

Tonality, Modality, and Form in Eric Ewazen's Sonata No. 1 for Flute and Piano

Figure 1: I. Allegro leggiero, Form

theme	m.	mode	pedal	cadence
Exposition				
MT	1	Eb lydian	Eb	
	7	"	C	
	11	"	Eb	
	15	"	C	
	19	Eb lydian/major		
	23	C major		HC
	26	Eb lydian	Eb	IAC
	31	Eb major		
	34	"	C	DC
TR	36	F lydian/major	F	
	40	d dorian/aeolian	D	
	44	c# aeolian/minor		
	48	Ab major		
	52	c minor		
	57	"		HC
ST	59	Eb major		
	66	"		HC
	67	f aeolian		
	72	f minor		HC
	73	C major		
	77	C major/minor		
	83	d minor/aeolian	A	HC

MT Main Theme
 TR Transition
 ST Subordinate Theme
 DT Development Theme

theme	m.	mode	pedal	cadence
Development				
MT	86	d dorian	D	
	92	d aeolian	Bb	
	96	"	D	
	100	"	Bb	
	103	d minor	A	HC
	ST	105	d dorian	
107		F mixolydian		
110		"		HC
111		f aeolian		
120		f minor		HC
121		f dorian	F	
125		d dorian	D	
TR	129	d minor		
	131	B major		
	135	A major		
ST	139	f# aeolian		
RT	144	D lydian		
	152	Eb major		
Recapitulation				
MT	155	Eb lydian	Eb	IAC
	161	"	C	
	165	"	Eb	
	169	"	C	
	173	Eb lydian/major		
	177	C major		HC
ST	180	C major		
Coda				
MT	190	C lydian		IAC
	196	"		

Figure 2: I. Allegro leggiero, Exposition, Subordinate Theme

61 E \flat major

Basic Idea Basic Idea Continuation 1

mf *mp* *mf* *mf* *p* *p sub.*

66 f aeolian

mf *p*

Continuation 2

mf *p sub.*

E \flat : HC

71

74 C major

f

Basic Idea (cf. m. 61) Basic Idea

f

f: HC

Figure 3: I. Allegro leggiero, Transformations of the Main Theme

a. MT: Exposition
 1 E^b Lydian
 mi fi sol mi do re mi do
 p
 do pedal
 T2
 la pedal

b. MT: Development
 86 D Lydian dorian/aeolian
 sol la te sol me fa sol do
 mf
 do pedal
 le pedal

c. MT: Coda
 190 C Lydian
 mi fi sol do
 T-3 of m. 3
 s2t-1 of m. 92
 mp pp
 ff mp pp
 do pedal

Figure 4: II. Andante teneramente, Theme a

Figure 5: II. Andante teneramente, Form

rondo	theme	m.	mode(s)	cadence
Section A				
Intro	a	1	d aeolian	
		5	d dorian	
		9	d aeolian	
Refrain	b	12	d dorian	SMC
		16	a aeolian	
		20	"	STC
Episode 1	c	22	"	
		27	a phrygian	
		29	a minor	HC
	d	30	a aeolian	
		33	e minor	
	e	34	e aeolian	IAC
		36	D maj/min	
40	"	HC		
Refrain	b	41	d dorian	
		45	a aeolian	
		49	"	STC

MC Mediant Cadence (bIII-I)
 PLC Plagal Cadence (IV-I)
 SMC Submediant Cadence (VI-i)
 STC Subtonic Cadence (VII-i)

rondo	theme	m.	mode(s)	cadence
Section B				
Episode 2	f	51	a aeolian	
		54	e minor	HC
	g	55	G maj/min	
		62	"	STC
	h	63	"	
		66	"	STC
		67	F maj/min	
	i	71	"	HC
		72	"	
	h'	76	"	IAC
		77	"	
		80	"	PLC
		81	"	
j	85	"	MC	
	87	ab/g# dorian/ minor		
	97	d minor	HC	
Section A'				
Refrain	b	98	d aeolian	
		102	a aeolian	
Coda	a	108	"	SMC
		113	"	

Figure 6: II. Andante teneramente, Episode 2, Theme g

55

p

p sub.

