

# The Role of Proportion in the First-Movement Expositions of Mozart's String Quintets

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**Abstract:** This study aims at discussing the role of balance and proportion in the expositional scope within a Classical Sonata Form movement. While using the approach, model and labels proposed by James Hepokoski and Warren Darcy in *Elements of Sonata Theory* (2006), it also challenges the application of some of their analytical tools. Throughout this study, special attention is given to different treatments of expositional spaces, including a few significantly difficult cases for the repertoire. The intention here is to observe the interaction between these spaces in light of the dual function in the expositional trajectory: (1) to fulfill the harmonic requirement in destabilizing the tonic key; and (2) to attain a rhetorically reasonable organization of thematic material (HEPOKOSKI; DARCY, 2006, p.18). For this purpose, a careful examination of the medial caesura and the essential expositional closure is also taken into account throughout the present analysis. Finally, however limited the repertoire range used in this specific research, the present study fosters the idea of proportion and balance as feasible arguments (among many others) not only in determining the dimensions of expositional spaces, but also in the holistic process of analyzing entire Classical sonata forms as hermetic units.

**Keywords:** Proportion; Sonata Form; Exposition; Medial Caesura; Essential Expositional Closure.

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Central to James Hepokoski and Warren Darcy's (2006) understanding of the exposition in Classical Sonata Form are their concepts of *medial caesura* (MC) and *essential expositional closure* (EEC) as important structural landmarks. Nonetheless, in dealing with a repertoire that is obviously subject to the composer's creativity and genius, it is not surprising to encounter instances that fall considerably off-the-rule. The length Hepokoski and Darcy dedicate in their book to the discussion of the possibilities, impossibilities, and several problematic situations involving the MC and EEC, is in itself evidence that the issue can be at least complicated depending on the case. Due to the wide variations from piece to piece it is hard to consider the propositions of MC and EEC as categorical rules in analyzing balance in a given exposition, exactly because these two points can be very hard to identify at times. Even though the issue of proportion is not the most celebrated aspect in *Elements of Sonata Theory*, it is very much present in their text. In talking about generalities to do with Classical form, they say: "balances, symmetries and proportions... call attention to and help to define the genre. The emphatically architectural construction calls attention to the ordered formality..." (HEPOKOSKI; DARCY, 2006, p.28). However, while balance appears to be a distinctive trademark of the Classical repertoire, no specific guidelines are given in regards to proportion.

## 1. Preliminaries

The main objective of this research is to study expositional proportion according to Hepokoski and Darcy's rather vague suggestions by using a selected group of works by one and the same Classical composer and intended for the same instrumentation—here all six of W. A. Mozart's string quintets—in order to evaluate the way in which the MC and EEC points interact with their neighbouring spaces. This study also aims at estimating the validity of Hepokoski and Darcy's quite unclear approach to proportion in these six analyzed examples. In any case, in admitting that these two landmarks can come too early or too late in relation to their neighbouring spaces, those authors automatically admit that both landmarks can be subject to observations to do with proportion.

Hepokoski and Darcy clearly split the expositional section into two parts. Part 1 comprises primary thematic space (P) and the transition (TR), followed by the MC, which works as the first strong rhetorical gesture not only in preparing the harmony for the coming new key, but in generally providing an actual musical gap, the *general pause* (GP). Part 2, comprising secondary thematic space (S) and the closing zone (C), is expected to counterbalance the first in establishing the new key and exposing new thematic material, finally culminating in the essential expositional closure (EEC), which, in turn, becomes the second strong rhetorical gesture in the exposition, although different in quality from the MC.

In addressing proportion throughout their discussion of the EEC, as well as its interaction with S and C zones in balancing Part 1, they say:

One factor involved in the length of C-space must have been a sense that the length of the exposition's part 2 should be kept in some sort of rough balance with that of part 1. If the EEC occurred relatively early, a broader stretch of C became desirable to provide an impression of part-2-proportional adequacy. (HEPOKOSKI; DARCY, 2006, p.180)  
... a larger C is appropriate after a relatively early EEC, permitting the closing zone to function as an expandable, complementary space to fill out the remaining time to permit part 2 (S/C) to achieve an acceptable proportional balance with part 1 (P TR). (HEPOKOSKI; DARCY, 2006, p.186)

