

Example 1. Muzio Clementi, Sonatina in G major, Op. 36, No.2, first movement, 161, 2/19

- This movement is an example of sonatina ("diet sonata") form. Prepare a complete formal analysis (down to the phrase level) to hand in at the start of class. The exposition includes two themes and a codetta (i.e. a post-cadential extension) after the second theme. The development section is fairly short. After a retransition featuring pedal point, the recap returns.
- What has happened to the second theme in the recapitulation? How is this typical of sonata form?

Example 2. Beethoven, Piano Sonata No. 1 in F minor, Op. 2, No. 1, first movement, 219, 3/8

Please write out or type your answers to the following questions to turn in at the beginning of class.

- Prepare an analysis (to turn in at the start of class) indicating the major sections and their measure numbers, including theme groups, transitions, codettas, etc. Do include the primary key of each section, but it is not necessary to analyze down to the phrase level.
- The descending line in measures 7 and 8, right hand, returns in an enlarged form twice later in the piece. Where? How do these enlargements help to articulate the form?
- What is the source of the notes in the right hand in the codetta?
- What chord occurs in measure 54 (the left hand has E natural)?

Example 3. Mozart, Piano Sonata in B flat major, K. 333: Allegro, 175, 3/2

Please write out or type your answers to the following questions to turn in at the beginning of class.

- This sonata form has three theme groups. Where do they begin in the exposition? Where are they in the recapitulation?
- Is there a codetta? If so, where? How about a coda? Why or why not?
- Name 4 keys utilized in the development.
- What type of harmony occurs on beat 4 of measure 84? What type of modulation occurs in mm. 72-73?

Example 4. Beethoven, Piano Sonata No. 8 in c-, Op. 13 ("Pathétique"): Grave, Allegro di molto e con brio, 233, 4/3

Please write out or type your answers to the following questions to turn in at the beginning of class.

- This movement contains a number of auxiliary sections. Where do you think the exposition begins? Why?
- Find the recapitulation.
- Find the three theme groups in both the exposition and recapitulation, as well as the development and retransition sections.
- List the key for each of the three groups in both exposition and development. Does the key scheme of the theme groups follow the typical sonata form?
- Does the piece have a coda? If so, where does it begin?
- Where does the retransition begin? Support your answer.

Example 5. Mozart, Clarinet Concerto in A major, K. 622, first movement (in score), 201, 3/7

This movement is an example of the double exposition form typical for the first movement of a concerto. Please write out or type your answers to the following questions to turn in at the beginning of class.

- The first exposition begins in measure 1. In the score, the soloist and orchestra state the first theme together, although the orchestra is obviously featured on the recording throughout the first exposition. Where is the start of the second exposition?

- b. Where is the recapitulation? Consider your answer carefully.
- c. Starting with the first measure of the recapitulation, compare each measure to the second exposition, noting carefully any transpositions you find. Based on this measure-by-measure comparison, find the second and third theme groups. Remember that the second and third theme groups are normally in the tonic key in the recapitulation, whereas transitions are often modified in the recapitulation. Don't call a transition a theme group if it isn't recapitulated properly!
- d. Based on your work in question (c) above, find the ending measure for each of the three theme groups. With what type of cadence do all three groups conclude?
- e. Does this piece have a coda? Why or why not? Be prepared to support your answer.
- f. Compare and contrast the two expositions. Be specific when comparing measures.
- g. Cite two instances where materials in the development refer to prior materials. Provide specific measure numbers.
- h. Development sections are often full of modulations that border on tonicizations in their brevity. Cite three chords that are tonicized in the development. What is the tonicizing chord (e.g. secondary dominant, LT, etc.)? Provide specific measures.

Example 6. Mozart, Piano Sonata in B flat major, K. 333: Allegretto grazioso, 184, 3/4

Please write out or type your answers to the following questions to turn in at the beginning of class.

- a. What is the form of this movement? Support your answer by citing the measure numbers of all the main sections. (Hint: if something begins like something else, then changes, it isn't the same something!)
- b. What is unusual about the form of the movement? In what respects is it a hybrid form? Be specific in your answer.
- c. Provide roman numeral analyses for measures 25-26, 63, 102, and 178 in the correct keys. Why so many of these chords?
- d. What happens at measure 175? Use the appropriate term. Why do you suppose Mozart does this?
- e. Explain the harmony in measure 96.
- f. Measures 189-193 are an example of what technique?

Example 7. Beethoven, Piano Sonata No. 5 in C minor, Op. 10, No. 1, second movement, 228, 4/2

Please write out or type your answers to the following questions to turn in at the beginning of class.

- a. Find the starting measures and keys for the main sections.
- b. What is the form of this movement?
- c. What is the significance of measure 45?

Additional Sonata Form Examples:

Beethoven, Sonata for Violin and Piano ("Spring"), Op. 24, first movement, 251, 4/7 (another double exposition example)

Mozart, Piano Sonata in B flat major, K. 333: Andante cantabile, 181, 3/3

Joseph Haydn, Piano Sonata No. 36 in C sharp minor, first movement, 136, 2/13

Beethoven, Piano Sonata No. 21 in C major ("Waldstein"), Op. 53, first movement, 263, 4/9
