

Sonata Form

The Exposition

Primary Theme(s)

- Tendency towards triadic quality
- Tend to be generated motivically
- Tend to be “etched” in that they are easily recognizable and easily developed.

Mozart: Pf Sonata in C Major K. 309 (1777)



Mozart: Pf Sonata in D Major K. 311 (1777)



Mozart: Pf Sonata in A Minor K. 310 (1778)



Mozart: Pf Sonata in C Major K. 330 (1778)



Mozart: Pf Sonata in F Major K. 332 (1778)



Mozart: Pf Sonata in B-Flat Major K. 333 (1778)

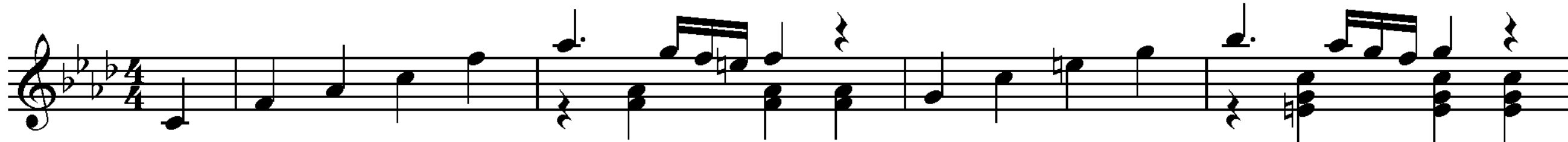


Primary to Transition

- Periodic Theme
 - *May* be designed so as to be “open” from the beginning.

Beethoven Op. 2 No 1, I

antecedent



consequent



The consequent phrase ends on a half-cadence (and on a weak beat) which allows the phrase to remain open and allows for more development -- in this case, a move to the secondary key.

Primary to Transition

- On a repeated statement, the antecedent may “open” and allow the transition to proceed.

Mozart: Sonata in B-flat, K. 333

The image displays a musical score for Mozart's Sonata in B-flat, K. 333, covering measures 1 through 14. The score is written in B-flat major and 4/4 time. It is divided into four systems, each with a boxed articulation label: *Pa*, *Pb*, *Pa'*, and *Ta*.

- System 1 (Measures 1-4):** Labeled *Pa*. The right hand features a melodic line with slurs and accents, while the left hand provides a steady eighth-note accompaniment.
- System 2 (Measures 5-8):** Labeled *Pb*. Measure 5 is marked with a '5'. A bracket above measures 6-8 is labeled "extension (repetition of 5-6)". The right hand has a more complex melodic pattern with slurs.
- System 3 (Measures 9-13):** Labeled *Pa'*. Measure 9 is marked with a '9'. The right hand has a busy melodic line with many slurs. The left hand continues with eighth-note accompaniment.
- System 4 (Measures 14-17):** Labeled *Ta*. Measure 14 is marked with a '14'. The right hand has a melodic line with slurs. The left hand continues with eighth-note accompaniment.

Harmonic analysis is provided below the score:

- Measure 6: $Bb: I^5$ — 6
- Measure 7: $F: V^7$
- Measure 8: V^7/V
- Measure 13: V^6_5

Primary to Transition

- A completely closed theme might require a following theme (2S) which will be open enough to enter the transitional phase.

Mozart: Sonata in F Major, K. 332

The image displays three systems of musical notation for the first movement of Mozart's Sonata in F Major, K. 332. The notation is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The first system, labeled '1S (Contrasting Period)', shows a period of 8 measures divided into an antecedent (4 measures) and a consequent (4 measures). The consequent is further divided into two phrases of 4 and 5 measures. The second system, labeled '2S (Parallel Period by Identity)', shows a period of 10 measures divided into an antecedent (4 measures) and a consequent (6 measures). The consequent is further divided into an antecedent (4 measures) and a final phrase (3 measures). The third system, labeled '1T', shows a transition starting with a whole note chord (F major) and a half note chord (C minor), followed by a melodic line in the right hand.

