This paper concerns early- and mid-eighteenth century Type 2 sonata forms by a variety of composers including Boccherini and Haydn. It identifies a set of modestly scaled syntactic insertions between the medial caesura (MC) and secondary theme areas in major-mode sonata-form movements. They occur in the (unprepared) dominant minor and end on the dominant of that key. After this passage's conclusion, the secondary theme follows in the dominant major. These insertions are difficult to classify: they form a part of neither the transition nor the secondary theme. This paper will discuss multiple examples of this phenomenon and its potential treatment by Heinrich Christoph Koch and Hepokoski and Darcy.

None of these labels truly captures how a modern listener or analyst perceives the form. Koch's sonata form, though flexible, lies at too great a historical distance from the modern understanding. An analysis through Hepokoski and Darcy minimizes the effect of the moment by joining it with the normative secondary theme that follows. I propose the term "extrinsic phrase," which incorporates the flexibility inherent in Koch's work within the modern conception of sonata form, to describe these insertions. Examples of extrinsic phrases come from a variety of works including: a string trio by Luigi Boccherini (G. 79) and an early string quartet by Joseph Haydn (op. 1, no. 2).

A Minor Diversion: Post-Medial Caesura Insertions in Early Classical Sonata Forms

This paper presents a portion of my dissertation, which identifies a set of modestly scaled syntactic insertions between the medial caesura and secondary theme in mid-eighteenth century sonata-form movements. I call these extrinsic phrases. This presentation focuses on one group of extrinsic phrases called modally-contrasting extrinsic phrases. ➔These occur in major-mode movements. **Example 1** provides an outline of an exposition containing a modally-contrasting extrinsic phrase. Each begins with a primary theme and transition, the latter of which prepares for a

secondary theme in the major dominant. A passage in the (unprepared) minor dominant follows the medial caesura. Regardless of its internal phrase structure, the extrinsic phrase ends on the dominant of the minor dominant. After this passage's conclusion, the secondary theme follows in the major dominant. Both contemporaneous and contemporary views of sonata form struggle to identify these insertions and their function in a meaningful way. Heinrich Christoph Koch's eighteenth-century view of sonata form, though flexible, lies at too great a historical distance from the modern understanding. An analysis through the current theories of James Hepokoski and Warren Darcy minimizes the effect of these passages and fails to group similarly-functioning passages together. I propose the term "extrinsic phrase" as a generic term that works with the current view of sonata form and remains flexible enough to describe a wider variety of situations than other available terms.

➜Before we continue, let's get an idea of what's going to happen in this paper. First, I'm going to discuss what an extrinsic phrase is, where they occur in a sonata form exposition, and why I've chosen to add new terminology to an already terminology-laden field. Then, we'll look at two examples of extrinsic phrases. Next we'll look at other terminologies that might encompass my extrinsic phrases. This section examines the work of Koch, whose description of form is roughly contemporaneous to the works here. It also looks at a more recent account of sonata form by Hepokoski and Darcy, who focus on the repertoire of the late-eighteenth century. Finally, I'll take a brief look back at the information presented and discuss a few of my conclusions.

➜So, what is an extrinsic phrase? Extrinsic phrases occur in sonata form expositions between the transition and the secondary theme. They may or may not return in later parts of the sonata form. Most importantly, they're not a necessary part of the exposition (hence the "extrinsic" portion of the term). In its most basic form, the exposition of a sonata form completes three tasks: ➜it establishes the primary key, ➜it destabilizes that key (and, eventually, modulates), and ➜it establishes and confirms the secondary key. Extrinsic phrases occur between steps two and three

here, but function as neither. Note that the "phrase" portion of the term embodies Caplin's view of the concept which, in my opinion forms a closer analog to Koch's *Absatz* than other current understandings of the term that usually require a cadential ending to a phrase. This definition allows for a more flexible application in the discussion of form, which is particularly important for the discussion of musical form in the early- and mid-eighteenth century.

