

Sample Teaching Materials

The following annotations and reflections accompany the corresponding teaching materials that I have used. I chose a representative sample of materials from both required courses for majors as well as elective courses for non-majors, for courses taught at Bowdoin College, Bates College, and Yale University.

Items 1-4: MUS 1301 (Spring 2018) — Music history course also to majors and non-majors

Item 1: Final Essay Prompt. (pp. 3-4) This was handed out to students along with Items 2 and 3 to clarify my expectations for their final paper. I found that this handout helped clarify how to write a well-supported paper with a clear, concise argument. I believe that it supported the overall course goal of teaching students about historiography and the practice of writing and presenting history.

Item 2: Final Essay Rubric. (p. 5) This was handed out to students along with Items 1 and 2 to further specify how our expectations would translate more concretely into grades. I believe this transparency about the grading system played a significant role in preventing grades from being challenged. This is particularly significant at institutions where grade inflation is expected.

Item 3: Exam Essay Questions. (p. 6) Every exam took the same format: listening identification and essay questions. By having the option to choose which set of questions to answer within each pairing, students had an additional level of agency for demonstrating their knowledge but were still required to prepare broadly for the exam.

Item 4: Basic Parameters of Music. (p. 7) This was handed out at the beginning of a non-major course to help clarify terminology for students. Although many students had studied an instrument for 5 years or more, in addition to lacking a substantive knowledge of music history, they also often lacked the vocabulary to discuss what they hear.

Items 5-6: MUS 254 (Fall 2016) — Elective music history course

Item 5: Production Design Assignment. (p. 8) These are guidelines for an assignment in which students are required to conceptualize a staging for a given opera (in this case, Bizet's *Carmen*). It addresses students' potential concerns about grading on an artistic project and outlines the details of the assignment.

Item 6: Listening Guide #1 Assignment. (p. 9) This was a helpful tool for explaining to non-majors how to write about music. Originally, many students had been particularly nervous about the listening assignments, and this clarification encouraged students to believe that they were capable of writing intelligently about music, regardless of their previous musical experience.

Items 7-8: MUS 256 (Spring 2017) — Elective course cross-listed in Women & Gender Studies

Item 7: Annotated Bibliography/Discography Assignment. (p. 10) This assignment was part of a larger project in which students researched an opera of their

choice not represented in the syllabus. Other portions of the project included writing a researched review of a production (either live or recorded), a listening guide, and a final presentation. Various workshops were held during class time to explain library resources and the construction of annotated bibliographies and discographies.

Item 8: Opera Production Comparison. (pp. 11-15) This item includes the assignment and the detailed worksheet designed to guide students through comparing two different productions of Giacomo Puccini's *La bohème*. Each student was assigned two specific productions, so that all four were covered as equally as possible. Students responded very well to the assignment and were very engaged both in discussion and with the productions they watched. The worksheets were an affective tool: every student completed their worksheets and referenced them periodically during the class discussion. Each student also had the opportunity to present their thoughts to the class.

Items 9-10: MUSI 2401 (Spring 2018) — Elective music theory course

Item 9: Binary Form in Bach. (pp. 16-17) Students used this handout to understand the standard expectation for formal structures in binary dance movements in the oeuvre of J.S. Bach. It provides an historical as well as a formal overview.

Item 10: Basics of Sonata Form. (pp. 18-19) I provided students with the following handout that we regularly used in class during analytical listening exercises for the three-week unit on sonata form. They were later able to successfully analyze a sonata based on this analytical method (based on Hepokoski and Darcy's *Sonata Form*).

FINAL ESSAY

Analytical Comparison of Two Textbook Presentations of a Selected Composer

Length: 2,800-3,200 words; provide a word-count below your name on the first page

Due: Wednesday, 9 May by 11:59 p.m.; submit a Word document via Blackboard

Texts to compare:

Taruskin, Richard and Christopher Gibbs. *The Oxford History of Western Music*. College edition. Oxford: Oxford University Press, 2013.

Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*. 8th edition. New York: W. W. Norton, 2010. [**on reserve at the library**]

Composer: chosen by each student, and selection must be approved by the professor

Indicate your choice on **this Google doc** and check back to confirm that your selection has been approved. Without the professor's prior approval, no two students may choose the same composer. This shared document follows a first-come, first-served rule; if you see that one of your colleagues has already requested the composer you had in mind, please choose another. Out of respect for your colleagues, **do not change someone else's submission.**

You are also assigned to read the following excerpts from Taruskin/Gibbs:

"The Story of Western Classical Music... Told By Today's Outstanding Music Historians" in *The Oxford History of Western Music*, College edition (Oxford: Oxford University Press, 2013): xix-xxv.

Christopher H. Gibbs, "Introduction: Reading Music" in *The Oxford History of Western Music*, College edition (Oxford: Oxford University Press, 2013): xxvii-xxxiii.

Prompt:

Consider carefully the differences between Taruskin/Gibbs's and Burkholder/Grout/Palisca's staging of a composer of your choice in their respective volumes. Begin by posing to yourself such large questions as: What is the discursive context within which each author has that composer appear? How is that context devised to influence the readers' perceptions of his music (especially within an "academic" or "assigned-textbook" situation)? Do prose tone and choice of language matter? What is each author's view of the composer's importance to the broad sweep of music history? What does each author wish to emphasize? To what evidence does each author appeal? Are personal (or historical) evaluations of "greatness" (or not) made? If so, on what basis? On what grounds do you think that the author has chosen this or that piece to discuss—or to use as exemplary? Is analysis important? If so, how deeply thought through is the analysis?; what sorts of things is the author looking for (and pointing out), and

what is he omitting? How does each author's personality—and historical agenda—channel the way in which the composer is introduced?

If you like, once you've reflected on these broader contextual issues, you can zero in on a specific discussion or two to exemplify your point. You can consider each author's treatment of an individual work by that composer (not necessarily the same one for each author) to be exemplary of the pros and/or cons of his music-history text more generally.

These two books display differences in methodology and approach; selection process; evidential background; analytical discussions; evaluations and interpretations; format; ordering; prose style; and so on. Your essay is to be a considered analysis of how these textbooks differ with regard to their stagings of your chosen composer—including your own view of why these authors chose such differing approaches.

The point of this exercise: there is no such thing as the (abstract) "history" of this period (or any period). All such histories are constructions, usually by individuals seeking to shape things in certain ways for certain purposes. Historians write and say things (and sometimes avoid writing and saying things) for specific reasons. Historians devise narratives, and they can devise them in different ways, selecting, ordering, and highlighting things in ways of their own choosing. No single approach to the problems of constructing the history of Western art music (even at the introductory level) is sufficient. It is preferable to interact with a constellation of differing approaches—confronting different minds passing through the same (or similar) "neutral data" [or is it?] to be sifted and organized. Your task is to seek to determine how and to what ends each of these two writers wrote and organized their discussion of your chosen composer. For whom? Under what assumptions and values? Which is more effective (as a "textbook"; as a broad introduction to the topic at hand)? Are biases evident? What are the strengths and weakness or each? Etc.

Again, we are not looking for a simple summary of mere, unprocessed data or an elementary comparison ("X says this but Y says that"). Rather, we expect a well-written essay, personalized thought. How might the level and quality of each's discussion influence your thought about the processes of music history? ***This is an essay, not a research paper.*** Your essay must not be a mere list of contrasting statements, but a thought-piece that takes a stand and says something—your own *carefully considered* reaction to the issues raised by reading Taruskin/Gibbs and Burkholder in the context of this course. It must be *tied together with a strong central thesis*, one that you develop throughout the essay.

FINAL ESSAY RUBRIC

CRITERIA			
100-90	89-80	79-70	< 70
Highly perceptive observations, backed up by specific textual detail	Good observations, backed up with some pertinent textual detail	Decent observations, backed up with some textual detail	Describes elements from the texts but doesn't offer sufficient analysis
Clear and cogent use of language to carry opinion persuasively	Use of language acceptable, but somewhat inelegant	Use of language occasionally unclear or lacking incision	Use of language unclear or lacking incision
Well-formulated opinion or argument, clearly expressed and using appropriate examples	Clear attempt at formulating opinion or argument, but with some flaws or evidentiary difficulties	Some attempt at formulating opinion or argument, but overall impact weak or uncertain	Focuses on generalizations or lists of examples rather than using them to back up a larger argument
Argumentative structure is clear and logical	Argumentative structure is generally clear and logical, but has some inconsistencies	Demonstrates an attempt at structural organization, but has significant structural problems	Argumentative structure is extremely poor or entirely lacking
All sources have a proper citation, complete and in Chicago format	Most sources have a proper citation, complete and in Chicago format	Some sources have a proper citation, complete and in Chicago format	Few sources have a proper citation, complete and in Chicago format
Conforms with 2,800- to 3,200-word length requirements	Is within 200 words of length requirements (either too long or too short)	Is within 400 words of length requirements (either too long or too short)	Is more than 400 words outside length requirements (either too long or too short)
Free (or almost free) of grammatical, spelling, or punctuation errors	Largely free of grammatical, spelling, or punctuation errors	Contains some grammatical, spelling, or punctuation errors	Contains numerous grammatical, spelling, or punctuation errors

