Sonata Form

Development

Uses of Development

• The modulation to V in the Exposition mandates a return to I for the Recapitulation; in effect the development is a large scale V-I motion.

Thematic Transformation

- Fragmentation
- Deformation
- Use of themes or fragments in imitative contrapuntal textures
- Transposition and arrangement in rapidly modulating sequences

Beethoven: Symphony No. 4

• An example of a beautifully structured and elegantly conceived development.

• Section 1: makes a large-scale movement from F Major (the key of the dominant) to D Major, with a stop on A Major (m. 203) as a large-scale dominant to D Major.

• Section 2: Set in the major mediant key of D Major, begins with a 'false recapitulation' of the primary theme, and then moves on to combine the theme with a new contrapuntal member.

• Section 3: set in the subdominant key of E-flat Major, broad and climactic.

 Section 4: the retransition, beginning with a rather enigmatic G Major (submediant major triad) and then thorough a series of enharmonic shifts creates an augmented sixth chord in B-flat Major, which is then used to resolve to a cadential 6/4 in B-flat Major. However, the cadential 6/4 does not actually resolve, but instead gives way to a tonic triad proper at measure 337 and the beginning of the recapitulation.

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185 – 216			217 – 240	241 – 280	281 – 336			
Primarily concerned with P; moves from			False recapitulation of P in D Major; new	The tonal and rhythmic units broaden to	The retransition (m.281) commences after			
F Major (V) to mediant (D Major).			theme as counterpoint to P. Tonal	two eight-measure groups, one four-	an enharmonic movement to F-sharp and			
			movement D – E-flat, by moving to G,	measure group, and one twenty-measure	the subsequent struggle to assert it as B-			
			which is the 3 rd of E-flat.	group. Simultaneously, the phrase rhythms reduce from four-measure groups (m. 241) down to two notes (m. 269).	flat's flattened sixth, G-flat, resolves to F, making way for the return of the tonic. An extended motivic build-up takes place			
					over a tonic pedal in the timpani and			
					culminates in the recapitulation.			
185 – 186	187 – 202	203 – 216			271 – 288	289 – 304	305 - 336	1
Two-	Derived	P in the	Combines the first four-measure phrase of	A long, climactic, presentation of the first	Beginning	Derived	Patterned	1
measure	from Pa .	bass.	the primary theme with a new melodic	measure of the primary theme, in	of	from the	after the	
extension			(contrapuntal) member.	sequential succession.	retransition;	second	third	
of codetta					note a-	phrase of	section.	
					sharp is	the primary		
					enharmonic	theme.		
					equivlent of			
					tonic B-flat;	1		
					premonition			
					of coming			
					theme.			
			1					
187		203	217	241	281		305	33
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				<u></u>	##	<u> </u>		=
			4					7
		V_{\sharp}			III _b #V	/ _# +6	$\begin{array}{ccc} 6 & 5 \\ 4 & 3 \end{array}$	
		f			1	ff	7 -	
								_,
V			III.	IV				,

Upper Analysis: from A. Peter Brown, "The Symphonic Repertoire", Vol. II Lower Analysis: from Percy Goetschius, "The Larger Homophonic Forms of Western Music"

185 - 216			217 - 240	241 - 280	281 - 336		
Primarily concerned with P; moves from F Major (V) to mediant (D Major).			False recapitulation of P in D Major; new theme as counterpoint to P. Tonal movement D – E-flat, by moving to G, which is the 3 rd of E-flat.	The tonal and rhythmic units broaden to two eight-measure groups, one four-measure group, and one twenty-measure group. Simultaneously, the phrase rhythms reduce from four-measure groups (m. 241) down to two notes (m. 269).	The retransition (m.281) commences after an enharmonic movement to F-sharp and the subsequent struggle to assert it as B-flat's flattened sixth, G-flat, resolves to F, making way for the return of the tonic. An extended motivic build-up takes place over a tonic pedal in the timpani and culminates in the recapitulation.		
185 - 186	187 - 202	203 - 216			271 - 288	289 - 304	305 - 336
Two- measure extension of codetta	Derived from Pa.	P in the bass.	Combines the first four-measure phrase of the primary theme with a new melodic (contrapuntal) member.	A long, climactic, presentation of the first measure of the primary theme, in sequential succession.	Beginning of retransition; note a- sharp is enharmonic equivlent of tonic B-flat; premonition of coming theme.	Derived from the second phrase of the primary theme.	Patterned after the third section.
187		203	217	241	281		305 33
. 1 6		-		- 72	he Day	7,5	\$ (\$)
b		1	4		- "		
		V_g			117 2/	16	2 3
v			III _e	IV			

Upper Analysis: from A. Peter Brown, "The Symphonic Repertoire", Vol. II
Lower Analysis: from Percy Goetschius, "The Larger Homophonic Forms of Western Music"

- Main Theme
 - This was a common practice in the middle of the century -- the main theme stated in the dominant.
 - It became something of a stereotype by the end of the century, but was never wholly abandoned.

