**The Foreshadowing of Crisis: Emerging Middle Keys in Schubert’s Development of the Three-Key Exposition**

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**Example 1a: The Essential Expositional Trajectory from Hepokoski and Darcy (2006, 17)**

- **P** (Launch): Proposes the main idea for the sonata
- **TR (Exposition, Part 1)**: Energy-gain * Acceptance of P
  - Often forte
  - Either modulatory or nonmodulatory
- **S (Relaunch)**: New Key
  - Usually piano
  - Often lyrical, etc.
- **C (Postcadential Appendix or set of “accessory ideas”)**
  - May be multisectional and of varying lengths; usually forte or gaining in rhetorical force

**Example 1b: The Essential Expositional Trajectory for Expositions with Trimodular Blocks**

- **P** (Launch): Proposes the main idea for the sonata
- **TR (Exposition, Part 1)**: Energy-gain + Acceptance of P
  - Often forte
  - Either modulatory or nonmodulatory
- **TM₁ (Apparent S-theme)**: Fails to achieve EEC
- **TM₂ (Energetic TR-like section)**
  - “True” S-theme
  - New Key
  - Usually piano
  - Often lyrical, etc.
- **TM₃ (Exposition, Part 2)**
- **C (Postcadential Appendix or set of “accessory ideas”)**
  - May be multisectional and of varying lengths; usually forte or gaining in rhetorical force
EXAMPLE IC: THE ESSENTIAL EXPOSITIONAL TRAJECTORY FOR THREE-KEY EXPOSITIONS

**Tonic Key**

**Exposition, Part 1**

**Exposition, Part 2**

<table>
<thead>
<tr>
<th>P = Primary Theme/Zone</th>
<th>MC = Medial Caesura</th>
</tr>
</thead>
<tbody>
<tr>
<td>TR = Transitional Theme/Zone</td>
<td>MSC = Medial Structural Cadence</td>
</tr>
<tr>
<td>S = Secondary Theme/Zone</td>
<td>EEC = Essential Expositional Closure</td>
</tr>
<tr>
<td>C = Closing Theme/Zone</td>
<td>ESC = Essential Structural Closure</td>
</tr>
</tbody>
</table>

**P**

Launch

Proposes the main idea for the sonata

**MC or MSC**

Continuation modules

(series of energy-gaining modules)

**TR**

Energy-gain + Acceptance of P

Often forte

Either modulatory or nonmodulatory

**S1**

Subversive S-theme

Fails to achieve EEC

**S2**

"Proper" S

New Key

Usually piano

Often lyrical, etc.

**C**

Postcadential Appendix or set of "accessory ideas"

May be multisectional and of varying lengths; usually forte or gaining in rhetorical force

**Dissolving continuation modules**

Often initiated by original tonic.

**Final cadence**
Example 2: Franz Schubert, Piano Sonata in B♭ Major, D. 960 (1828)

Opening phrase (mm. 1–9): Presents only three chords, representing the exposition’s three keys

<table>
<thead>
<tr>
<th>Key</th>
<th>B♭</th>
<th>G♭</th>
<th>F Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>P</td>
<td>Tr</td>
<td>S₁ (bvi)</td>
</tr>
<tr>
<td>2</td>
<td>Ø</td>
<td>3</td>
<td>S₂ (V)</td>
</tr>
<tr>
<td>3</td>
<td>EEC</td>
<td>4</td>
<td>C</td>
</tr>
</tbody>
</table>

**G♭ subdue**: incorporated into chromatically descending bass.

**B♭ recovers**: layered due to coming in over dominant pedal.

**G♭ raised**: to level of key area.

**F-Major established with celebratory fanfare.**

**EEC secures F Major, resolves conflict.**

**G♭ trill**: exposition repeats, restarts conflict.

**G♭ trill**: introduces new key and intrudes on B♭ tonality.

**G♭ takes over tonality of the P-theme: restatement of the trill, now on B♭ (3 in G♭ Major), forces piece to modulate.**