Other Notes:

Grade:

SHORT ESSAY #1

(15%, 48 points, 10 minutes) *Choose one of the following two topics. In the blue book, write two or more paragraphs discussing the following. When appropriate, include references to specific pieces from the repertoire list.*

1. What is *verismo* as a literary movement? How do *verismo* operas reflect the realistic aims of the movement? How did *verismo* operas compare to earlier Italian operas and why were *verismo* operas seen as shocking? Name at least two works (dates?) that exemplify *verismo* tendencies.
2. Describe the ideals of the New German School. Why did Franz Brendel see Franz Liszt as the composer who best represented these ideals? Who else was part of this movement? How was the New German School cast in relation to other composers and compositional practices of the day, and how did these two groups frame themselves and their work in relation to previous generations of composers?

SHORT ESSAY #2

(15%, 48 points, 10 minutes) *Choose one of the following two topics. In the blue book, write two or more paragraphs discussing the following. When appropriate, include references to specific pieces from the repertoire list.*

1. Discuss Fryderyk Chopin's Nocturne Op. 15 No. 2 (date?). What musical influences does this piece draw from? What questions arise about nationalism in relation to understanding Chopin's musical output?
2. How has Beethoven helped to shape modern attitudes toward art music, the role of the composer, and the relationship between composer, patron, and audience? Why does the composer's biography take on such importance for understanding his work? Why is he the composer whom historians often cast as "the first of the Romantics"?

LONG ESSAY

(50%, 160 points, 25 minutes) *Choose one of the following two topics. In the blue book, write a more extended essay discussing the following. When appropriate, include references to specific pieces from the repertoire list.*

1. Compare the roles that Carl Maria von Weber and Mikhail Glinka played in the development of opera in their respective countries. In what way is Weber's *Der Freischütz* (date?) an example of German Romantic opera? (Consider the plot, drama, music, etc.) How does Glinka's *A Life for the Tsar* capture elements of Russian folklore and what influence did Glinka have on later Russian composers?
2. Compare and contrast Wagner's and Verdi's operas in terms of their libretti and their dramatic features. What were the dramatic goals behind the works of each composer, and how were they realized in their choice of sources and in their libretti?

THE BASIC PARAMETERS OF MUSIC

Elements of Sound:

Melody

- Range
- Contour
- Conjunct/disjunct intervals
- Phrase length
- Motives
- Repetition

Harmony

- Consonance/dissonance
- Major/minor
- Tonality
- Cadence

Timbre

- What instruments/voices
- How many instruments/voices
- Techniques

Dynamics

- Softness/loudness
- Crescendos/decrescendos (sudden/gradual)

Texture

- Monophonic
- Polyphonic
- Homophonic
- Imitative

Elements of Time:

Rhythm

- Pulse
- Beat
- Accent
- Up-beat
- Off-beat
- Syncopation
- Repetitive patterns

Meter

- Duple/Triple/(quadruple)
- Compound
- Polymeter

Tempo

- Fast/slow
- Strict/free

PRODUCTION DESIGN ASSIGNMENT

For this project, students will create designs for a production of Bizet's *Carmen*, including an updated setting, character descriptions, and stage design. Recognizing that not everyone has been blessed with astonishing artistic abilities, these assignments will be graded according to conceptual development rather than artistic skill. You may not substantially draw your elements from any assigned productions. As is typical of *Regietheater* (German for "director's theater") productions, the point of making significant changes to the production design or the way an opera is staged is to highlight a central issue in the original work that resonates with a 21st-century audience. This is your underlying goal for this assignment, which includes the following components:

UPDATED SETTING: Identify the time and geographical location in which Bizet's opera is set, both generally and for each act.