➔"Extrinsic phrase" is a generic term. It implies no set internal structure or pattern of cadences. As such it can encompass a variety of current terms including William Caplin's two-part transition and two-part subordinate themes and Hepokoski and Darcy's caesura-fill, trimodular block, and minor-mode S-modules. Whereas current theories of form tend to categorize non-normative additions to the form by the specifics of their internal structure, the term extrinsic phrase acts as generic. I like to think of it like the term "dog" versus "Welsh corgi." Current terminology seems to include terms like "Welsh corgi" or "Springer Spaniel" and so forth, but not the term "dog." That is, we can currently discuss structurally similar events like trimodular blocks but miss the larger significance of functionally and stylistically related events that have different internal structures.

➔**Example 2** provides a piano reduction of the pertinent measures of the second movement of Boccherini's String Trio in A, G. 79. Following the medial caesura at m. 13, an extrinsic phrase in the minor dominant, precedes the onset of the secondary theme (in E major) at m. 18. The extrinsic phrase is structured as a sentence with a short continuation. It ends with a half cadence in the minor dominant. If the exposition continued in E minor, the extrinsic phrase might be normalized as part of the secondary theme, but the arrival of a secondary theme in the prepared key at m. 18 signals that this is not the case. Let's listen to this example. ➔**1 click to play, 4 clicks for annotations**

The five-bar extrinsic phrase emphasizes the onset of the secondary theme by temporarily confounding our expectations. Instead of the anticipated secondary theme in E major, we hear a phrase in E minor. The eventual beginning of the secondary theme in E major casts this minor-mode theme into a modal chiaroscuro both with its surroundings and our expectations. Although the minor mode provides the greatest impetus for thinking of these five measures as a separate section, the secondary theme reinforces this. The secondary theme is a sentence structure that uses different melodic material from the extrinsic phrase, suggesting that these passages form two independent structures, not one larger structure. ➔More importantly, the secondary theme as I identify it uses a motive from the primary theme. This is shown in **Example 3.** The two themes use this motive in different contexts—the work is in no way monothematic. However, its primary and secondary themes are clearly motivically related. The omission of this motive from the extrinsic phrase, marks those measures as non-thematic.

Let's turn now to an example with a similar effect, but a different internal structure. **Example 4** shows a piano reduction of the relevant measures of the finale of Haydn's String Quartet in E flat major, op. 1, no. 2. Let's listen to this example before discussing it. ➔ **1 click to play, 3 for annotations, 1 click to replay.** The phrase here achieves an affect similar to what we heard in Boccherini's string trio. Although here the transition ends with a half cadence in the tonic, we are still prepared for a secondary theme in B-flat major, the normative secondary key option. Unlike the end of the transition in the string trio, no gap occurs here to separate the transition from the extrinsic phrase. However, the drop to piano in all voices and the obvious changes in register in the second violin and viola mark this as the beginning of a new section of the form. The key, of course, contributes to the extrinsic phrase's independence from both the transition and the secondary theme. ➔Like Boccherini, Haydn also uses similar motives for the other portions of the exposition. In Haydn's quartet, this includes the primary theme, the transition, and the secondary

theme. These are shown in **Example 5**. I'd like to quickly point out that these motivic similarities occur in some but not all examples of extrinsic phrases.

Let's look at the internal structure of the extrinsic phrase here. Instead of using a familiar phrase structure like Boccherini's string trio, the extrinsic phrase here consists of a two-bar idea repeated three times. ➔**3 clicks to show repetitions.** It ends on the dominant of B-flat minor, but this dominant is not a cadence. In fact, the only signals that communicate the extrinsic phrase's conclusion occur after it—namely the rest in all voices and the onset of the secondary theme.

Now that we've looked at a few examples, I'll turn to the important question of why the term "extrinsic phrase" is necessary in the first place. Heinrich Christoph Koch's 1793 account of sonata form from his *Introductory Essay on Composition [Versuch einer Anleitung zur Composition]* is roughly contemporaneous with the compositions examined here and provides a flexible account of the form. It is shown in **Example 6.** ➔For Koch, the exposition of a sonata form is comprised of four phrases (or *Absätze*). ➔It begins with a *Grundabsatz* in tonic, which ends with the tonic chord of the home key. ➔Two *Quintabsätze*—one in the home key and one in the secondary key—follow; each ends on the dominant of their respective key. ➔Finally, a *Schlußsatz* in the secondary key completes the exposition and ends with a PAC in the secondary key. ➔An optional *Abhang* may follow the *Schlußsatz*.

