Sonata Form

Sonata Form is one of the most important forms used by composers. It is the form used in the **first movements** of Sonatas, Symphonies, Concertos, String Quartets etc. Don't confuse this with the term 'sonata'!

The basic plan of Sonata Form is: https://youtu.be/GD1LwiH4J7Q
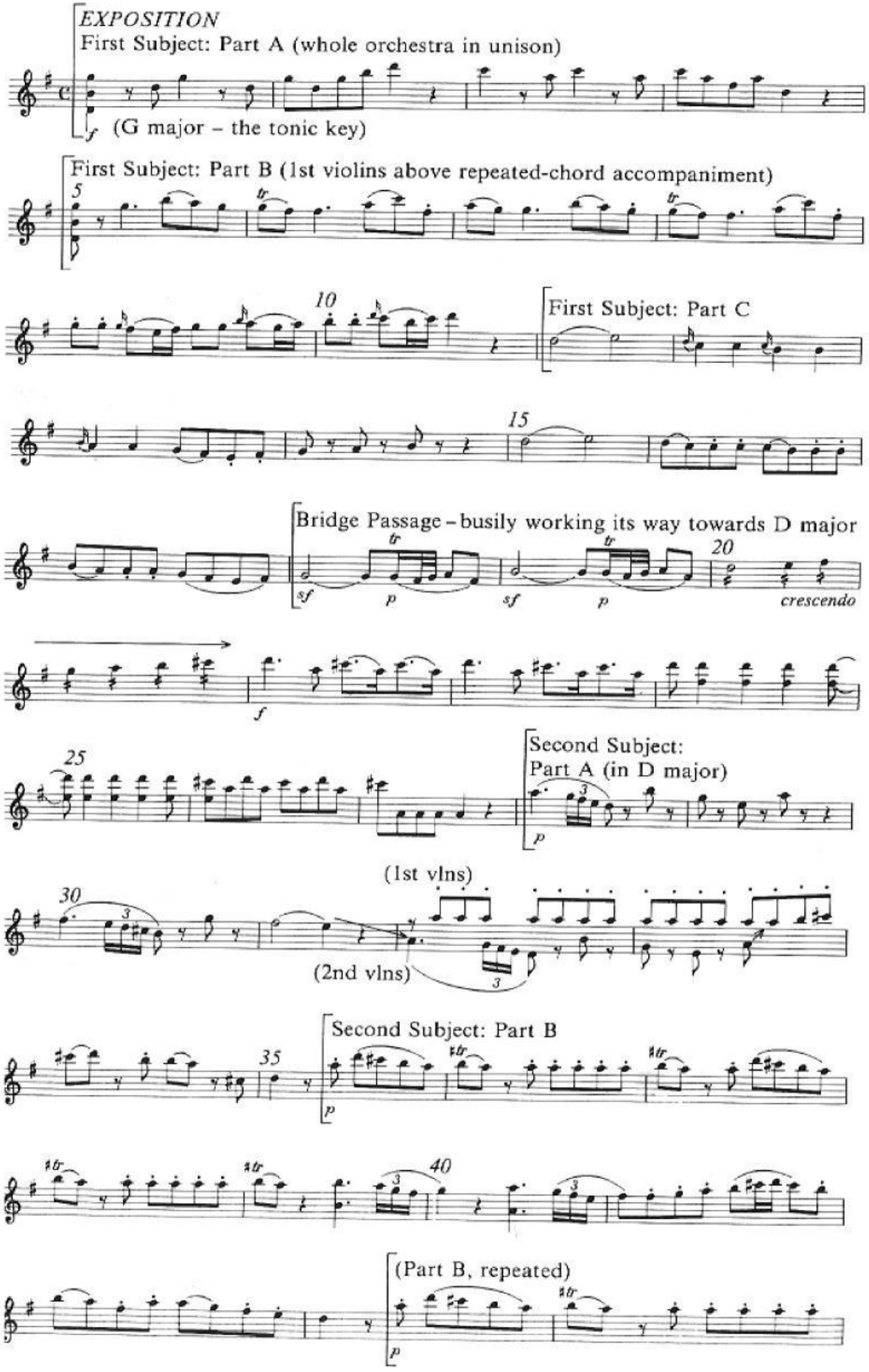
Exposition	Development	Recapitulation	Coda
1st subject (tonic) **Bridge** (changing key) 2nd subject (new key)	Developing ideas from the Exposition. Adding new ideas. Exploring new keys.	1st subject (tonic) **Bridge** (altered) 2nd subject (tonic)	To round off

