Name: _____

Hearing Sonata Form: Mozart, Symphony No. 40 in G minor, K. 550, 1st movement

Part 1. For this part you will see how well you can <u>hear</u> the formal structure of a sonata-allegro exposition without referring to the score.

First, listen to the whole first movement without any particular agenda, and **without** the score.

Next, listen to the whole exposition at least once more to get a general picture. Use this live Harnoncourt recording on YouTube: www.youtube.com/watch?v=_JAPx7_ra_A Then listen again with your eye on the time your finger on the pause button, and complete the table below. Do **not** look at the score yet.

Mozart's melodic imagination was fantastically fertile. He very rarely employed just a single important first theme and second theme; rather, each of the two theme groups of a Mozart exposition usually has two or more themes. The number of distinct themes you hear in each group is partly a matter of interpretation; try to follow the list I have made as best you can.

N.B. This chart covers the **exposition only!** It is about two minutes long.

minute:second	event
0:53	1st group, theme 1 begins
_____	strong half-cadence in G minor (home key)
_____	restatement of beginning of theme 1, with new, modulating continuation
_____	new, transitional theme in relative major
_____	strong half-cadence in the secondary key area (relative major)
_____	2nd group, theme 1 begins (lyrical theme)
_____	2nd group, theme 2 begins (could be labeled a closing theme)
_____	2nd group, theme 3 begins (could be labeled a second closing theme)
_____	closing group, theme 1
_____	closing group, theme 2

Now listen again, this time **with** the score. Don't change your responses above, but write down your revised assessment below, this time indicating measure numbers as well.

minute:second	event	measure
_____	1st group, theme 1 begins	_____
_____	strong half-cadence in G minor (home key)	_____
_____	restatement of beginning of theme 1	_____
_____	new, transitional theme in major	_____
_____	strong half-cadence in the secondary key area	_____
_____	2nd group, theme 1 begins (lyrical theme)	_____
_____	2nd group, theme 2 begins	_____
_____	2nd group, theme 3 begins	_____
_____	closing group, theme 1	_____
_____	closing group, theme 2	_____