<table>
<thead>
<tr>
<th>Exposition</th>
<th>PRIMARY THEME</th>
<th>SONATA #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEY OF C Maj</td>
<td>Antecedent Phrase</td>
<td>2 bars</td>
</tr>
<tr>
<td>Unison Prelude as “semi cadence”</td>
<td>Syntactic Progression only</td>
<td>4 bars</td>
</tr>
<tr>
<td>No vertical Harmony</td>
<td>Establish Key of C</td>
<td>4 bars</td>
</tr>
<tr>
<td>Mostly I &amp; V (Vii) + inv</td>
<td>Continue in C</td>
<td>4-8 bars</td>
</tr>
<tr>
<td>defined melodic statement</td>
<td>more other harmony</td>
<td>4 – 8 bars</td>
</tr>
<tr>
<td>Ends in semi cadence</td>
<td>Melodically related to anteced.</td>
<td>May or may not incorporate elements of</td>
</tr>
<tr>
<td></td>
<td>Do not modulate</td>
<td>Antecedent &amp; Consequent.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Should be less melodic in nature</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Introduce Pivot &amp; establish a cadential passage</td>
</tr>
<tr>
<td></td>
<td></td>
<td>in the new key of G major. Do not write the</td>
</tr>
<tr>
<td></td>
<td></td>
<td>the new key sig, just use accidentals when</td>
</tr>
<tr>
<td></td>
<td></td>
<td>necessary</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Theme</th>
<th>Antecedent Phrase</th>
<th>4 bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syntactic Progression Only</td>
<td>Antecedent Extension</td>
<td>2-4 bars</td>
</tr>
<tr>
<td>Firmly establish Key of G Maj.</td>
<td>Consequent Phrase</td>
<td>4 bars</td>
</tr>
<tr>
<td>Mostly I &amp; V (Vii) + inv.</td>
<td></td>
<td>4-8 bars</td>
</tr>
<tr>
<td>Clearly distinguishable from Primary theme</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do not modulate</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Coda</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Larger syntactic section with a clear cadence at</td>
<td></td>
</tr>
<tr>
<td></td>
<td>end which, in the final measure ends on G.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>This G will function as both the full cadence</td>
<td></td>
</tr>
<tr>
<td></td>
<td>of the 2ndary theme and the V of the return to C</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Use only V or V6 in the final bar not V7 (inv)</td>
<td></td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>4 bars</th>
<th>4-8 bars</th>
<th>4-8 bars</th>
<th>4-8 bars</th>
<th>10-16 bars</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Prelude</strong>”</td>
<td>Development of Secondary Antecedent”</td>
<td>Modulatory Transition</td>
<td>Development of Primary Consequent</td>
<td>Sequence w/ primary &amp; secondary Antecedent as modulatory return to original key</td>
</tr>
</tbody>
</table>

**Syntactic Progression of**

Unison prelude in G minor  
Establishes G minor as

**Establishes G minor as**

Small syntactic development of 2nd antecedent phrase  
Establishes G minor as key  
Uses more intermediary harmony  
May create very temporary Tonicizations

No melody proceed syntactically  
Establish G min as tonic  
Create Pivot and modulate 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 harmony  
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
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

The coda will now be a conclusion to your 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.

Repeat exactly what you wrote for the secondary theme in the exposition but now It will all be in the same key of C and you will skip the consequent phrase