**G♭ subdues**: incorporated into bass, but piece is too unstable and dissolves into TR.

**B♭ returns** over dominant pedal, and quickly dissolves into dominant lock of F Major.

Intrusion of third key with portentious trill
Example 3: Franz Schubert, Octet in F Major, D. 803 (1824)

Opening phrase (mm. 1–6): Presents initial conflict

D emphasized melodically

D subdued

Key:
- = Subversive gesture
- = Restoration of tonal trajectory

Intro

19

P

⇒

Tr

40

S1 (vi)

89

S2 (V)

EEC

123

1 2 4

19 23 34 37

P A P R

D subdued: incorporated into D♭ bass note; helps reestablish original key.

D minor emphasized.

D minor marks disrupted cadential attempt; leads to dissolve of P A.

C major raised to level of key area.

D minor raising control; attempts to cadence, but dissolves into C minor.

D minor tonicized: tries to retake exposition.

F major tonicized: launches section in F major.

C major raised to level of key area.

V: PAC MSC

EEC secures C major; resolves conflict.
**Example 4: Franz Schubert, String Quartet in B♭ Major, D. 68 (1813)**

Opening phrase (mm. 1-9): Presents initial conflict

- **Allegro**
  - **Violin I**
  - **Violin II**
  - **Viola**
  - **Violoncello**

- Third key tries to take control
- G subdued: G♭ pulls down to F. Point driven home with parenthetical insertion.

<table>
<thead>
<tr>
<th>Event</th>
<th>Notation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>P</td>
<td>G suppressed into note: G♭ pulls music towards HC in B♭.</td>
</tr>
<tr>
<td>17</td>
<td>Tr</td>
<td>G chord derails P, forces preemptive TR &amp; V: MC declined.</td>
</tr>
<tr>
<td>53</td>
<td>S₁ (vi)</td>
<td>G raised to level of key area.</td>
</tr>
<tr>
<td>59</td>
<td>V: PAC MC</td>
<td>F raised to level of entire key area.</td>
</tr>
<tr>
<td>61</td>
<td>S₂ (V)</td>
<td>G forces EEC deferred.</td>
</tr>
<tr>
<td>84</td>
<td>EEC</td>
<td>EEC secures F Major, resolves conflict.</td>
</tr>
</tbody>
</table>

- G usurps proper tonic.
- Opening motive returns without harmonic emphasis of G; F♯ again reinterpreted as G♭ to pull down to F, not up to G.
- Modulation to dominant derailed, MC fill pulls tonality down, creates V: PAC MC declined; leads to dominant lock and vi: HC MC.
- B♭ takes control; achieves HC.
- F grabs control, sets up S₂ with V: PAC MC.
**Example 5: Franz Schubert, String Quartet in B♭ Major, D. 36 (1813)**

Opening phrase (mm. 1-4): Presents only three chords, representing the exposition’s three keys

Presentation of the three characters

Melodic & harmonic emphasis of C returns; B♭ barely recovers.

C major raised to level of entire section (flawed: no root-position tonic).

F Major becomes key area; C still melodically prevalent.

C derails EEC.

EEC secures F Major, resolves conflict.
Example 6: Franz Schubert, String Quartet in B♭ Major, D. 112 (1814)

Key: ■ = Subversive gesture
     □ = Restoration of tonal trajectory

Consequent halted; no cadence to secure key.

Piece thwarts vi: PAC MC attempt.

V: PAC MC attempted; G minor subverts attempt.

G minor forcefully takes control of exposition; launces TR.

G minor raised to level of key area.

Sforzando dominants attempt to regain control for G minor.

G minor attempts EEC; thwarted by tonic, which takes control of section.

F major raised to level of key area.

G minor subdued to chord; sets up V: PAC MC.

F major secures EEC; resolves conflict.

Piece stumbles on EEC attempt; causes evaded cadence.
Selected Bibliography


