

## OF WIVES AND WIVING

*A Manual of Instruction  
Exhortation & Admonition*

BY JOHN BUNCLE, JNR

Price 7/6

THE CAXTON PRESS  
129 Victoria Street  
Christchurch



Now  
**WONDERFUL for all  
'sort of' no colour hair  
FAIRISH.. MOUSY.. BROWNISH**

For you whose hair was once blonde and has now darkened to a fairish or brownish, Sta-blond's new 'make-up' Shampoo will make it 4 to 6 lovelier, lustrous shades lighter—

**WITHOUT UGLY BLEACHING**

If your hair is still blonde Sta-blond's new 'make-up' Shampoo will keep it from getting dark.

Sta-blond now contains two wonderful new discoveries Lanol and Calophol. These feed natural oil to the hair roots, ending "dry-scalp" and dandruff—make the hair easy to manage. **Your hair will glisten**

**LIKE MOONBEAMS ON A LAKE**

Try it. See why 38,000,000 packets of Sta-Blond® were sold in United States, Britain, South Africa, Canada and other countries of the world in 1946. (\*Called Blondex in some countries.)

**STA-BLOND MAKES YOU PRETTIER!**  
Fassett & Johnson, Ltd., Manners Street, Wellington

# FORM IN MUSIC

*THE fourth of a series of brief articles by BESSIE POLLARD, Mus. Bac., on "Form in Music." These articles are closely related to a series of programmes on the same topic now being heard from 2YC on Friday evenings. Each of our articles is illustrated by a few bars of the music under discussion.*

## 4 The Sonata

THE word Sonata merely means "sound-piece" (one to be played on an instrument) as opposed to Cantata—a piece to be sung. The Suite enshrined the whole potentiality of the Sonata,

"Waldstein" Sonata: Beethoven.

Opening of Principal Theme



First movement.

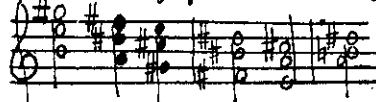
for the latter is built upon the same principle of contrast and is similarly a unified collection of pieces called movements.

The early "Sonata da camera" (Chamber Sonata) was actually a suite of dance tunes. The real precursor of the classic Sonata of Haydn, Mozart and Beethoven was the dignified "Sonata da chiesa" (Church Sonata). However, the Chamber sonata contributed at least two features to the later form: (1) The "Minuet" movement, which later became the "Scherzo" in Beethoven's hands; (2) the metamorphosis of the Gigue movement into the "Rondo." Of course, actual Rondo-form is derived from another source.

Although a Sonata is usually a composition in several movements, the 500-odd Sonatas of Domenico Scarlatti (the Italian contemporary of Bach and Handel) are one-movement works. J. S. Bach's instrumental Sonatas are largely three-movement works. His sons were organisers and inventors of new trends in the form; Haydn developed it further, and Mozart further still. The crowning glory came with the Sonatas of Beethoven's middle and third periods—his being mostly four-movement works.

The form of the first movement of a Sonata is the seemingly anomalous one entitled "Sonata-form," or to be less confusing, "first-movement" form. Its structural scheme is made up of three broad divisions, the Exposition (the setting-out), the Development (the working-out), and the Recapitulation (repetition and summing-up). In the exposition, the main themes of the movement

Opening of Second Subject:



are announced. Then follows the development where these themes are freely transformed, re-disposed, and re-combined in various keys, finally leading to the recapitulation. This is often followed by a "coda"—a sort of "musical post-script."

The second movement is slow usually, balancing the general quick speed of the opening movement. It can be cast in three-part form; theme and variations; modified first-movement form, or even a Rondo.

The third movement (if included) is a Minuet in earlier Sonatas, or a Scherzo in works of a later period.

The fourth movement may be a Rondo; a Finale on the same formula as the first movement; or a combination of both—Sonata-Rondo. (Scherzo, Rondo, Theme and Variations will be discussed in detail in subsequent articles.)

