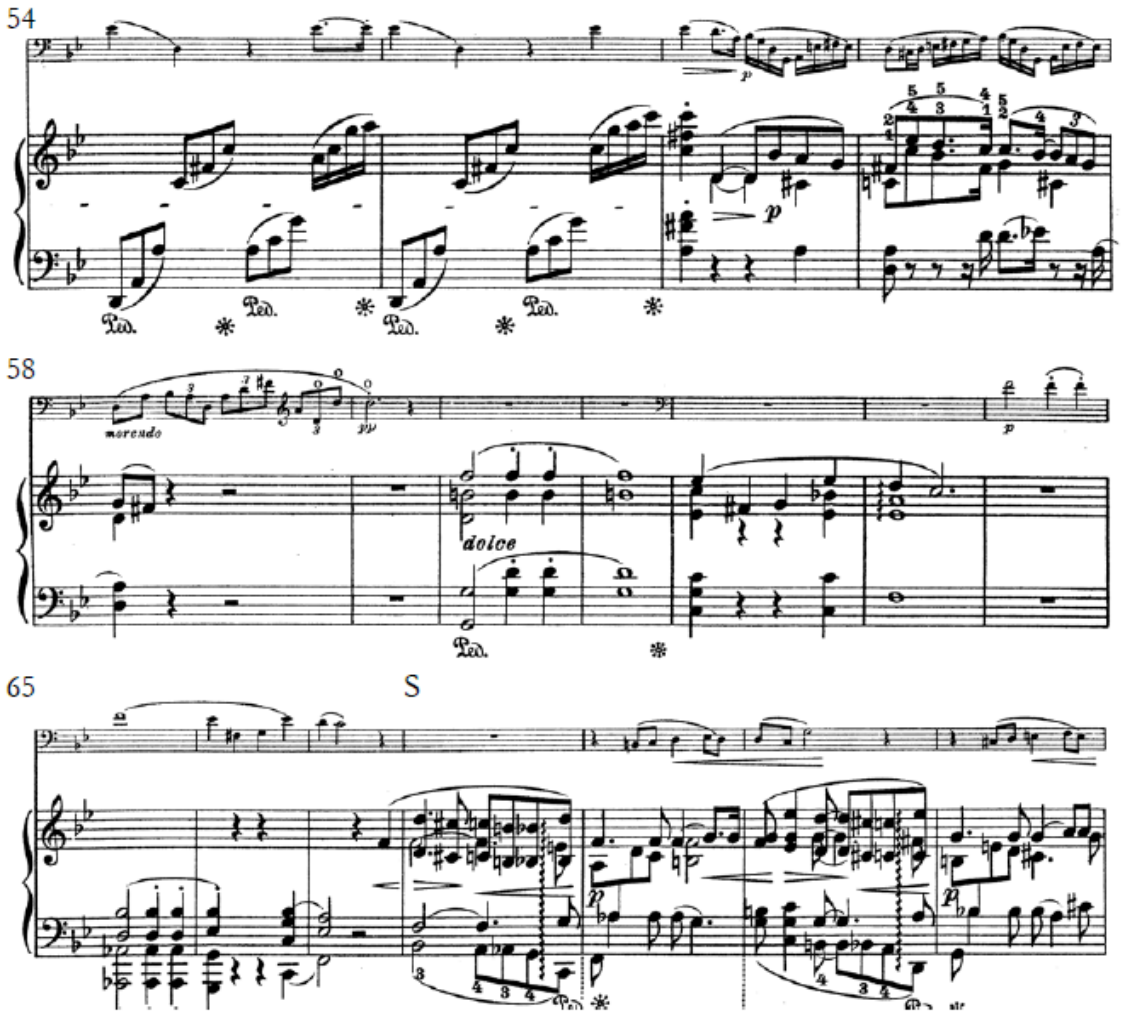
Example 11d. Chopin, Piano Sonata No. 3, op. 58, 1st mvt., development, RFC



