FORM ANALİZİ ÖRNEKLERİ

(Hazırlayan: Mustafa AVŞAR)

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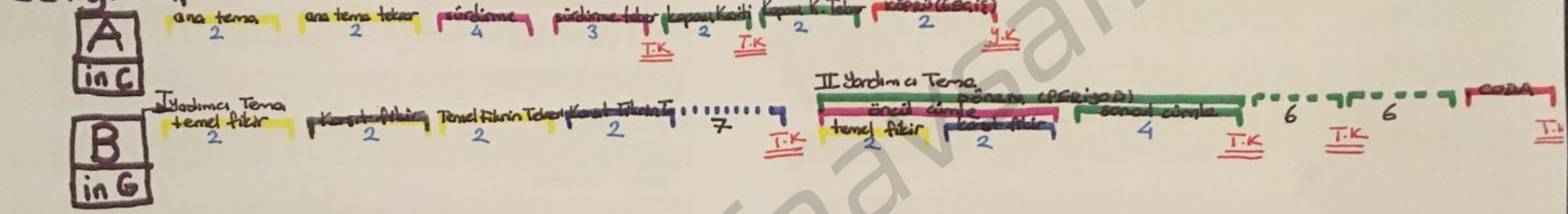
BÜYÜK ŞARKI FORMLARI

- **Sonat Allegrosu** ***(s.2)*** ”W. A. MOZART: Do majör 10. Piyano Sonatı, K.330, I”
- **Sonat Rondosu** ***(s.6)*** ”L. van BEETHOVEN: Mi bemol majör 4. Piyano Sonatı, Op.7, IV”
- **Tema-Varyasyon** ***(s.11)*** ”J. S. BACH: Goldberg Varyasyonları (Arya), Sol majör, BWV 988”
- **Füg** ***(s.13)*** ”J. S. BACH: WTC1 No. 22 Füg, Si bemol minör, BWV 867 (1 tema - 5 ses)”

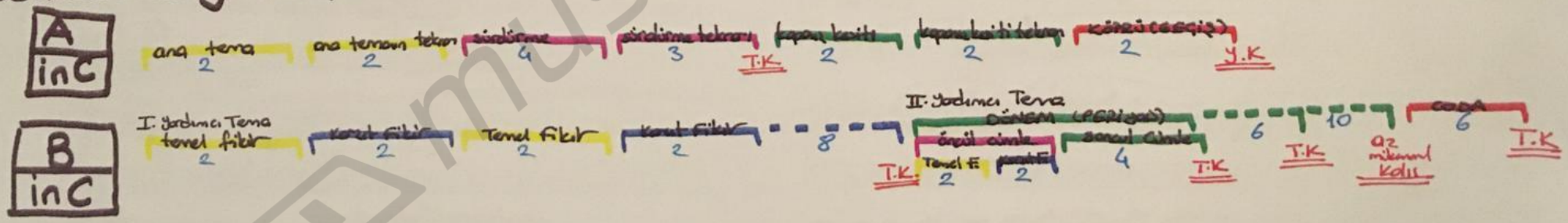
SONAT ALLEGROSU
FORM ANALİZİ
ŞEMASI

Sergi (exposition)



gelişim (developmant)

Yeniden Sergi (recupation)



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CD Sheet Music

Sonata No. 10
in C Major
K. 330

main then
cadential
repetation
repetation of Basic idea

A in C

sergi (exposition)

Allegro moderato

ana tema (basic idea)

ana temanın tekrarı

legato

sürdürme (continuation)

sürdür-

menin tekrarı

kopanış kesiti (codetta)

kopanış kesitinin tekrarı

KÖPRÜ (GEÇİŞ)

B in G

I. Yardımcı tema

temel fikir

karşıt fikir (contrasting idea)

temel fikir tekrarı

karşıt fikir tekrarı

legato

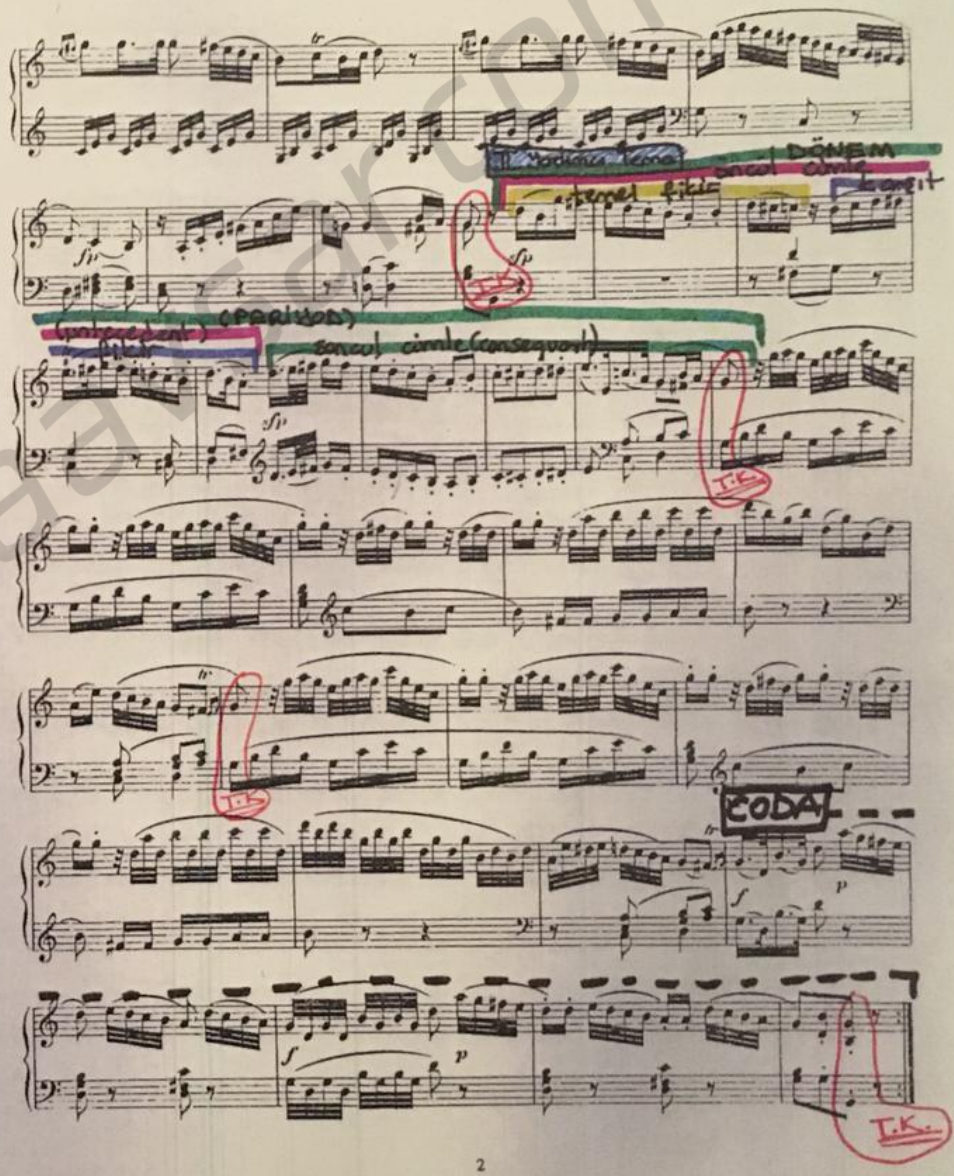
II. Yardımcı tema

DÖNEM

temel fikir

sonçul cümle

karşıt



(PARIHOD)

(antecedent) fikir

sonçul cümle (consequent)

CODA

T.K.