They also state elsewhere that “one normally expects an S-theme to display minimally satisfactory proportion to the expanse of P and TR that has preceded it” (HEPOKOSKI; DARCY, 2006, p.163). In elaborating on the MC, they state it “can be a signal both of the level of complexity at hand and of the probable proportions of what is to follow” (HEPOKOSKI; DARCY, 2006, p.25), also mentioning its “temporal (proportional) appropriateness” (HEPOKOSKI; DARCY, 2006, p.36)—meaning that, depending on the MC's characteristics, it is possible to occasionally approximate the proportion of what is to come. Again, though no specific guidelines are given, proportion is in fact a recurrent theme in their text.

Ultimately, the MC, generally reinforced by an actual gap (GP), works as a rhetorical gesture in providing this articulation between parts 1 and 2, opening a door for the latter. It is often associated with a half cadence<sup>2</sup> in preparation for the new theme in the subordinate key, but not necessarily coinciding with the cadential point itself—in fact frequently coming several bars after the HC is attained. The EEC, in turn, is merely the point in which the new key is secured by means of a perfect authentic cadence—in their theory usually the first to occur throughout the piece (the first V:PAC, in major tonalities). It is important in the division between S and C and has a role to play in the proportion between those zones, but has a weaker impact on the overall balance of the exposition. That means the MC actually divides the exposition into two parts, whereas the EEC is but an important mark in the tonal realm.

Nevertheless, both are subject to the proportion of neighbouring spaces, in the sense that either may happen too early in the piece, too late, or be overshadowed by other occurrences that may prove to be more suitable candidates for MC and EEC. It is especially in this case that a study of proportion will allow for a better understanding of the overall architectural construction of the exposition in the trajectory towards and securing of the new key. In this trajectory the EEC *may be* given not only a role to play as a tonal milestone, but, like the MC, an important significance in establishing the actual

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<sup>2</sup> I:HC, V:HC, or, more rarely, V:PAC (HEPOKOSKI; DARCY, 2006, p.xxv-xxviii)

structure as a strong cadential point. In summary, this study extensively draws upon the issue of structural balance as taken from Hepokoski and Darcy's chapter on the "Two-Part Exposition" (HEPOKOSKI; DARCY, 2006, p.23), focusing on the application and verification of their understanding of proportion.

## 2. Methodology

This research proposes a threefold analytical process in which (1) the EEC and MC candidates are offered, (2) discussed in light of their musical context, and finally (3) subject to a study of expositional proportion. The first is intended as a substantial analysis of those two landmarks, without which it will not be possible to evaluate balance. The second considers the pros and cons for each candidat<sup>3</sup>. The third entails considerations and comments on proportion, where graphic representations are provided so as to visually depict the MC, EEC and the overall balance between expositional spaces. These three aspects are not necessarily addressed in order, as lengths and spans are generally discussed along the analysis. The way in which the information is conveyed will also depend on the nature of each independent example.

Because the main sectioning elements discussed in this research—the MC and EEC—are essentially coined by Hepokoski and Darcy in *Elements*, it is natural that some prominence is given to their terminology, instead of possible alternative terms used by Caplin in *Classical Form* (1998), though no special favour is necessarily given to either throughout the article. Nonetheless, Caplin's formal functions are preferred here in analyzing intra-thematic material. It is also especially important to bear in mind the distinction between Caplin's and Hepokoski and Darcy's conception of the closing portion in the exposition: closing section and closing zone (C-zone), respectively. These two terms are used here in the context of their own theories and should not be confused.

Furthermore, this study does not regard retransitions following the closing section as structurally crucial expositional spaces. The main tonal goal in the exposition is the attainment and establishment of the second key, which those authors understand to be confirmed by the EEC and reinforced by potential subsequent V:PACs. Thus, the "essential" exposition, so to say, will end with what I hereafter call *final-PAC* (abbreviated "fPAC" in the graphs). The retransition's purpose is, in turn, to destabilize the achieved subordinate harmony in a considerably short span of music, so as to prepare for the repetition (normally indicated by a repetition sign) or, occasionally, the development. Although they

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<sup>3</sup> William Caplin's (1998) propositions may also be taken into account in this second step as well, especially in the analysis of intra- and inter-thematic structuring.

were included here in the graph representations, they will not be as key in determining proportion as other expositional zones.