Note that this account of the form says nothing about the function or internal structure of its component parts. This allows for various configurations of current terminology, depending on how the two central *Quintabsätze* function. Please see **Example 7**. ➔We might have an exposition with a longer transition that includes both *Quintabsätze*; ➔or perhaps a longer secondary theme➔. Although an incredibly flexible account of the form, Koch's terminology isn't particularly useful currently. It doesn't reflect the current understanding of the form, and it's not practical to attempt to

convince theorists, performers, listeners, and others to use these terms in lieu of the current set (also: in my experience German terminology tends to scare students).

What about current terminology? As I said in my introduction, I'll be focusing on the work of Hepokoski and Darcy. I do this both in the interest of time and because their work focuses on sonata forms whereas Caplin's encompasses all types of classical-era forms. Hepokoski and Darcy's terminology includes a LOT of specifics, but, particularly in terms of non-normative additions or events within a form, not a lot of generic terms. Hepokoski and Darcy would consider the extrinsic phrases discussed above either an example of a trimodular block or of a minor-mode S-module. In the case of the former, we expect what is shown in **Example 8**. ➔After the medial caesura a problematic theme (or a theme that later becomes problematic) begins. ➔This leads to a reinvigoration of the transition which leads to a second medial caesura effect. ➔Finally, the third portion of the trimodular block leads to the PAC in the secondary key. In some cases, the first and second portions of the trimodular block are inseparable leading to a combined module that performs both tasks. ➔In the case of a minor-mode S-module, no second medial caesura effect occurs. The secondary theme merely includes a phrase (or module in Hepokoski and Darcy's terms) in the minor mode.

The difference between the trimodular block and the minor-mode S-module hinges on the presence or absence of a second caesura effect. This itself is a complicated issue within Hepokoski and Darcy's work as the authors never provide a straightforward definition of what does and does not constitute such an effect. For our purposes here, I'm going to define a caesura effect as having taken place when a strong cadence and some sort of pause—whether through rests, held notes, or a combination thereof—have occurred. This means that, for the purposes of identifying something as an example of a trimodular block, an analyst needs a second cadence to have occurred.

➔Armed with these guidelines, we might think of the extrinsic phrase from Boccherini's string trio as part of a trimodular block. Specifically, the extrinsic phrase would form a combination of the first and second modules of the trimodular block. The cadence at the end of the extrinsic phrase acts as the second caesura effect. ➔The extrinsic phrase from the Haydn, on the other hand, ends without a cadence. We only know that that phrase ends because something else begins. This phrase, then, would form an example of a minor-mode S-module.

This presents a problem. These two passages function in the same manner—they both draw attention to the midpoint of the exposition by temporarily denying the onset of the secondary theme in the major dominant—but they form examples of two different structures. By emphasizing internal phrase structure, this analysis of the movements potentially misses the similarities in style (i.e. the use of the minor mode at this point in the exposition, regardless of how its use takes shape). It also misses the function common to all of these extrinsic phrases (the accentuation of the exposition's midpoint). Employing the term "modally-contrasting extrinsic phrase" to describe these passages provides information on their location and function.

➔This paper introduced a new term, extrinsic phrase, to denote non-normative insertions between the medial caesura and the secondary theme of early- and mid-eighteenth century sonata forms. Specifically, I examined two examples of what I call modally-contrasting extrinsic phrases. These occur in major mode movements and feature an unexpected, unprepared, and temporary shift to the minor dominant following the medial caesura. The phrases conclude—either with or without a cadence—on dominant of the secondary key. They emphasize the midpoint of the exposition in part by denying the onset of the secondary theme in the major dominant.

Although current theories of form contain a wealth of terminology to describe non-normative situations within a sonata form, none feature a suitable generic for extrinsic phrase-like

insertions. Furthermore, all rely on cadential articulation in some manner to differentiate between various structures. While an important feature of late-eighteenth century form, clear, strong, cadences may or may not occur in various early- and mid-eighteenth century forms. For this reason, more generic, free-form terminology like "extrinsic phrase" will be necessary for continued conversation about these works. Thank you.➔