

Name: _____

Sonata Form: Mozart, Symphony no. 40 in G minor, K.550, 1st mvt., continued**Exposition: Motivic Unity**

We've been focusing on **contrasts** which help make form so clear in Classical style. But good music features all kinds of underlying **connections**, even across different (and generally contrasting) theme groups.

The opening melodic idea emphasizes a **descending minor 2nd**. This interval connects important formal points, such as the opening of the 2nd theme group; here the interval is expressed by the three melody pitches

1) _____, _____, and _____

Again in the beginning of the closing group (m. 72-6), the descending m2 is prominent in the pitch pairs

2) _____, _____ in the _____ and _____, _____ in the _____
(what instrument) (what instrument)

3) What else about these 4 measures, besides the pitches you just noted, recalls the opening motive?

The m2 is present other than at these key places; it pervades the musical fabric. Find three other important spots (phrase beginnings, endings, formal divisions) in the exposition which feature the m2 prominently. Indicate the pitches involved and what instruments play them.

4) Where: _____ Pitches _____ Instr: _____

5) Where: _____ Pitches _____ Instr: _____

6) Where: _____ Pitches _____ Instr: _____

Development

7) Although the strict counterpoint common in the Baroque period gave way in the Classical period to simple melody/accompaniment textures, development sections can be quite contrapuntal. In the later works of Haydn and Mozart, and in Beethoven's music, development counterpoint is often intricate and neo-Baroque; this reflects the "rediscovery" of J.S. Bach around this time. In m. 114, the main theme is shifted to the bass and a contrapuntal countersubject appears in the violins. Where does the countersubject come from?

8) Analyze (below) the harmonies of mm. 99-105. The second chord in m. 101 is a double-meaning pivot chord. For the first impression (i.e. the function the chord conveys initially, heard in relation to the preceding key areas of B-flat and G minor) interpret the chord as if the top note, G#, were spelled as Ab. For the second meaning, interpret the chord as if the bottom note (F) were spelled E#.

m. 99 100 101 102 103 104 105

B^b: I _____ _____ _____ _____ _____ _____

9) Fill in the blanks, indicating the harmonies on the given downbeats:

m. 105 **F# m** m. 122 _____ m. 131 _____

m. 113 **B Mm⁷** m. 124 _____ m. 132 _____

m. 115 _____ m. 126 _____ m. 133 _____

m. 118 _____ m. 128 _____ m. 134 _____

m. 120 _____ m. 130 _____

10) Measures 146-52 consist of a single harmonic function, with unusually wrought chromatic ornamentation. What is the one prevailing basic harmony of these measures?

11) Transcribe the woodwind parts in mm. 148, 150, and 152.

The image shows a musical score for measures 148, 150, and 152. The top staff is for Flute and Oboe (Fl & Ob) and the bottom staff is for Bassoon (Bsn). The key signature has two flats (B-flat and E-flat). Measure 148 shows the Fl & Ob playing a half note G4 (G4) and the Bsn playing a half note F#3 (F#3). Measure 150 shows the Fl & Ob playing a half note A4 (A4) and the Bsn playing a half note G#3 (G#3). Measure 152 shows the Fl & Ob playing a half note B4 (B4) and the Bsn playing a half note A#3 (A#3). The notes are chromatically ascending.

Describe below more specifically what is happening here. How do you explain the initial sonority in each bar?

12) The melodic material here is the pickup motive from the opening theme. What does Mozart seem to be telling us to expect around m. 153 or so?

What does he give us instead?

Recapitulation

13) The recap of the transition theme (mm. 28-43 of the expo) begins in m. 191 and ends in m. _____

In later works of Haydn and Mozart, and in the sonata-form works of Beethoven and Schubert, the transition section of the recap is often extended in this way. The harmony moves rapidly through many key areas and the thematic material is fragmented, just as in a development section; some call these extended transitions “second developments.” The effect is to dramatize the arrival of the second theme group in the tonic, just as the move to the dominant (or relative major) is the main dramatic event of the exposition.

14) Since there’s no repeat of the second section of the movement, there’s no double-bar to indicate whether there’s a coda and where it begins. But there is a coda. Where does it start, and how do you know?