SONATA FORM - First Movement from *Eine Kleine Nachtmusik* – Mozart
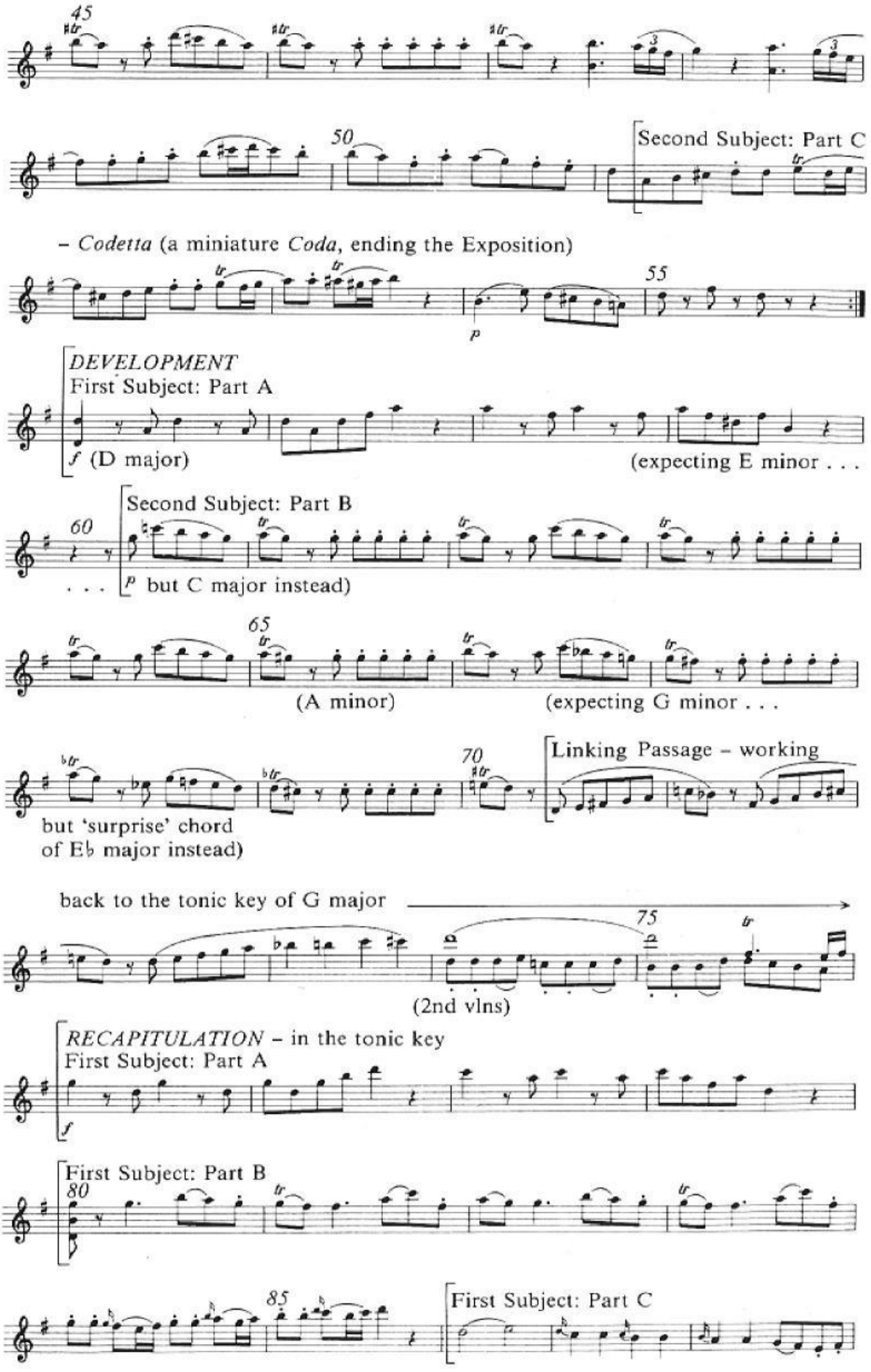
The first movement of Mozart's "*Eine Kleine Nachtmusik*" is written in **SONATA FORM**. Follow the score and listen to the different sections, completing the missing bar numbers (marked in **RED**) and answering the questions in the following table.