Finally, the proportion aspect of this research has to do with section lengths within the expositional spectrum. The number of measures assigned to a given passage is based on the total scope of a theme or phrase, including the cadence. That means an 8-bar-long theme with a cadence on the downbeat of bar 9, for instance, is said here to occupy 9 measures. If a new passage starts right after that cadential point and in the same measure 9, that bar is counted within the scope of the new theme as well. Consequently measure overlaps equivalent to one bar may be found throughout, encouraging reference to the actual music scores.

### 3. Analysis

#### 3.1. Quintet K. 406 (516b) in C Minor

Perhaps of all the first movements analyzed here this is the one with the most straightforward options for both the MC and EEC. The transition begins immediately after a i:PAC in bar 22, attaining the dominant of the relative E-flat major on the downbeat of measure 34 by means of the Ger6+ harmony. The III:HC is prolonged for six bars culminating in the actual MC and general pause in bar 39. A short bar-long figure follows in precedence to the lyrical E-flat major S starting in measure 42.

The first potential EEC (m. 66) empowers an 8-bar sentential C-theme supported by the repeated E-flats in the two violas, giving the impression of an actual thematic C-zone instead of a codetta-based closing section. It is perhaps possible, at least according to Caplin, to consider the two statements of this theme as a second subordinate theme marked by two subsequent evaded cadences in E-flat major (mm. 82 and 86), only bringing the group to a close in measure 90. The failure to arrive at a perfect cadence twice helps to build a growing tension towards the end. This interpretation does make a lot of sense given the highly thematic material of bars 67-90, making the PAC in measure 90 sound more concluding and structurally significant than the first-PAC EEC in closing the exposition. In this interpretation the following passage (mm. 90-94) is unmistakably a codetta prolonging the subordinate harmony.

		<b>MC (± 45%)</b> m. 39			<b>EEC</b> m. 66
P	TR	↓	S	↓	C
22	18		27		29

Figure 1. C minor quintet (K. 406/516b), first movement, Exposition: mm. 1-95.

Thus, in this quintet, Hepokoski and Darcy's EEC (m. 66) does not coincide at all with the most structurally significant concluding closure (to be found in m. 90), at least from a Caplinian perspective, but grants a well-balanced rendition of Hepokoski and Darcy's S and C spaces, roughly splitting Part 2 in half. These, in turn are sufficiently equivalent in proportion to P-space and, although the transition is slightly shorter than the other thematic sections, parts 1 and 2 are in rough balance. The structural plan shown in figure 1 is as straightforward and unproblematic as the landmark options themselves. Additionally, the actual absence of a retransition also contributes for a neat organization of the four expositional spaces.

### 3.2. Quintet K. 614 In E-flat Major

A 19-bar compound sentence constitutes the whole primary theme group in this example. The ensuing, equally long transition reaches the V:HC (m. 31) prolonging that harmony for eight bars by means of a dominant-lock (HEPOKOSKI; DARCY, 2006, p.30, 47, 49, 61, 77, 114) driving to the MC point (m. 38). A brief, somewhat chromatic caesura fill connects to the secondary group, in which S is split between the first violin and violoncello, respectively. In theory the two violas and cello close that theme in a V:PAC<sup>4</sup> and first potential EEC. If this is the actual EEC, the subsequent nine measures (54-62) carry what Hepokoski and Darcy would probably call C<sup>1</sup> (presentation + consequent), ending in a V:PAC (m. 62) – a second EEC possibility, at first sight. This characteristically thematic passage is repeated and the cadential progression expanded, climaxing in a third EEC candidate: a distinctive V:PAC (m.78) reinforced by the trill in the first violin. A codetta and retransition to E-flat major immediately follow.

