Sonata in D minor

(1st movement)

Composed by Richard Si

MUSI 3202 - Sonata style - Final assignment - Due 4th April, 2005
Composition

Formal Design:

Exposition: Bar 1-26 (26 bars)
Theme 1, in d minor, Bar 1 - 8 (8 bars)
Theme 1 embellished, with transitional material to V of C major Bar 9 - 16 (8 bars)
Theme 2, in C Major, later modulate into V of d minor, Bar 17-24 (8 bars)
"Cadential material" in V of d minor, Bar 25-26 (2 bars)

Development: Bar 27-56 (30 bars)
Tonal region of V of d minor, modulate into G minor Bar 27-30 (4 bars)
Tonal region of G minor, modulate into C minor Bar 31-34 (4 bars)
Tonal region of C minor, modulate into Eb major Bar 35-38 (4 bars)
Tonal region of Eb major, modulate into G minor Bar 39-42 (4 bars)
Tonal region of G minor , modulate into D minor Bar 43-46 (4 bars)
Modulations in preparation into V of d minor Bar 47-56 (10 bars)

Recapitulation: Bar 57-83 (26 bars)
Theme 1, in d minor, Bar 57 - 64 (8 bars)
Theme 1 embellished, with transitional material to V of C major Bar 65 - 72 (8 bars)
Theme 2 in d minor 73 - 80 (8 bars)
"Cadential material" in d minor (2 bars)

Distinctive features of composition.
This composition is written with many embellishments, in effort trying to imitate an older form of sonata (*hinting* Scarlatti?). Texture is relatively thinner when compared to the last assignment, however with the assistance of strict application of form, tempo and the embellishing melodic line the structural integrity of the work is reinforced.

The harmonic progression and once again the uses of unorthodox combination of chords make this piece at best an 'oddity' within it's comparable past eras of classical/baroque sonata composition. The first theme in the first eight bars contains more modulation then conventional designs. The progression from C major in the second theme, into its relative a minor, and by using common tones modulate into V of D minor (A major! with three sharps) might present the material more *angular* then originally intended.

The development sections are filled with multitude recycling of Exposition material, in hopes of maintaining a stylistic coherence. It can be argued however that with the repeated occurrence of similar material the music might lose interest somewhere during the middle of the development. Once again in parts of the composition where the linear relationship are put in a higher order then harmonic consideration there might be more dissonance then intended.