How would you change the temporal and/or geographical setting depicted in the new production to foreground particular aspects of the story? In particular, how would the new setting relate to the racial and gender tensions featured in the original setting? (500-600 words)

CHARACTER DESCRIPTIONS: An updated setting means rethinking characters. As soon as the plot is no longer in 1820s Seville, for example, *Carmen* is no longer a gypsy born around 1800 and Don José is not a corporal of dragoons from Northern France.

Using the score for the opera, identify all the characters listed in the opera, both individuals and groups (i.e., *Carmen*, Don José, dragoons, etc.). List these and provide their original descriptions (e.g., *Carmen* is a "gypsy-girl"). Re-characterize the characters so that their new characterizations fit seamlessly into your new setting.

STAGE DESIGN: An updated setting also means rethinking stage design. Stage productions have a certain set of limitations that are not shared, for example, by film. Keeping such practical concerns in mind, how do you envision the scenery for your new setting of *Carmen*? Feel free to use whatever descriptive tools are most comfortable to you—you may, for example, sketch, paint, 3-D print, or simply describe your envisioned scenery with words.

My stipulations for describing scenery with text: (1) type, do not handwrite, (2) use at least 300 words to describe the scenery for each act.

If you choose to submit visual designs, some descriptive text (such as that used in the staging manuals discussed in class) is in order (and must be legible).

Again, acknowledging the potential range of artistic skills, this portion of the assignment in particular will be graded according to concept rather than quality of artistic expression.

LISTENING GUIDE #1 ASSIGNMENT

Piece: Wolfgang Amadeus Mozart, “Porgi, amor, qualche ristoro” in *Le nozze di Figaro* (1786)

Listen to the specified recording of “Porgi, amor, qualche ristoro” (a link to the Naxos recording is provided on Lyceum). Use the Basic Parameters of Music handout to help guide your listening (e.g., ask yourself questions about melody, harmony, timbre, dynamics, texture, rhythm, meter, and tempo).

Consider the following questions:

- (1) How does this piece appear in the broader context of the opera?
- (2) What dramatic purpose does this piece serve in relation to the characters and plot development?
- (3) What role does the music play in achieving the intended dramatic purpose?
- (4) How is this piece formally structured?

Your guides should be 1,000- to 1,200-words long, and should reference specific moments using timings from the selected recordings (e.g., “At 1:02, just after the instrumental introduction comes to a close with an authentic cadence, the soprano begins the opening lines, ‘Porgi, amor’ ”). In order to demonstrate competence with music terminology, be sure to reference specific elements from the Basic Parameters of Music handout.

Your guides should also include the text in the original language (with all diacritical marks) and an English translation. English translations are often found in scores, but other translations may be found online. The texts will *not* be included in your overall word count, except for any quotations that you use in the body of your listening guide (as above).

Your listening guides will be graded according to the following, taking into consideration the varied musical background of the class:

- quality of observations and musical details
- use of appropriate musical terminology
- quality of opinion/argument
- quality of contextualization
- quality of assessment of dramatic purpose in relation to the characters and plot development
- use of specific timings from specified recording
- inclusion of original text and English translation
- conformity with length requirements
- quality of writing and editing

The grading rubric will be circulated in advance.

ANNOTATED BIBLIOGRAPHY AND DISCOGRAPHY

For this portion of the research project project, students are required to use library resources to produce an annotated bibliography and discography according to the citation system outlined in the Chicago Manual of Style (*not* the author-date version of Chicago). An annotated bibliography is a list of citations to a selection of books and articles, and is designed to function as a quick reference guide for a particular topic. Each citation is followed by a brief descriptive and evaluative paragraph (the “annotation”) informing the reader of the content and quality of the source cited. These annotations rely primarily—if not exclusively—on your words rather than on quotations from the source cited. An annotated discography functions similarly but for recordings rather than books or articles. You do not have to read, listen to, or view the entirety of each source that you cite; however, you must be familiar enough with it to write a summative description and assessment.

An annotated bibliography or discography is considered a kind of public writing, so the audience for your annotated bibliography and discography is not only the professor, but also your classmates and educated individuals interested in opera.

