Western treaties of musicology use the term *binary sonata* to designate a type of architecture that is specific to certain dances of the suite and movements of the Baroque sonata, and which splits their structure into two segments. If in the first segment, musical ideas move from the home key to the "realm of the dominant key", in the second half, the same path is followed in reverse direction: from the new key to the home key. Musicologists have identified two patterns in the process of handling musical ideation:

- the second stanza is an identical repeat of the first half, in reverse tonal order:
  
  **A-B:I:A-B:II**
  
  **T-D D–T**: the Corellian type

- and a second pattern, in which the musical material of the first half is partially repeated in the second half:

  **A-B:I:C-B:II**
  
  **T - D D-T**: the Scarlattian type

49 The term generically refers to all the keyboard instruments used in that era and occurs mostly in the German musicological literature. The term „clavir“ was proposed by musicologist Francisc László as the appropriate Romanian term for the entire musical literature dedicated to the keyboard instruments of the time. As long as Haydn, who wrote for harpsichord, clavichord and pianoforte with German and English mechanisms among others, did not always specify the exact destination of his sonatas, namely for which keyboard instrument of the time they had been composed, we believe that the generic term "clavier sonatas" is appropriate, since it is shorter and more efficient when it comes to approaching issues related to the sonata form.
The binary sonata is a prototype for the organization of the musical material, which Classical composers borrowed from the musical grammar of the Baroque suite and sonata. Thus, at the level of the language, Classical sonata was the result of a deconstruction process of certain key elements of late Baroque sonata, followed by the reconstruction, reintegration and reuse thereof in a renewed, mainly homophonic discourse, generating the new, pre-
Classical/Classical sonata type. Many researchers of the evolution of the sonata pattern during the 18th century have identified several stages in the assimilation and consolidation of a stable form pattern, i.e. that of standard Classical sonata: "the first stage, of the Baroque binary sonata form, between approximately 1700 and 1735, the second stage, of the pre-Classical, binary or ternary, mono-bi-multi thematic sonata form, between 1735 and 1770, and the third stage, of the Classical ternary bi-thematic sonata form", between 1770 and 1800. From a stylistic revolution standpoint, Charles Rosen asserted that the language of instrumental sonata emerged in two distinct stages: the first stage, between 1730 and 1765, in which the textures of the previous style (Baroque) were dramatically simplified, and a second stage, between 1765 and 1795, in which „the new forms and textures acquired a greater complexity”.

G. W. Berger, too, points to the existence of this transition stage: "Between 1740 and 1760, an early Classical sonata prototype emerged, more reduced in size, making the transition from the binary suite form (Suitensatzform) to the sonata form (Sonatensatzform) ". The typology of these emerging forms ranges from binary forms to ternary forms in transition patterns "from concatenated forms to discreetly developing forms". J. Haydn's clavier sonatas composed during the sixth decade reflect this transition stage.

The transformation dynamics that influenced the genres and forms during the transition from Baroque to Classicism is huge and requires a more ample approach: analytical, stylistic, aesthetic and philosophical.

50 V. D'Indy, A. Hodeir, Selva Blanche, E. Borel, D.Fr. Torvey, W.S.Newman, R. Kirckpatrick, Charles Rosen, D. Bughici, G.W. Berger, V. Herman, V. Timaru, a.o. Their personal findings have been included in the volume Cristalizarea formei de sonata în sec. XVIII (Crystallization of the 18th Century Sonata Form), Editura Universității din Oradea, 2007.
51 The terms binary and ternary refer to the bi- and three strophic forms of the architecture. Prof. Ph. D. Valentin Timaru has straightened out the terminology issues, by replacing the old denominations of bipartite and tripartite, with bi-strophic and three strophic, as more appropriate for the organization of a single movement of a form created according to the principle of strophic construction. In the case of these sonatas, where the principles of strophic construction or of thematism are not yet entirely stabilized into a higher form of organization, as is late 18th c. Classical sonata, we have preferred the terms binary-ternary which, we believe, express these intermediary form models more accurately.
52 Charles Rosen, Sonata Forms, 1980.
54 G. W. Berger, Clasicismul de la Bach la Beethoven (Classicism from Bach to Beethoven), Editura Muzicală, București, 1990, p. 60.
When considering the genre and form characteristics of the clavier sonata in J. Haydn's early works, one must not overlook the inheritance from his predecessors. For example, C. Ph. Em. Bach's sonatas served Haydn as models, with their binary and ternary forms having the same importance. Speaking about his sonatas, he said: "I wouldn't get up from the piano until I had played them several times, and anyone who wants to really know me must know how indebted I am to C. Ph. E. Bach"55.

