

♯ (The Professor Formerly Known As Feurzeig)

Name: _____

Beethoven Pathétique, 1st movement

A sonata-allegro may begin with a slow introduction. This was originally a fairly brief Adagio in the tonic or tonic minor, unrelated to the form and themes of the following Allegro, which could theoretically stand on its own without the introduction. But in later Classical style, especially Beethoven, the introduction took on added significance: it became longer, more harmonically complex, and thematically connected to the material of the Allegro. In some cases it was incorporated into the sonata-allegro form itself, blurring the lines between introduction and main event and expanding the expressive possibilities of the form.

- 1) The exposition begins in m. _____ (note: the answer is NOT measure 1!)
- 2) The exposition ends in m. _____ .
- 3) Would you say the 2nd theme group begins at m. 51 or at m. 89? Give at least three clear reasons for your choice. Reasons may be positive (it starts here because...) or negative (it *doesn't* start there because...)
- 4) What is the expected (most common) key area for a second theme group, for a sonata in C minor? _____
- 5) The key area at m. 51 is _____ .
- 6) The key area at m. 221 is _____ . (Note that this is not the tonic, C minor)
- 7) There is a strong (though imperfect) authentic E-flat cadence in m. 112-13.

This makes the theme that follows (mm. 113-120) a _____ theme.
- 8) This theme has a striking rhythmic feature. Find and describe its connection to the rhythm of the opening theme of the first theme group.
- 9) See if you can discover where this rhythmic feature is foreshadowed in the slow introduction. Describe, and indicate measure numbers.

(over)

10) What astonishing, formally unconventional thing occurs at the very beginning of the development?

11) Where does this occur again?

12) The incorporation of introductory material into the main part of the movement occurs also in subtle ways. Explain how the theme of mm. 51-2 is related to the opening theme. (Think about general rhythmic/metric contour and scale degrees.)

13) The beginning of the development also features a remarkable modulation. Beethoven moves from G minor (the minor dominant, a “normal” option for the start of the development) to E minor, a diatonic related key. He gets there via the enharmonic reinterpretation of a particular chord. Identify the chord, and explain how it can take us from G minor to E minor.

Harmony scavenger hunt

14) Find **two** augmented sixth chords. Indicate location (bar) and type (German, French, Italian). They may be in any key area, not limited to C minor.

15) Find an augmented dominant. It may be in any key area, and may be a secondary dominant in that key. Indicate measure, key area, and function (i.e. roman numeral).