

Name: _____

Assignment 17: Beethoven Sonata in F minor, op. 2, no. 1, 1st movement

First: listen, with or without score, and write your general impressions of the movement on the course Blackboard site. Do this by Friday.

Exposition

The first theme group runs from m. _____ to m. _____

The transition to the second theme group runs from m. _____ to m. _____

Is the transition dependent or independent? _____

The transition begins in the minor dominant and modulates to a thrice-repeated, tonicized half-cadence in mm. _____ to _____, in the key of _____.

This strong half cadence creates a clear expectation that the second theme group will now begin. Fulfilling that expectation, there is a new accompaniment texture and a new right-hand melody in m. 20. However, the unresolved dominant pedal makes this theme feel at the same time like an extension of the half-cadence, and thus like a continuation of the transition.

*When the dominant pedal final releases in m. 25, it does so without a strong arrival on the new tonic, while the undulating eighth-note accompaniment continues. Thus, the new ideas in m. 26 may **still** feel like a continuation of the transition. The theme that begins in m. 33, though well into the second theme group, is at the same time the first theme that is tonally stable in the new key and unmistakably past the transition section. Beethoven liked to expand transitional sections and blur formal divisions.*

This theme concludes with the first PAC of the secondary key, in m. _____.

The theme that follows is a closing theme, a term used when the last theme of the second theme group is preceded by a strong authentic cadence. This closing theme is a sly reworking of the very first theme of the exposition. See if you can discover the similarities and describe them in the space below.

Development Section and Retransition

The development begins in the key of _____ with material from _____
(which earlier theme)

Measures 55-73 develop material from _____ (which earlier theme)

What is the prevailing key area of mm. 55-9? _____ ...of mm. 63-7? _____

This constitutes a sequence by ascending _____ (what interval?)

(over)

Measures 68-73 present another sequence. The chords tonicized are _____, _____, and _____.

This constitutes a sequence by descending _____ (what interval?)

Measures 74-9 present a harmonic sequence of descending _____ (at every measure), which corresponds to a melodic sequence of descending _____ (every two measures)

Development sections often use sequential harmony, with fragmentary phrasing and a general avoidance of definitive cadences.

The retransition runs from mm. _____ to _____.

The end of this retransition recalls the transition to the second theme group, with a chain of 2-3 suspensions (cf. the 9-10 suspension that starts the transition in mm. 11-12) and a melody that sequences a fragmentary turn figure. In the original transition, this turn figure is an echo of the first theme; in the retransition, it presages the first theme's return.

Recapitulation

The recap begins in m. _____

The recapitulation of the transition to the second theme group begins in m. _____.

Notice that Beethoven recomposes the transition. He begins in F minor—a fourth higher than in the exposition—but adjusts the harmonies that follow so that he ends with a half cadence in F minor, a third away from the half cadence of the exposition. Beethoven takes the trouble to create a new modulatory journey we haven't heard before; the music embarks on a circular voyage, sounding like it's going somewhere only to end up back in the home key. This dramatizes the signal fact that the second theme group will appear in the tonic, which is supposed to be big news! —an active change from the exposition, not a passive non-event. (If the only concern were to get to an F minor half cadence, he could have skipped the transition almost entirely and gone from m. 110 directly to m. 119. Try it—it sounds a bit contracted melodically, but it works.) The transition in a recapitulation sections often feels, paradoxically, like a modulation from the tonic to the tonic.

The recapitulation of the closing theme begins in m. _____.
(The closing theme's connection to the first theme is clearer, now that it is in the tonic.)

If the closing theme here were exactly parallel to the closing theme in the exposition, the movement would end at m. _____.

Instead, it continues, and this cadential extension constitutes a short coda (literally "tail"). Codas tend to emphasize the subdominant area, perhaps to balance the amount of activity in the dominant area in the exposition and development.

Harmony scavenger hunt: Find at least one augmented sixth chord anywhere in the movement. Indicate measure, key area, and type (Italian, German, French):

Extra credit: find another augmented sixth chord. Local repetitions of the same chord do not count.