EXPOSITION	DEVELOPMENT	RECAPITULATION
(Bars 1 -)	**(Bars -)**	**(Bars -)**
FIRST SUBJECT (Bars -) Tonic Key – G Major Strong and important feel **BRIDGE PASSAGE** (Bars -) G Major to D Major (**MODULATION**) Acts as a linking section between first and second subjects **SECOND SUBJECT** (Bars -) D Major (Dominant Key) Softer, dainty, smoother, more flowing in style. **CODETTA** (Bars -) End of Exposition uses material from the beginning. **REPEAT MARKINGS :||**	This section is where the **FIRST SUBJECT** and **SECOND SUBJECTS** are developed and explored in a variety of different ways including frequent changes of key **(MODULATIONS)** and a feeling of tension and conflict. Does Mozart use mainly material from the **FIRST SUBJECT** or **SECOND SUBJECT** in the **DEVELOPMENT SECTION?**	**FIRST SUBJECT** (Bars -) Tonic Key – G Major Repeated as in **EXPOSITION** **BRIDGE PASSAGE** (Bars -) Slightly altered from the version heard in the **EXPOSITION** **SECOND SUBJECT** (Bars -) What is the difference in **TONALITY** about the **SECOND SUBJECT** here? **CODA** (Bars -) Original **CODETTA** from the **EXPOSITION** but developed more fully and closing the piece.
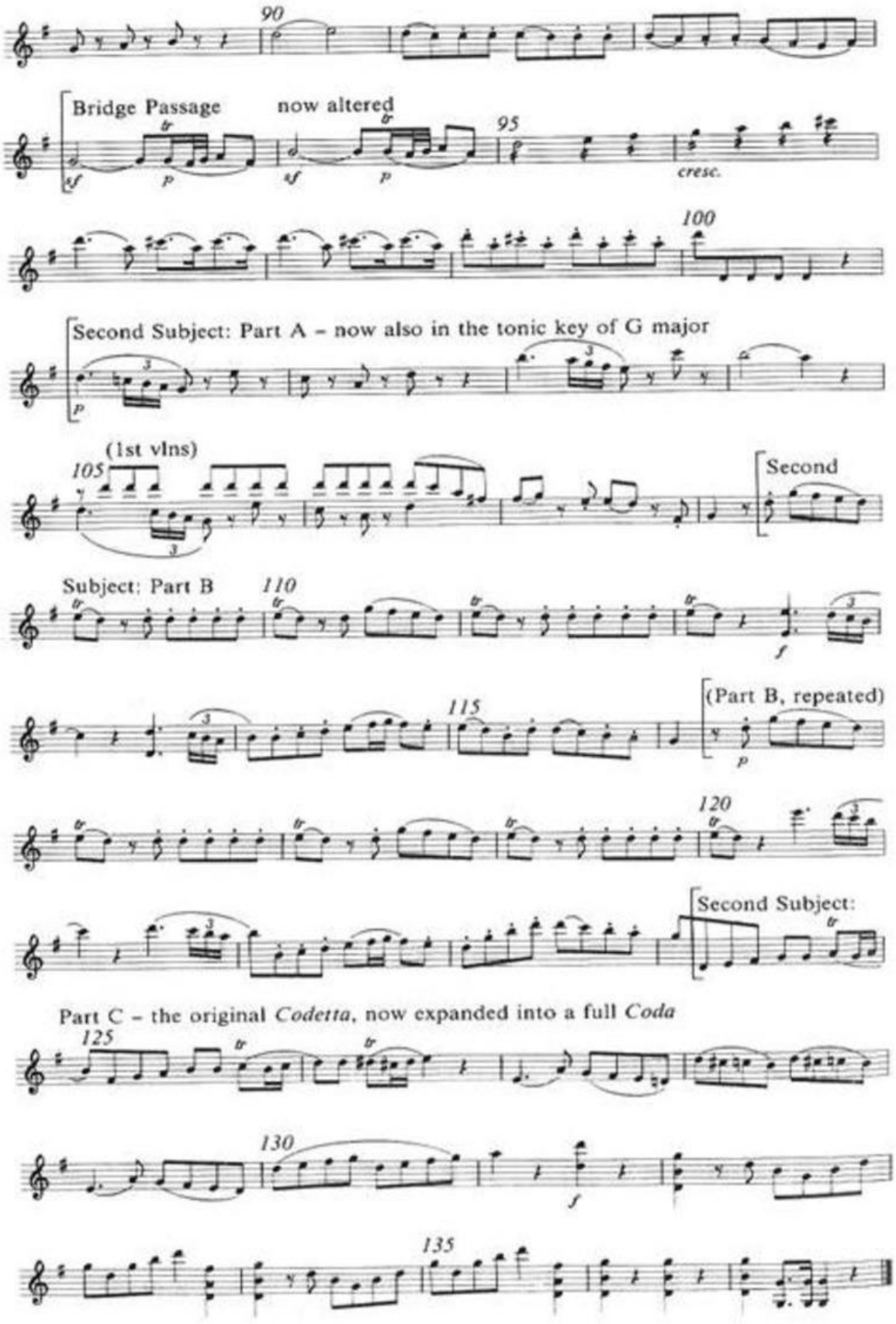
LIVEWORKSHEETS