Because this is a fairly intensive assignment in terms of library use and developing research skills, one class (Tuesday, 14 March) is set aside for a workshop with Chris Schiff, the Music and Arts Librarian. Chris has graciously set aside this time, but is also available to set up individual meetings as well (particularly since the assignment will be due on Thursday, 16 March). (You may also meet with another librarian if you find that helpful.) In addition, Brenda Reynolds, the Audio Supervisor, will also be an excellent resource for any audio recordings you may wish to consult—including LPs—within the college holdings.

The purpose of this assignment is to have students:

- explore resources related to their chosen work
- evaluate source information and recordings
- demonstrate proper citation procedures for bibliographic citations
- develop experience researching different media resources

Your annotations are to:

- briefly summarize the resource’s topic(s) and main point(s) or argument(s)
- comment specifically on the source’s usefulness in terms of intended audience
- contain roughly 100-150 words per entry

Your sources and annotations should include:

- 3 books
- 3 articles (*not* individual chapters in a book by a single author)
- 2 video recordings (DVD, VHS, .mp4, etc.), if possible
- 3 audio recordings (may include digital or hardcopy recording in any format), if possible

If you have difficulty, please contact me early on in the process.

OPERA PRODUCTION COMPARISON

Assignment Overview:

Opera is not just a combination of music and text; there is also a visual side to opera. Although the directors of repertory operas tend to remain “faithful” to the operatic score (i.e., the music and the text), the visual elements (scenery, staging, costuming, acting methods, etc.) can differ drastically between productions. When we see a production today, not only should we consider how the opera dealt with ideas and themes from the time that it was composed but also how that particular production engages with us—our time, our culture, our issues, our ideas.

Now that we have seen an example of a traditional production of Puccini’s *La bohème* for our last class, let’s look at a few examples of **non-traditional productions** from recent years.

Your assignment is in three parts:

- (1) read Nicholas Temperley’s **short entry** about opera today (online)
- (2) **watch selections** from **two of four** different productions
- (3) read a few **short reviews** of the productions you watched

For more instructions on *which* selections to watch, and for links to the reviews, see the documents provided online for each production (i.e., if you are watching Herheim and Miller, download the documents for each to find timings for clips and links for the reviews for each production). Each document provides space for you to **write down your own comments and thoughts in response to the questions and prompts in preparation for our class discussion.

You will each be assigned two of the following four productions to watch and compare. For each production, a worksheet is provided with specific timings and questions to guide you through your viewing in preparation for the in-class discussion.

Luhrmann (1994)

Miller (2010)

Salzburg (2012)

Herheim (2012)

Act II: Watch about 5 minutes at the beginning of the act (**38:50**—how is the crowd treated? how do you find the balance between crowd shots and moments of smaller dialogue?), and note the arrival of Parpignol (**43:50**). Then see Musetta and Alcindoro’s entrance (**47:10**) and part of her famous aria (**50:25** -- how is she characterized?). Watch roughly the last few minutes of the act (**56:00**—how does it end?).

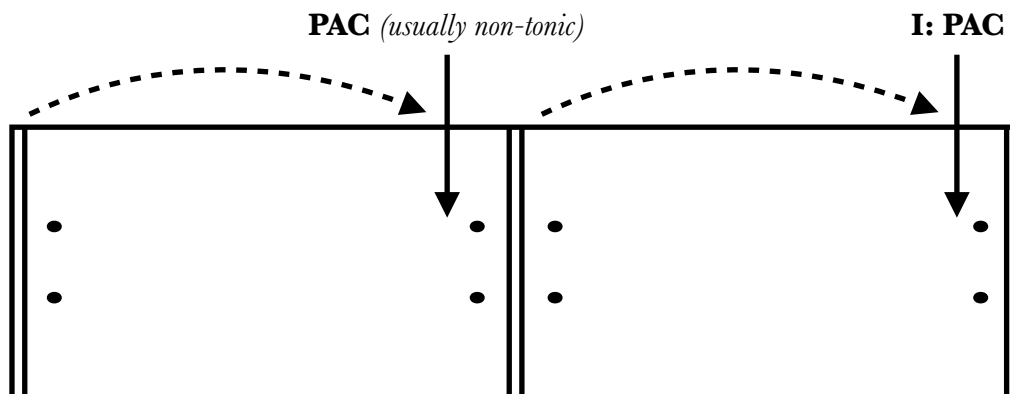
Act III: Briefly watch the opening (**58:40**), mostly to get a sense of the stage setting.

