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Women in music

Mary Lou Williams, 1968. Photo: JazzSign/Lebrecht Music & Arts.

Mary Lou Williams, a leading jazz pianist and composer of the 20th century, is one of the many American musicians featured in the new article "Women in music" from the *Grove Dictionary of American Music, second edition*. Biographies of Antonia Brico, Betty Comden, D'Jane Lavole-Hertz, and Pauline Oliveros are also
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Sonata
(from It. *suonare*: ‘to sound’).

A term used to denote a piece of music usually but not necessarily consisting of several movements, almost invariably instrumental and designed to be performed by a soloist or a small ensemble. The solo and duet sonatas of the Classical and Romantic periods with which it is now most frequently associated generally incorporate a movement or movements in what has misleadingly come to be called SONATA FORM (or ‘first-movement form’), but in its actual usage over more than five centuries the title ‘sonata’ has been applied with much broader formal and stylistic connotations than that.

From the 13th century onwards the word ‘sonnade’ was used in literary sources simply to denote an instrumental piece, as, for example, in the Provençal 13th-century *Vida da Santa Douce*: ‘Mens que sonavan la rediera sonada de matinas’. In a mystery play of 1486 the phrase ‘Orpheus fera ses sonnades’ occurs as a stage direction. Cognate usages appear to be the ‘sennets’ called for in Elizabethan plays and the term ‘sonada’ found in German manuscripts of the same period for trumpet calls and fanfares, a later manifestation of which were the more extended *Turnsonaten* (‘tower sonatas’) of the 17th and 18th centuries. In *El maestro* (1536) Luys Milán referred to ‘villancicos y sonadas’, including among the latter pavans and fantasias. Gorzanis gave ‘sonata’ as the actual title for passamezzos and paduanas in the first book of his *Intabolatura di liuto* (1561), and it is similarly employed in later collections of lute music. The rapid development of instrumental music towards the close of the 16th century was accompanied by a plethora of terms which were employed in a confused and often imprecise manner. ‘Sonata’ was one of them, although it was nearly always applied to something played as opposed to something sung (‘cantata’).
Bibliographies for composers

- The Beethoven bibliography is arranged by forms. An example is this excerpt from: 
  
  *F: Studies of the Works (iii) Chamber music*

- J. Kerman: *The Beethoven Quartets* (New York, 1967/R)  
- H. Truscott: *Beethoven’s Late String Quartets* (London, 1968)  
- E. Krefft: *Die späten Quartette Beethovens* (Bonn, 1989)  
- A. Tyson: ‘Stages in the Composition of Beethoven’s Piano Trio op.70 no.1’, *PRMA*, xcvi (1970–71), 1–19  
Excerpt from Motet bibliography


C.C. Judd: ‘Modal Types and Ut, Re, Mi Tonalities: Tonal Coherence in Sacred Vocal Polyphony from about 1500’, JAMS, xlv (1992), 428–67
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