



## Year 12 Sonata Form Composition Overview

(loosely based on Haydn 104, first movement)

	<i>Description</i>	<i>Key</i>	<i>Notes</i>
<b>Exposition</b>			
<i>First subject</i>	16-bar compound period	Tonic	
	Tonic Noise	Tonic	
<i>Transition</i>	Pivot modulation	Tonic to Dominant	T: <b>V(6)</b> D: <b>I(6)</b> vii6 I(6)
	Dominant pedal	Dominant	Dominant pedal (i.e. dominant OF dominant). Use chords from A level music.
<i>Second subject</i>	16-bar compound period	Dominant	As before but transposed up a fifth or down a fourth
<i>Codetta</i>		Dominant	
<b>Development</b>			
	<i>Development sketch 1</i>	Related minor key	Full circle of fifths
	<i>Parallel motion link</i>	Modulating	Texture based on parallel thirds, sixths or
	<i>Development sketch 2</i>	Different related minor key	Moving simple idea from high instrument at top of texture to low instrument at bottom of texture (see from b. 131 of Haydn 104/i)
	<i>Dominant pedal</i>	Tonic	<ul style="list-style-type: none"> <li>• Dominant of TONIC key (end on dominant seventh). Use chords from A level music.</li> <li>• Preceded by augmented sixth ONTO the dominant</li> <li>• Different material from pedal in expo</li> </ul>
<b>Recapitulation</b>			
<i>First subject</i>	16-bar compound period	Tonic	Exactly as opening
	Tonic Noise	Tonic	
<i>Transition</i>	No modulation!	Tonic	Change at pivot modulation so it STAYS in the tonic
	Dominant pedal	Tonic	As in exposition but transposed so it is the dominant of TONIC
<i>Second subject</i>	16-bar compound period	Tonic	Now exactly the same as first subject but it would be nice to vary the instrumentation/texture a bit at least.
<i>Coda</i>		Tonic	Rework Codetta so that it is in TONIC not dominant and a bit longer and more final.