

## List of Examples for Various Forms

### Simple Part Forms

One-part: Chopin, Preludes 4 (pp. 326-327) & 6 (pp. 327-328)

Binary: *Notebook for Anna Magdalena Bach (NAMB)*, march (p. 63) and minuet (p. 64)

Rounded binary:

- NAMB, polonaise, p. 66
- Mozart, theme from K. 284, III, p. 165
- Schumann, *Album ft Young*, “Melody” (p. 311) & “Poor Orphan Child” (pp. 312-313)

Simple ternary:

- Beethoven, trio from Sonata No. 1, Op. 2, III
- Schumann, *Album ft Young*, “Humming Song” (pp. 311-312) and “Wild Rider” (p. 313)
- Bartok, *Mikrokosmos*, “Diminished Fifth”, p. 451

Five-part simple: Chopin, Mazurka No. 5 in Bb, pp. 332-333

### Compound Part Forms

- Joseph Haydn, Piano Sonata No. 3 in C major, third movement, p. 143; minuet and trio
- Beethoven, Piano Sonata No. 1 in F minor, Op. 2, No. 1, III, pp. 223-224; minuet and trio
- Beethoven, Piano Sonata No. 4 in E flat major, Op. 7, II (cf. 228 ff), pp. 225-228-compound ternary (NOT sonata - no transposition in 2<sup>nd</sup> A)
- Beethoven, Piano Sonata No. 9 in E major, Op. 14, No. 1, II, pp. 249-250; minuet and trio
- Beethoven, Piano Sonata No. 15 in D major, Op. 28, III, pp. 261-262; scherzo and trio
- Johannes Brahms, Intermezzo in A major, Op. 118, No. 2, pp. 367-369; compound ternary
- Claude Debussy, “La cathédrale engloutie,” from Preludes, Book I, pp. 415-419; binary

### Rondeau/Rondo

- Couperin, “Les Moissonneurs” from *Pièces de Clavecin, Ordre VI*, pp. 61-62; 3<sup>rd</sup> rondo
- Joseph Haydn, Piano Sonata No. 33 – Hob. XVI/37 in D major, III, pp. 140-142; 2<sup>nd</sup> rondo
- Beethoven, Piano Sonata No. 8 in C minor, Op. 13 (“Pathétique”), II, pp. 240-242; 2<sup>nd</sup> rondo

### Sonata

- Muzio Clementi, Sonatina in G major, Op. 36, No.2, first movement, pp. 161-162; sonatina
- W. A. Mozart, Piano Sonata in B flat major, K. 333, I, pp. 175-181; sonata w/3 groups
- W. A. Mozart, Piano Sonata in B flat major, K. 333, II, pp. 181-183; 3 groups/varied recap
- W. A. Mozart, Piano Sonata in B flat major, K. 333, III, pp. 184-189; sonata rondo
- Beethoven, Piano Sonata No. 1 in F minor, Op. 2, No. 1, I, pp. 219-223
- Beethoven, Piano Sonata No. 5 in C minor, Op. 10, No. 1, II, pp. 228-232; sonata w/o dev.
- Beethoven, Piano Sonata No. 8 in C minor, Op. 13 (“Pathétique”), I, pp. 233-239; w/slow intro
- Beethoven, Piano Sonata No. 8 in C minor, Op. 13, III, pp. 243-248; Sonata-Rondo
- Piano Sonata No. 21 in C major (“Waldstein”), Op. 53, I, pp. 263-276;  
development of materials occurs within the recap as well as in the development section proper; also, the formal and structural coda are in 2 different places.

### Contrapuntal Forms

- Purcell, Dido’s Lament from *Dido and Aeneas*, pp. 55-57; ground bass/passacaglia
- Arcangelo Corelli, Allegro (only) from Violin Sonata, Op. 5, No. 1, pp. 51-52
- Bach, Inventions nos. 4 (pp. 101-102) and 12 (pp. 102-103)
- Bach, *WTC*, Book I, Fugues 11 (pp. 106), 16 (pp. 107-108), and 21 (pp. 109-110);
- Bach, Book II, Prelude and Fugue 9, pp. 111-114
- Bach, Four canons from the *Musical Offering*, pp. 120-121
- Bach, Crucifixus from Mass in B minor, pp. 122-125; ground, w/larger ternary overlay and coda
- Paul Hindemith, Fuga prima in C from *Ludus Tonalis*, pp. 490-92

### Other Approaches to Form

- John Cage, For Paul Taylor and Anita Dencks, pp. 512-513; aleatoric form
- Terry Riley, In C, pp. 531-532; minimalism
- Joseph “King” Oliver, West End Blues, pp. 545-547; blues changes
- “I Got Rhythm” and “Anthropology”, pp. 550-554; rhythm changes