

SONATINA IN C

1. Sonatina means a smaller, simpler version of a sonata. Basically, the form of a Sonata (That is usually roughly 6 pages long) has now been made smaller so you can do it for Grade 3 rather than wait until Grade 5 or 6.

The Sonata form is:

- Exposition
- Development
- Recapitulation

2. Exposition

The exposition is the first part of the sonatina that has 2 themes (or Ideas)

The first theme is the dotted Rhythm melody.

Musical notation for the first theme, featuring a dotted rhythm melody. The piece is in C major and 2/4 time. The melody starts with a piano (*p*) dynamic and includes accents (*sf*) and a forte (*f*) dynamic. The bass line provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes.

The second theme is the Quaver Rhythms

Musical notation for the second theme, featuring quaver rhythms. The piece is in G major and 2/4 time. The melody starts with a forte (*f*) dynamic and includes accents (*sf*) and a forte (*f*) dynamic. The bass line provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes.

Now you'll notice that after this there are lots of F#'s and more G's than usual. This is because we're now in the key of G Major.

Why?

Because the quaver section doesn't continue in C like it did before instead, we play lots of G's and there's lots of F#'s to G with strong G Chords.

How do we get from C to G?



G is a very important note in C

C	E	G
1	3	5

It is part of the C Major chord and it is also its 5th. That means they are part of the same family – closely related they can go too and from each other as often as they like.

C – G

I – V

Tonic – Dominant

We stay in the key of G until the end of the exposition.

3. Development

The development section takes 2 themes (or ideas) but dramatizes them with lots of dynamics and takes the themes through different keys. You can tell we're changing keys a lot because of all the accidentals being used.

You have lots of sharps #, Flats ♭, and naturals ♮, because you have so many chords with a 7th in them.

You'll see that the dotted rhythm theme that we had at the start of the piece makes a reappearance just with different notes.

Now that we've had a lot of dotted rhythm notes we now need to return of the quaver theme. Only this time the theme stays in G rather than change keys all the time.

Why do we want to stay in G?

Because remember from G we can easily get back to C and we want to get back to C so that this piece can end.

4. Recapitulation

The recapitulation takes us back to the exposition only this time the quaver theme stays almost entirely in C Major so the piece can finish in the key that it started in.