Like in the C minor quintet, the thematic quality of the passage coming after the first potential EEC (m. 54) could advocate for deferral, which is supported to a certain extent by the feeling of evasion the cadence entails. Differently from K. 406, however, this passage does not give rise to new thematic material and thus could be seen as part of a closing section in Caplin, perhaps. In any case, measures 54-78 constitute a relatively long passage for a C-zone. Also, the following codetta, is the only passage characteristically closing in nature. Musical evidence may, then, suggest here that the third EEC candidate (m. 78) is the best choice, reinforced by the trill in the first violin and the increased rhythmic activity in the other parts. The second candidate (m. 62) is easily discarded, since the theme is immediately repeated. The result is a very large S group, in itself equivalent to the whole of Part 1. According to Hepokoski and Darcy, in the case of a longer S, a shorter C is desirable, which is clearly verifiable in this example. On the other hand, this EEC compromises any hopes for stability and

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<sup>4</sup> The second viola carries the bass line in a lower register than the violoncello.

balance between S and C spaces. At least in major modes, they seem to be generally more concerned with balance between pre- and post-MC material (probably because of the tonal equilibrium between parts 1 and 2), rather than between thematic spaces, meaning that despite S's substantial length here the exposition would be still balanced tonally.

		<b>MC (± 44%)</b> m. 38			<b>EEC</b> m. 78
P	TR	S	C	RT	
19	19	40	7	4	

Figure 2. E-flat major quintet (K. 614), first movement, Exposition: mm. 1-86.

### 3.3. Quintet K. 515 in C Major

P-space stretches as far as measure 60, in spite of its harmonic instability from bar 30 and on, being confirmed by two PACs in the tonic (mm. 57 and 60). The proportionally short 10-bar transition brings about the V:HC in 69, and gives rise to the same texture of P—the inner voices provide the accompanying repeated eighths as a bed for the arpeggios in the violin and violoncello. There is no actual gap here. This passage (mm. 69-81)—P-based and in D major—could be interpreted as a dominant lock (DL, in figure 3). Although it seems to briefly tonicize D major, there is no predominant harmony involved, strongly suggesting a standing on the dominant. Again, there is no actual gap here, but the MC-effect takes place in as late as measure 82. The immediately following bars become the caesura fill, a descent in the violin part (mm. 82-86), carrying  $\hat{5}$  to  $\hat{3}$  and bringing the harmony back to G major through  $\hat{4}$  (C natural).

<b>caesura</b> m. 19 + 1-bar rest	<b>MC (± 59%) (no GP)</b> (V:HC) m. 82			<b>EEC</b> m. 115	<b>fPAC</b> m. 131	m. 143
P	TR	DL	CF	S	C	RT
60	10	14	4	30	29	9

Figure 3. C major quintet (K. 515), first movement, Exposition: mm. 1-151.

The attainment of the MC after a long Part 1, followed by a likewise quite long dominant lock and caesura fill, renders S-space a start very far into the exposition. In comparison to the large scope of the transition, the subordinate theme group seems very short. The EEC, being a far less complicated case in this quintet, is reached in bar 115, after an 8-measure standing on the dominant and a closing trill in the three upper parts. The subsequent material is characteristic of a substantial C-zone that

almost equals S-space in span, helping Part 2 counterbalance the lengthy Part 1. It comprises cadential progressions, scalar melodic material and finally a long pedal in the G major harmony (mm. 131-143) that elides with a retransition to the home key. The effort to counterbalance Part 1 is not sufficient, though, since S and C together are able to counterbalance P-space only. Hepokoski and Darcy seem to suggest that the role of C-space is to stretch far enough so that Part 2 balances Part 1. In this case, however, that becomes slightly more challenging for a regular-sized C-zone to accomplish, given the gigantic proportion of P-space comprising more than enough time spent on the main theme, as well as the return to P material in the long dominant lock, already very late. In any case, even though the EEC choice splits Part 2 in roughly equal halves, an overall expositional balance as proposed by Hepokoski and Darcy cannot be significantly verified.

### 3.4. Quintet K. 174 in B-flat Major

The primary theme is stated twice and concludes with a I:PAC that elides with the transition (m. 23). The V:HC takes place in measure 32, followed by the MC gap in 34, which does not present any particularly problematic controversies.  $S^1$  is a very distinctive theme and lasts for 14 bars, before dissolving by means of a deceptive cadence into a short passage (mm. 49-53) leading to an extra caesura in measure 53. The first V:PAC confirming the F major harmony of the subordinate theme group happens in measure 61, becoming at first glance an EEC candidate. The second potential EEC is found only seven bars down the road in measure 68.