1S is completely closed off with a PAC. Therefore, a theme 2S -- also fully closed off -- is extended and allowed to lead into 1T, which picks up the rhythm of 2S's extension.

Transition (1T)

- The first transition can:
 - Grow from a repetition of the primary theme
 - Be new material following some kind of cadence
 - Be new material interrupting the primary theme.

Transition (1T)

- Mozart: Piano Sonata in B-flat Major, K. 333

1P

The image displays a musical score for a piece titled "1P". The score is written in 4/4 time and features two phrases, Pa and Pb, with an extension.

Phrase Pa: Labeled "Pa" in a box, it consists of 4 measures. The melody is primarily in the right hand, featuring eighth and sixteenth notes with slurs. The bass line provides a steady accompaniment with eighth notes.

Phrase Pb: Labeled "Pb" in a box, it begins at measure 5. It consists of 2 measures of the main phrase, followed by an "extension (repetition of 5-6)" which repeats the first two measures of the main phrase. The extension is marked with a bracket and the text "extension (repetition of 5-6)".

Phrase 9: Labeled "9" in a box, it begins at measure 9. It consists of 2 measures, continuing the melodic and harmonic development.

Two phrases: Pa = 4 measures; Pb = 2+[2]+2

1P Repeated

The image displays two musical staves. The upper staff is a vocal line with a box labeled *Pa'* above it. The lower staff is a piano accompaniment. The piano part features a bass line with a 7-fingered pattern and a treble line with a 6-fingered pattern. Harmonic analysis is provided below the piano staff: $Bb: I^5$ with a 6-fingered pattern, $F: V^7$ with a 7-fingered pattern, and V^6_5 with a 5-fingered pattern. A smaller version of the piano part is shown in the bottom left corner, starting at measure 14.

Pa' begins moving to a *vi6* which acts as a pivot chord, to modulate to F Major. At this point, F Major is far from stable.

T

The image shows a musical score for a piano piece, measures 15-23. The score is in F major and includes vocal lines for Tenor (Ta) and Treble (Tb') and piano accompaniment. Harmonic analysis is provided below the staves.

Measures 15-16: Tenor line (Ta) has a box around 'Ta'. The piano accompaniment has a box around '10'. Harmonic analysis: V_2^4 , I_3^6 .

Measures 17-18: Tenor line (Ta) has a box around '10'. The piano accompaniment has a box around '10'. Harmonic analysis: V_2^4 , I_3^6 .

Measures 19-20: Tenor line (Ta) has a box around '10'. The piano accompaniment has a box around '10'. Harmonic analysis: ii_3^6 , V_5^6/V .

Measures 21-22: Tenor line (Ta) has a box around '10'. The piano accompaniment has a box around '10'. Harmonic analysis: V , V_3^4 , $\frac{6}{5}$, I , V_5^6/V , V .

Measure 23: Tenor line (Ta) has a box around '10'. The piano accompaniment has a box around '10'. Harmonic analysis: I .

In order to stabilize F Major, it is necessary to establish V/V in the key of F Major -- which Mozart begins to do in measure 15 with B-natural (suggesting V/V) as an accented neighbor tone. The chord itself is stated in measures 17 and 19. Note, however, that B-flats are still possible they occur throughout the passage, and in measure 21 act to create a strong V_7 chord in F Major. The arrival at S in measure 23 is firm and convincing.

P through S

[Pa]

5 **[Pb]** extension (repetition of 5-6)

