

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.

Four Sections

- 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.

Four Sections

- 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.

Four Sections

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

Four Sections

- 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.

Opening

- 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.

Opening

- 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

:	<i>IPa</i>	<i>b</i>	<i>a'</i>	<i>b'</i>	<i>2Pa</i>	<i>b</i>	<i>IT(Pb)</i>	<i>2T</i>	<i>IS(P)a</i>	<i>a'</i>	<i>2Sa</i>	<i>b</i>	<i>3T</i>	<i>K(Pc)</i>	:
	1	3	5	7	8	12	18	22	30	32	34	38	42	49	
	2	2	2	1	2x2	2x2+2	2x2	1x4+4	2	2	4	4	1x7	2+2+2	

Development

:	<i>IPa</i>	<i>b</i>	<i>a'</i>	<i>b'</i>	<i>2Pa</i>	<i>b</i>	<i>IT (Pb)</i>	<i>2Sb</i>	<i>b'</i>	<i>3T</i>	<i>retransition</i>
	55	57	59	61	62	68	72	81	87	93	107
	2	2	2	1	2x3	2x2	2+1x3	4+2	4+2	1x3+1x7+2+2	4+1x3
	V		I					vi-ii	(I)	ii	V

Recapitulation

IPa
113

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

A musical score in bass clef with a key signature of one flat (B-flat). The score is annotated with key-plane analysis. Above the staff, measure numbers 55, 59, 63, 67, 72, 80, 89, 107, and 113 are marked. Below the staff, Roman numerals V, I, vi, vi, V, and I are placed under specific notes. A thick horizontal line connects the V at measure 55 to the I at measure 113. A dotted line connects the V at measure 89 to the I at measure 113. Notes at measures 59, 67, 72, 80, and 107 are beamed. Notes at measures 63, 67, 72, 80, and 107 have stems. Notes at measures 55, 59, 63, 67, 72, 80, 89, 107, and 113 are open-headed.

- The beamed notes indicate the most important planes.
 - Open-headed 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.

Key-Plane Analysis

A musical score in bass clef with a key signature of one flat. The score is divided into measures with measure numbers 55, 59, 63, 67, 72, 80, 89, 107, and 113. The notes are analyzed for their importance in different planes. A red box highlights the first measure (55) and the chord symbol 'V' below it. The notes are categorized as follows: Measure 55: Beamed notes (V), Open-head note (V), Stemmed note (V). Measure 59: Beamed notes (I), Open-head note (I), Stemmed note (I). Measure 63: Beamed notes (I), Open-head note (I), Stemmed note (I). Measure 67: Beamed notes (I), Open-head note (I), Stemmed note (I). Measure 72: Beamed notes (vi), Open-head note (vi), Stemmed note (vi). Measure 80: Beamed notes (vi), Open-head note (vi), Stemmed note (vi). Measure 89: Beamed notes (V), Open-head note (V), Stemmed note (V). Measure 107: Beamed notes (V), Open-head note (V), Stemmed note (V). Measure 113: Beamed notes (I), Open-head note (I), Stemmed note (I). A dotted line connects the notes in measures 72, 80, 89, and 107, indicating a significant harmonic motion.

- 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.

Opening

- 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.

Opening

- 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.

Opening

- 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:

The image displays a musical score for Haydn's Symphony No. 17, focusing on a cadence in the sixth degree (vi). The score is written in bass clef and includes measure numbers 55, 59, 63, 67, 72, 80, 89, 107, and 113. The music features a series of chords and melodic lines, with a dotted line indicating a continuation or a specific harmonic progression. The chord symbols V, I, and vi are placed below the staff to indicate the harmonic structure. The cadence in vi is clearly marked at measure 72.

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.

