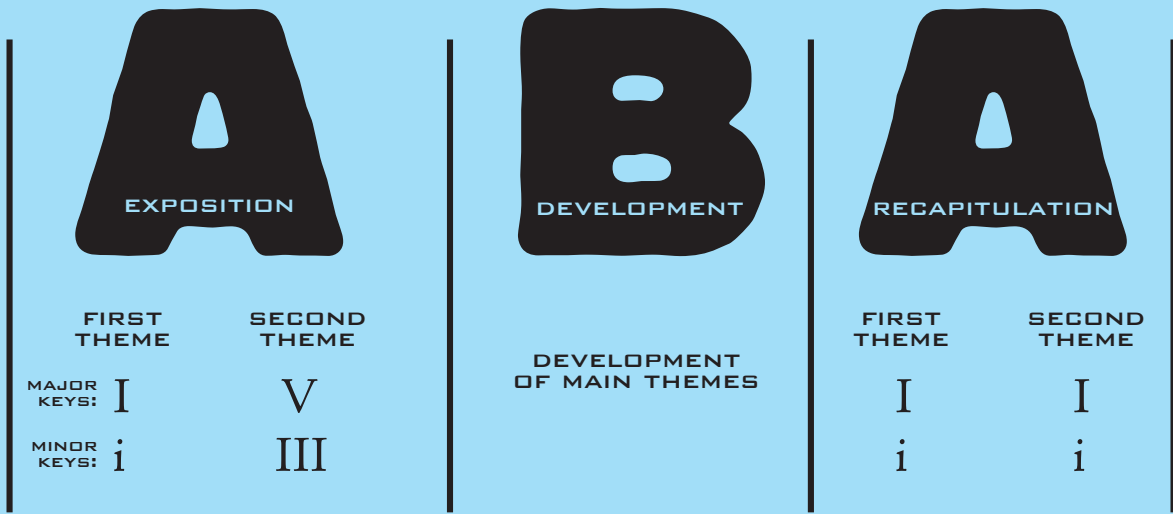


# Sonata Allegro Form

THE FORM ITSELF IS BASED FROM **TERNARY FORM**, IN THAT THE FIRST LARGE SECTION IS REPRISED AT THE END OF THE FORM.

**SONATA ALLEGRO FORM** IS A SPECIFIC FORM FIRST USED BY **EARLY CLASSICAL** COMPOSERS IN OPENING MOVEMENTS OF MULTI-MOVEMENT WORKS FOR SOLO, CHAMBER OR LARGE GROUPS.

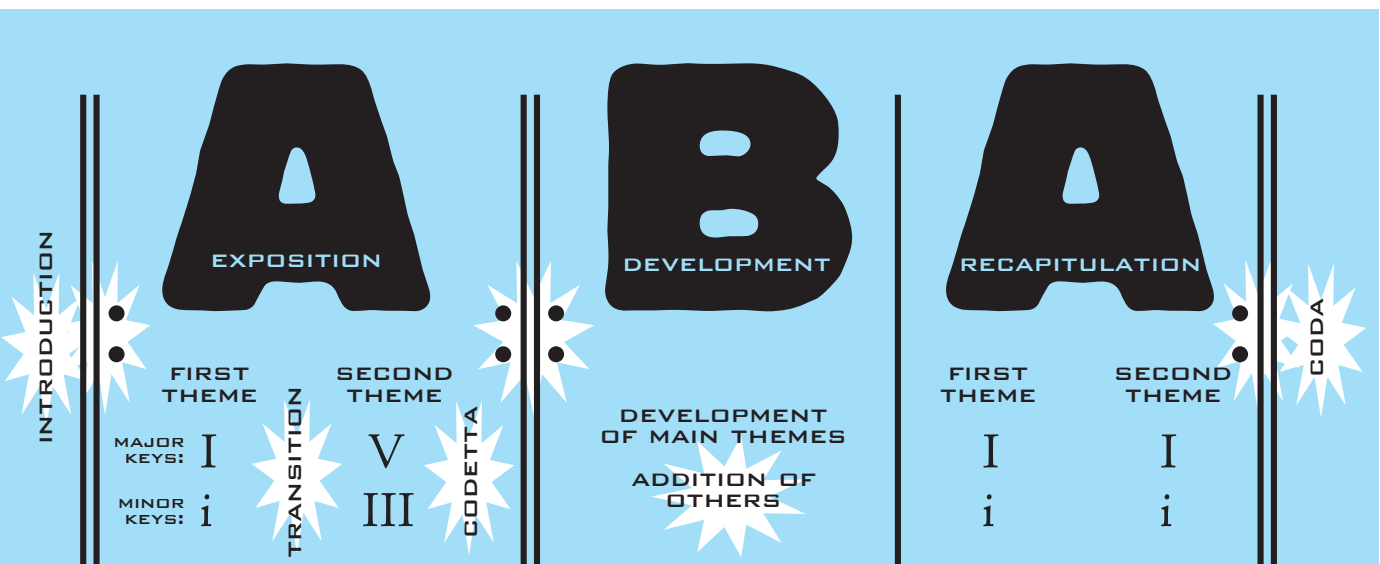
IT WAS EVENTUALLY ADOPTED BY OTHER COMPOSERS OF THE CLASSICAL AND EARLY ROMANTIC ERAS.



SONATA ALLEGRO FORM

ONE OF THE MOST IMPORTANT FEATURES OF SONATA ALLEGRO FORM IS THE **TWO PRIMARY THEMES** THAT MAKE UP THE EXPOSITION. THESE TWO THEMES WILL BE **CONTRASTING IN CHARACTER** AND, AT LEAST IN THE EXPOSITION, WILL BE IN **DIFFERENT KEYS**. IN A MAJOR WORK, THE SECOND THEME WILL BE IN THE KEY OF THE **DOMINANT**; IN A MINOR PIECE, THE SECOND THEME WILL BE IN THE **RELATIVE MAJOR**. IN THE **RECAPITULATION**, HOWEVER, **BOTH** THEMES ARE PLAYED IN THE **TONIC**!

THE DIAGRAM ABOVE SHOWS THE **REQUIRED ELEMENTS** OF SONATA FORM; IN THE DIAGRAM BELOW, SEVERAL OTHER ELEMENTS, WHICH ARE **OPTIONALLY** INCLUDED, ARE ALSO SHOWN.



SONATA ALLEGRO FORM (WITH OPTIONAL ELEMENTS)

BEAR IN MIND THAT COMPOSERS DID WHAT THEY **WANTED** TO... SOME OF THE GREATEST PIECES WRITTEN IN SONATA ALLEGRO FORM FEATURE PLACES WHERE THE COMPOSER ARTFULLY **BROKE** THESE "RULES"!