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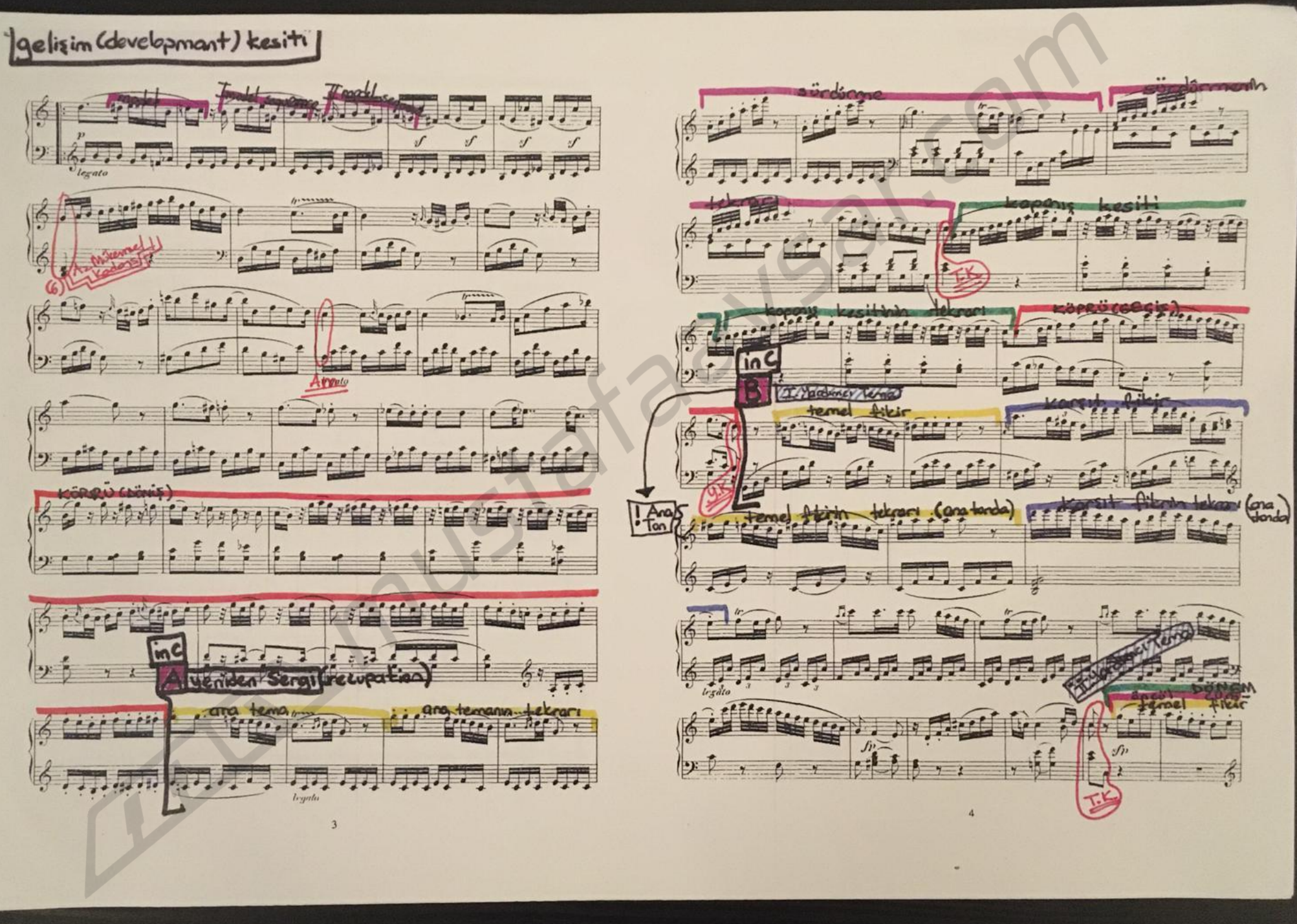
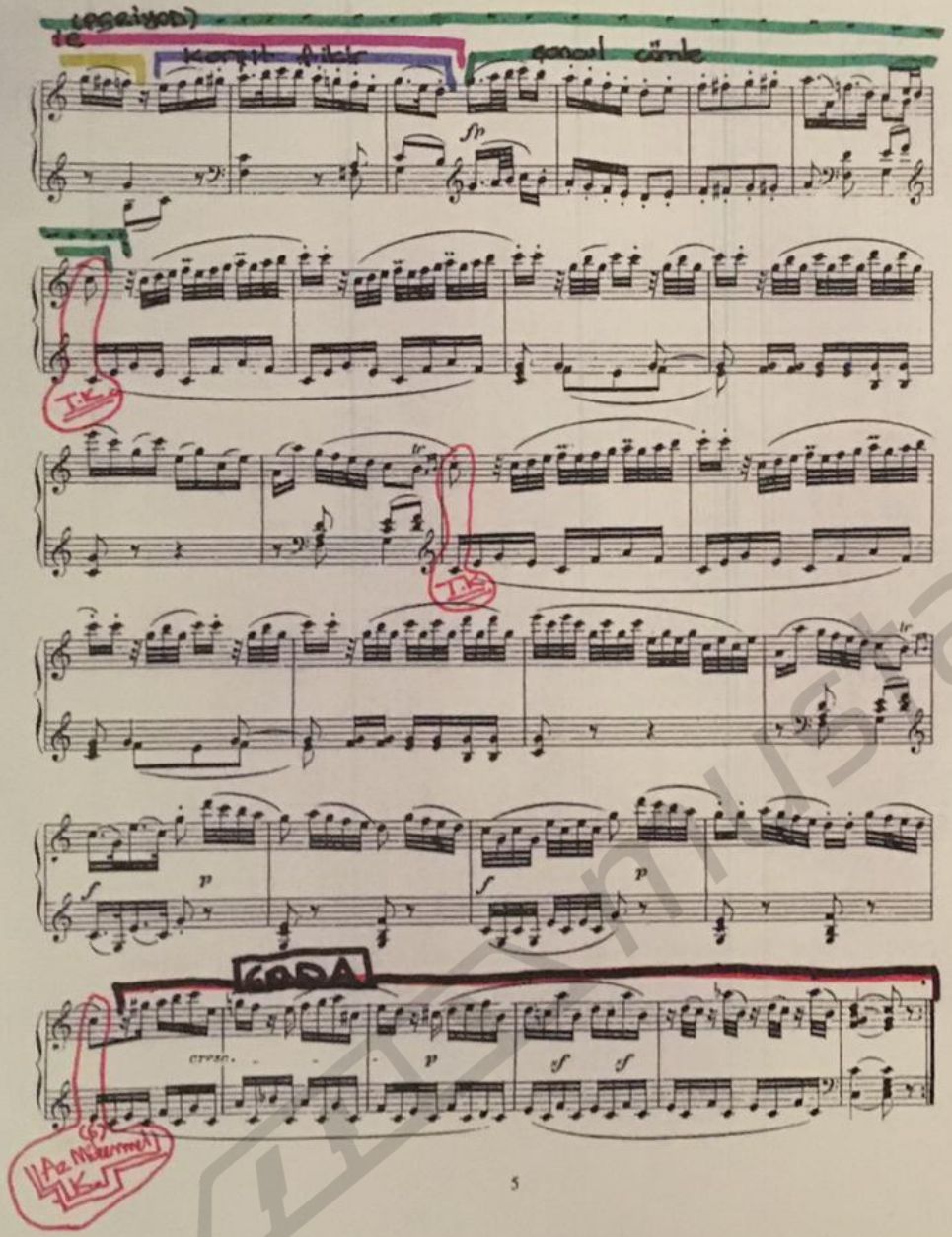

gelişim (development) kesiti
legato
Ana tema
Arpeggio
Arpeggio
KÖPRÜ (GEÇİŞ)
in C
A
yeniden sergi (reexposition)
ara tema
ara temanın tekrarı
legato
3
süreçleme
süreçlemenin
tekrar
kapanış kesiti
T.K.
kapanış kesitinin tekrarı
KÖPRÜ (GEÇİŞ)
in C
B
temel fikir
karşıt fikir
T.K.
! Ana ton
temel fikrin tekrarı (ana tonda)
karşıt fikrin tekrarı (ana tonda)
legato
T.K.
DÖNÜŞ
temel fikir
4



