



MTO 16.2 Examples: Lee, A Response to Schmalfeldt's "Form as Process of Becoming"

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.10.16.2/mto.10.16.2.lee.php>

Figure 1. Formal Process of Exposition (inspired by Schmalfeldt and Caplin)

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Structural Domains		Formal Functions	
Tonal Structure		Exposition mm. 1 - 90	
		Background Formal Units + Middleground Formal Units + Formal Functions Main Thematic Group/ Slow Introduction mm. 1 - 25 Transition/ Main Theme/ Subordinate Theme mm. 26-39 Subordinate Thematic Group mm. 40 - 90 Part II: Closing mm. 77-90	
Thematic Design		Formal Functions Foreground Phrase Units Foreground Formal Functions	
Topical Reference		Sentence with Expanded Continuation Presentation b.i.1 b.i.2 Continuation: Standing on the dominant Cadence Present.1 Present.2 Sentence Cont. +Cadence Antecedent Cont. Cad. Expanded Consequent Cadenital Expansion/ Parenthetical Interpolation	
Projected Meter		Main Theme Rhetorical Style/ Recitative Fantastic-like elaboration over dominant March Liquidation of March Topic Main Theme Rhetorical Style/ Recitative Subordinate Theme: Var. III	
Performance Tempo		Main Theme Subordinate Theme: Var. I Subordinate Theme: Var. II Main Theme Subordinate Theme: Var. III	
J = 120 4/4		J = 60 ... 92-96 J = 92-96 J = 120 J = 92-96	

Figure 2. Formal Processes of the Two Themes

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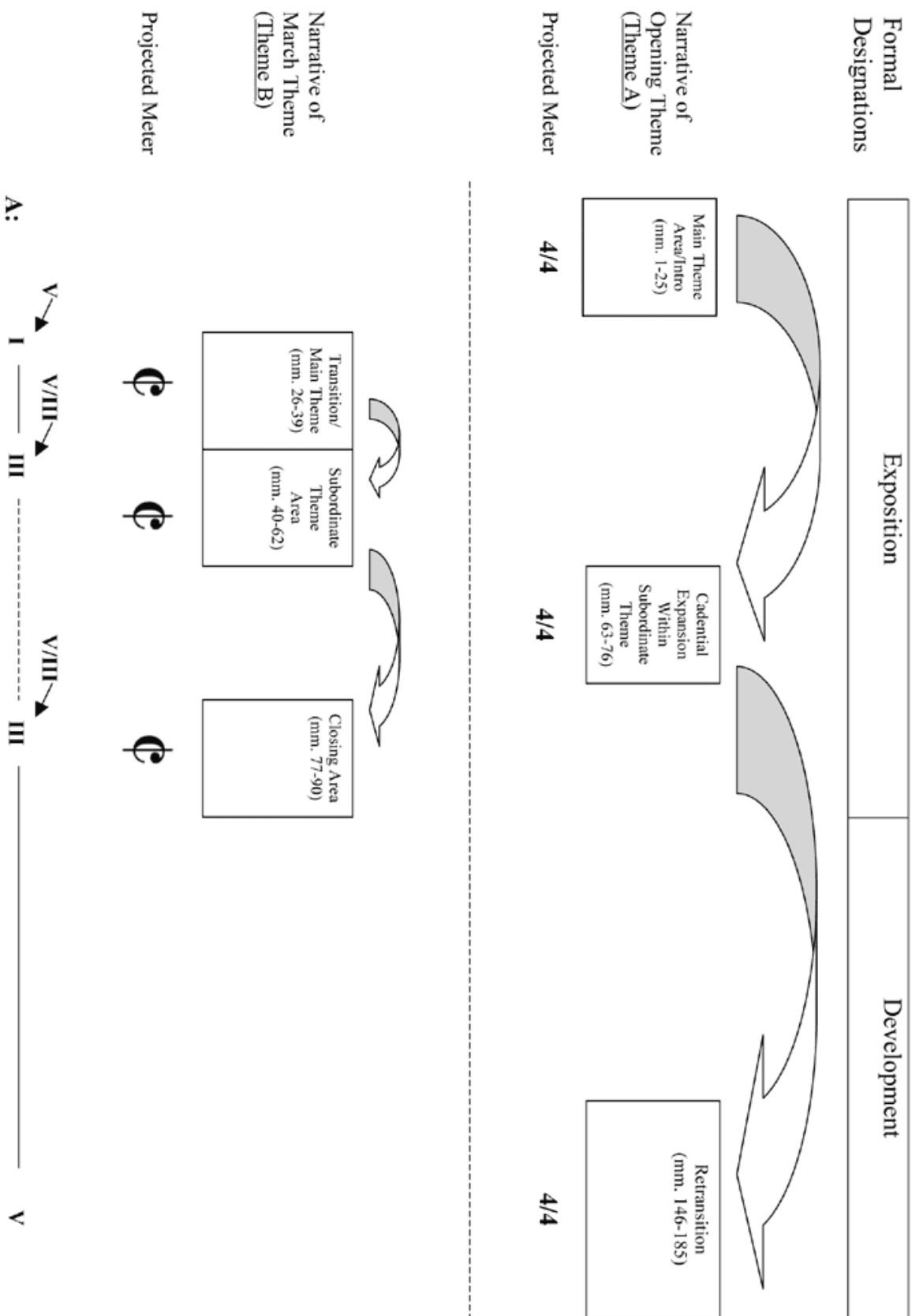