The main problem arises if one takes the extra MC into serious consideration. Because of the double MC-effect (bars 34 and 53) Hepokoski and Darcy's proposition of a *trimodular block* (TMB)—where each block is proportionally very short—is probably at play. Given the character of bars 61-68, as well as its sentential built, it is feasible to regard it as a thematic space. Therefore, in a retrospective interpretive hearing, what would be  $S^1$  becomes  $TM^1$ ; measures 49-53 become  $TM^2$  in the passage leading up to the extra MC in bar 53; and measures 61-68 become  $TM^3$ , as a second theme in the S-group. The passage in bars 54-60 simulates a cadential progression extension, and its beginning is somewhat thematic, but not the another S-theme proper. Thus it could be regarded as  $TM^{3.0}$ . Consequently the best candidate for the expositional closure becomes the second V:PAC ending  $TM^{3.1}$  in measure 68. Additionally, the deceptive cadence (m. 49) closing the preceding cadential progression supports the idea of a deferred EEC – to be found later on in the piece, after the addition of a subsequent extra MC (eMC, in figure 1b). Even though there is a double MC-effect, the first MC option is not at all *declined*, since none of the three possibilities for a declined MC given in *Elements*



(HEPOKOSKI; DARCY, 2006, p.45-47) is at play here. Therefore the first MC is the main articulation between parts 1 and 2, tonally and rhetorically<sup>5</sup>, and arriving at a regular range for a V:HC ( $\pm 44\%$ ).

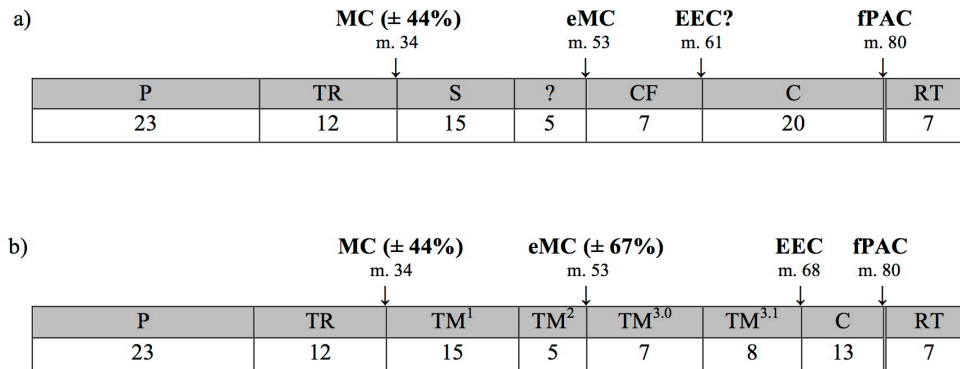


Figure 4. B-flat major quintet (K. 174), first movement, Exposition: mm. 1-86.

The music following the EEC is, rhetorically, of a closing nature; a series of elided codettas ending with a final V:PAC in measure 80 and inviting a retransition. The graphs shown in figures 1a and 1b represent the interpretations discussed above. Special attention should be drawn to the considerable shortening of the closing zone in function of the trimodular-based interpretation, depicted in figure 1b. The three trimodular blocks by far supersede the length of the now complementary C-zone, since the later EEC (m. 68) option is taken.

### 3.5. Quintet K. 593 in D Major

The D major quintet opens with a Larghetto section that has an important proportional relevance for the structure of the first movement as whole. It leads up to a I:HC (m. 15-18) that is further developed to become V7, preparing for the actual Allegro exposition to start with a dominant-chord upbeat to measure 22, after a fermata. The Larghetto is taken up again in the end of the movement. This slow opening is not relevant to the structure of the ensuing Allegro, however, and obviously should not be considered for an analysis of proportion as part of the exposition.

This expositional space is very unified when it comes to its thematic material. Basically all melodically prominent portions feature elements deriving from either the initiating eighths interpolated by rests (m. 22-30, and also in the repeated-note-pattern in m. 25), the sequence of triplets (m. 26-27), or the dotted figures (first appearing in m. 30). The consequence is a strangely P-based group following the medial caesura (m. 64 and on), where the only actually new material is the flowing slurred eighths

<sup>5</sup> Hepokoski and Darcy use the term 'rhetorical' as a close substitution to thematic, or motivic content. They identify the two basic elements in sonata theory: rhetoric (thematic, motivic content) and tonality (harmonic structure) (HEPOKOSKI; DARCY, 2006, p.18).

