

## APPENDAGES/MODIFICATIONS TO BASIC SONATA FORM

- (1) Before the Exposition there can be a slow **Introduction**, normally in the parallel key to the tonic, sometimes in the tonic key and mode. Frequently the thematic material does not recur, although there are some celebrated examples of works where this material does serve a larger function. The major purpose is to establish/prepare the tonic key.
- (2) During the Exposition, there can be a third theme (group) in a different key from the second theme (group). If this occurs, the Codetta or Closing Theme of the Exposition will be in the key of the third theme.
- (3) During the Development, the following can occur:
  - (a) "False Recapitulation" near the end of the Development, in a key other than the tonic and
  - (b) New theme or material that usually is developed further in later sections; also occurs relatively late in the Development normally.
- (4) During the Recapitulation, the following can occur:
  - (a) theme groups can be placed in a different order,
  - (b) a theme or entire theme group can be omitted,
  - (c) the key scheme can be altered; typical alterations are ones that will permit simple transposition of the transition, using the same interval of modulation, for example, if the Exposition modulates I to V, the Recapitulation may modulate from IV to I; equally if the Exposition is I to III, the Recapitulation may be VI to I.
  - (d) the transition may be expanded to take on a very developmental character, and
  - (e) the themes and theme groups may receive some variation in terms of embellishment.
- (5) After the Recapitulation, a **Coda** may occur that can perform the following functions:
  - (a) serve to extend the codetta in a sectional manner, often multiply cadencing with some of the themes,
  - (b) present a "new" thematic idea (most often highly related to a previous theme or theme group, and
  - (c) function as a second development; sectional in nature but with less harmonic instability than the Development.
- (6) **SONATINA FORM** - A Sonata form without the Development; sometimes a short retransition will appear in lieu of the Development and will clearly lack the harmonic purpose and significance of the Development. A modification of this is Enlarged Sonatina Form or Sonatina Rondo, which follows Sonatina form but has a Development inserted between the first and second themes in the Recapitulation. (see Beethoven, String Quartet., op.131, 2nd mvmt. ad Brahms, Symphony #3, Finale)