9 **[Pa']**

14 **[Ta]**

18 **[Tb]** **[Tb']**

21 **[S]**

Figured Bass: Bb: I⁶ — 6 V⁷/V F: V⁷ V⁶₅

Figured Bass: (F:) I V⁴₂ I⁶₃ V⁴₂ I⁶₃ ii⁶₃ V⁶₅/V

Figured Bass: V V⁴₃ ⁶/₅ I V⁶₅/V V I

Figured Bass: V⁴₃ ⁶/₅ I V⁶₅/V V I

Detailed description: This is a piano score for a piece titled "P through S". It consists of five systems of music, each with a performance marking in a box: [Pa], [Pb], [Pa'], [Ta], [Tb], [Tb'], and [S]. The score is written in a key with two flats (Bb) and a 4/4 time signature. The first system (measures 1-4) is marked [Pa]. The second system (measures 5-8) is marked [Pb] and includes a bracketed section labeled "extension (repetition of 5-6)". The third system (measures 9-13) is marked [Pa']. The fourth system (measures 14-17) is marked [Ta] and features downward-pointing arrows above the right-hand part. The fifth system (measures 18-20) is marked [Tb] and [Tb']. The sixth system (measures 21-23) is marked [S]. The score includes various musical notations such as slurs, ties, and trills. Below the staves, there are several lines of figured bass notation in Bb major and F major, including Roman numerals and figured bass symbols like I⁶, V⁴₂, I⁶₃, ii⁶₃, V⁶₅/V, V⁴₃, ⁶/₅, and I.

P through S

<i>Pa</i>	<i>Pb</i>	<i>Pa'</i>	<i>Ta</i>	<i>Tb</i>	<i>Tb'</i>	S
1	5	11	15	18	20	23
4	2+2+2	4	3	2	2+1	

I

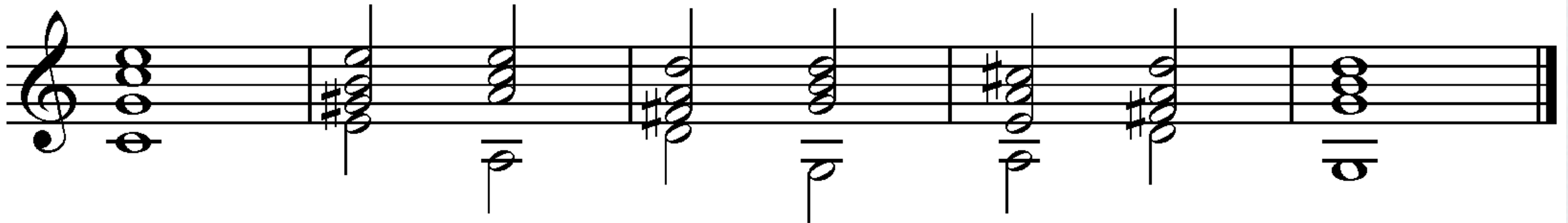
V

imp.
cadence

vi6
pivot

Transition

- A typical strategy might be a motion to V/vi, and then into a sequence which moves into the dominant key.



Haydn: Oxford Symphony

Haydn Symphony No. 92 in G Major "Oxford", First Movement: Measures 45 - 57

The image shows a musical score for the first movement of Haydn's Symphony No. 92 in G Major, "Oxford". The score is in bass clef with a key signature of one sharp (F#). The measures are numbered 45 through 56. The key signature changes from G Major to D Major at measure 49. The chord progression is as follows:

Measure	Chord
45	G: I
47	V _{5/vi} ⁶
48	vi
49	V _{5/V} ⁶
49	D: V ₅ ⁶
49	I
51	V
52	V
54	I
56	I

The modulation is created using V/vi (measure 47), which then gives way to V in D Major, which is the target key. After a period of motion to ii and V in D Major, the arrival into the target key feels secure.

Note: the themes in this movement begin *on the dominant*, which can make the key a bit harder to hear.

Haydn: Oxford Symphony

Haydn Symphony No. 92 in G Major "Oxford", First Movement: Measures 45 - 57

The image shows a musical score for the bass line of Haydn's Oxford Symphony, measures 45-57. The score is written on a single staff in bass clef with a key signature of one sharp (F#). The notes are: G4 (measure 45), A4 (measure 47), B4 (measure 48), C5 (measure 49), D5 (measure 51), E5 (measure 52), F#5 (measure 54), and G5 (measure 56). A fermata is placed over the notes from measure 51 to 56. Below the staff, Roman numerals indicate the chord progression for both the treble and bass staves. The treble staff progression is: G: I (measure 45), V₅⁶/vi (measure 47), vi (measure 48), V (measure 49), V (measure 52), and I (measure 56). The bass staff progression is: D: V₅⁶ (measure 47), I (measure 49), and I (measure 56).

