

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
1 st subject (tonic)	Developing ideas from the Exposition.	1 st subject (tonic)	To round off
Bridge (changing key)	Adding new ideas.	Bridge (altered)	
2 nd subject (new key)	Exploring new keys.	2 nd subject (tonic)	

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	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.	FIRST SUBJECT (Bars -) Tonic Key – G Major Repeated as in EXPOSITION
BRIDGE PASSAGE (Bars -) G Major to D Major (MODULATION) Acts as a linking section between first and second subjects	Does Mozart use mainly material from the FIRST SUBJECT or SECOND SUBJECT in the DEVELOPMENT SECTION ?	BRIDGE PASSAGE (Bars -) Slightly altered from the version heard in the EXPOSITION
SECOND SUBJECT (Bars -) D Major (Dominant Key) Softer, dainty, smoother, more flowing in style.		SECOND SUBJECT (Bars -) What is the difference in TONALITY about the SECOND SUBJECT here?
CODETTA (Bars -) End of Exposition uses material from the beginning. REPEAT MARKINGS : 		CODA (Bars -) Original CODETTA from the EXPOSITION but developed more fully and closing the piece.

EXPOSITION

First Subject: Part A (whole orchestra in unison)



First Subject: Part B (1st violins above repeated-chord accompaniment)



45

50

Second Subject: Part C

- *Codetta* (a miniature *Coda*, ending the Exposition)

55

p

DEVELOPMENT

First Subject: Part A

f (D major) (expecting E minor ...)

Second Subject: Part B

60 ... *p* but C major instead)

65 (A minor)

(expecting G minor ...)

70

Linking Passage - working
but 'surprise' chord
of E $\flat$ major instead)

back to the tonic key of G major

75

(2nd vlins)

RECAPITULATION - in the tonic key

First Subject: Part A

f

First Subject: Part B

80

85

First Subject: Part C

90

Bridge Passage now altered

95

cresc.

100

Second Subject: Part A – now also in the tonic key of G major

(1st vlins)

105

3

Second

Subject: Part B 110

f

115

(Part B, repeated)

p

120

3

Second Subject:

Part C – the original Codetta, now expanded into a full Coda

125

tr

130

f

135

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 | Development | Recapitulation |
| • 1 st subject | 2 nd subject | bridge passage. |

Allegro M. CLEMENTI, Op.36, No.1

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

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

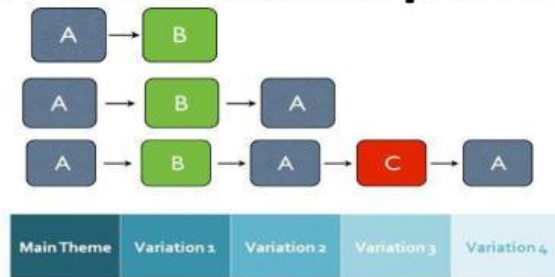
EXPOSITION summary		EXPOSITION	https://youtu.be/sUzmEM3Fr6o
FIRST SUBJECT	The first subject is in the tonic key of G minor; it is played by the violins in octaves accompanied by repeated quavers from the violas and a bass line from the cellos and double basses. 		
BRIDGE PASSAGE	The bridge passage starts 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.

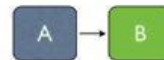
Other forms in the classical period

Binary
Ternary
Rondo Form
Theme & Variations

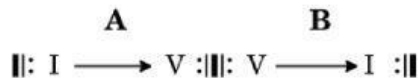


BINARY FORM

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



Each section is often repeated.



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

Listen to this piece by Mozart and answer the questions below

Section A: Bars 1-8. Section B: Bars 9-16. Interval marked in bar 11. Cadences marked at the end of Section A (bar 8) and Section B (bar 16).

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 _____

Listen to another piece in Binary Form.

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

A

B

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 bars 7-8. 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?	

Ternary Form (ABA)



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.

Leopold Mozart

Trio

Menuett da capo

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