

Chapter 27 – Sonata Form

Exercise 1: Analysis. Beethoven, Piano Sonata in E major, Op. 14, no. 1

Provide a complete formal diagram (including keys and measure numbers) for each of the following movements and answer accompanying questions. Your diagram should include the following:

<i>Exposition</i>					<i>Development</i>		<i>Recapitulation</i>				
FTA	TR	STA	CL	Coda	Retrans	FTA	TR	STA	CL	Coda	
Mm: 1	13	22	46	57	61 81	91	104	114	137	148	
Key: E	B	B	B	B	a—C B	E	C	E	E	E	
Function: I	I-V/VV	V	V	iv-bVIV		I	bVI	I	I	I	

1. Discuss the role of modal mixture in this movement.

The first appearance occurs in m. 10, as G natural, a chromatic passing tone, gives a fleeting impression of e minor. In m. 46ff, G natural and G# reappear, this time in the context of B major ((#)6 and natural 6). The development begins on E major, but with the appearance of C natural, F natural, D natural and G#, Beethoven leads to A minor (iv in the overall key scheme) in m. 65. The stepwise bass line ascends from C natural to G, which functions as V/C (bVI). C major is short lived, and the bass encircles B, leading to the retransition in 81. The next appearance of modal mixture occurs in m. 104, where C major reappears at the transition. Again, it leads to B, which, as a dominant of E, sets up the STA in m. 113.

2. Discuss imitation in this movement.

Imitation is obvious in mm. 5-6, with glimpses of it in the following six measures. Dense imitation occurs in mm. 30-38.

3. The opening interval of the perfect fourth becomes an important motive throughout the movement. It appears in various musical contexts, including at different structural levels. For example, the B-E opening pitches in the right hand can be seen to be filled in in mm. 1-4: the downbeats of mm. 1-3 are B-C#-D#, and the arrival pitch in m. 4 is E, filling out the B-E motive. A glance at the upper voice of the left hand over mm. 1-4 reveals the very same motive! Find other occurrences of this motive.

Measures 5-11; 30-38; 81-90; 107-111.

4. Discuss the thematic material in the STA. Is there a single tune? Is there more than one section?

The opening tune (upbeat to m. 23) inverts the perfect fourth of the main motive, falling a perfect fifth. However, notice that in m. 1 Beethoven “splits” the opening B, rising a P4 and falling a P5! This imitative sections ends at m. 38. The upbeat to 39 presents new tune, however, the rising fourth (F#-B) is a transposition of the FTA’s melody. Measures 46ff presents the mixture material in the right hand and the perfect-fourth motive in the left hand. Measures 50-57 contain vestiges of the perfect-fourth motive. Notice the climactic arrival in m. 55 of the Fx to G#, a reiteration of the G natural to G# heard in mm. 46ff.

2 Chapter 27: Website Exercise Solutions

Exercise 2: Analysis. Haydn, Symphony No. 45 in F# minor ("Farewell")

Provide a complete formal diagram (including keys and measure numbers) for each of the following movements and answer accompanying questions. Your diagram should include the following:

<i>Exposition</i>				<i>Development</i>				<i>Recapitulation</i>			
FTA	TR	STA	CL	Retrans	FTA	TR	STA	CL			
Mm:	1	17	38 56	73 96 108 137 142	159		169	195			
Key:	f#	f#-A	a—c# c#	A—b—D		f#	f#-b	b	f#		
Function:	i	i-III	iii—v v	III-iv--VI--V		i	i- iv	iv	V-i		

1. Analyze each harmony in mm. 1-16.

mm. 1-2: I	mm. 3-4: ii ⁴ /2	mm. 5-6: V ⁶ /5	mm. 7-8: i
m. 9: i ⁶	m. 10: V ⁶ /iv	mm. 11-12: iv	m. 13: bII ⁶
m. 14: V	mm. 15-16: i		

Exercise 3: Analysis. Mozart, Symphony no. 40 in G minor.

Provide a complete formal diagram (including keys and measure numbers) for each of the following movements and answer accompanying questions. Your diagram should include the following:

<i>Exposition</i>				<i>Development</i>		<i>Recapitulation</i>					
FTA	TR	STA	CL	Retrans	FTA	TR	STA	CL	Coda		
Mm:	1	21	44	66	101	134	166	185	227	254	287
Key:	g	g-Bb	Bb	Bb	f#-e-d-C-Bb-A(V/d)-D (V/g)	g	g-Eb-g	g	g	g	g
Function:	i	i-III	III	III	V	i	i	i	i	i	i