Sonata in D minor

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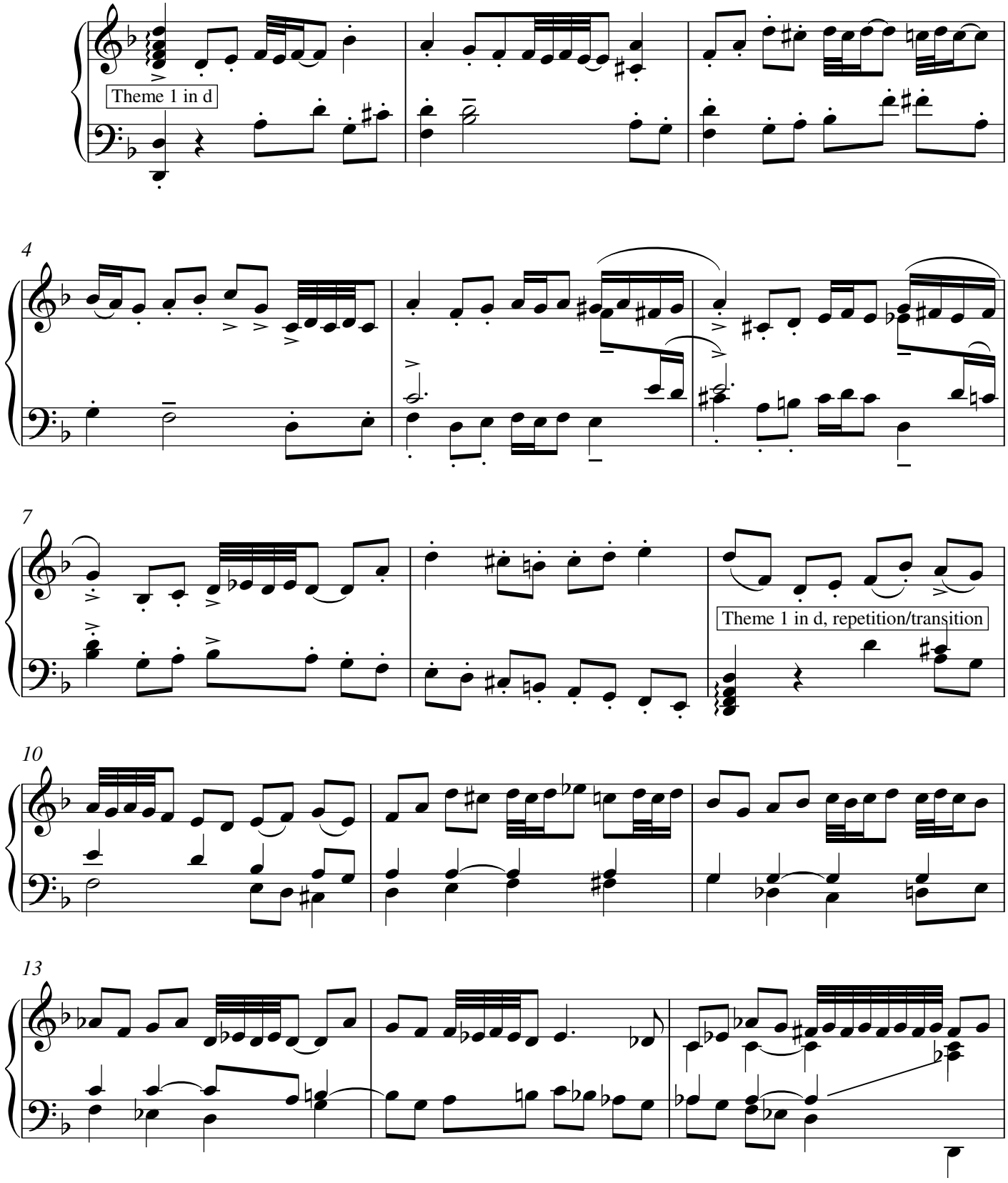