- Haydn Symphony No. 17 in F Major comes from the early 1760s, and is a good example of developmental practice before the 1780s.
- The development opens with the primary theme in the dominant, and then quickly follows it with the primary theme in the tonic.

Haydn: Symphony No. 17, I

Exposition

1T(Pb)

IS(P)a

3T

3T

ii

Development

I

4+2

2Sb

81

(I)

retransition

V

Recapitulation

V

IPa113

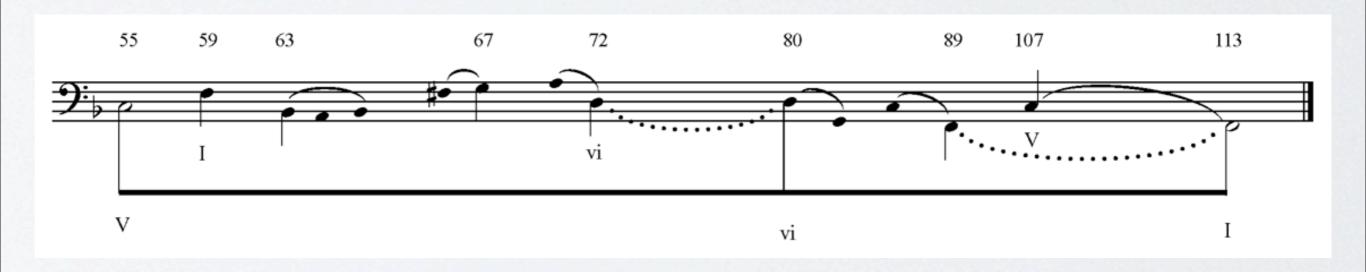
Analyzing a Development

- "Key Planes" can be useful for determining the sections of a development.
 - Each "key plane" is a particular key center which is well established.
 - Most key planes will mark important divisions within a development.

Analyzing a Development

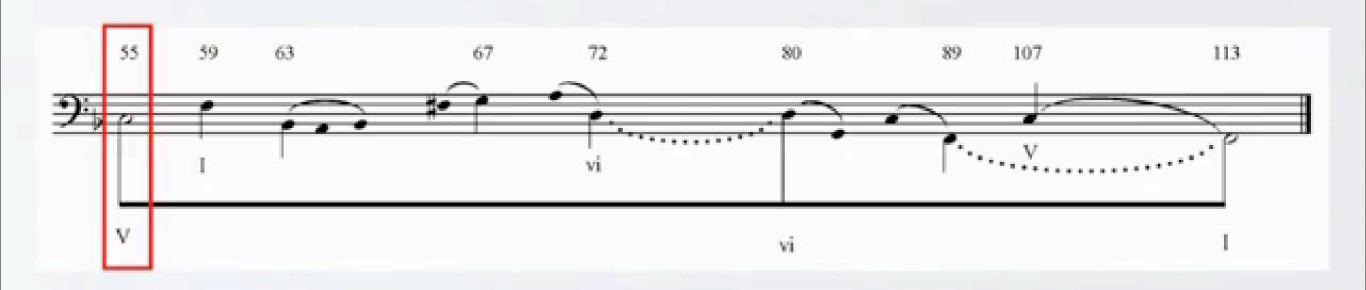
• Haydn Symphony No. 17's development will demonstrate a key-plane harmonic analysis.

Key-Plane Analysis



- -The beamed notes indicate the most important planes.
 - -Open-head notes represent the most important of those planes.
- -Notes with stems are less-important planes.
- -Non-stemmed notes are significant harmonic motion, always connected in some way to one of the planes.

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- It's possible to open the development with an entirely new theme -- J.C. Bach in particular tended to do this. (Mozart was strongly influenced by Christian Bach.)
- In this example (Symphony in D Major, Op. 18 No. 4) we hear the opening of the Exposition, a second of silence, and then the opening of the Development.

- Mozart liked to open the Development with a repeat of material from the very end of the Exposition -- sort of like a "join" between the two sections.
 - Symphony No. 39, I: end of Exposition and then the beginning of Development.
 - Symphony No. 25: also end of Exposition and beginning of Development.

