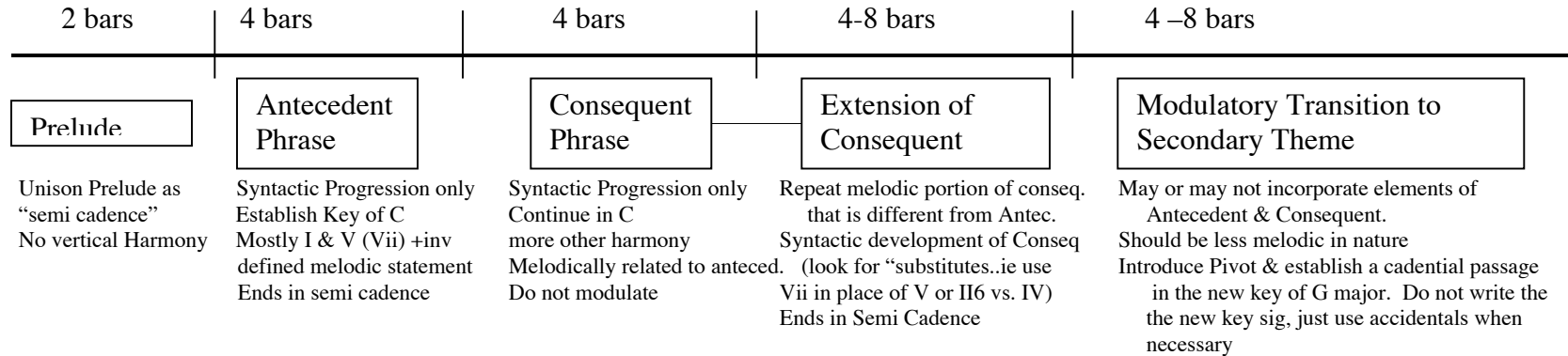


Exposition

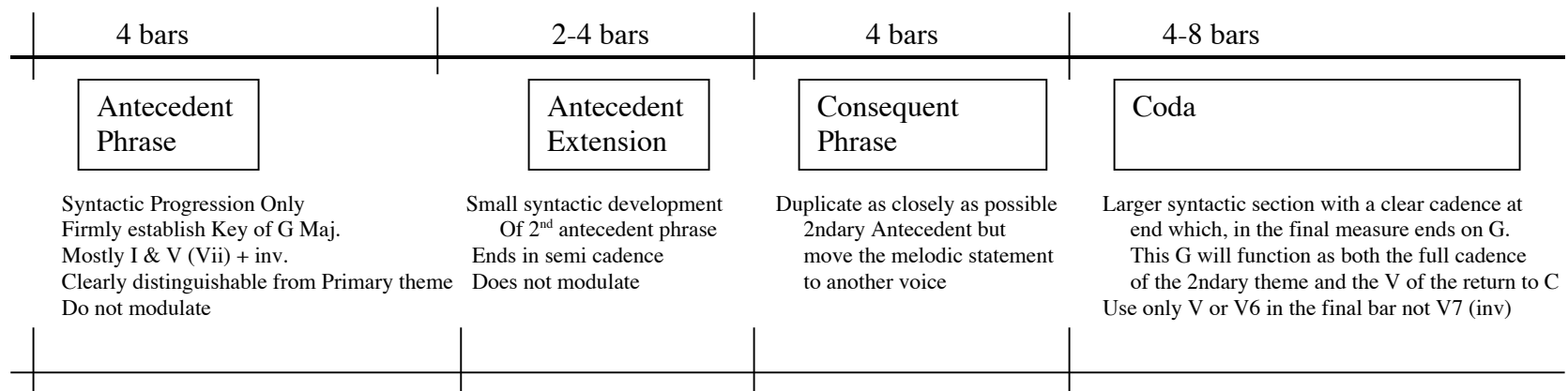
KEY OF C Maj

Primary Theme

SONATA #1



Secondary Theme



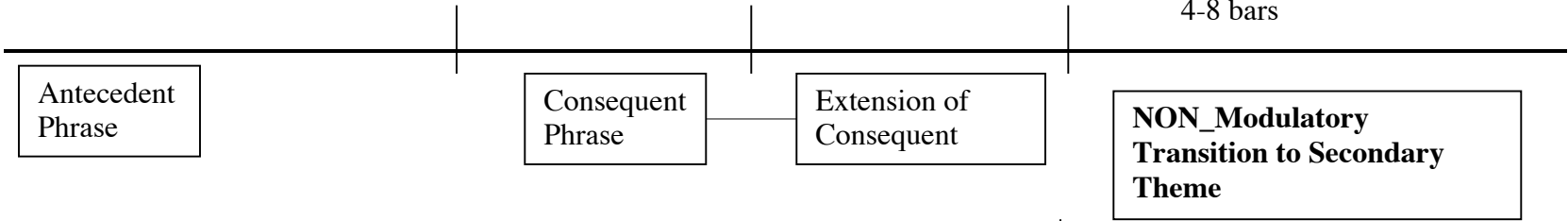
Development

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 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 1 st + 2 nd 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

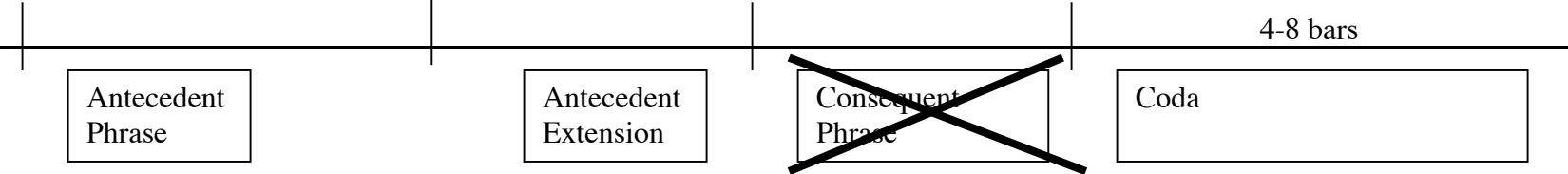
Primary Theme



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



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

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