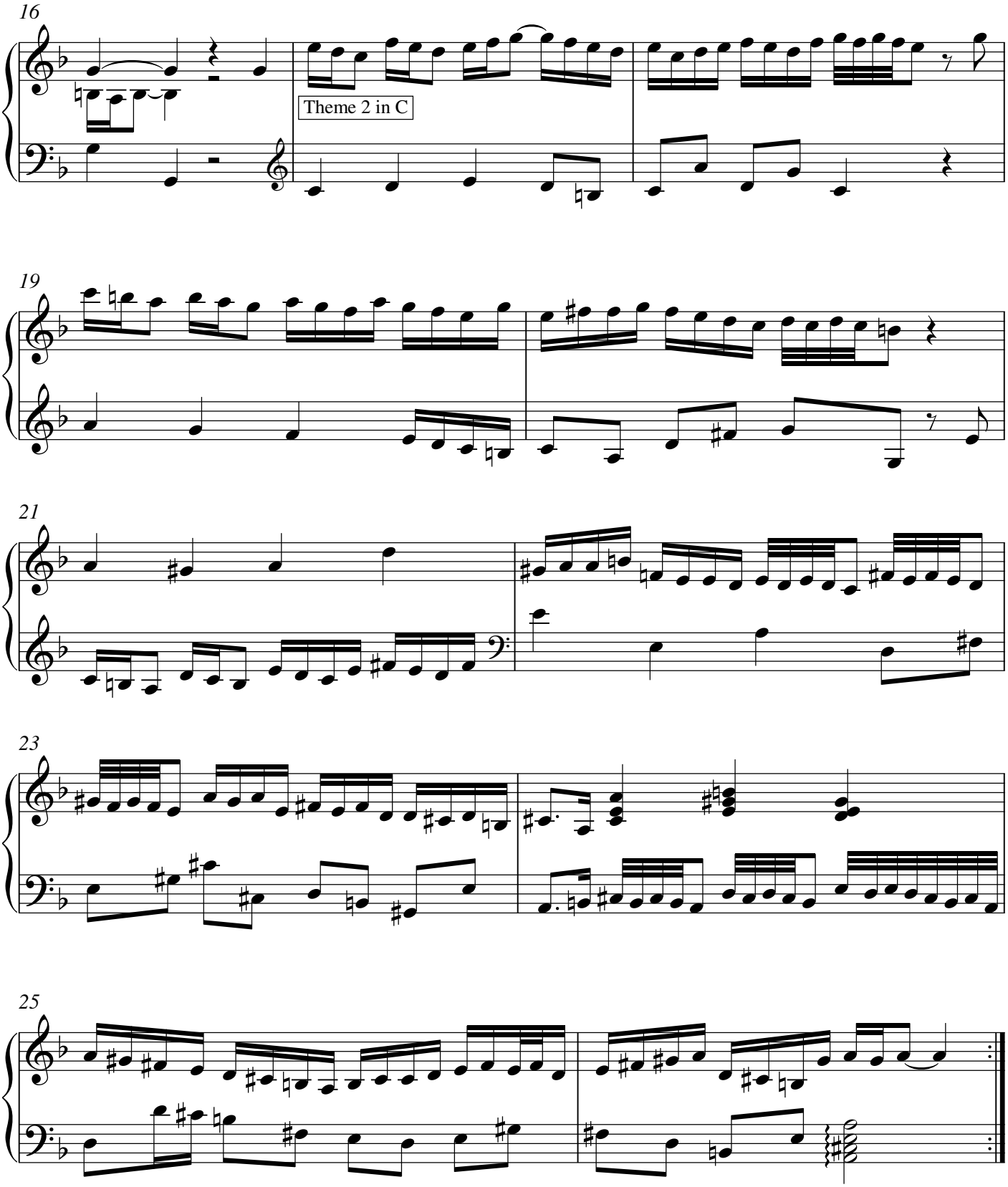
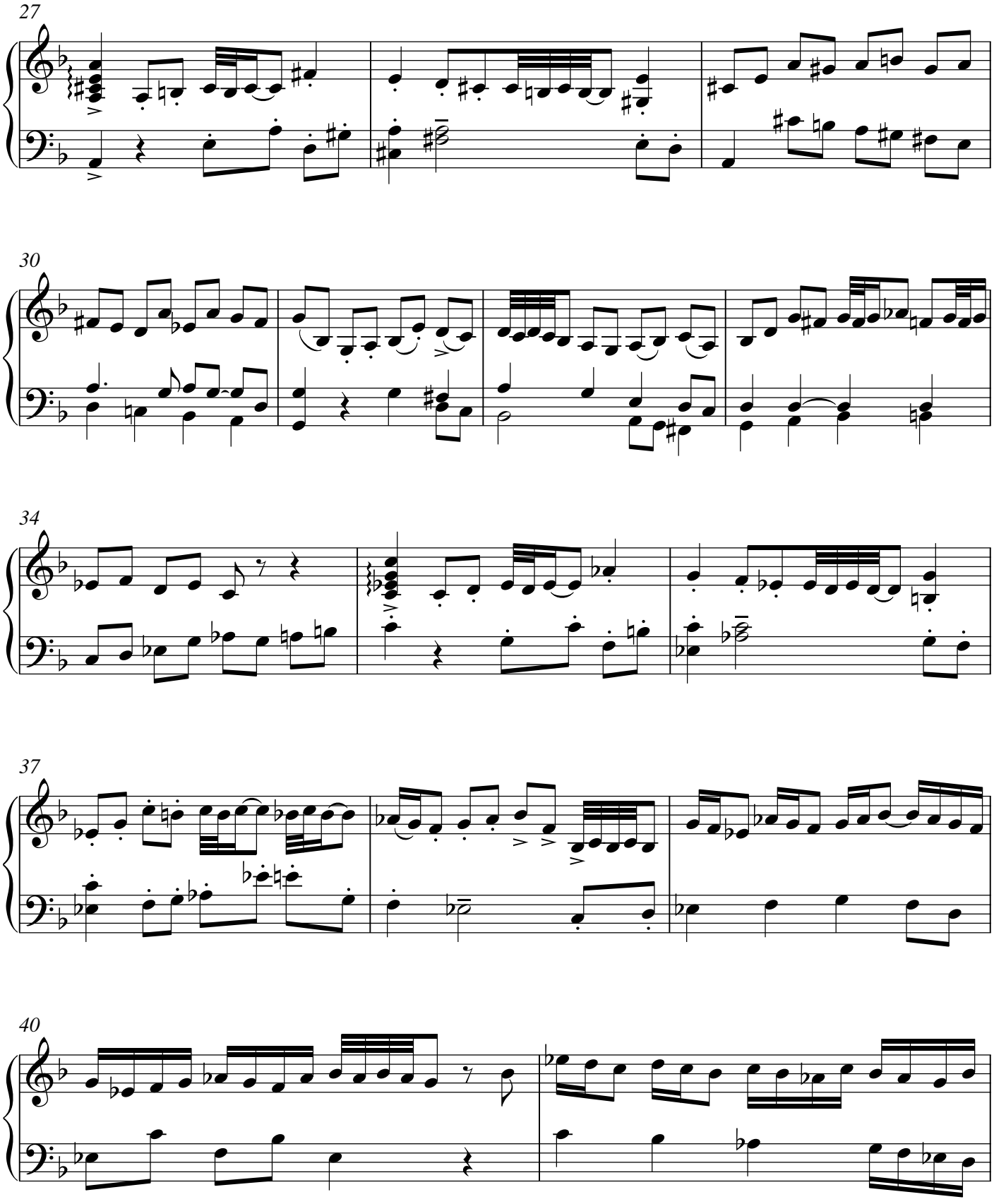
Exposition: bar 1-26