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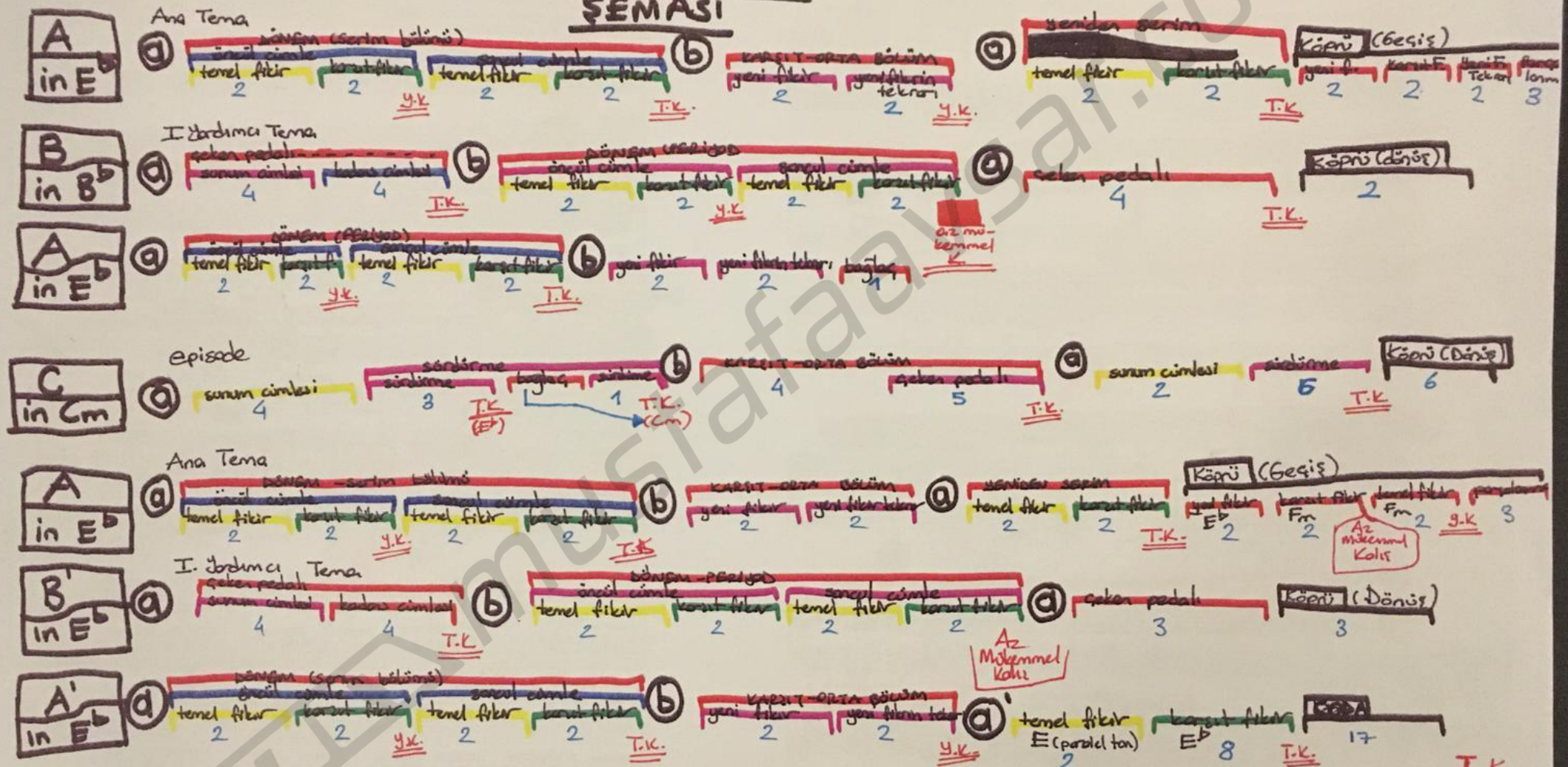
SONAT RONDOSU
FORM ANALİZİ
ŞEMASI



