

Consider the following questions as you examine the structure of Beethoven's Op. 13, movement I.

### PREREQUISITES:

- What are the four types of second inversion triads? Which of the four types of second inversion triads are used to prolong other harmonies? Which one is not?
- Analyze the form and basic key scheme for the movement. Does measure 89 feel like a codetta or a third theme group to you? Why or why not?
- What is unusual about the way the key of the second group in Op. 2/1, movement I is established?

### EXPOSITION:

- **LOWER LINE:** Look at the bass line throughout the exposition. What are the three fundamental (structural) pitches in the bass line? Do not allow the form to distract you. You may only choose three notes from the bass line, so choose carefully. Defend your answer.
- **UPPER LINE:** Beethoven uses register in a significant way in the right hand.
  1. Where is the first climax note in the exposition proper? When do we regain (i.e., play again) this note in the right hand in the same register (i.e. same octave)? To what note does it lead and when?
  2. Starting with the first climax note, choose three notes as fundamental (structural) pitches in the upper line. You may only choose three notes, so choose carefully. HINT: They align significantly with the three structural notes in the lower line.
- **SECOND THEME:**
  1. The second theme begins with a Bb in the left hand. What is the purpose of this note in terms of the pitch structure of the exposition?
  2. Beethoven uses the minor mediant key for the second theme, whereas second theme groups normally utilize the major mediant (relative major) for minor key pieces. Doing this allows him to introduce the pitch Gb. Where does the Gb come from? Where does it go? What is it, really?
  3. The Db in measure 75 leads back up to what pitch? Consider points of arrival in the phrasing.

### RECAPITULATION:

- **RESOLUTION IN OBLIGATORY REGISTER:** The end of the retransition (measure 187) ends with a dramatic dominant 7th chord with the 7th stated 2 octaves above middle C (i.e., F6). When do we get the resolution of this hanging 7th in the proper (i.e. "obligatory") register?
- In what way do the structurally significant notes in the recapitulation recall (mirror) those in the exposition?

### INTRODUCTION:

- What type of second inversion chord occurs on the third beat of m. 10? Therefore, where is the true resolution (in the obligatory register) of the 7th left "hanging" in measure 9? How does this relate to the tonal structure of the retransition and recapitulation discussed earlier?
- What is remarkable about the relationship between the introduction and the tonal structure of the piece?