

Sonata form summary

Exposition	<i>S1</i>	Original 16-bar period
	<i>Tonic noise</i>	Tonic tutti material
	<i>Transition 1</i>	Moves from tonic to dominant via pivot like Haydn 104 Tonic: I – $\underline{V6}$ / Dom.: I6 – vii6 – I
	<i>Transition 2</i>	Dominant pedal (dominant OF dominant)
	<i>S2</i>	Same as S1 but transposed up a fifth / down a fourth
	<i>Codetta</i>	Same as final coda but transposed up a fifth / down a fourth (can be changed / cut down a little to make it a bit less final)
Development	<i>LINK</i>	Pivot chord / parallel motion
	<i>Dev 1</i>	Circle of fifths in a minor key
	<i>LINK</i>	Pivot chord / parallel motion
	<i>Dev 2</i>	Alternating texture (chords in middle with melody alternating above and below)
	<i>LINK</i>	Pivot chord / parallel motion
	<i>Dev 3</i>	Dominant pedal (dominant of original tonic)
Recapitulation	<i>S1</i>	As before
	<i>Tonic noise</i>	As before
	<i>Transition 1</i>	Changed so it does NOT modulate
	<i>Transition 2</i>	Dominant pedal (dominant of tonic)
	<i>S2</i>	Same as S1 (it would be nice to vary it a bit compared to last time)
	<i>Coda</i>	Cadential ideas to round off the movement

Checklist:

- LABEL EACH SECTION CLEARLY ON THE SCORE
- Check for rogue dissonances – listen to your piece really carefully nice and loud. If something does not sound right, it probably isn't!
- Make sure your cello and bass parts are the same throughout (it is not idiomatic for them to be different)



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- Make sure you have a variety of textures that are idiomatic (i.e. based on ones on alevelmusic)
- Make sure you have dynamics and articulation throughout
- Remember you can have 2 flute / oboe / horn parts on the same staff