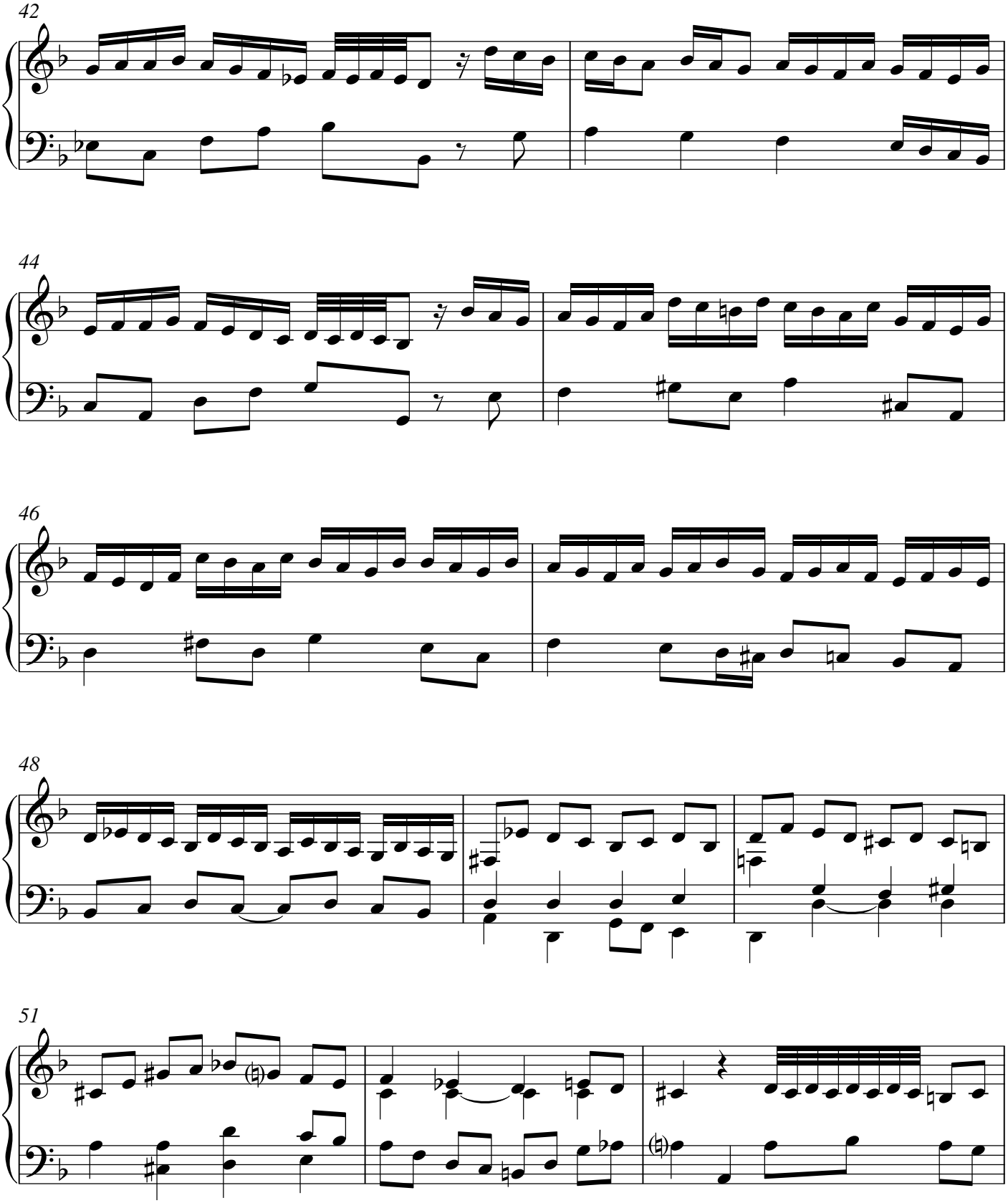
Allegro ♩ = 120




16
Theme 2 in C
19
21
23
25

Development : bar 27-56

