



Project 6 Sonata Form

This starting point of this project is the first movement of Haydn 104. The brief is to write a piece in sonata form for a small orchestra that is modelled on some of the main features of this work.

You composition must:

- be in a nice brisk 2/4 or 2/2 (the compound phrase structure is too cumbersome in 4/4)
- be written for an 'a 8' ensemble: Violin I, Violin II, Viola, Cello and Bass (playing the same thing), 2 horns (on the same line) and 2 oboes or flutes PLUS timpani. You may add other woodwind and brass if you wish at a later stage.
- be in a standard major key (no more than three sharps or two flats)
- stick to the same tempo throughout

This is the whole structure, but we will not be writing it in this order - see the instructions on the next page. It is vital, however, that you understand how it all fits together right from the beginning

Exposition	<i>S1</i>	16-bar period (strings only)
	<i>'tonic noise'</i>	Tonic tutti continuation with the emphasis on energetic repetitions of simple gestures
	<i>Transition 1</i>	Moves from tonic to dominant via pivot like Haydn 104 Tonic: I – V6 Dom.: I6 – vii6 – I
	<i>Transition 2</i>	Dominant pedal (dominant OF dominant key)
	<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>	Modified repetition of some element of codetta including pivot to new key
	<i>Dev 1</i>	Circle of fifths in a related minor key
	<i>LINK</i>	Modulation incorporating parallel motion (i.e. 3rds or 6ths)
	<i>Dev 2</i>	Antiphonal texture (chords in middle of texture with melody alternating above in treble instruments and below in bass instruments)
	<i>LINK</i>	Modulation incorporating parallel motion (i.e. 3rds or 6ths) or a modified idea from before including a pivot to the new key
	<i>Dev 3</i>	Dominant pedal (dominant of original tonic)
Recapitulation	<i>S1</i>	As exposition (just copy and paste)
	<i>Tonic noise</i>	
	<i>Transition 1</i>	As exposition but changed so it does NOT modulate
	<i>Transition 2</i>	As exposition but now dominant pedal of tonic (rather than of dominant)
	<i>S2</i>	Same as S1 in exposition (BUT would be nice to vary it a bit compared to last time)
	<i>Coda</i>	Some cadential ideas to round off the movement



Write the piece as a series of sketches as follows. Keep them in ONE Sibelius file, referring to the overall structure so they are in the right order. Leave a few bars rest between each one until it is time to join everything up.

16-bar period (beginning of Exposition)

Complete at 16-bar compound period (like the Haydn) for strings only. Remember to use the WCT Composing Hub to get ideas for textures, check your harmonic progressions make sense etc.

Structure is as follows:

- 4-bar basic idea (go back and read the advice on basic idea on ALM and remember that the DYNAMICS AND ARTICULATION are a vital part of the music)
- 4-bar cadential idea ending on an imperfect cadence. These four bars must include some parallel motion in the form of either parallel thirds or sixths OR falling first inversion chords before the cadence
- Exact repeat of bars 1-4
- Modified repeat of bars 5-8 this time the V will continue in order to make a perfect cadence with the beginning of your tonic noise in bar 17.

Tonic Noise (second section of Exposition)

Write eight or more bars of 'tonic noise' as specified below:

- It must have a tonic pedal and some suitable chords with/against it (list of chords [here](#))
- You should also include at least a few of:
 - tutti tonic chords
 - short, repetitive phrases
 - some octave unison
 - rising thirds against the pedal
 - repeated notes rather than held pedal
- Start and end on the tonic chord
- It is all about gesture and energy rather than writing a nice tune

Development sketches

(for the moment these should just be standalone ideas with bars rests separating them)

SKETCH 1 (circle of fifths – a bit like b. 150)

Write a circle of fifths based on a fragment of your 16-bar idea. You must:

- write it in a closely related major or minor key to your tonic
- write a melodic idea that spans TWO chords (i.e. I – IV) then sequence this idea down by step to create the circle of fifths
- in a minor key circle of fifths you should not raise the seventh in III (and you can decide whether to or not for vii)
- If you want you can add some secondary dominants and/or start with an introductory few bars (a bit like b. 145)

SKETCH 2 (antiphony – like bb. 131-136)

This must:

- Be in another minor key
- Create a two-bar idea based on a motif from your main melody
- Hold a chord or repeated chords in the middle of the texture



- the melody should alternate between an upper instrument above and a lower instrument below (it can overlap like the Haydn or not)
- you can end with a chromatic chord into another key if you like

SKETCH 3 (dominant pedal to go at end of development)

Write a dominant pedal to go at the end of the development which will lead back into the recapitulation. You must use some of the chords recommended for dominant pedals on ALM. Really carefully check that you are getting the harmony right and writing things that fit with it!

Coda (last section of movement)

Write a coda to go at the end of the movement in the original tonic. See [quick guide to codas](#) on the WCT Fingerprints page (also use the end of Haydn 104 as a model).

Transition and S2 (in Exposition after 'tonic noise')

- 6-8 bar passage that follows the pivot chord progression from the Haydn (see in table above). Use new or adapted material that follows on directly from tonic noise without a break.
- 6 or more bars of dominant pedal **in the new key** (use chords outlined in WCT Fingerprints) which will lead into your second subject (i.e. if you are going from D in S1 to A in S2 your dominant pedal must be E)
- Copy and paste your first subject after this transition and then transpose it into the dominant. You need to check it is OK in terms of register and adjust where necessary.

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Tonic D: I **V6**

Dominant A: I6 vii6 I

Pivot chord

Finishing off (mostly copy and paste)

- Rewrite your Coda so it can work as a Codetta in the dominant at the end of the Exposition
- Copy and paste the following from the Exposition into the Recapitulation (before your Coda).
 - **S1** – keep the same
 - **Tonic noise** – keep the same



- **Transition** – change as much as you like so it stays in the tonic. The pedal in the second part needs now to be the dominant of the original tonic.
- **S2** – transpose into the tonic. You may also want to change the texture / add embellishment etc. to create some variety.
- Write the LINK sections in the development, following the instructions in the structure table. These should be short and simple.