LIVEWORKSHEETS



LIVEWORKSHEETS



LIVEWORKSHEETS
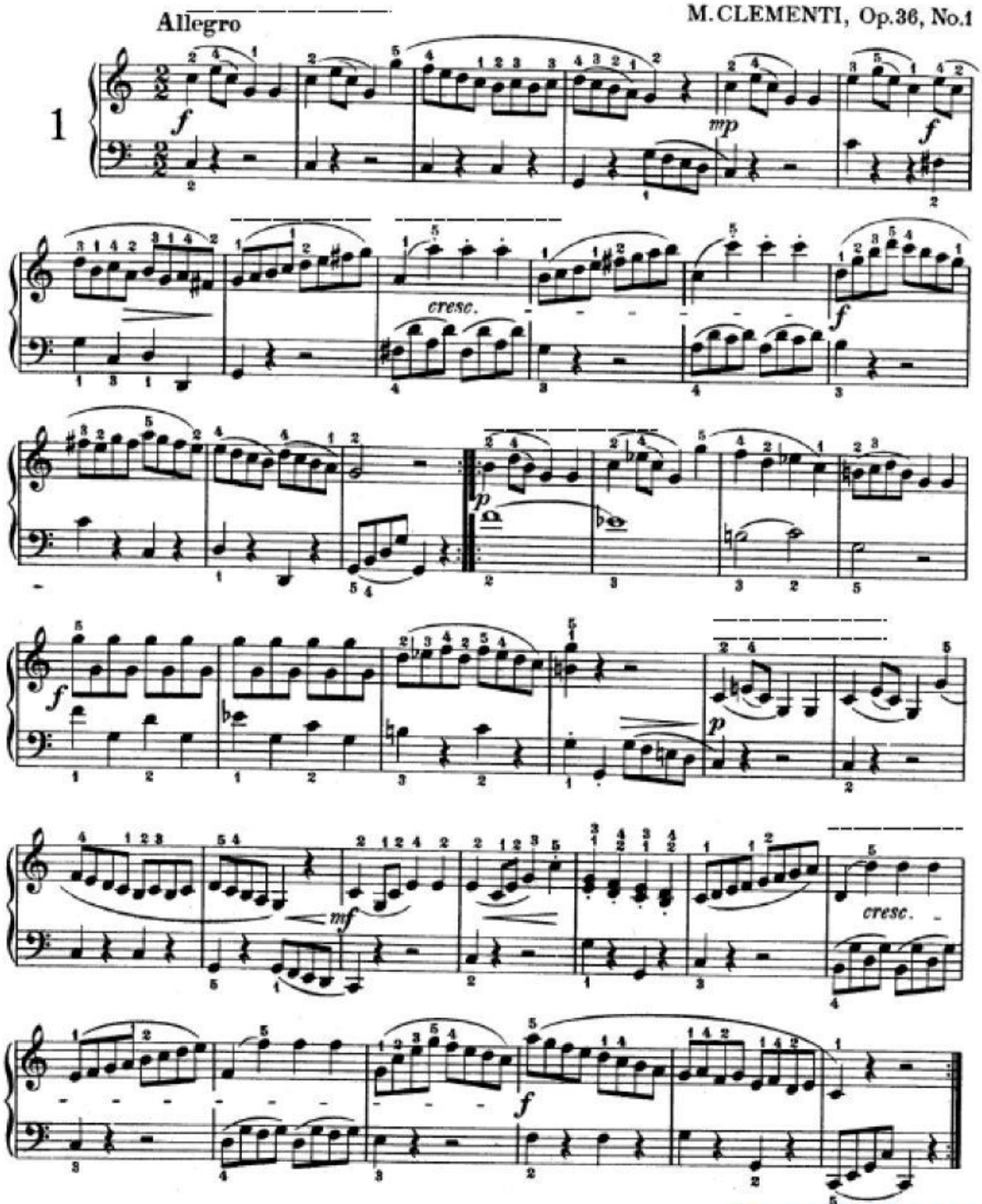
SONATA FORM – Sonata No 1 by Clementi