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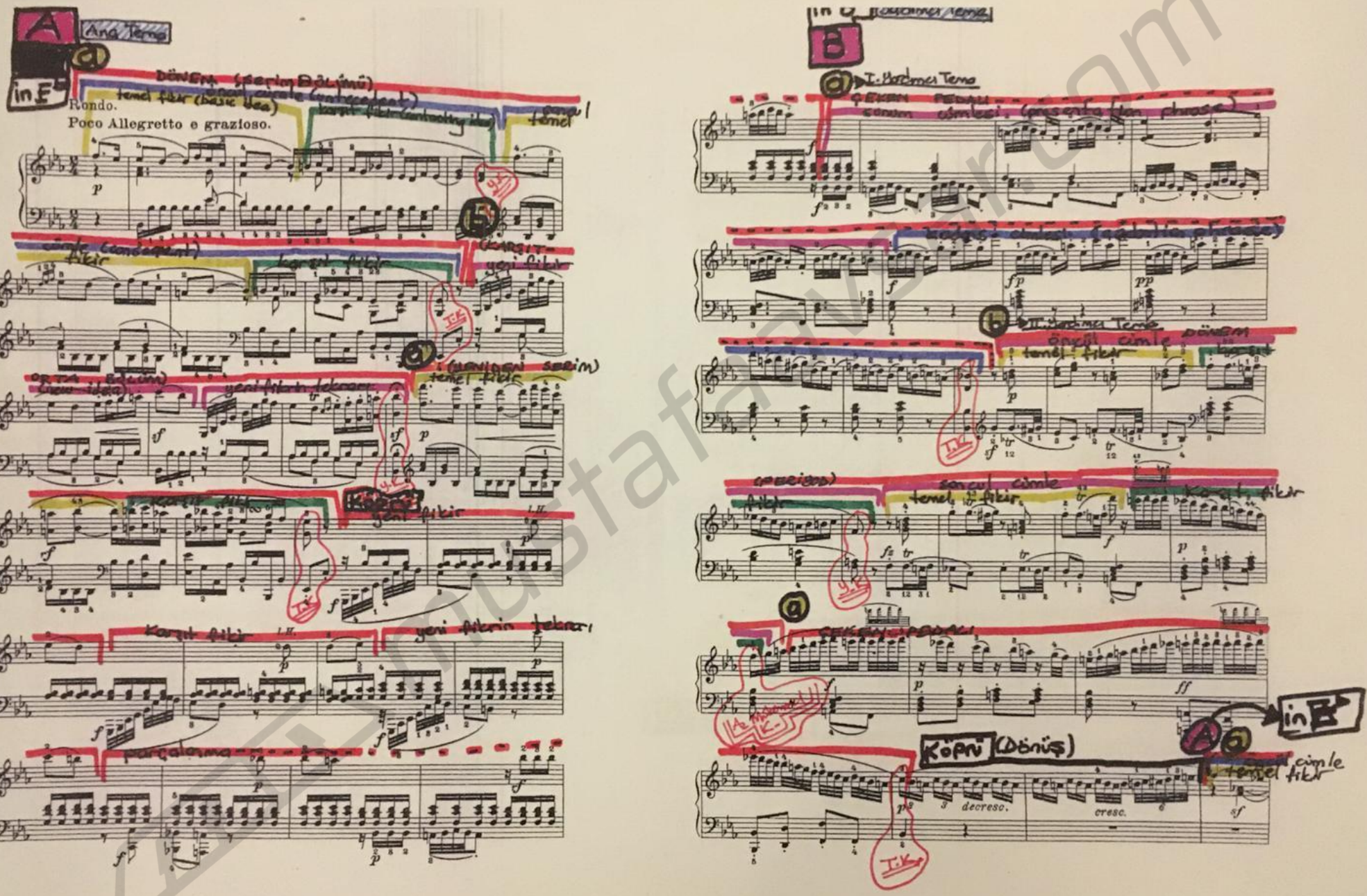
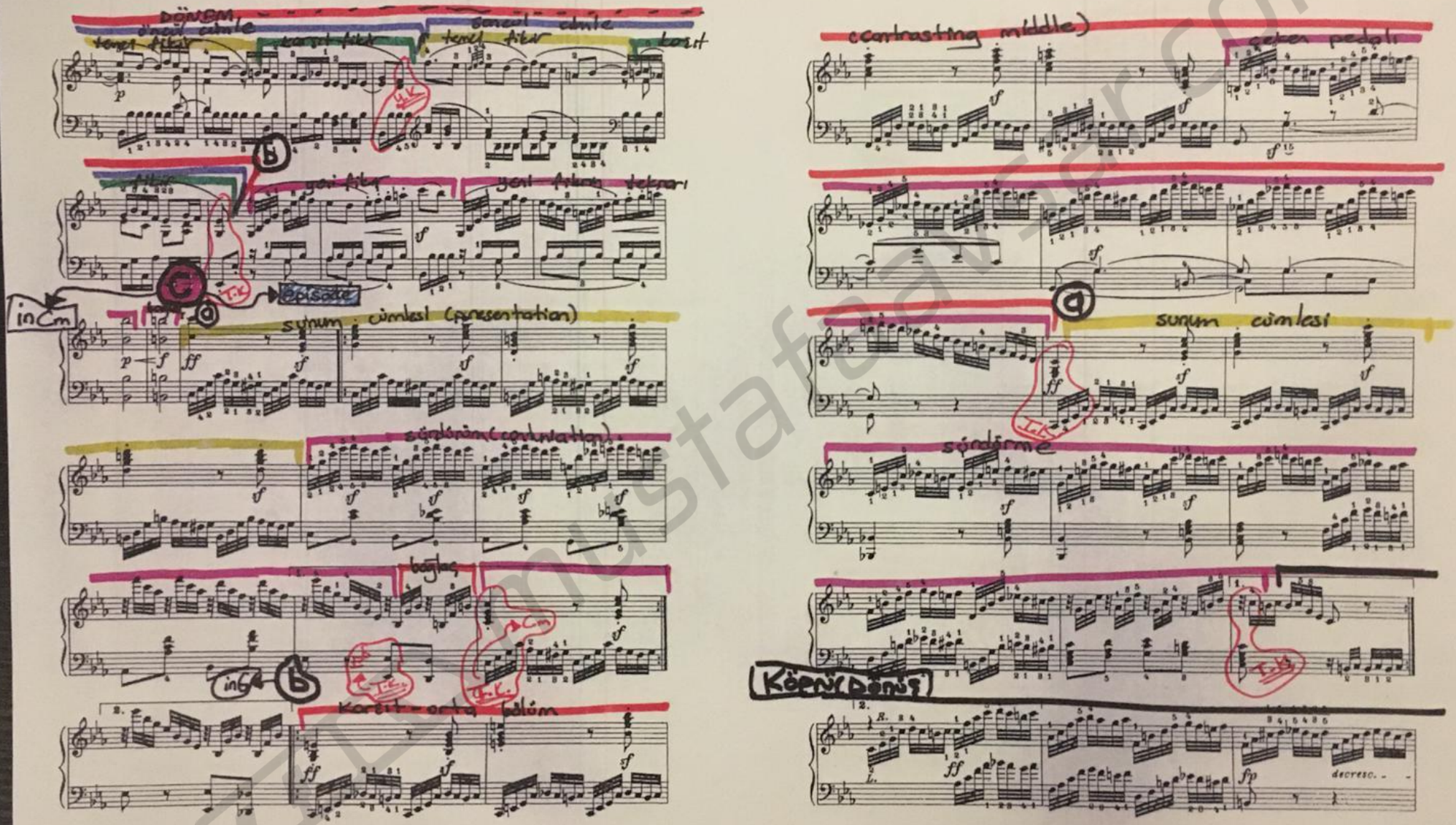
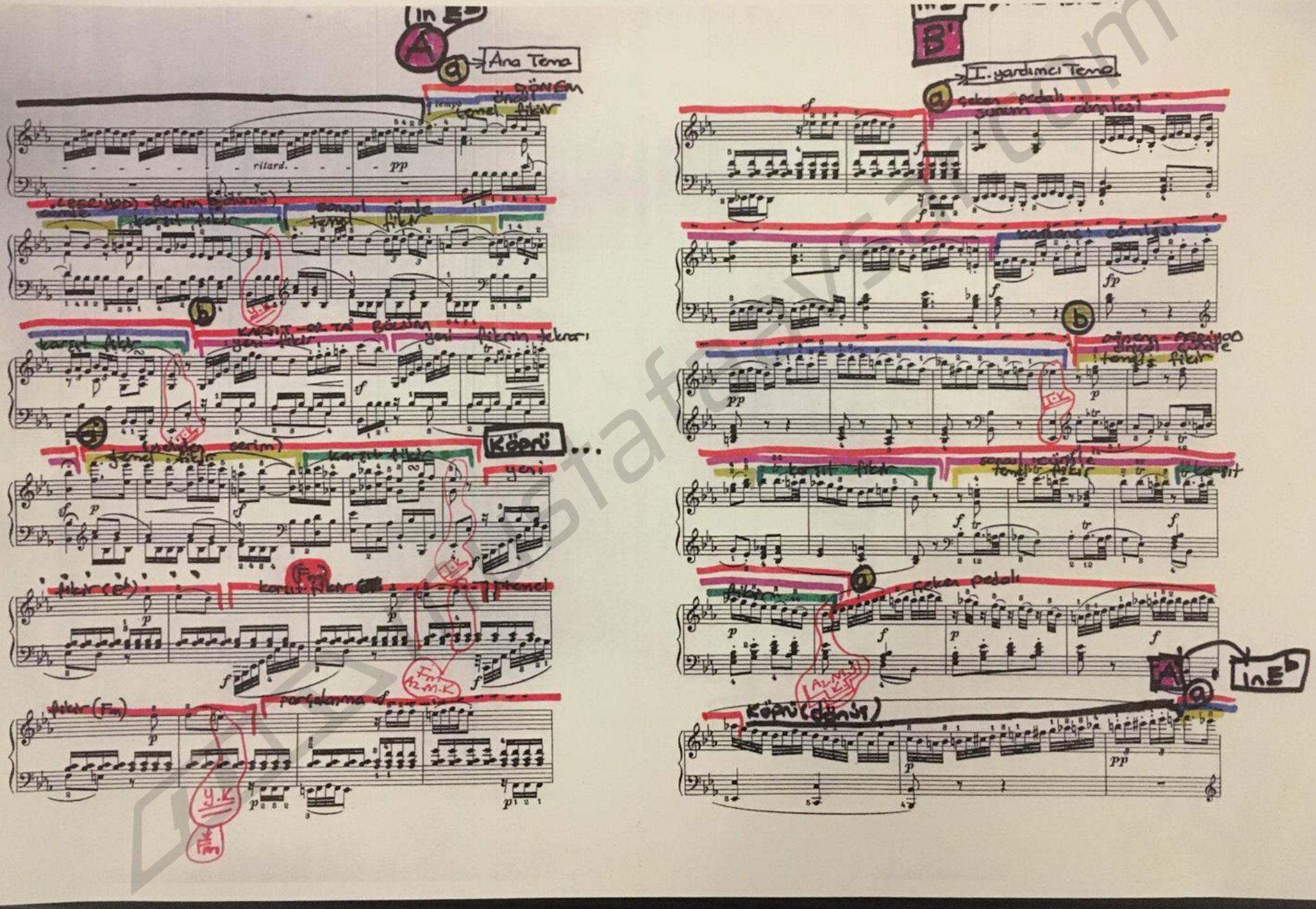
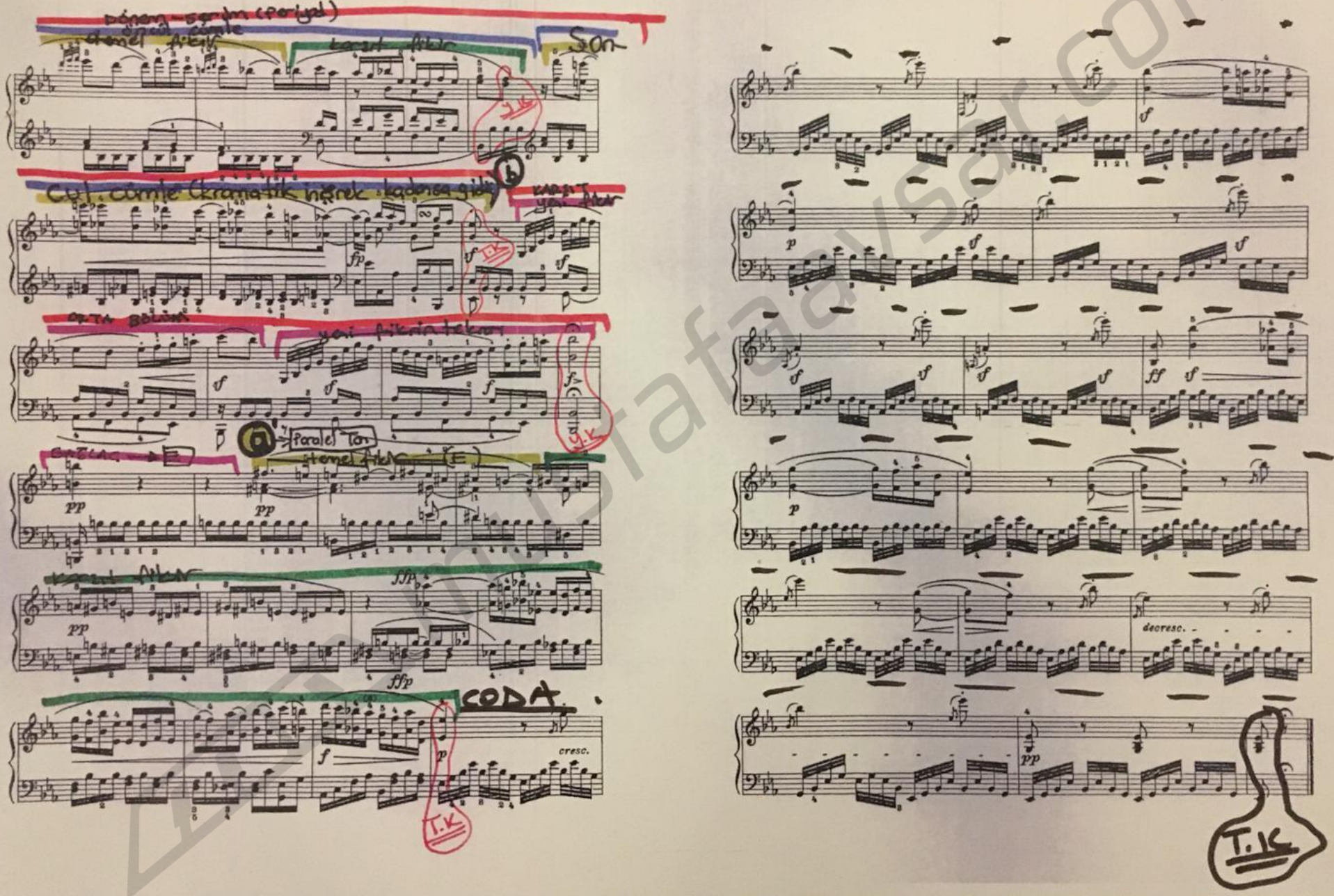