Remember—a Symphony is really a Sonata for full orchestra, just as a Trio, Quartet, Quintet, Sextet, and so on are Sonatas for three, four, five or six instruments.

**THE SONATA**—the fourth of a series, **FORM IN MUSIC**—will be heard from Station 2YC at 9.30 p.m. on Friday, September 26.

## "THE TROJAN WOMEN"

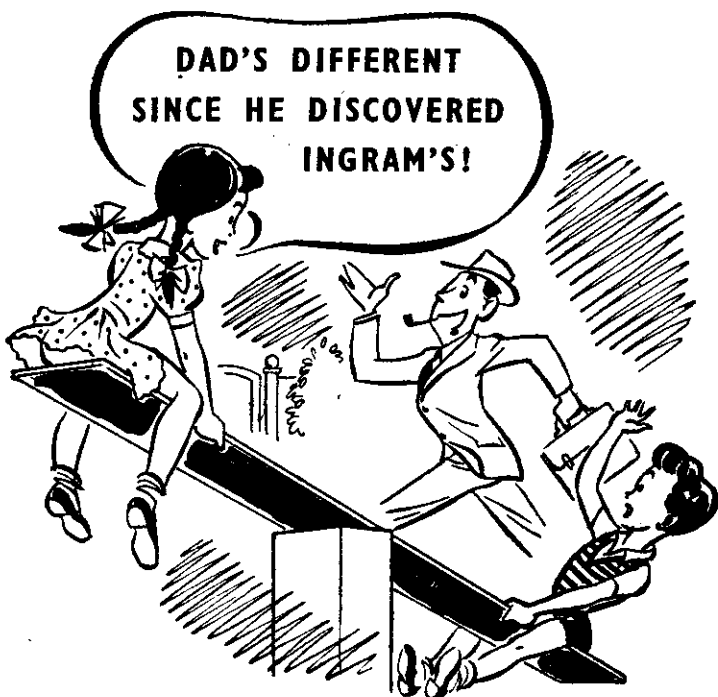
(continued from previous page)

of war and especially conquest ever written. And it was written centuries before Christianity came with its ideal and obligation of pity. There must have been other listeners to the BBC production who remembered Miss Spinney's recital. That was during the first world war. The modern spirit of the play was apparent then, but it took a second world war, with its piled-up deliberate cruelties, to make us appreciate Poseidon's denunciation:

How are ye blind,  
Ye treading down of cities; ye that cast  
Temples to desolation and lay waste  
Tombs, the untrodden sanctuaries where lie  
The ancient dead, yourselves so soon to die!

I found the BBC's *Trojan Women* in keeping with the nobility of the verse and the tragedy of the situations—so far as I listened. It was an experience one won't forget, to have these terrible times from the remote past so charged

with poetry and character, coming with the beauty and power of the human voice into the quiet of the fireside. What a full stage performance must be like I can only imagine. I would not choose to see it. I switched off the play early. Not having my book, I didn't know when the murder of Hector's child came in, and I wasn't going to listen to that. Frankly I couldn't face the scene, radio or stage. To me this is the most tragic of all plays. The tragedy of Hamlet and Lear is individual, but here is death or slavery for a whole community. And in this year 1947 we know that similar things happened in Christian Europe only the other day. To Gilbert Murray, the translator, the scene of the Herald's message about the child, with the parting between mother and child which follows, seems "perhaps the most absolutely heartrending in all the tragic literature of the world." I would leave out the "perhaps." This is the most unbearable of all things. —Alan Mulgan



Mornings, he used to be an old grouch—until he discovered the luxurious comfort of Ingram's. So cooling! So simple to nip off the wiriest whiskers when they've been stood up with Ingram's bubbly lather. And, boy! Such a smooth face afterwards. Get on to Ingram's. Give your face and the family a break.



COOL AND COMFORTING

**INGRAM'S**  
SHAVING CREAM

Bristol-Myers Co. Pty. Ltd.  
127 Manners St., Wellington.