Listen to the first movement of the piano piece Sonata no 1 by Clementi. This follows a simple short Sonata Form structure. While you listen, try to identify the main sections:

- Exposition
- 1st subject

Development
2nd subject
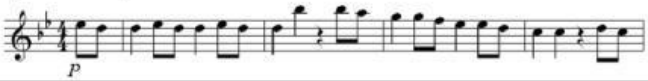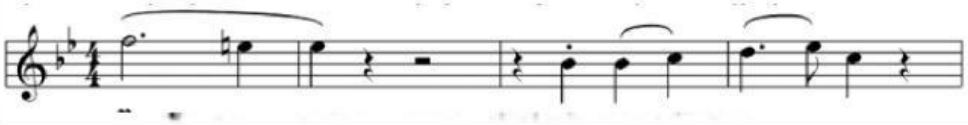
Recapitulation
bridge passage.
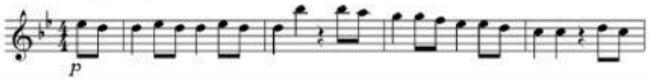


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Sonata Form – 1st Movement from Symphony No.40 in G minor

https://www.youtube.com/watch?v=iXHDtjMk4bw

EXPOSITION summary	**EXPOSITION** https://youtu.be/sUzmEM3Fr6o
FIRST SUBJECT	The first subject is in the tonic key of G minor; it is played by the violins in octaves accompanied by repeated quavers from the violas and a bass line from the cellos and double basses. 
BRIDGE PASSAGE	The bridge passage starts by repeating the first subject, but then modulates to a major key – B flat Major – the **relative major of the tonic key of G minor**. The dynamics in this section are loud/forte and the letters sfz mean sforzando – an articulation marking instructing the players to play the notes marked with this symbol with a sudden emphasis. The bridge passage ends with an entire bar's rest.
SECOND SUBJECT	The second subject is in **B flat Major**. The mood of the second subject is much more relaxed than the first subject. The instrumentation and texture are both 'lighter', providing a form of musical contrast – typical in sonata form. The second subject moves by semitones, almost "sliding" about – CHROMATIC MOVEMENT. 
CODETTA	The codetta ends with a **Perfect Cadence in B flat Major**. The entire exposition section is repeated for two reasons: firstly, to balance this section, in terms of number of bars, with the final recapitulation section (order and balance being paramount to Classical composers!) and the repetition of the exposition ensures familiarity with the two main subjects of the movement with listeners.

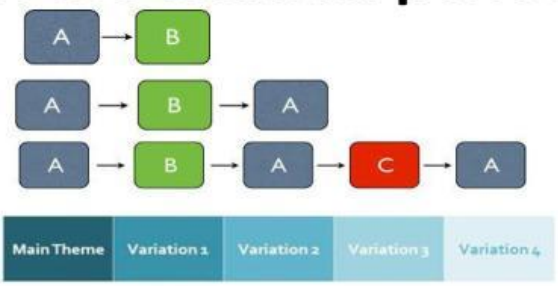
Development & Recap summary	**DEVELOPMENT** https://youtu.be/uiVZ34rjfbM
The development section is based entirely on the opening of the first subject. There are frequent changes of harmony and keys – MODULATIONS. There are also changes in dynamics and use of sequences, imitation and pedal notes. This section ends with quiet expectation for the final section	

