

### Exam Section 3: Sonata Form Analysis (7 questions)

This exam section asks you to do a basic analysis of the first movement of a Classic Era instrumental work

**Format of this section of the Exam:** Types of questions (the exact measure numbers are left blank here but they are given on the exam):

#### Questions on Sonata Form Structure:

*Question:* In sonata form, the section in which the themes are first presented is called \_\_\_\_\_ ?  
(a) coda, (b) development, (c) recapitulation, (d) exposition, (e) retransition, (f) transition

*Question:* The portion of a sonata form that leads from the Development to the Recapitulation is called \_\_\_\_\_ ?  
(a) coda, (b) development, (c) recapitulation, (d) exposition, (e) retransition, (f) transition

*Question:* Measure \_\_\_\_ corresponds to what section of the sonata form in this example?  
(a) coda, (b) development, (c) recapitulation, (d) exposition, (e) retransition, (f) transition

#### Harmony-related Questions:

*Question:* The harmony on beat 2 of measure \_\_\_\_ is based on what type of chord?

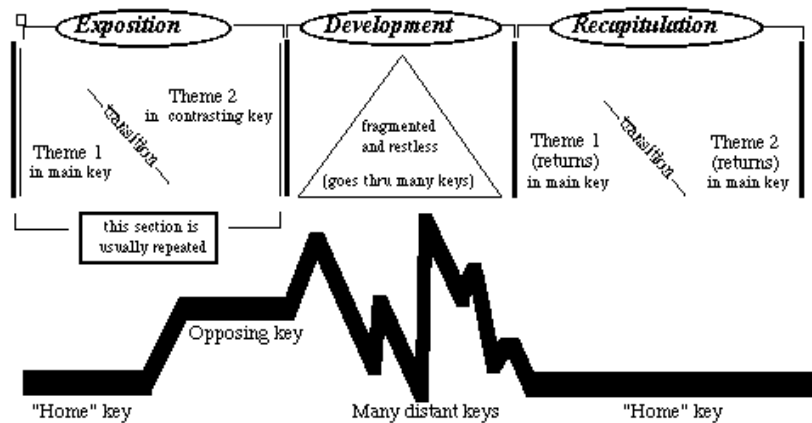
*Question:* The harmony in measure \_\_\_\_ is based on what type of chord?  
Possible answers:

- (a) **Neapolitan** (major triad built on the "flat II" scale step in 1st inversion: in C major= a D-flat chord with F in the bass)
- (b) **Submediant** (the vi chord in major keys, VI chord in minor keys): in C major= A minor; in C minor = A-flat major
- (c) **Chromatic** (a non-diatonic chord that cannot be explained by of the other four possible answers in this section)
- (d) **Secondary leading tone** (diminished triad vii of some other chord/key than the tonic)
- (e) **Borrowed** ("modal mixture" chord borrowed from the parallel major or minor key)

*Question:* In what key is the secondary theme stated in the recapitulation?  
Possible answers: (explanations are given for the key of C major)

- (a) **Parallel minor** (in C major, the "parallel" key would be C minor)
- (b) **Tonic [I]** (in C major, the tonic is C major)
- (c) **Subdominant [IV]** (in C major, the subdominant is F major)
- (d) **Dominant [V]** (in C major, the dominant is G major)
- (e) **Relative major** (in C major, there is no relative major —there is a relative minor [A minor] which has the same key signature as C major)

## Review of Sonata Form Structure (standard Classic-era model)



The large-scale harmonic structure is: I – V – "X" – [V7] – I

In order of appearance, here is what commonly happens in a sonata form:

**EXPOSITION:** (the main themes are stated, and the large-scale harmony moves from I to V)

**Theme 1:** In the home key (it is not really about "Theme", but "home key") **Transition:** destroys the home key, modulates to the secondary home key (usually the dominant)

**Theme 2:** In the "secondary home key" (again, it is really about stating the "opposing key"—not "Theme"; often this section concludes with an extra theme in this opposing key called the "Closing Theme")

[In Classic-era sonata forms, the Exposition is repeated in full before going on to the Development section]

**DEVELOPMENT:** (harmonically unstable—goes through many implied secondary keys, then stabilizes to V7). The main purpose of this section is to go from harmonic instability to the V7 that prepares for the Recapitulation, not necessarily to "develop" material (as Beethoven does), but to develop heightened harmonic tension and the need to resolve it. ["X" to V7]

**Retransition:** a brief section in which the harmonic tension subsides, and V7 is re-established and focused on just before the Recapitulation starts [V7]

**RECAPITULATION:** (the main themes are stated IN THE HOME KEY) This is the big "I" that completes the large-scale harmonic structure of the sonata form

**Theme 1:** In the home key **Transition:** material is altered from the Exposition so that it does not modulate this time

**Theme 2:** In the home key (gives up its harmonic opposition and endorses what was previously the "enemy home key"); if there is a "Closing Theme" is also is transposed to the home key.

[In Classic-era sonata forms, the Development and Recapitulation sections are repeated as a unit that moves from instability—to V7—and then ends completely in the home key]

**CODA:** (means "tail" in Italian; this is a brief concluding section that may be added at the end to nicely bring the movement to a more convincing conclusion)

**EXAMPLE: The first movement of Mozart's *Eine Kleine Nachtmusik*** is a clear-cut example of a sonata form and the terminology used to analyze one: (This will not be the example given on the exam itself)

Here is a link to the analyzed score for *Eine Kleine Nachtmusik*, Movement 1:

<http://www.wmich.edu/mus-gened/GradExam/EKNmvt1.pdf>

Here is a link to a youtube clip of this movement, with scrolling score:

<http://www.youtube.com/watch?v=YqN-5EujyaM>