Act IV: Watch about 5 minutes of the opening (**1:24:13**), then pick up with the Bohemians dancing and watch through Musetta and Mimì’s arrival (**1:31:20-1:35:00**—how is this transition treated? is it sudden? how does Mimì look?). Then watch roughly the last ten minutes of the opera (**1:45:00**—how is Mimì’s death treated?).

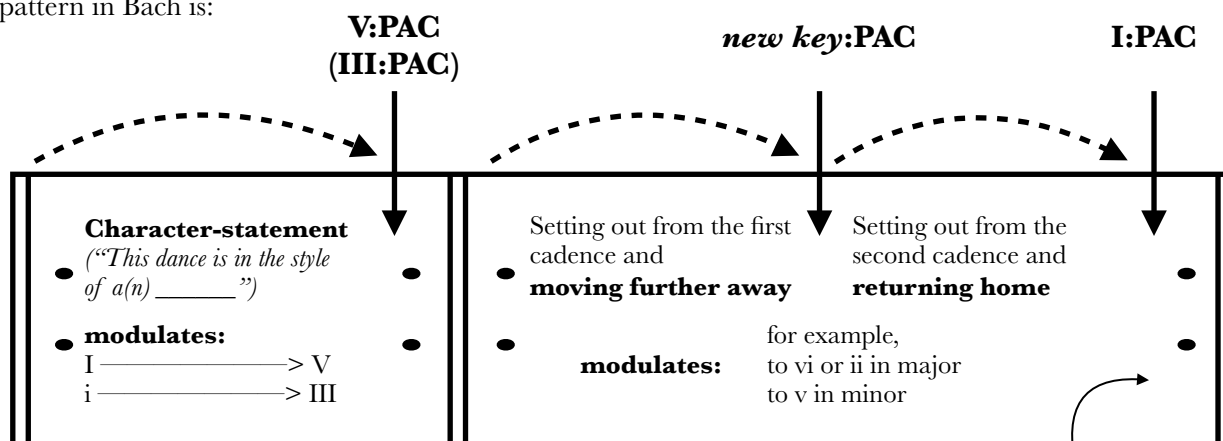
BINARY FORM IN BACH

As found in individual movements of Bach suites

The structure here is quite standardized. It consists of two parts (“binary form”), each repeated. Each part is to end with a clear *cadence* of arrival. Most often, the first part ends with a perfect authentic cadence (PAC) in the most obvious, closely-related off-tonic key: V:PAC (in major-mode movements) or III:PAC or —less frequently—v:PAC (in minor-mode movements). Also possible, though much less common, is to end the first part with a half cadence (usually in the tonic). The second part typically begins in the key where the first part ended and finds its way back to a I:PAC at the end of the second part. (Along the way it may encounter several harmonic adventures.) Thus, commonly:



While not absolutely obligatory, the second part is often notably longer than the first. (When it is not—as is not uncommonly the case, especially in lighter movements or earlier works—we are dealing with a simpler realization of the form.) In those instances where the second part is longer than the first, one often finds it subdivided into two sections, each concluded with a cadence, the first in a “new” non-tonic key, and the second in the tonic. In these cases, therefore—very common in Bach suite and partita movements—one typically finds at least three clear cadences in three different keys: the first at the end of the first part; the second (usually in a different off-tonic key) in the middle of the second part; the third (in the tonic, I:PAC) at the end of the second part. One should always be aware of the motion toward these three cadences—and where and in which keys the cadences are placed. (Note: in some dance movements, Bach added one or more extra cadences for further elaboration; we may also find, as noted above, brief suite movements with only the two cadences diagrammed above.) Thus a common (though not invariable) pattern in Bach is:



slight thematic rounding (recall from Part 1) is an option, but is not obligatory

In Bach, for example, which kinds of dances (within suites) will be written in this structure? (Normally in suites, the dances begin with the second movement: the first movement is given over to some sort of special prelude, introduction, fantasia, sinfonia, ritornello structure, or [French] overture to the dance-set proper.) Thus, the forms appearing in a typical dance suite would be:

SPECIAL (NON-DANCE) OPENING MOVEMENT

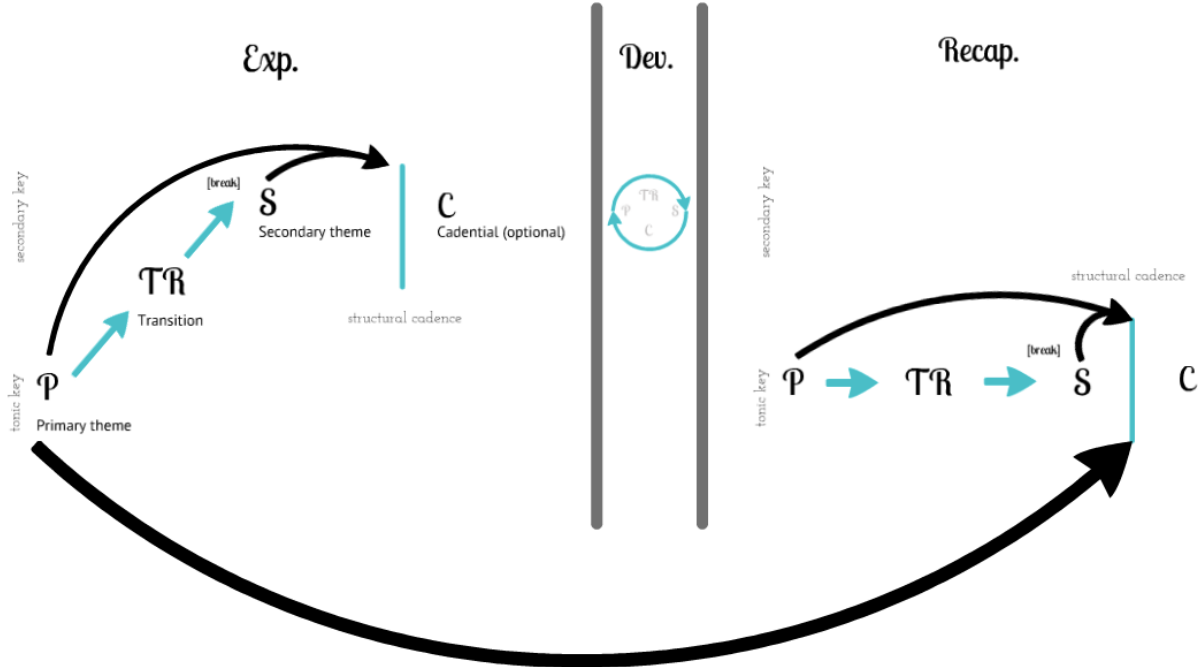
followed by a selection of “Baroque-binary” dances, common ones of which are:

<i>Allemande</i>	moderate duple time, usually with a brief upbeat and flowing sixteenth notes
<i>Courante</i>	triple time (often 3/2 or 6/4) with occasional hemiola effect NB: <i>there is also an Italianate corrente in fast 3/4 or 3/8; Bach uses both courantes and correntes in his suites and partitas</i>
<i>Sarabande</i>	slow, triple meter, often with stressed second beat; in Bach, often the spiritual “heart” of the suite
“<i>Air</i>”	slow, “song-like” movement; strictly speaking, not a dance, but it sometimes substitutes for the sarabande
<i>Minuet</i>	3/4 time; often graceful, stately, with notable (and French) aristocratic connotations
<i>Bourée</i>	quick duple meter with upbeat; often very sprightly
<i>Gavotte</i>	moderate 2/2 with upbeat of two quarter notes; often has pastoral connotations (drone-basses are possible—it can often be similar to the pastoral, drone-bass “musette,” suggesting rustic bagpipes)
<i>Passepied</i>	quick, 3/8 or 6/8 (often seems like a fast minuet)
<i>Gigue</i>	a fast, concluding dance; rollicking 6/8 or 12/8; the gigue style itself signals “the end” of a multi-movement set (fast 6/8 pieces would retain this connotation for decades to come, even with the onset of the “Classical style,” that is, outside the dance-suite environment)

Where (in Bach) will you find “dance suites” with such pieces? For example:

<i>Keyboard (originally harpsichord)</i>	Six French Suites, BWV 812-17 Six English Suites, BWV 806-811 Six Partitas, BWV 825-30
<i>Solo Strings</i>	Six Suites for Solo Cello, BWV 1007-12 (Three) Partitas (Partias) for Solo Violin, BWV 1002, 1004, 1006
<i>Baroque Orchestra</i>	Four “Ouvertüren” or Orchestral Suites, BWV 1066-69

BASICS OF SONATA FORM



THE OVERALL STRUCTURE

Introduction (optional, not shown)

- Sets up the sonata, often slow
- Is NOT repeated in the expositional repeat

Exposition:

- “Exposes” the main musical ideas of the sonata
- These ideas are used throughout the entire sonata, not just in the Exposition
- Normally repeated

Development:

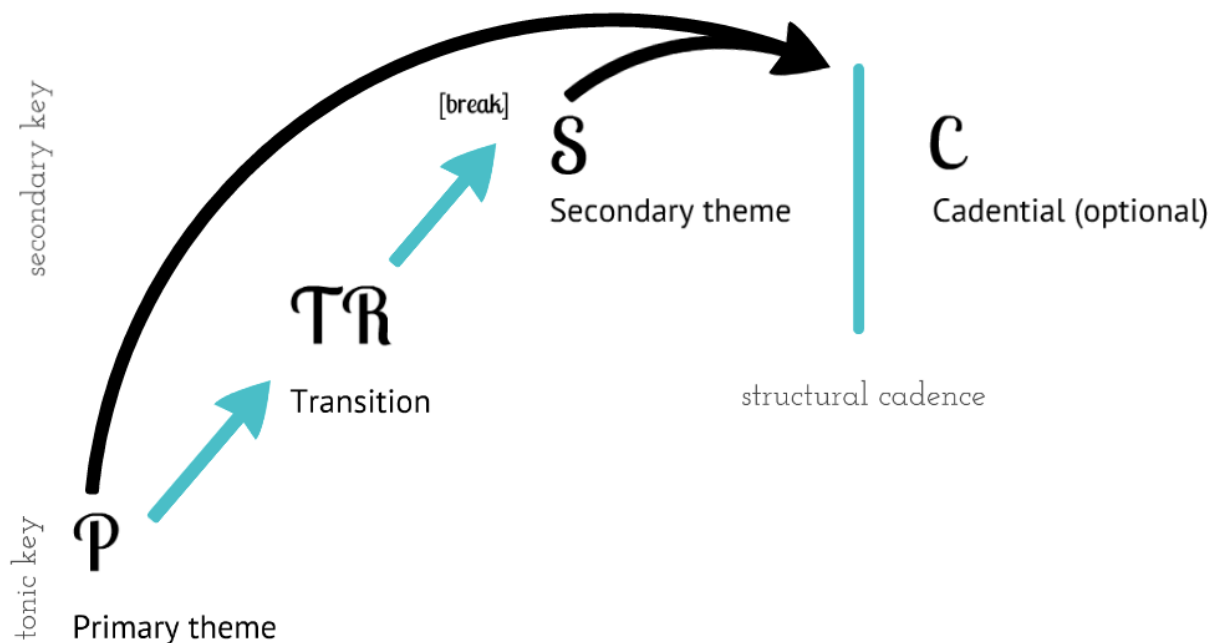
- Develops the themes introduced in the Exposition
- Can develop only one, or more than one
- Typically explores non-tonic key areas

Recapitulation:

- Restatement of the Exposition, but with important changes
- This time everything is in the tonic key (sometimes changed to major if originally in minor)
- The whole sonata is a drive to reach the final cadence in the tonic key

Coda (optional, not shown)

- Appears only after the Recapitulation
- Affirmational celebration for the return of the tonic



THE EXPOSITION: A CLOSER LOOK

Primary theme (P):

- Proposes the main idea for the sonata
- Establishes the tonic key
- Typically memorable

Transition (TR):

- Energy-gain, often *forte*
- May or may not modulate
- Works up to a mid-point break (“medial caesura”)

Secondary theme (S):

- In a secondary key (in the Exposition, the goal of the Recapitulation is for S to appear in the tonic)
- Usually *piano*, often lyrical and contrasting to the primary theme
- Goal is to produce a structural cadence at its end

Closing theme (C) (optional):

- Confirms the arrival of the secondary key (or tonic in the Recapitulation)
- Usually *forte* or gaining in rhetorical force
- Like an appendix, a set of accessory ideas