RECAPITULATION	
FIRST SUBJECT	The recapitulation opened with the first subject. This was heard exactly as it was in the opening exposition section. 
BRIDGE PASSAGE	The Bridge Passage in this section is not a direct repeat of that heard in the exposition but it has been extended and a counter-melody has been added.
SECOND SUBJECT	The second subject appears in the recapitulation in the tonic key – here G minor as opposed to B flat major when it was first heard in the exposition.
CODA	Like the bridge passage in the recapitulation, the coda has been extended and lengthened . The word **tutti** means "full orchestra", the texture of the coda is mainly homophonic and the last six bars of the coda are the same as the last six bars of the codetta which ended the exposition section.

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Other forms in the classical period

Binary
Ternary
Rondo Form
Theme & Variations

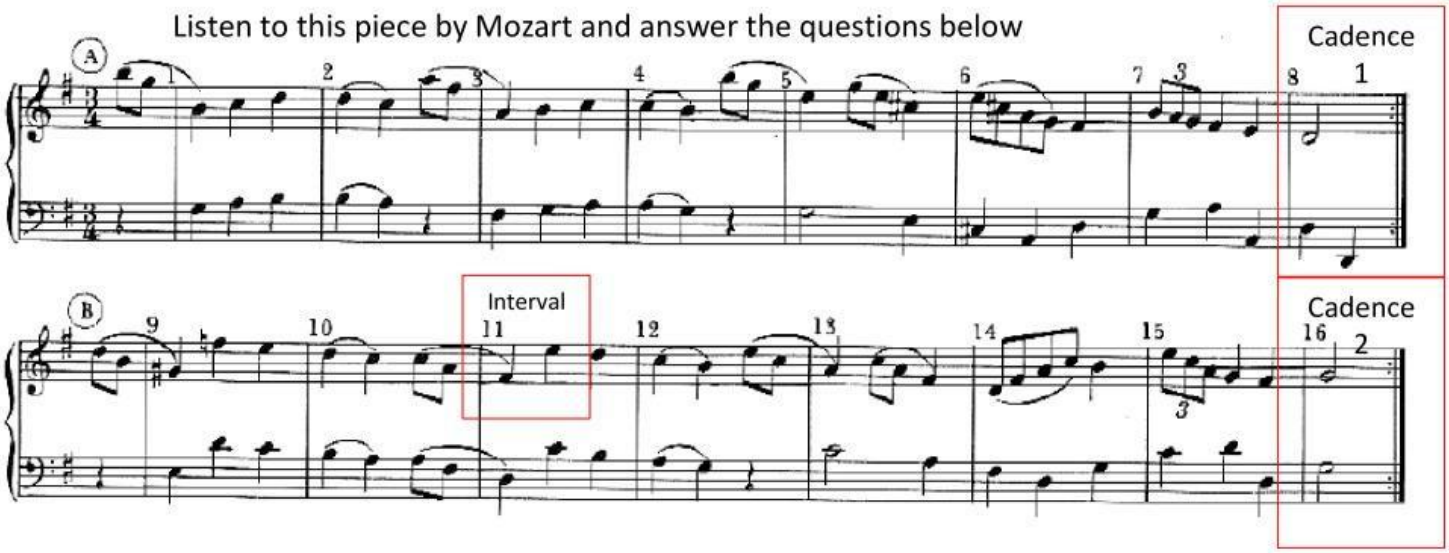


BINARY FORM

A piece of music in Binary Form divides into two clear sections. A → B

Each section is often repeated. **A** **B** ‖: I ⟶ V :‖‖: V ⟶ I :‖

Listen to this Classical Minuet by Mozart and answer the questions below. Look out for the two sections; A and B:
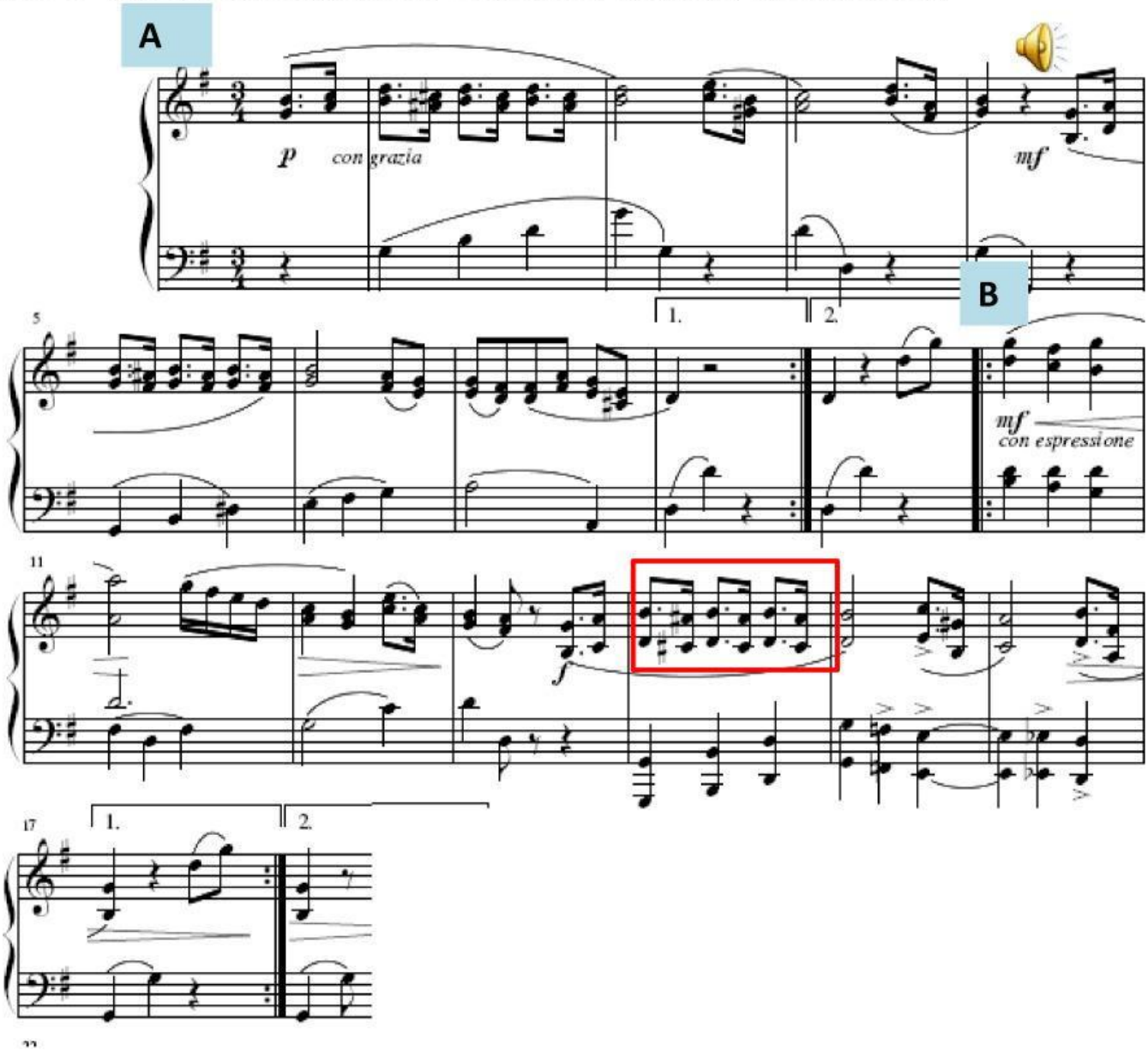


1. Name the key of the piece _____
2. The rhythmic device at the beginning is called a/ an _____
3. The added C# in bars 5 and 6 indicate that the music is modulating to the
   ☐ relative minor ☐ sub dominant ☐ dominant
4. Place a square bracket over two examples of a sequence.
5. Name the cadences 1. _____ 2. _____
6. Name the interval marked in bar 11 _____

LIVEWORKSHEETS

Listen to another piece in Binary Form.

