# Sonata Detective: Which Theme Comes Home?

Name: _____ Date: _____

Original structural models. These short theme openings are clues, not a complete sonata or an analysis of a real piece.

Before you start: review Sonata Form and Transposition at tissimo.co/worksheets/sonata-form and tissimo.co/worksheets/transposition.
A semitone is a half step; C4 is middle C. Scale degrees number notes from the key's tonic (1).

## 1 · READ THE HYPOTHETICAL PLAN

Home key: **C major**. Read left to right. The boxes show order, not duration.

| Exposition | Development | Recapitulation |
|---|---|---|
| Theme 1: A · C major → Theme 2: B · G major | Fragments are varied; keys change. | Theme 1: A · C major → Theme 2: ? · C major |

Which section changes keys while varying fragments? _____

## 2 · MATCH THEME 2 ACROSS THE KEY CHANGE

**Matching rule:** every note moves down seven semitones (G4 → C4); every rhythm stays the same. The scale-degree order must also stay the same. In this model, that counts as the same theme.

**A · Theme 1 · C major**




**B · Theme 2 · G major**




**C · Candidate · C major**




**D · Candidate · C major**




Which candidate is B transposed down seven semitones: C or D? _____
Write one scale-degree number for each note of B (G = 1).
Bar 1: ____ ____ ____ ____ Bar 2: ____ ____ ____ ____

Which note number differs in the other candidate? _____

## 3 · COMPARE THEME AND KEY

Replace the recapitulation's opening A with E. Use the supplied keys and compare every note. Theme 2 returns later in C major.

**E · Return model · F major**




How many semitones does each note move from A to E? _____
Is the rhythm unchanged? Yes / No. E's tonic is which scale degree of the C-major home key? ____
Does this example show the same theme returning before the home key? Yes / No.
Explain: _____

**Try it**

After writing, hear Items 1–2 (B with each candidate), then Items 3–4 (A with two return models). Say "theme" and "key" separately. Piano models teach pitch and rhythm only.

Listen: scan or visit **tissimo.co/worksheets/sonata-theme-and-key-map**
In-house MIDI/MP3 examples · quarter-note tempo 120 BPM



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# Check the theme. Check the key.

Turn this page around after completing the tasks.

## 1 · TIMELINE

Exposition → Development → Recapitulation.
The answer is **Development**: this box varies fragments while changing keys.

## 2 · EXACT TRANSPOSITION

**B → D**. Each pitch moves 7 semitones down, with the same rhythm.
Scale degrees in both: **1–2–3–5–4–3–2–1**.
Candidate C differs at note **8**: D4 instead of C4.

**B · Theme 2 · G major**




**D · Theme 2 · C major**




B pitches: G4 A4 B4 D5 C5 B4 A4 G4

D pitches: C4 D4 E4 G4 F4 E4 D4 C4

All eight durations: one quarter-note beat each; each bar totals four beats.

## 3 · EXCEPTIONAL SUBDOMINANT RETURN

**Semitone movement: +5. Rhythm unchanged: Yes.**
**E's tonic is degree 4 of C major.**
**Same theme returning before the home key: Yes.**

**A · Opening · C major**




**E · Return · F major**




Unchanged rhythm and a fixed transposition preserve this model's theme identity,
while supplied F major differs from home C major.
A → E moves every note up 5 semitones with unchanged rhythm.
Both have scale degrees 1–3–5–3–2–4–3–1.
F is degree 4 of C major: this is the subdominant return.
Later theme 2 in C major restores the home key in the stated plan.

**Try it · Check** Item 1: B → D, exact transposition. Item 2: B → C, final note differs.
Item 3: A → A, same theme and home key. Item 4: A → E, same theme in F major. Real sonatas can transform themes more freely than this rule allows.



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