45 47 48 49 51 52 54 56

G: I

V₅⁶/vi vi

V V

D: V₅⁶ I I

Haydn: Symphony No. 82 "The Bear"

Haydn Symphony No. 82 in C Major "L'Ours", First Movement: Measures 21 - 70

The image shows a musical score for the first movement of Haydn's Symphony No. 82, measures 21 through 70. The score is written in bass clef and C major. The key signature is one sharp (F#). The score is divided into measures 21, 24, 25, 29, 33, 49, 59, and 70. The harmonic progression is as follows:

- Measure 21: C: I
- Measure 24: V[#]/vi
- Measure 25: vi
- Measure 29: V[#]/V
- Measure 33: V
- Measure 49: I
- Measure 59: vii^{o7}/V
- Measure 70: V

The score shows a modulation from C major to G major. The key signature changes from one sharp (F#) to two sharps (F# and C#). The modulation is achieved through a series of chords: V[#]/vi (measure 24), vi (measure 25), V[#]/V (measure 29), V (measure 33), I (measure 49), vii^{o7}/V (measure 59), and V (measure 70).

The modulation is similar to that in Symphony No. 92: V/vi gives way to V/V, which is V in G Major (the target key.) The key confirmation that follows is lengthy (as opposed to the quick modulation in Symphony No. 92) and employs the use of vii⁷/V to reach a stable dominant key at measure 70.

Haydn: Symphony No. 82 "The Bear"

Haydn Symphony No. 82 in C Major "L'Ours", First Movement: Measures 21 - 70

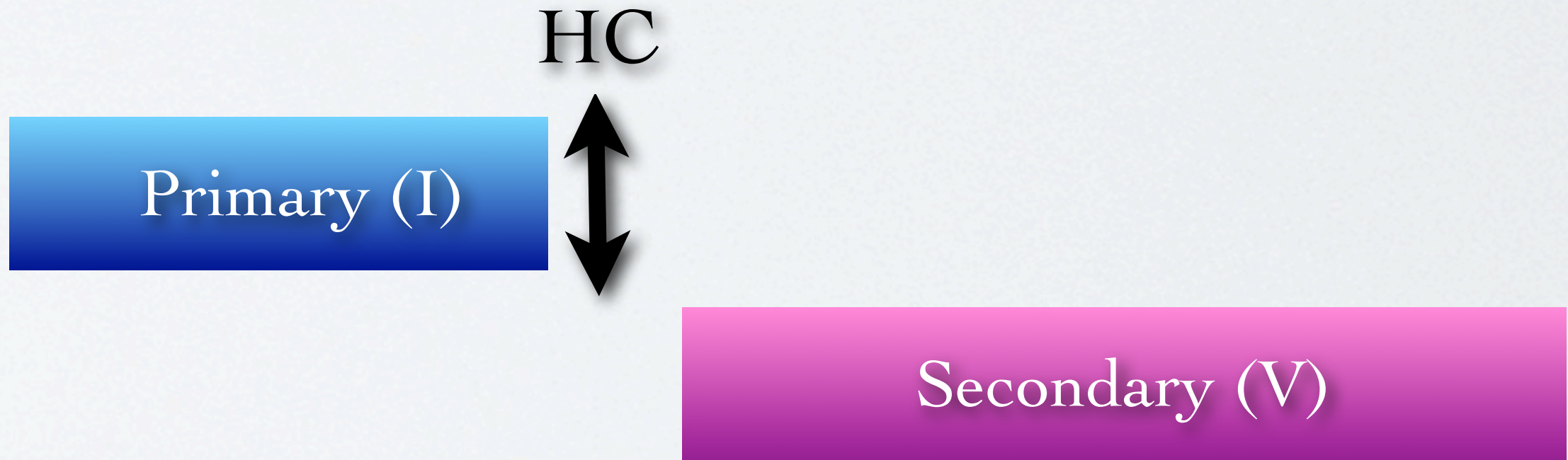
The image shows a musical score for the first movement of Haydn's Symphony No. 82 in C Major, measures 21 to 70. The score is written in bass clef and C major. The key signature is one sharp (F#), indicating the key of C major. The score is divided into measures, with measure numbers 21, 24, 25, 29, 33, 49, 59, and 70 marked above the staff. The first measure (21) is highlighted with a red box. The chord analysis below the staff is as follows:

- Measure 21: C: I
- Measure 24: V^{\sharp}/i
- Measure 25: vi
- Measure 29: V^{\sharp}/V
- Measure 33: V
- Measure 49: I
- Measure 59: vii^{\sharp}/V
- Measure 70: V
- Measure 70: I

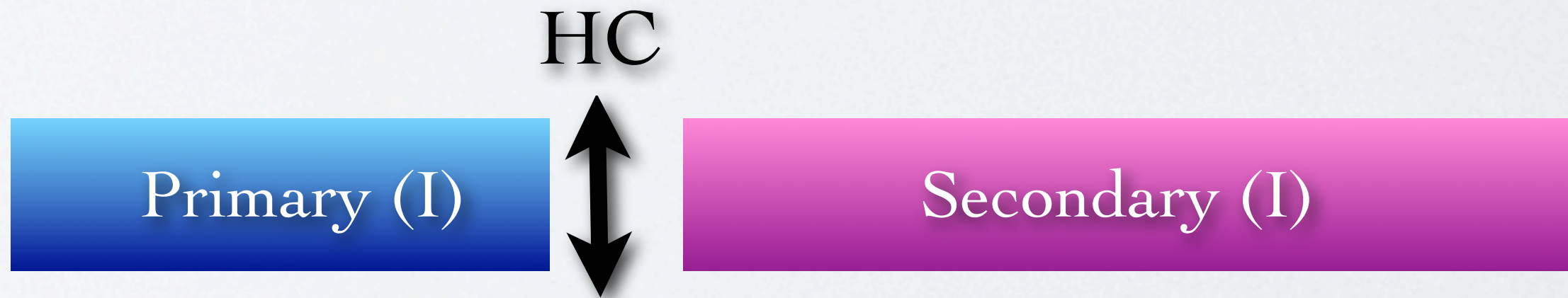
Bifocal Close

- A motion to a half-cadence at the end of the Primary Theme, followed by the Secondary Theme in the key of the dominant.
- The transition is therefore completely sidestepped.

Exposition



Recapitulation



Bifocal Close

- The secondary key is not stable upon arrival; the remainder of the Exposition will be spent in stabilizing the secondary key.

Bifocal Close

- Appears to have been part of the musical language in the 1750s and 1760s
- Was still encountered in the 1780s in opera overtures

Haydn Sonata HXVI:6, III

- Primary theme to half-cadence.

Haydn Sonata HXVI:6, III

- Secondary Theme in the Exposition

Haydn Sonata HXVI:6, III

- Secondary Theme in the Recapitulation

Haydn Sonata HXVI:6, III

- Primary to Secondary Theme in Exposition

Haydn Sonata HXVI:6, III

- Primary to Secondary Theme in Recapitulation:
Haydn could have written it just by gluing the original Primary Theme to the Secondary Theme in G Major.

Haydn Sonata HXVI:6, III

- Primary to Secondary Theme in Recapitulation: Haydn wrote it this way instead.
- The Primary Theme has been shortened in comparison with the Exposition's version.

Haydn Sonata HXVI:6, III

- Why would Haydn change the Recapitulation?

Haydn Sonata HXVI:6, III

- The *Bifocal Close* can be used to write a “shortcut” to the sonata form -- there is no re-writing in the Recapitulation, only transposing everything from S on to the end.
- It is indeed used that way sometimes by busy composers, especially in pieces which probably won't be heard carefully -- which explains why it pops up in opera overtures.

Haydn Sonata HXVI:6, III

- The *Bifocal Close* can also be an interesting approach to the problem of stability/instability in sonata form, and in the hands of a more aware composer like Haydn, it will present a “compositional problem” which must then be worked out satisfactorily.
- Haydn’s solutions to such problems can make for fascinating study.