Extract 2 - 1st part of Beethoven Minuet in G and answer the literacy questions below:
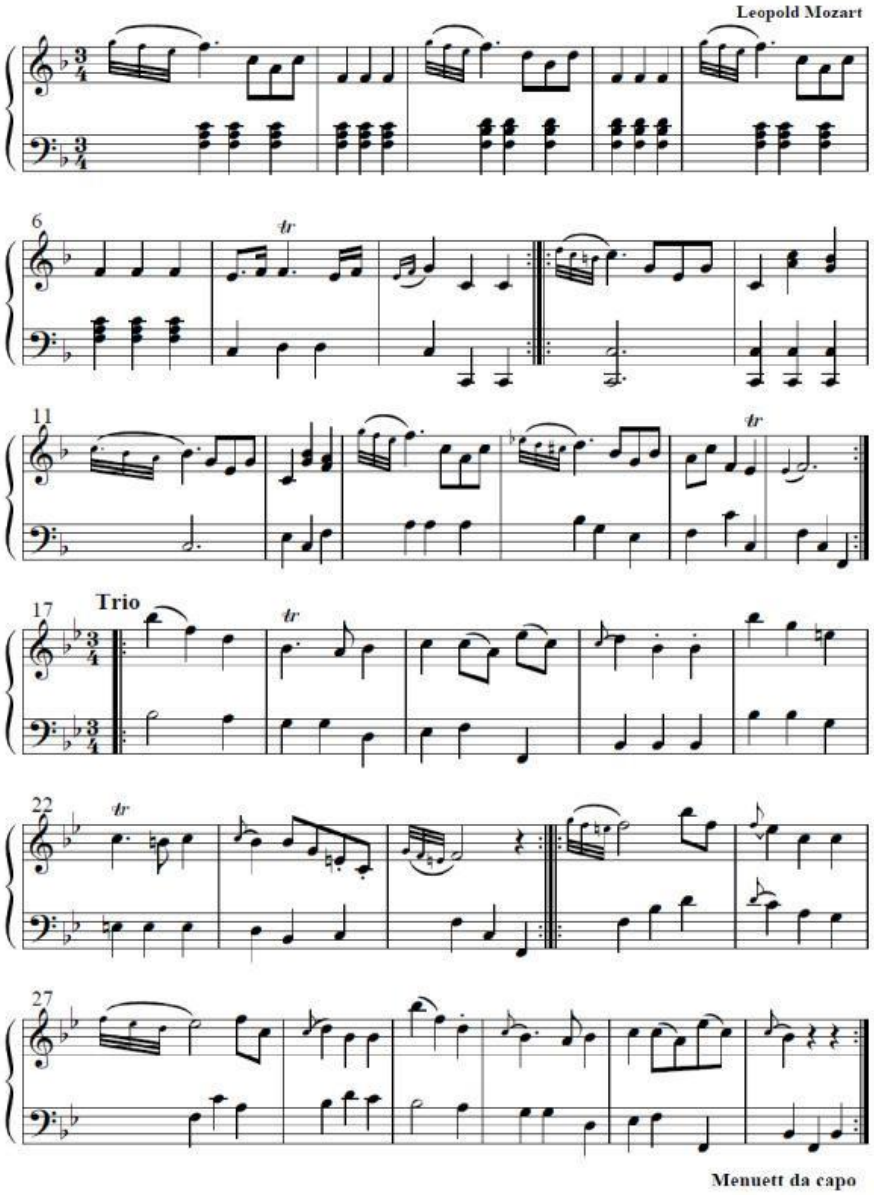


Name the key	
Does the music have an anacrusis?	
Circle a bar where the LH outlines a G major chord	
The music modulates to the dominant (V) in bars7-8. Name the key.	
What accidental shows you that the music is modulating to this key?	
Describe the texture of the music.	
Name the cadence at the end of the B section (bars 16-17)	
What interval is used in the RH of the piano in bar 14?	

LIVEWORKSHEETS

Ternary Form (ABA)

A → B → A

A piece of music in Ternary Form divides into three clear cut sections.
The difference with Ternary Form is that section A comes back at the end.
A minuet and trio is in Ternary Form.



Name any features that are typical of the CLASSICAL PERIOD
(think melody/ harmony, structure, texture etc)

1. Name the key _____
2. The trio modulates to Bb major.

Is this the ☐ relative minor ☐ sub dominant ☐ dominant?

3. What does ' Menuet da capa' mean? _____
4. What does 'fine' mean? _____. Insert it in the appropriate place.
5. Name the cadence at bar 8. _____

LIVEWORKSHEETS