Figure 3. Bassline and “Horizon Tonalties” of Retransition

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<p>Formal Designations:</p> <p>Exposition</p> <p>Development</p> <p>Recapitulation</p>	<p>Trans. 2nd group</p> <p>Retransition/Thematic Return + Motivic/Harmonic Working Out</p> <p>Tonal Return</p>
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“Horizon” Tonalties :

F# min A min C min (expanded!) E^b min F# min

A: V → I III V I

Figure 4. Meter and Tempo of Schubert Symphony First Movements

Symphony No. 1 in D major – D. 82 (1813)

Movt.	Tempo Heading	Meter	Form
I.	Adagio	2/2	Slow Introduction
	Allegro vivace	2/2	Sonata Allegro

Symphony No. 2 in Bb major – D. 125 (1814-15)

Movt.	Tempo Heading	Meter	Form
I.	Largo	4/4	Slow Introduction
	Allegro vivace	2/2	Sonata Allegro

Symphony No. 3 in D major – D. 200 (1815)

Movt.	Tempo Heading	Meter	Form
I.	Adagio maestoso	4/4	Slow Introduction
	Allegro con brio	4/4	Sonata Allegro

Symphony No. 4 in C minor – D. 417 (1816)

Movt.	Tempo Heading	Meter	Form
I.	Adagio molto	3/4	Slow Introduction
	Allegro vivace	4/4	Sonata Allegro

Symphony No. 6 in C major – D. 589 (1817-18)

Movt.	Tempo Heading	Meter	Form
I.	Adagio	3/4	Slow Introduction
	Allegro	2/2	Sonata Allegro

Symphony No. 8 in C major – D. 944 (1825-26)

Movt.	Tempo Heading	Meter	Form
I.	Andante	4/4	Slow Introduction
	Allegro ma non troppo	2/2	Sonata Allegro

Figure 5. Mozart's Meter and Tempo Exercise

Examples I and II

Mozart: *Finale of the Quartet in Bb major, K. 458 (1784)*

a) Sketch version:

Presto



b) Final version:

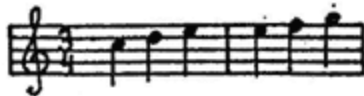
Allagro assai



J. N. Hummel: *Ausführliche theoretisch-practische Anweisung zum Pianofortespiel ...*
p. 62 (Vienna, 1828)

a)

Presto



b)

Allagro assai

