

November 13, 2007

The expansion of sonata form:

- Last week we began looking at sonata form. Today we will return to the first movement of Haydn's piano sonata, (Hob. 10), a simple, compact example of sonata form. After reviewing this piece, we will look at another Haydn sonata (Hob. 37) where the form is expanded in terms of length and dramatic content.

Haydn, Hob. 10/i:

- (see handout)
- The formal structure of this piece is as follows:
 - Exposition (mm. 1-21):
 - The tonic plateau (mm. 1-8):
 - In m. 4 we find an IAC in C major. The theme then repeats, this time ending with a half cadence in m. 8.
 - The Dominant Plateau (mm. 8-16):
 - There is no transition in this piece. After the half cadence in m. 8, Haydn takes off in the dominant key (G major) leading to a perfect authentic cadence in m. 16 (in octaves)
 - The Terminative Section (mm. 16-21) ends with a perfect authentic cadence in G major in m. 21.
 - Development (22-38):
 - The development continues on in the dominant key (G major). Haydn hints at a modulation to the submediant (relative minor: A minor) by including a half cadence in A minor m. 31. After this, he transitions back to the global tonic, ending the development section with a half cadence in C major in m. 38.
 - Recapitulation (39-59):
 - The recapitulation repeats the opening material starting in m. 39. M. 46 is analogous to m. 8, but this time continues on in the home key.
- The following graph summarizes the structure of the piece:

| <u>Exposition</u> | | <u>Development</u> | <u>Recapitulation</u> |
|----------------------|-------------------------|--------------------|-----------------------|
| <u>Tonic plateau</u> | <u>Dominant plateau</u> | | |
| Theme I | Theme II Terminative | | |
| C major | G major G major | G > a > C | C major |
| 1-8 | 9-16 16-21 | 22-38 | 39-end |

Haydn, Hob. 37/i:

- (see handout)
- All of the same types of sections occur in this piece that occur in Hob. 10:
 - The Exposition:
 - The Tonic Plateau (mm. 1-8):
 - The piece begins with a closed parallel non-modulating period in the tonic key.
 - The Transition (mm. 9-16):
 - This piece, since it is longer and expanded, actually has a transition section. The transition is signaled by the end of the opening period which is emphasized by a big caesura (rest) at the end of m. 8. It doesn't modulate; instead it ends on a half cadence.

- The Dominant Plateau (mm. 17-35):
 - This section is signaled by the half cadence in m. 16 which is emphasized (like m. 8) by a caesura. Following this, Haydn simply takes off in the dominant key.
 - Something interesting happens in m. 29: we get some modal mixture. The V^7 to I pattern in m. 28 introduces an E natural in m. 29. Following this, two entire measures are devoted to a juicy harmony in A major: the Neapolitan. This is a signal that a big, important cadence is about to come up. And it does, with the perfect authentic cadence in m. 35 ending the 2nd theme section.
- The Terminative Section (mm. 35-40):
 - A series of perfect authentic cadences end the section.
- The Development (mm. 41-60):
 - The development begins just like the exposition, only this time transposed to A major. This doesn't last long. A sequence soon follows, bringing us to B minor by m. 50.
 - In m. 55, we get another juicy harmony (C natural, E, and G). This is another Neapolitan—this time in B minor. The last time we heard the Neapolitan, it ushered in a section-closing PAC. This one looks like it's going to do the same thing: $N^6 - vi^{o7}/V - V^{64} - V^7 - \dots$
 - But then the cadence is aborted! The V^7 of B minor resolves to a B dominant seventh chord. This dominant seventh chord resolves and then steps down to another dominant seventh on A. This is the correct dominant seventh (in the tonic key) and it leads to the recapitulation.
- The Recapitulation (mm. 61-end):
 - The recapitulation begins exactly as it should, leading to a D major half cadence in m. 64. The second half of the opening period, however, is smeared over and becomes part of the transition. That's OK because it still brings us to the big HC/caesura in m. 79.
 - In m. 93, we find yet another point of interest:
 - We're expecting a Neapolitan in D major. Instead, we get the same chord (Bb major triad) as in the exposition (see m. 30). In other words, we get the bVI chord. (Now the modal mixture makes sense! This is the VI chord that we would get if we were indeed in D minor.)
 - It does the same thing, however, ushering in a piece-ending PAC in m. 98.

A dramatic interpretation:

- When Haydn uses the Neapolitan of B minor in the development, it leads to a surprising aborted cadence. Our trust in the cadence-signaling abilities of the Neapolitan has been broken. As a result, Haydn can't use it in the recapitulation. He uses bVI instead. This is a convenient substitute because it uses the same pitches as the Neapolitan of the exposition and still has a pre-dominant function.

Dramatization of form:

- Like most genres and forms, as we move further into the Classical things become bigger and more complicated. Compared to the earlier Haydn sonata (Hob. 10), the formal sections of Hob. 37 are greatly expanded. The music also becomes more harmonically dramatic. Landmark events signal every important section of the piece. Things like rests (caesuras), cadences, and "juicy" chords indicate important formal boundaries and events. In the earlier sonata, for example, Haydn writes a half cadence at the end of theme one and immediately jumps into the second theme. In the later sonata, the half cadence is in octaves and is followed by a big caesura. Everything has become more dramatic, and this new level of drama reflects the form.