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 2^{nd} . 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

_____ and ____ , ____ in the _____ (what instrument) (v 2) _____, ____ in the (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 A^b. For the second meaning, interpret the chord as if the bottom note (F) were spelled E#.

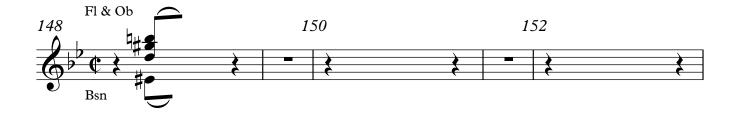
m. 99	100	101	102	103	104	105
<u>B</u> ♭: I						

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

m. 105	<u>F# m</u>	m. 122	m. 131	_
m. 113	B Mm ⁷	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.



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

Bsn

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?