springing up in the continuational passage in measures 71-75. The only MC candidate is marked by a rhetorically distinctive V:HC (m. 54) and the actual GP coming in only after a 10-bar standing on the dominant (dominant lock) in bar 63. Coming in at about 54% into the exposition, this MC articulation grants this exposition a balanced partition between parts 1 and 2. It is followed by the same opening anacrusic, P-based material towards the first EEC candidate as early as measure 75. The elided subsequent passage (mm. 75-81) assumes a thematic structure (Caplin's "hybrid 4": presentation + consequent) that makes the first EEC candidate seem doubtful. Its ending cadential progression is marked by a v:PAC instead of a V:PAC, though, creating a second potential EEC (v:PAC substitute?), though not likely to be one. The ensuing passage has a sentential thematic build as well, though less so if compared to the previous one, and, this time, succeeds in closing with a V:PAC (m. 89), a third EEC (coinciding with the last V:PAC) candidate followed by codetta material on a tonic pedal. This codetta, in turn, is followed by a 4-bar retransition.

Because of the recurrent recycling of the same thematic material throughout the exposition it is difficult to determine when a Caplinian closing section would actually start. My argument is that the V:PAC in measure 75 (shown in figure 5a) happens too early to be an EEC, given the short span of the P-based theme group following the MC; and the v:PAC in measure 81 (figure 5b) is not as strong a tonal close as the V:PAC in bar 89. In this case the best option is the third potential EEC (figure 5c), coinciding with the final V:PAC. So as to allow for a proper closing zone, the fPAC is therefore deferred to bar 97 as a V:IAC substitute. In this last interpretation the thematic material after the MC, though not rhetorically innovating, at least is allowed a proportionally more meaningful space to help counterbalancing Part 1, even though this EEC point (m. 89) results in a short C. Unfortunately, proportion between S and C (figure 5c) is not as desirable as the option shown in figure 8b, but musical evidence indeed advocates for the later EEC.

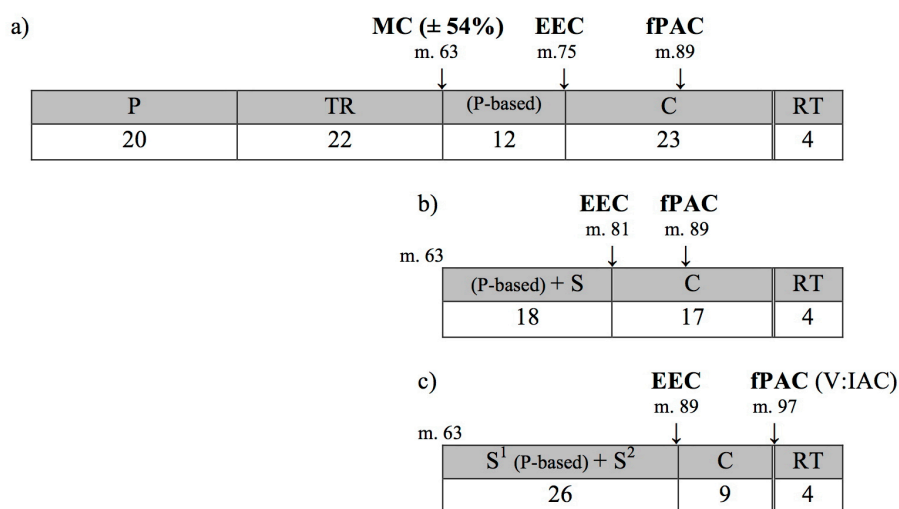


Figure 5. D major quintet (K. 593), first movement, Exposition: mm. 1-101.

### 3.6. Quintet K. 516 in G Minor

This quintet may pose one of the most challenging examples. Hepokoski and Darcy discuss some of its complications when it comes to the medial caesura, attaining the new harmony by means of a transitory passage, and the likewise problematic beginning of the secondary thematic group (HEPOKOSKI; DARCY, 2006, p.29). In fact not only the MC presents a challenge, but the EEC-point also requires some scrutiny.