Mozart: Sonata in F Major K. 332, I: Development Section (94 - 133)

94 N(IK) N(IK)

p *sfp* *sfp* *sfp*

C: I

104 2T

sfp *p*

I i^b *f*

113

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

120 3T The actual statement of vi is avoided at this point.

f *p* *f* *p* *f* *p*

d: v_5^6 i IV_3^6 V.....

127

p *f* *p*

F: v_{ii}^4 V_3^4 V_7^7

132 Recapitulation

p

I

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.

Haydn: Mass in B-flat Major "Harmoniemesse" (1802): Development

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SOPRANO
Chri - ste e - lei - son, e - lei - son, Chri - ste e - lei - son, e - lei - son. Ky - ri - e e lei - son,

ALTO
Chri - ste e - lei - son, e - lei - son, Chri - ste e - lei - son, e - lei - son. Ky - ri - e e lei - son,

TENOR
Chri - ste e - lei - son, e - lei - son, Chri - ste e - lei - son, e - lei - son. Ky - ri - e e lei - son,

BASS
Ky - ri - e e lei - son,

F: I IV ii c: V_3^6 i VI V_3^6 /VI

70

S.
Ky - ri - e e - lei - son, e - lei - son, e lei - son. Ky - ri - e e lei - son, e - lei - son.

A.
Ky - ri - e e - lei - son, e - lei - son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son, e - lei - son.

T.
Ky - ri - e e - lei - son, e - lei - son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son. E -

B.
Ky - ri - e e - lei - son, e - lei - son, e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.

V_{b2}^4 /bII bII^b6 vii^{o7} $V_4^6 = \frac{5}{4}$ vii^{o7} vii^{o6}₅ $\frac{6}{3}$

Stop on V/vi (V in G Minor) and no resolution to vi.

78

S.
Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son. Ky - ri - e

A.
Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son. Ky - ri - e

T.
- lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son. Ky - ri - e

B.
Ky - ri - e e - lei - son. Ky - ri - e e - lei - son, e - lei - son. Ky - ri - e

i g: iv IV+ $\frac{6}{3}$ V# Bb: I

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

	Exposition		Development
Primary Group	1 – 4	Primary Group	----
	5 – 8		103 – 106
	9 – 12		107 – 110
	13 – 20		----
	----		111 – 116
Transition	21 – 24	Transition	117 – 120
	25 – 28		121 – 124
	25 – 28		125 – 130
	29 – 32		----
	33 – 50		131 – 137
	51 – 66		----
	67 – 69		138 – 141
Secondary Group	71 – 83	Secondary Group	142 – 161
Closing Group	(51 – 66)	Retransition	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"

Exposition

:	<i>Pa</i>	<i>a</i> ¹	<i>b</i>	<i>c</i>	<i>P</i> ^k	<i>1T</i>	<i>lead-in</i>	<i>1S(P)</i>		<i>2S</i> ^k	<i>2T</i>	<i>K</i>	:
	1	5	9	16	27	42	58	60		69	80	94	
	I					V		V					

Development

:	<i>Pa</i> ¹	<i>a</i> ²	<i>lead-in</i>	<i>Pa</i>	<i>a</i>	<i>P</i> ^k	<i>2T</i>	<i>N(Pb)</i>	<i>Pa</i>	<i>lead-in</i>	<i>Pa</i>	<i>lead-in</i>	<i>Pa</i>	
	99	103	111	113	118	121	135	146	152	155	157	160	162	
	V			I					IV		ii		I	Recapitulation
				Premature Recap					False Recap		False Recap			

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"

Exposition

Pa	a'	b	c	P*	1T	lead-in	IS(P)	2S*	2T	K	
1	5	9	16	27	42	58	60	69	80	94	
I					V		V				

Development

Pa'	a'	lead-in	Pa	a	P*	2T	N(Pb)	Pa	lead-in	Pa	lead-in	Pa
99	103	111	113	118	121	135	146	152	155	157	160	162
V			I					IV		ii		I
			Premature Recap					False Recap		False Recap		Recapitulation