A
Ana Tema
in E♭
Rondo.
Poco Allegretto e grazioso.
B
I. Yardımcı Tema
II. Yardımcı Tema
Köprü (Dönüş)
in B♭
decreso.
cresc.


DÖNÜŞ
ikinci cümle
temel fikir
karşıt fikir
temel fikir
karşıt
fikir
yeni fikir
yeni fikrin tekrarı
inCm
sunum cümlesi (presentation)
söndürme (continuation)
bağlaç
inG
Karşıt - orta bölüm
(contrasting middle)
geçen pedal
sunum cümlesi
söndürme
Köprü Dönüş
decresc.


in E♭
A
Ana Tema
DÖNEM
temel fikir
ritard.
pp
Köprü
yeni
fikir (E♭)
fikir (Fm)
parçalanma
Y.K.
Fm
B
I. yardımcı Tema
çeken pedalı
sunum cümlesi
kadanç cümlesi
temel fikir
karşıt fikir
sonsul cümle
fikir
Köprü (dönüş)
in E♭


Son
CODA
decresc.

TEMA-VARYASYON FORM ANALİZİ ŞEMASI

-A-

G→D^{modülasyon}//8+8^{simetrik}//periyot$^{öncül/D./Y.K.+soncul/T./T.K.}$+periyot$^{öncül/D./Y.K.+soncul/T./T.K.}$

-B-

D→G→e→G^{modülasyon}//8+8^{simetrik}//periyot$^{öncül/D./Y.K.+soncul/T./T.K.}$+periyot$^{öncül/D./Y.K.+soncul/T./ T.K.}$

(D.: dominant / T.: Tonik / Y.K.: yarım kalış / T.K.: tam kalış)