(027) (027) (027)

G: vi^6 IV I v $bIII$ $bVII$ IV i

Detailed description: This musical score is for 'Theme g' in 4/4 time. The melody (top staff) begins at measure 55 with a rest, followed by a series of eighth notes with slurs and '<021>' markings. The piano accompaniment (middle and bottom staves) starts with a 'p sub.' dynamic. The bass line features chords marked with '(027)' and a sequence of chord symbols: vi^6 , IV, I, v, $bIII$, $bVII$, IV, and i.

Figure 7: II. Andante teneramente, Episode 2, Reduction of Theme j

87

+4/-5

$ab/g\#$: ii^2 V^7 i^2 IV^{b7} V^7

92

+5/-4

i bVI $bIII$ $bVII$ iv i IV V $d: bVII$ \boxed{HC} V^7

Detailed description: This musical score is a piano reduction of 'Theme j' in 4/4 time. It is divided into two systems. The first system (measures 87-91) features a treble staff with chords and a bass staff with figured bass notation (+4/-5). The second system (measures 92-96) features a treble staff with chords and a bass staff with figured bass notation (+5/-4). Chord symbols are provided for both systems, including ii^2 , V^7 , i^2 , IV^{b7} , V^7 , and a boxed 'HC' symbol.

Figure 8: III. Allegro giocoso, Form

theme	m.	mode(s)	cadence
Refrain 1			
a	1	d dorian/minor	
	8	"	PLC
b	9	"	
c	13	"	IAC
	13.5	F major/mixolydian	
Episode 1			
d	21	c minor/phrygian	PAC
e	32	c dorian/minor	IAC
f	38	"	IAC
e'	45	g dorian/minor	IAC
g	53	b minor	IAC
	53.5	D major	
	57	"	HC
g'	58	A major	
	62	"	HC
Refrain 2			
a	64	c dorian/minor	PAC
	71	"	PLC
b'	72	"	
c'	76	A major	

theme	m.	mode(s)	cadence
Episode 2			
h	78	A major	PAC
	84	e dorian/minor	
	89	d aeolian/minor	
	98	"	HC
h'	99	D major	
	105	a dorian/minor	
RT	112	d minor	
	116	"	HC
Refrain 3			
a	120	d dorian/minor	
	127	"	PLC
b	128	"	
c	132	"	IAC
	132.5	F major/mixolydian	
Coda			
a'	141	D lydian/major	
c''	147	d aeolian	
	149	D lydian/major	STC
	151	"	

Figure 9: III. Allegro giocoso, Modal Transformation

a. Refrain 1, Theme a

1 d dorian/minor

f

Basic Idea Basic Idea Continuation

f

i^2 VII^2 i^2 IV^{A7} VI^6 IV^{A7} V^2 IV

5

Basic Idea Basic Idea Continuation

i^2 VII^2 IV^2 i^2 VII^2 IV^2 iv^2 i^2 iv^2 d: PLC
 i^2 $\frac{5}{3}$

b. Coda D lydian/major

141 ^{a'}

f

Basic Idea Basic Idea Continuation Basic Idea

f

I^2 4 II^2 I^4 2 4 II^2 I^2 IV 2 I IV V^7 IV I^2 4 II^2 I^4

146 d aeolian D lydian/major

mp *f* *mp* *f* *mp* *fp* *ff*

Basic Idea Continuation

sfzp *sfzp* *sfzp* *sfzp* *ff*

I^2 4 II^2 I^4 bVI^3 2 3 $bVII^2$ D: STC I^3 2 3

Figure 10: III. Allegro giocoso, Retransition

110 Episode 2, end **mf** Retransition Basic Idea **p** <021>

114 Basic Idea **mp** Continuation **mf** *molto rit.* <021> <021> <021>

d: III² ——— 3 i² ——— 3 v/v VII v⁸ ——— 7

d: HC

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