The opening compound period shared by the first violin and first viola, by means of an abrupt cadential evasion in measure 18, postpones the hope for an i:PAC to bar 24. As Hepokoski and Darcy point out, the transition fails to secure the subordinate key by cadencing in bar 24 in the home key (figure 6a). Similarly, a second attempt to break free from G minor, ends up closing in the tonic again (m. 29). This point is considered by those authors as an MC candidate (figure 6b), which is very early, and the resulting transition is short. Even though there is no general pause, the ensuing vamp in the inner parts does give a general sense of rest and new beginning. The new theme is obviously in the old key, but is also modulatory and gradually develops towards the subordinate harmony. But the feeling of a III:HC, normally one of the logical MC possibilities in a minor key, is not felt until bar 42. Although there is no musical indication of a caesura whatsoever, I would argue that this is a point that could be used as a virtual substitute for the “missing” MC and, therefore, a second candidate (see below for a detailed discussion). Likewise, measures 43 to 49, could work as a virtual caesura fill leading up to the clumsy restart of the subordinate thematic material in 49, periodic and moving on to a PAC cadence in B-flat major.

The emphatic ending of the first secondary theme (mm. 59-64), counting on an extended cadential progression and final trills in the three upper parts, allows for the cadential closure in bar 64 to be the first real potential EEC as a III:IAC substitute. The ensuing passage (mm. 64-85) may sound as if it belongs to a closing portion (C<sup>1</sup>), but its compound-periodic build, with an extended cadential ending and trills in the three upper-parts once more, suggests a possibility for a second subordinate theme. Like the PAC in measure 56, the III:PAC in bar 72 is followed by the second half of the thematic statement – therefore, obviously discarded as an EEC candidate. Contrarily, the aforementioned III:PAC ending the actual theme (m. 85) is a strong, second candidate for EEC, followed by a codetta and retransition.

When it comes to proportion, if we consider the MC to be achieved in bar 29, such an early beginning of Part 2 results in a very short Part 1 in relation to the whole exposition. But the passage initiated by the new theme in bar 29 is still very ambiguous, though, allowing for a possibly later

fulfilment of a normal MC requirement: a half cadence opening the door for the theme in a new key. The alternative reading proposed above (and shown in figure 7), that of a virtual MC in measure 42—merely fulfilling the harmonic requirement for an MC—, makes the balance between parts 1 and 2 more equalized. Hepokoski and Darcy open the chapter on the medial caesura stating that it indeed serves a tonal *and* a harmonic purpose (HEPOKOSKI; DARCY, 2006, p.23). The present reading forgets the rhetorical component for a moment. However, in such a difficult case, this could be a way of granting the exposition at least a steadier tonal balance. Perhaps Mozart intended such proportional stability, in spite of having omitted a proper MC+GP and having started the new theme in the home key. In a retrospective interpretation, bars 29-42 become still very transitional *harmonically*, followed by a likewise “*virtual caesura fill*” (figure 7).

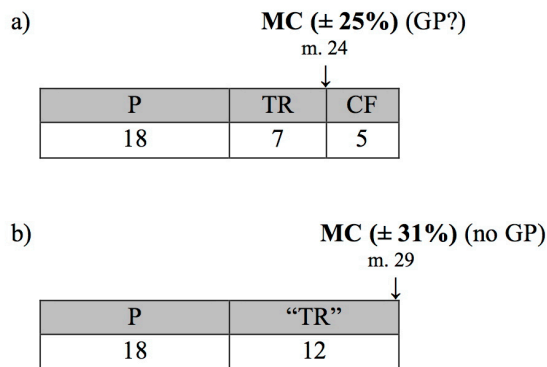


Figure 6. G minor quintet (K. 516), first movement, Exposition, Part 1: mm. 1-29.

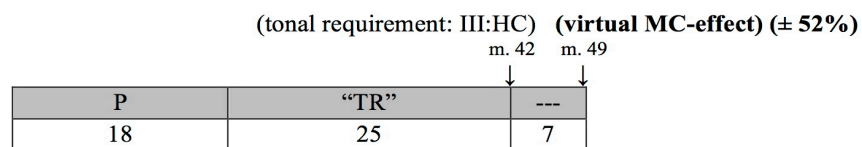


Figure 7. G minor quintet (K. 516), first movement, Exposition, Part 1: mm. 1-42.

Alternative reading for the MC.

As for Part 2, if the interpretation shown in figure 6b is preferred, S starts in bar 29 and the two options for the EEC shown in figure 8a and 8b are at play. Now, if the later EEC is chosen, the result is an inevitable exceedingly long S-space (figure 8b).