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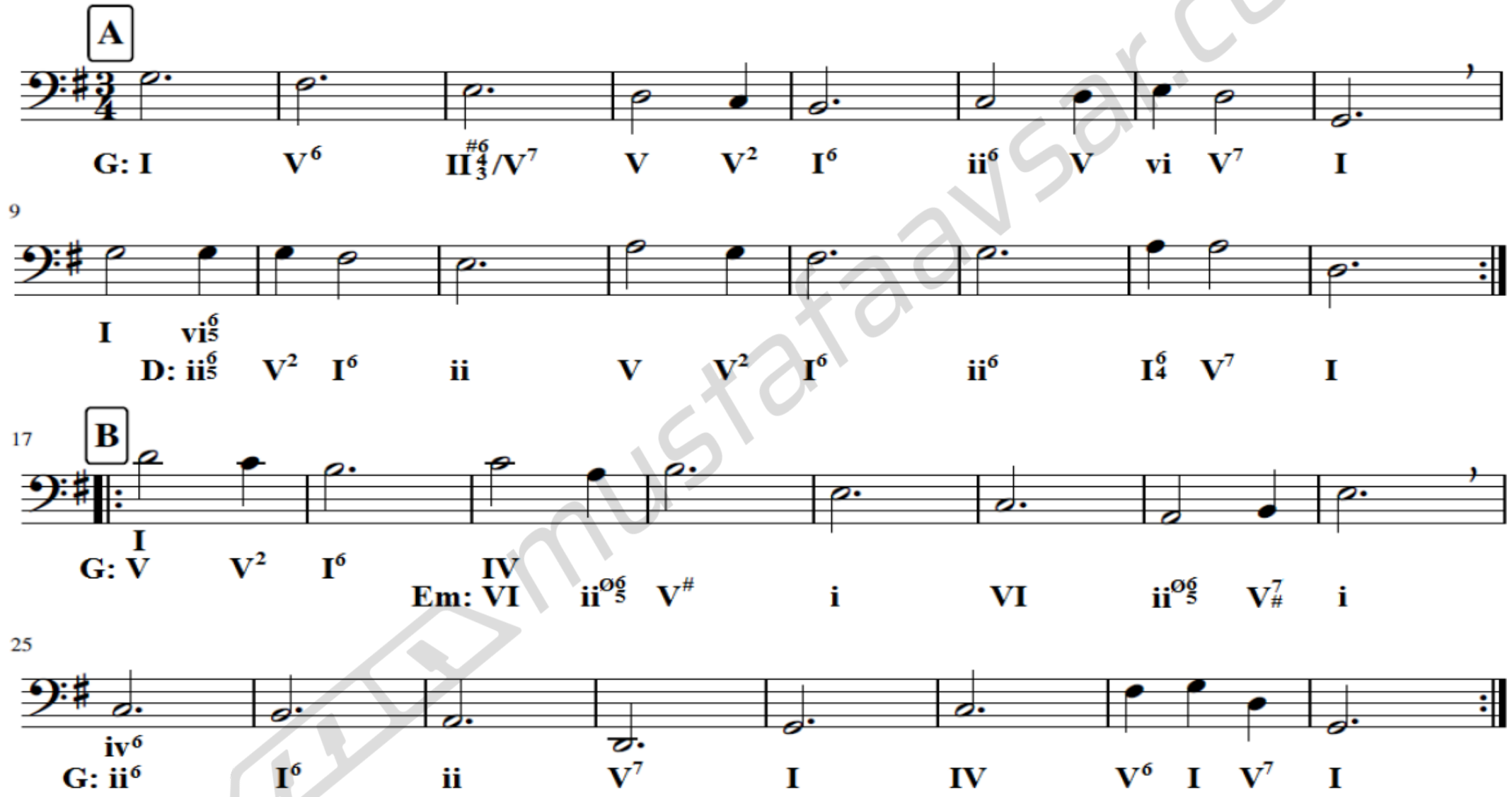
Goldberg Variations

(Figure Base)

J.S. Bach, BWV 988



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FÜG FORM ANALİZİ ŞEMASI

-Sergi-

$b^{\flat} \rightarrow D^{\flat}$*modülasyon* //tema – tema(tonal cevap)

-1. 2. 3. Gelişim-

$D^{\flat} \rightarrow a^{\flat} \rightarrow e^{\flat} \rightarrow b^{\flat}$*modülasyon* //tema

-Yeniden Sergi-

$b^{\flat}$ //tema(sıkışık bölüm)

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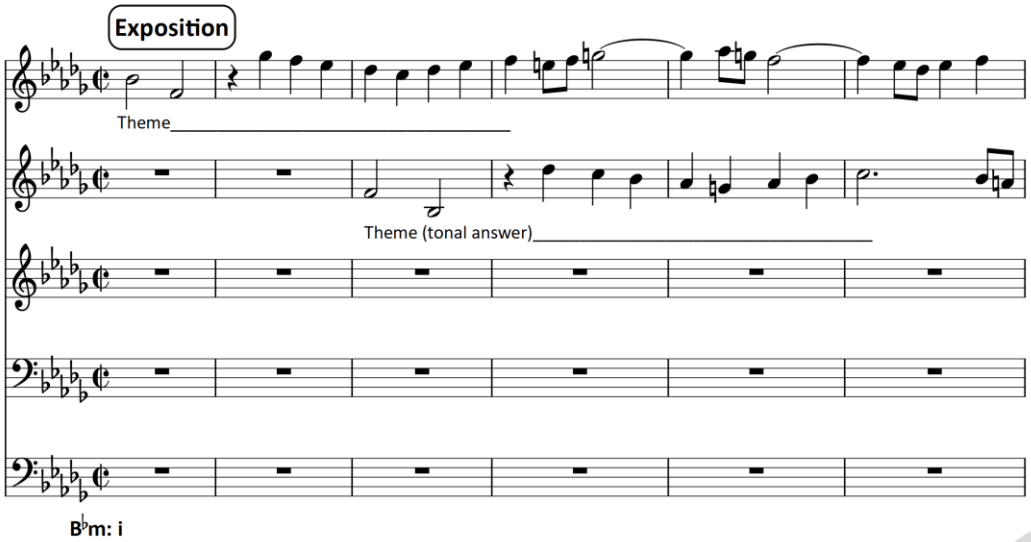
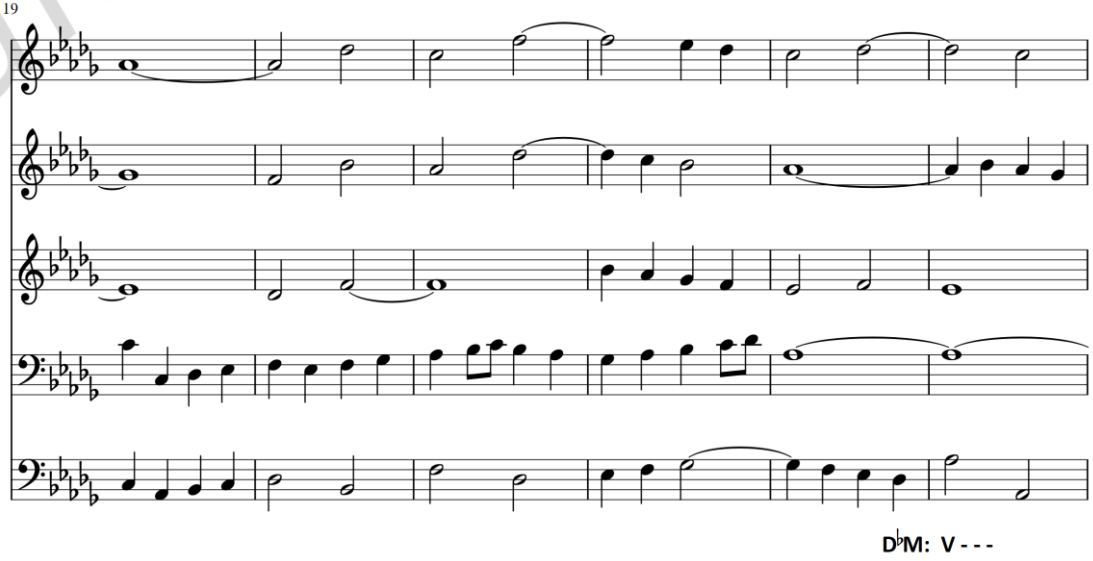
Performans & analiz videosu için bkz.: https://www.youtube.com/watch?v=BFs_2wSlcbk

Fugue XXII
(one theme - five voices)