Bifocal Close

- It can also be used very poorly, as this example by G.B. Sammartini attests.
- Sammartini was not a harmonically sophisticated composer; Haydn referred to him as a “scribbler”.

Mozart: Overture to “Le Nozze di Figaro”

- Classic use of the Bifocal Close.
- Mozart was rather fond of this technique and used it fairly frequently.
- It is rarely found in Haydn’s later works, and disappears entirely by the 1790s.

Mozart: Overture to "Le Nozze di Figaro"

<i>Pa</i>	<i>b</i>	<i>Pa</i>	<i>b</i>	<i>lTa</i>	<i>b</i>	<i>c</i>
1	8	18	25	36	45	51
4 + 4	4 + 6	4 + 4	4 + 6	2 x 3 + 2 + 2	4 + 2	2 x 2 + 4
I						HC <i>bifocal close</i>

<i>Sa</i>	<i>a</i>	<i>2T</i>	<i>3T^k</i>	<i>3T</i>	<i>K</i>	<i>K</i>	<i>Codetta/Trans</i>
59	67	75	85	95	108	116	124
4 + 4	4 + 4	2 x 3 + 4	2x3+4	2x3+4	4 + 4	4 + 4	2 x 5 + 4 + 4
in V		I					

“Three-Key” Exposition

- The Transition itself has a strong key center -- typically iii or vi -- and a strong enough theme to sound like a secondary theme.
- Beethoven pioneered this technique, which was picked up by the more formally-aware Romantics such as Brahms.

“Three-Key” Exposition

- The Transitional theme may, at this point, take on all the functions of a secondary theme -- and is probably best analyzed as one.
- Therefore, 1S may be in a key other than the “normal” secondary key, while 2S may be in the “normal” secondary key.

Brahms: Symphony No. 2

 	<i>P</i>	<i>1T</i>	<i>2T</i>	<i>1S</i>	<i>2S^k</i>	<i>3S</i>	<i>4S</i>	<i>1S</i>	
:	1	44	66	82	118	127	136	156	:
	D			iii	V		V/V	V	

Note: it might be possible to analyze the theme at measure 82 as yet another transitional theme, but it is also used as a substitute for the “K” theme at the end of the exposition, this time stated in the “normal” secondary key of A Major. Because of that, I have chosen to analyze it as 1S instead of as 3T.

Brahms: Symphony No. 2

 :	<i>P</i>	<i>1T</i>	<i>2T</i>	<i>1S</i>	<i>2S*</i>	<i>3S</i>	<i>4S</i>	<i>1S</i>	:
	1	44	66	82	118	127	136	156	
	D			iii	v		v/v	v	

Secondary Theme

- Often much more venturesome harmonically than the Primary Theme
- Doesn't have to carry the harmonic weight of the Primary Theme; it confirms, rather than establishes, a key center.

Secondary Theme

- *Monothematic* sonata form is one in which the Secondary Theme is the same as the Primary Theme.
- The term itself is a misnomer: there usually are multiple themes in a *monothematic* sonata form.

Secondary Theme

- So-called “monothematicism” is one of Haydn’s favorite practices, and is quite common.
- However, many other composers used it as well -- and not the Haydn *seguaci*, or “clones”, who dotted the musical landscape of the late 18th century.

Mozart: Symphony No. 39, IV

- Mozart was probably honoring Haydn in the last movement of Symphony 39.
- Strongly monothematic: even the closing theme is similar to the primary.

Minor Dominant

- In the early Classical, it was fairly common for the secondary key, in major, to be a *minor* dominant key instead of the expected major.
- Early Haydn works show this clearly; it is in fact one of the tools musicologists can use to date Haydn's early works, which aren't securely catalogued.

Minor Dominant

- George Matthias Monn -- important Viennese composer of the 1740s and 50s -- Symphony in G Major.
- Typical of this idiom, 1S is in the dominant minor, then 2S follows in the dominant major.