Exposition

Do not modulate

KEY OF C Mai **Primary Theme** SONATA #1 4-8 bars 4 –8 bars 2 bars 4 bars 4 bars Modulatory Transition to Extension of Antecedent Consequent Prelude Phrase Secondary Theme Consequent Phrase Unison Prelude as Syntactic Progression only Syntactic Progression only Repeat melodic portion of conseq. May or may not incorporate elements of Establish Key of C Continue in C Antecedent & Consequent. "semi cadence" that is different from Antec. No vertical Harmony Mostly I & V (Vii) +inv more other harmony Syntactic development of Conseq Should be less melodic in nature defined melodic statement Melodically related to anteced. (look for "substitutes..ie use Introduce Pivot & establish a cadential passage Ends in semi cadence Do not modulate Vii in place of V or II6 vs. IV) in the new key of G major. Do not write the Ends in Semi Cadence the new key sig, just use accidentals when necessary Secondary Theme 4 bars 2-4 bars 4 bars 4-8 bars Consequent Coda Antecedent Antecedent Extension Phrase Phrase Syntactic Progression Only Small syntactic development Duplicate as closely as possible Larger syntactic section with a clear cadence at Firmly establish Key of G Maj. Of 2nd antecedent phrase 2ndary Antecedent but end which, in the final measure ends on G. Mostly I & V (Vii) + inv. Ends in semi cadence move the melodic statement This G will function as both the full cadence Clearly distinguishable from Primary theme Does not modulate

to another voice

of the 2ndary theme and the V of the return to C

Use only V or V6 in the final bar not V7 (inv)

Development

Since we ended the exposition on a G chord that functions both as the Tonic of the 2ndary theme and the Dominant of the Primary theme, We may choose to begin our development in the key of either the primary or secondary themes. We will continue in the key of the 2ndary theme but now we will Switch modes and write in G minor. Again, do not introduce a key signature. Simply use the necessary accidentals to confirm our new key area.

4 bars	4-8 bars	4-8 bars	4-8 bars	10-16 bars
Prelude"	Development of Secondary Antecedent"	Modulatory Transition	Development of Primary Consequent	Sequence w/ primary & secondary Antecedent as modulatory return to original key
Syntactic Progression of Unison prelude in Gminor Establishes Gminor as	Small syntactic development Of 2 nd antecedent phrase Establishes G minor as key Uses more intermediary harmor May create very temporary Tonicizations	No melody proceed syntactically Establish G min as tonic create Pivot and modulat to related key Establish new key with confirming cadence	Small syntactic development of primary consequent Establishes new key defined by previous confirming cadence. Uses more intermediary harm May create very temporary Tonicizations	Sequential passage begin in prev. key Use melodic motives of 1st + 2nd Anteced. Sequence = 3 parts 1. Seq. at least 4 steps in 4 measures 2. At least 2 measures syntax 3. Seq at least 4 steps in 4 measures end seq. On dominant to G than proceed syntactically to establish G as V7 of C Ends on Full Cadence

Recapitulation **Primary Theme** 4-8 bars Antecedent Consequent Extension of NON_Modulatory Phrase Phrase Consequent **Transition to Secondary Theme** Repeat exactly what you wrote for the primary theme in the exposition until......... duplicate as closely as possible this section From the Exposition Primary Theme but do not create a pivot and do not modulate. The Cadential passage should be one that keeps you in the key of C **Secondary Theme** 4-8 bars Coda Antecedent Antecedent Consequen Phrase Extension Repeat exactly what you wrote for the secondary theme in the exposition but now The coda will now be a conclusion to your It will all be in the same key of C and you will skip the consequent phrase Sonata. You may incorporate any of the melodic Motives used in the piece. It should contain a strong cadential passage that concludes in a full cadence