BWV 867
J. S. BACH





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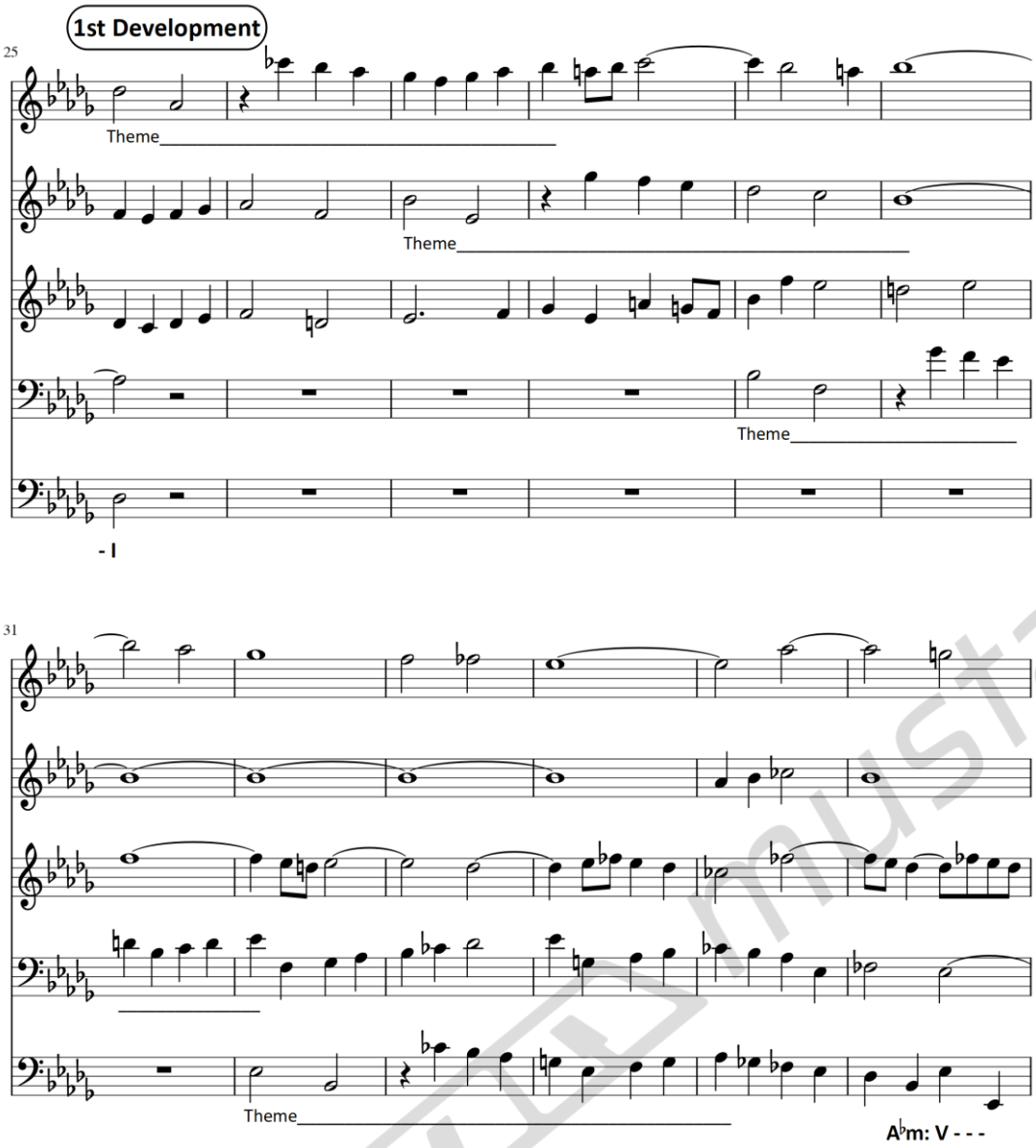

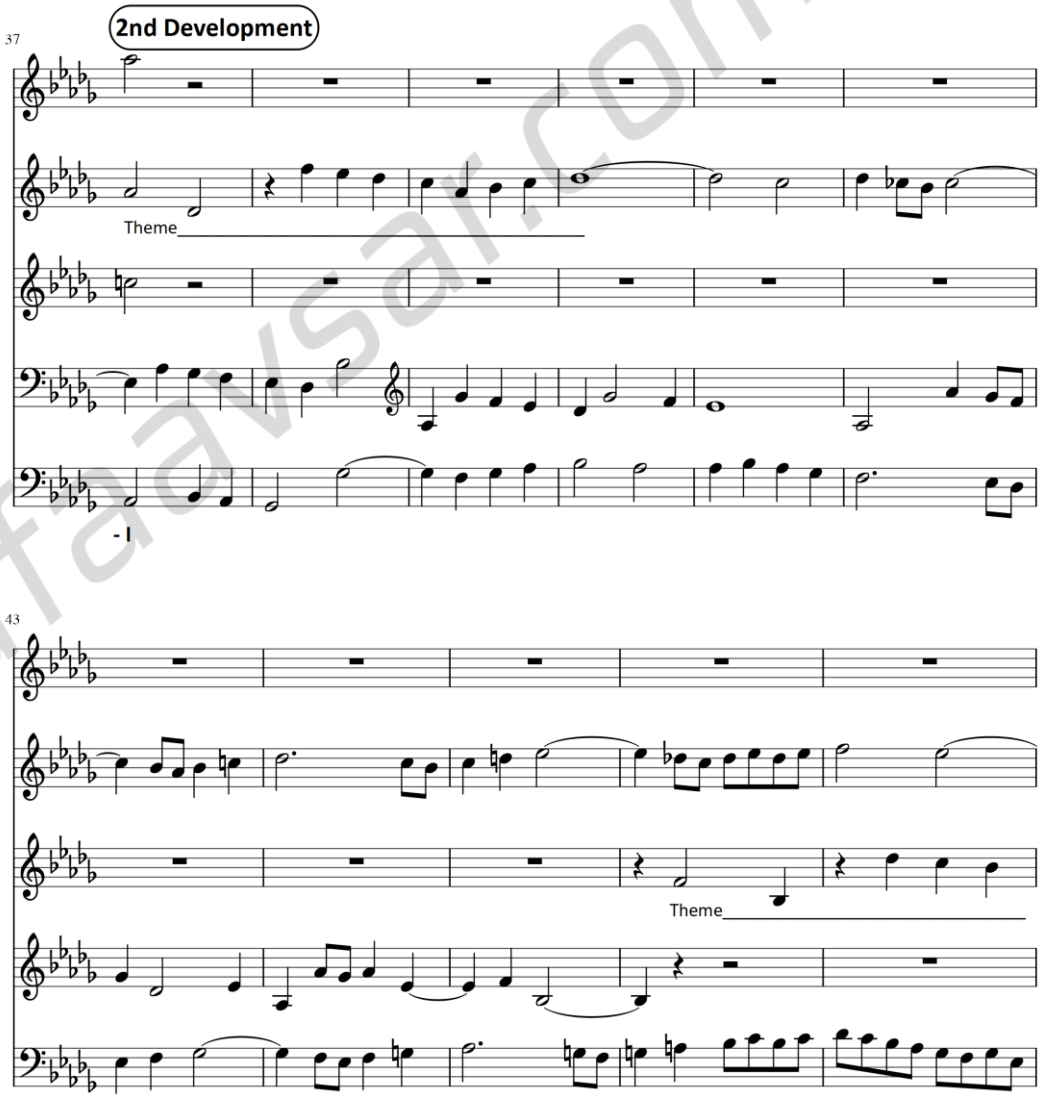

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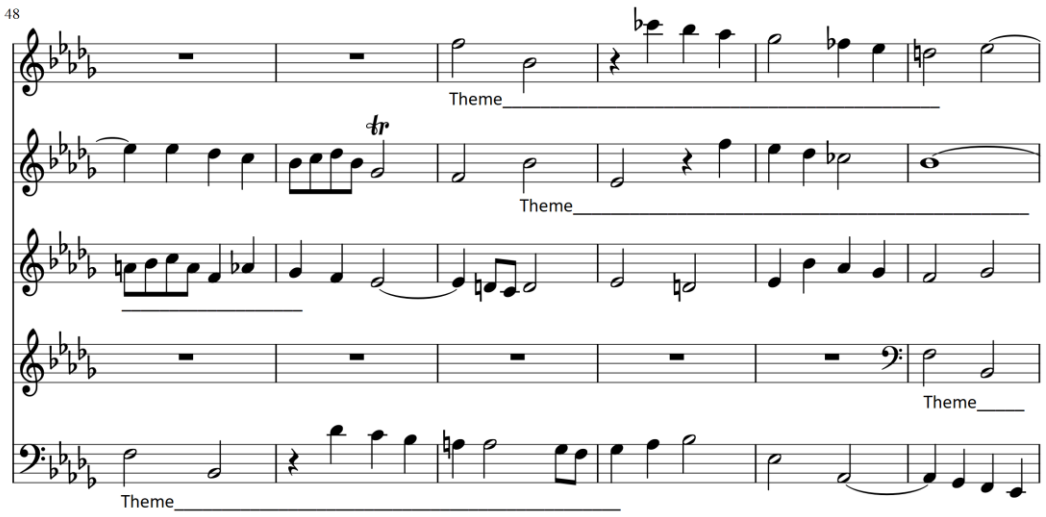