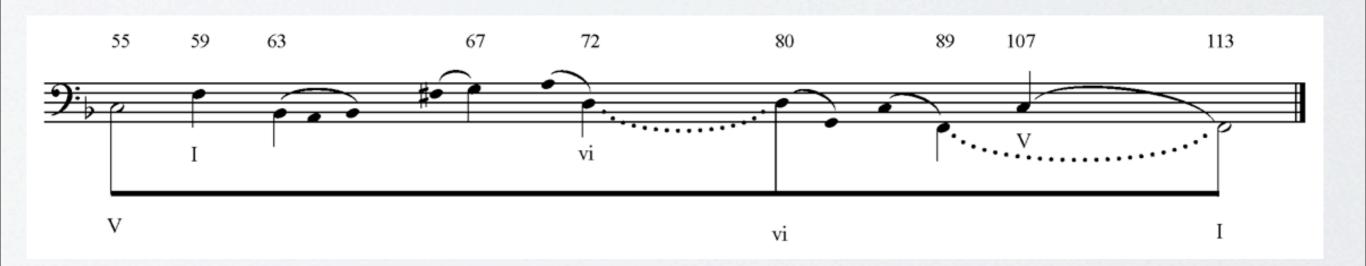
- Another technique is to open the Development with a short modulatory passage, and then state a theme from the Exposition.
 - Mozart: Symphony No. 40: modulates to F-sharp minor, then states P.
 - Mozart: Symphony No. 41: moves to 2S, but in E-flat Major.

The Cadence in vi

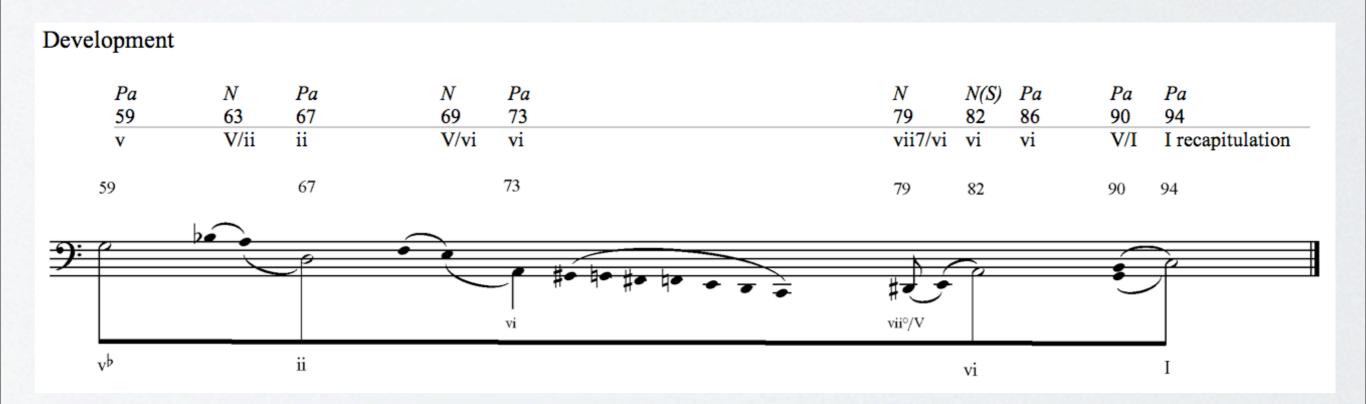
• One of the most common features encountered in a Development is a solid cadence in vi, typically about 2/3 of the way through the Development.

The Cadence in vi

• Haydn: Symphony No. 17 shows this clearly:



Mozart: Sonata in C Major, K. 309



Mozart: Sonata in C Major, K. 309



The Cadence in vi

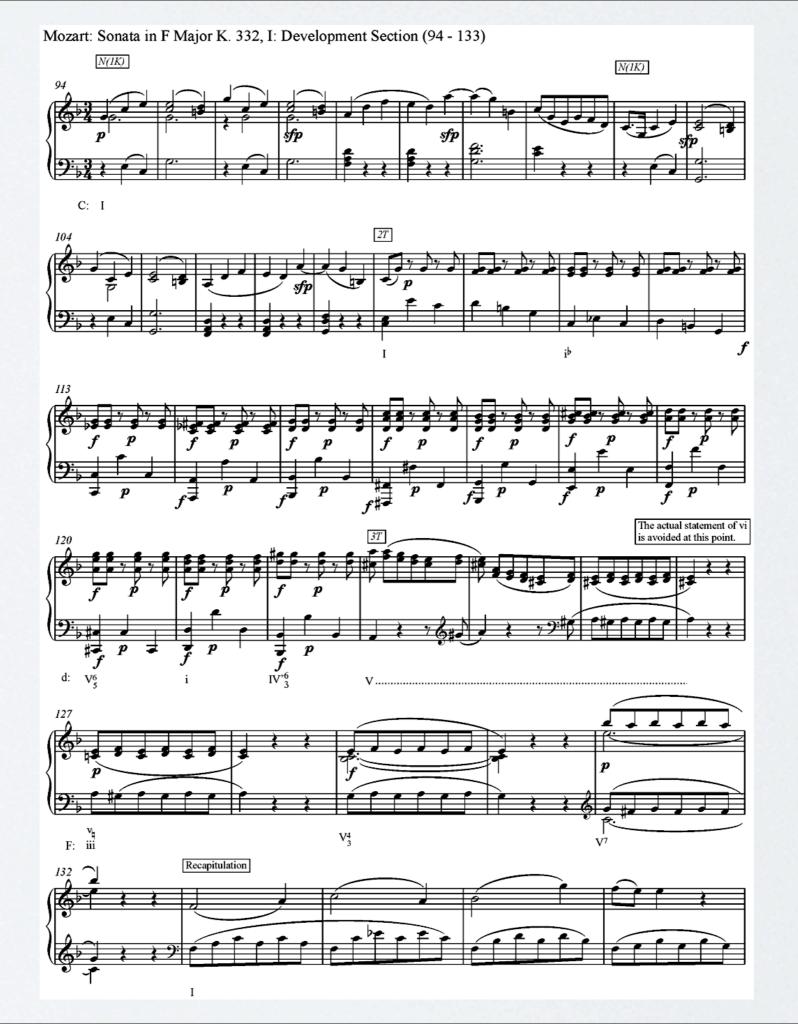
• Composers began looking for ways around the cadence in vi, which began to seem clichéd by the 1780s.

The Cadence in vi

- A favorite dodge was to move to V/vi, instead of vi.
- This is actually III# (i.e., the major mediant chord) and is found fairly often at the same location you might expect to find vi.

Mozart Sonata K. 332, I

• The Development moves to a strongly-stated V/vi, then moves gently back to the tonic key.



Haydn "Harmoniemesse" (1802)

- The Kyrie is in sonata form -- the outer "Kyrie" sections act as Exposition and Recapitulation, respectively, while the "Christe" acts as the development.
- At the very end of the Development Haydn moves to V/vi (D Major), and then moves directly to the tonic (B-flat Major) without any intervening chords.
 - Motion by thirds: one of Haydn's favorite devices.
 - Interesting flirtation with cross-relations (F# in the D Major chord versus F-natural in the B-flat major chord). This kind of interest in pushing the boundaries of the permissible with cross-relations is a Haydn handprint.

Recapitulatory (Expository) Development

- A development which has the same structure as a Recapitulation (or Exposition) but which follows the key centers one might expect from a Development.
 - Tends to avoid the Closing Group, since there isn't any closing but a retransition into the Recapitulation.

Correspondence Chart

- Another technique of showing the relationship between sections in a sonata form is a "correspondence chart", which lines up phrases in each section.
- It is less informative than a LaRue-style analysis, but nonetheless can be a useful tool. (And LaRue symbols can be added.)
- The development of Haydn Symphony No. 82 is presented as a correspondence chart.

Haydn: Symphony No. 82 "L'Ours", I

Correspondence Chart

En Primary Group	xposition	Development Primary Group		
Tilliary Group	1 - 4	Tilliary Group		
			102 106	
	5 – 8		103 - 106	
	9 - 12		107 - 110	
	13 - 20			
			111 - 116	
Transition		Transition		
	21 - 24		117 - 120	
	25 - 28		121 - 124	
	25 - 28		125 - 130	
	29 - 32			
	33 - 50		131 - 137	
	51 – 66			
	67 – 69		138 - 141	
Secondary Group	07 – 07	Secondary Group	150 – 141	
Secondary Group	71 92	Secondary Group	142 161	
Classica Casas	71 - 83	Datamatition	142 - 161	
Closing Group	454 45	Retransition		
	(51 - 66)		162 - 173	
	84 - 102			

False and Premature Recapitulations

- "Premature" Recapitulation
 - A Recapitulation which arrives much too soon, and which may or may not be in the tonic key.

False and Premature Recapitulations

- "False" Recapitulation
 - A statement of the Primary Theme in a key other than the tonic, which is designed specifically to surprise the listener, who may be fooled into thinking that this is the actual Recapitulation.
 - It also helps to produce a brief moment of consonance within the often-dissonant Development.

Haydn Symphony No. 43, "Mercury"

During the Development, there is a Premature Recap at measure 113 (and it sounds too soon) followed by two False Recaps in quick succession -- which lead to the real Recap. The listener isn't quite certain the Recap *has*, in fact, been reached.

Haydn Symphony No. 43, "Mercury"