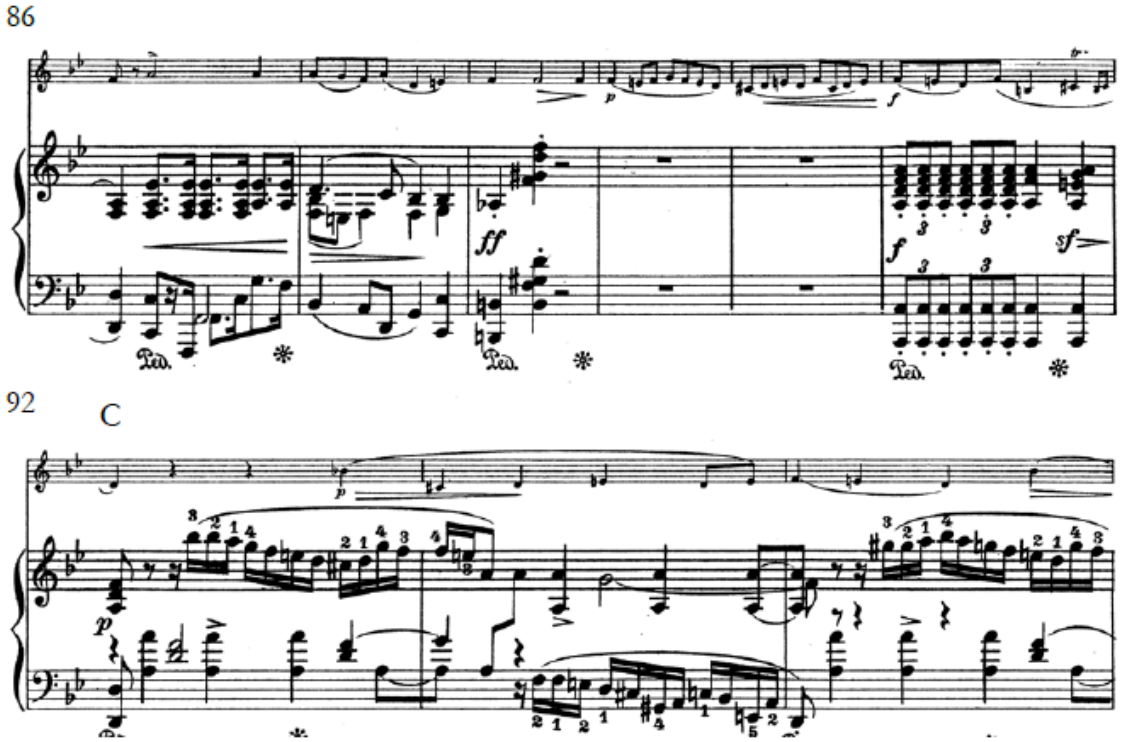
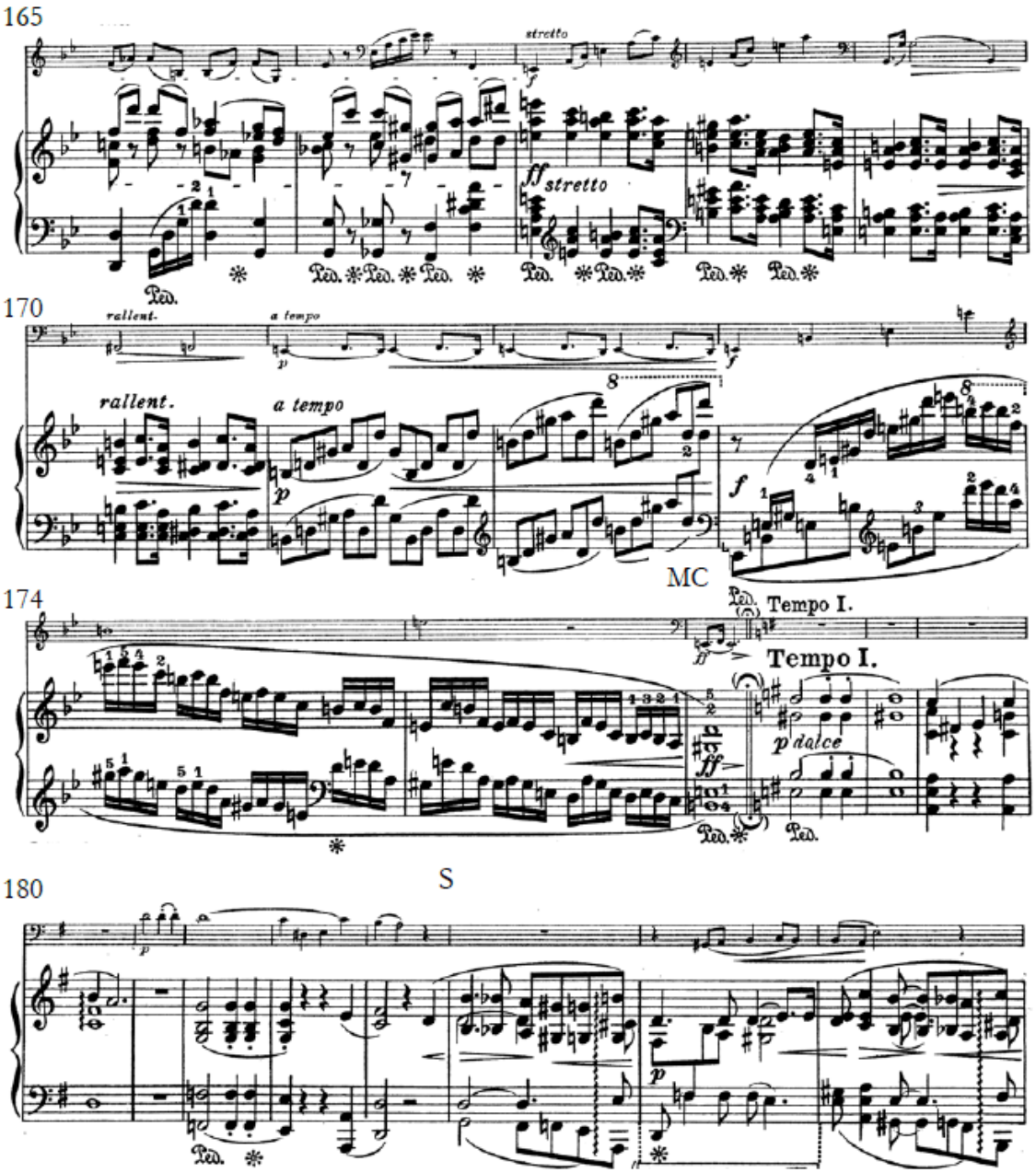
Example 11e. Chopin, Piano Sonata No. 3, op. 58, 1st mvt., onset of tonal resolution (S)



Example 12a. Chopin, Cello Sonata, op. 65, 1st mvt., exposition, caesura-fill and S



Example 12b. Chopin, Cello Sonata, op. 65, 1st mvt., exposition, closing in D minor (three-key exp.)



Example 12c. Cello Sonata, op. 65, 1st mvt., development, transition into tonal resolution (caesura fill)