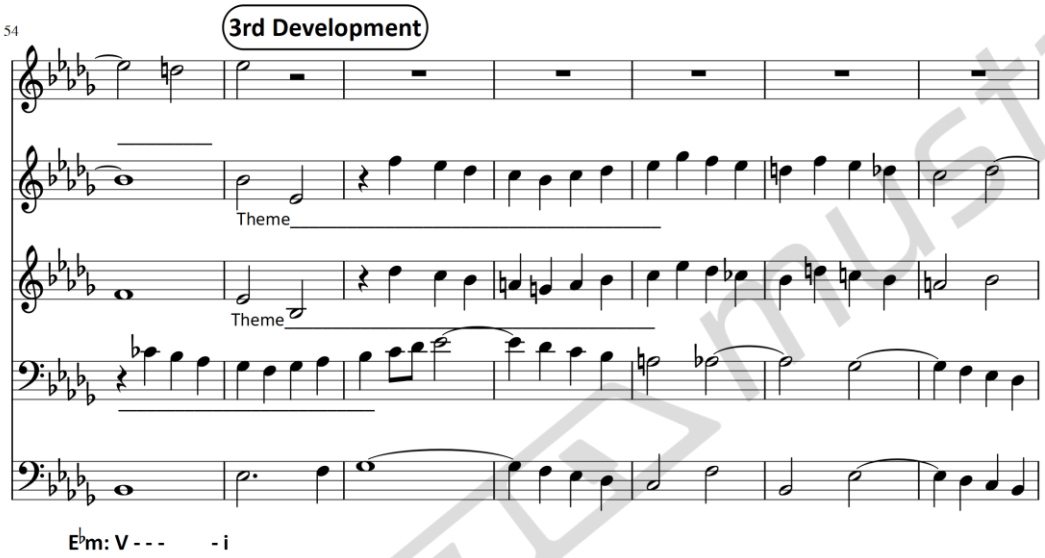

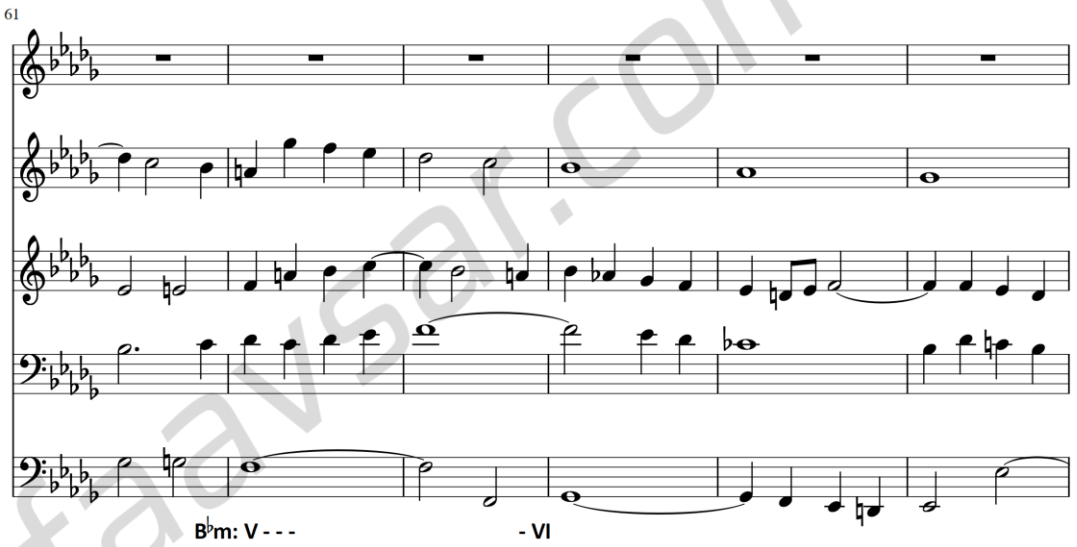

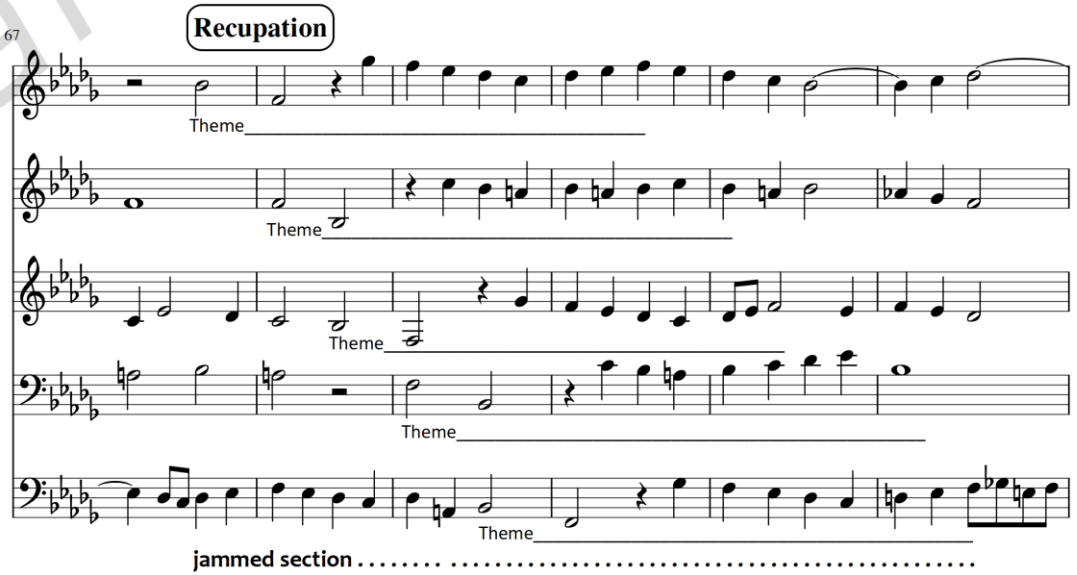

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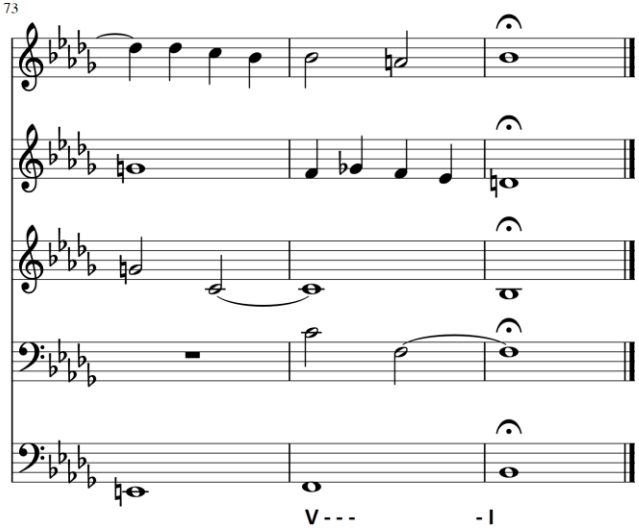

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