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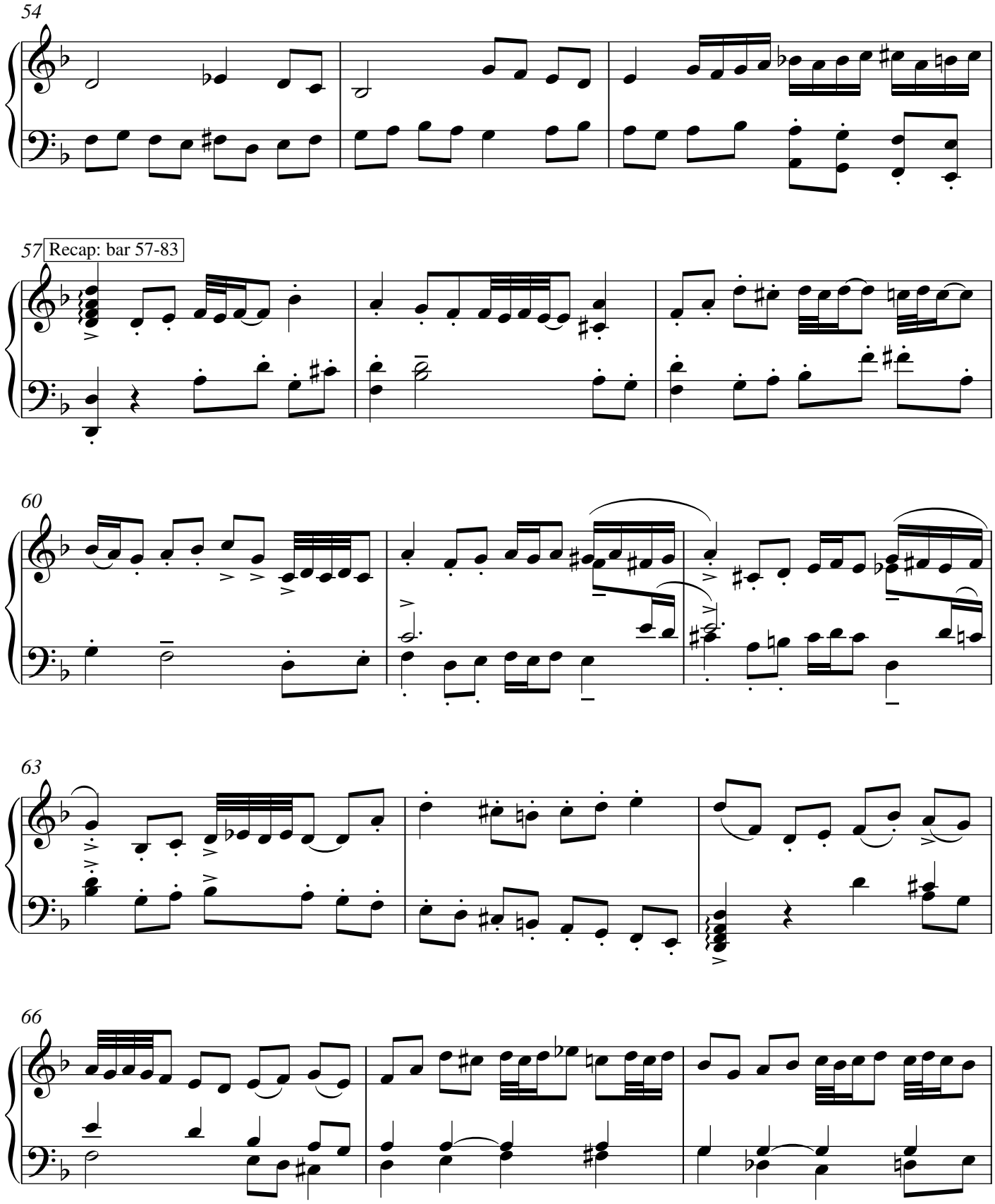
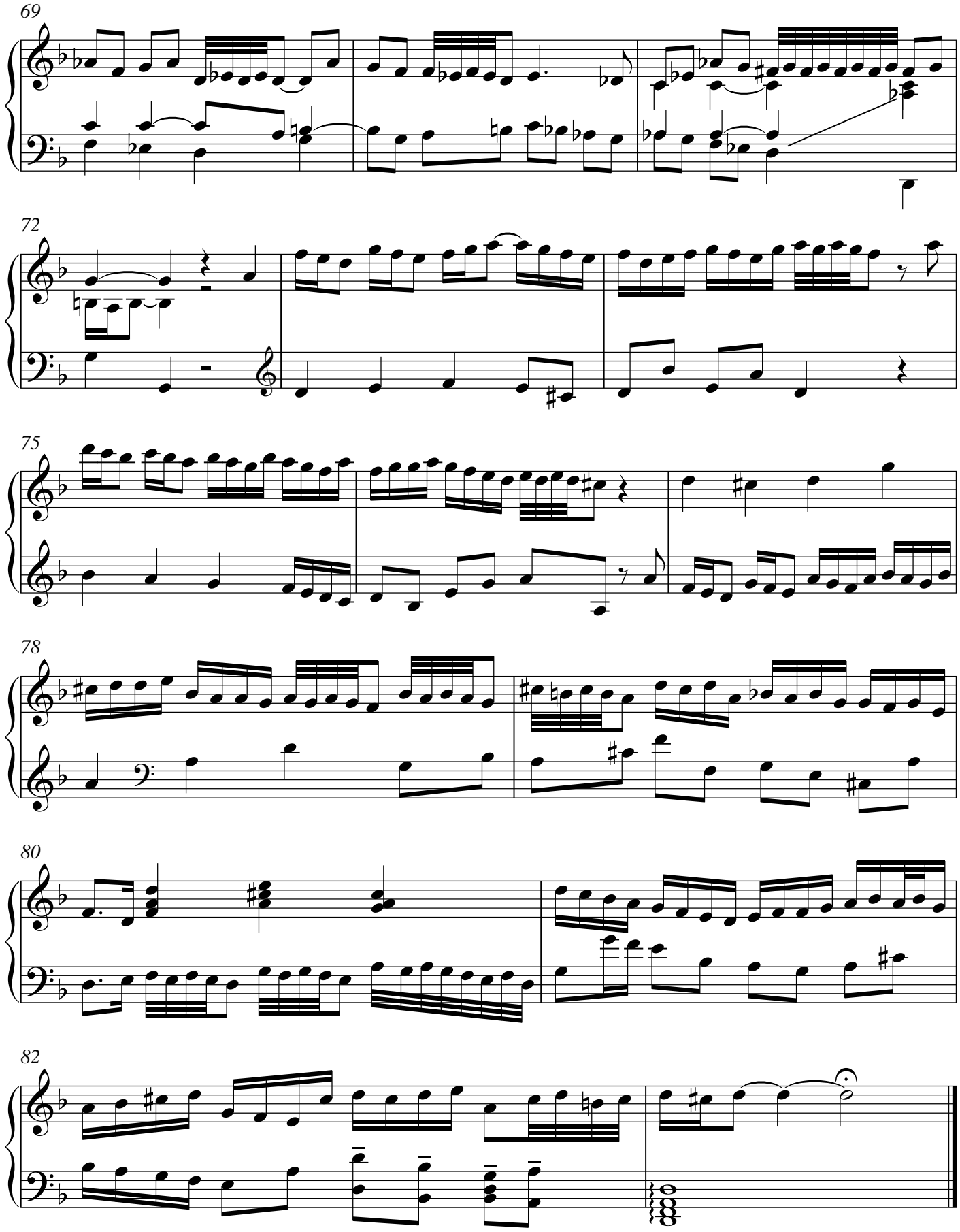
48
51


54
57
Recap: bar 57-83
60
63
66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72
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78
80
82