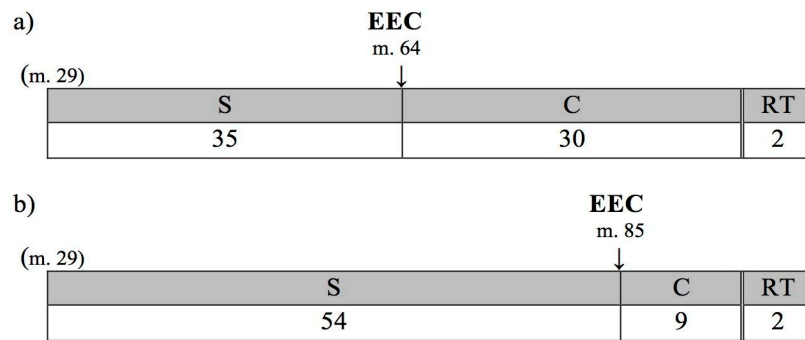


Figure 8. G minor quintet (K. 516), first movement, Exposition, Part 1: mm. 29-94.

However, the perfect authentic cadence in m. 85 is the first actual III:PAC (figure 8b), and would automatically become a stronger candidate. The obvious solution to the now very long S-space is the adoption of the later MC (m. 49) shown in figure 7, which attains at least tonal balance for the exposition (figure 9). In this interpretation, the S-group is virtually compressed as well, rendering Part 2 a feasible proportion in relation to Part 1.

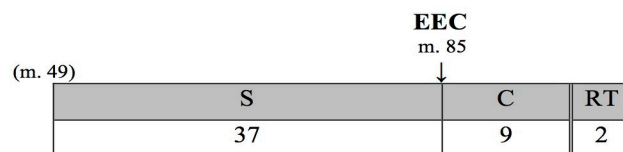


Figure 9. G minor quintet (K. 516), first movement, Exposition, Part 1: mm. 29-94.

Hepokoski and Darcy only give a statistic for a generic point for an MC in major-mode expositions (HEPOKOSKI; DARCY, 2006, p.40), though not much reference to particular works is provided. Additionally, in talking about minor mode works, they state it is rather hard to determine for how long into the exposition the home key may be sustained, thus allowing for some flexibility. The virtual, harmonic-requirement-related MC proposed here occurs roughly half way through the exposition ( $\pm 52\%$ ), which is particularly significant when it comes to the authors' proposition of a bipartite harmonic balance between parts 1 and 2.

#### 4. Final considerations

Far from being the most authoritative argument in determining the structural scope of an exposition, proportion is still a very important tool in understanding the composer's design. It can clearly be one of the many complementary arguments in determining specific points and spaces in the expositional trajectory. In choosing the MC and EEC in a given piece based solely on the immediate

musical evidence, one might inevitably overlook the significance these points may entail for the structure of the whole exposition. Besides, a study of balance between spaces questions the analyst as to how *essential* the EEC actually is for the exposition's actual structure, since for Hepokoski and Darcy its placement is not as fundamental architecturally as it is tonally.

Furthermore, other structural landmarks and spaces not extensively approached in this paper, such as developmental sections, the architecture of the recapitulation, and the *essential structural closure* (ESC), may be important for the equilibrium and proportion of the entire movement, in function of which the balance in the exposition may be retrospectively reinterpreted. On the other hand, despite Hepokoski and Darcy's preference for a balanced exposition, proportion is not necessarily verified in some of the examples, especially when it comes to the equilibrium between S and C spaces. As for the MC, it is more likely to be found roughly half way through, ranging in these quintets between approximately 44% to 59% into the expositional scope, thus granting parts 1 and 2 a desirable balance (the odd example being the extra MC in the B-flat major quintet—which is a special case—, coming into play at about 67%). One of the reasons why Hepokoski and Darcy may not have proposed clear rules to do with proportions (as they seem to attempt to do with nearly everything else), is perhaps because creating a hermetic model for expositional balance does not resonate with the nature of the repertoire. And even though they do say that structural balance and proportion are characteristics of the genre (HEPOKOSKI; DARCY, 2006, p.28), beauty and genius can also be found (and be attested) in irregularity itself.

## 5. References

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