While C. Ph. E. Bach's sonatas are patterns of the transition forms, or links between pre-Classical binary sonata and Classical ternary sonata, the analysis of the clavier binary sonatas composed by J. Haydn during the sixth decade reveals a period of search and experimentation of a genre and form that were meant to fulfill the contemporaries' need to amplify the dramatic tension in instrumental music.

From the 11 clavier sonatas composed by Haydn during this decade of the 18th century, one was written in 1763 (No. 22 of Volume II56), one in 1765 (No. 22 of Volume II), two in 1766 (Sonatas: 37 of Volume IV and 26 of Volume III) and another seven in 1767 (Sonatas 9 and 11 of Volume I, 15, 18, 19 of Volume II, 29 of Volume III, 43 of Volume IV).

Regarding the stability of the sonata form during this decade, it can be said that Haydn, following the fashion of the time and especially C. Ph. E. Bach's model, wrote mainly three-movement sonatas (except for Sonatas 19 and 22 of Volume II, which are written in two movements and Sonata 37 of Volume IV, written in four movements).

The 23 movements written in sonata form reflect a constant preoccupation with the search for a stable model. Regarding the sonata form, we notice that six of them are written in binary form and seventeen in ternary form, proving Haydn's preference for the ternary model, which expresses best the need for expansion of the sonata proportions ever since that decade.

The configuration of movements in tripartite sonatas ineluctably includes a minuet, which is a stylistic novelty as compared with C. Ph. Em. Bach's sonatas. In six of the seven sonatas with minuet, the minuet is placed in the middle movement, while in Sonata 11 from Volume I, it is placed in the final movement. Whether it appears in the first, second or third movement, the sonata form is present in all of the clavier sonatas. The architecture of the binary sonata is not specific to a certain movement. Haydn uses it either as a slow movement, or as a fast one.

By analyzing the Sonata No. 22 in A Major, from Volume II, written in 1763, we notice that the three movements, Allegro, Minuet & Trio and Presto, are composed in binary

55 Alexandru Leahu, Mâiestrii claviaturii (Keyboard Maestros), Editura Muzicală, București, 1976, p.76.
sonata form, in great three strophic form and in ternary sonata form, respectively, and that the composer masterly handles both models of the sonata form of the time. The presence of the binary form in the first movement, both in Sonata No. 22 (1763), and in Sonata No. 37 (1766), demonstrates that the allegro of the ternary sonata form is not yet a convention, and that the style of the sonata of that time is defined by the character of this movement rather than by the construction of the form. The first movement of the Sonata No. 22 in A Major presents an exposition in which a first six-bar theme reflects an introductive, motivic approach, tributary to a Baroque, rather than to a Classical style. After a 15-bar bridge, the three segments of the second theme are very clearly differentiated from a tonal and characterological standpoint. The complexity of this form segment is relevant for the evolution of thinking about the dramaturgy of the future ternary sonata: B1 – E major, B2 – E minor, B3 – E major. The use of the parallel key with a "dramatic" function is quite common in these sonatas of the sixth decade, being a stylistic trait of the instrumental sonatas of the time. The recapitulation brings back theme A in a new key (E major) and not in the home key, as well as the same trio contrast among the secondary themes, this time in: A major – A minor – A major. What is interesting is the fact that in absence of a development section, the bridge undertakes both the processing function and the extension thereof (it has 32 bars).

### Table 1

**Below is the form of the first movement of the Sonata No.22 in A Major, Volume II:**

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>6</td>
<td>15</td>
<td>16</td>
<td>11</td>
<td>14</td>
<td>6</td>
<td>32</td>
<td>16</td>
<td>11</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td></td>
<td>E major</td>
<td>e minor</td>
<td>E major</td>
<td>E major</td>
<td>E major</td>
<td>A major</td>
<td>a minor</td>
<td>A major</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The sonata provides a very clear outline of the sections and proportions of the form, proving that the binary sonata, though abandoned in the following decade, was fully used during this period.

The four-movement Sonata No. 37 in G Major, from Volume IV, written in 1766, displays binary sonata forms in the first and third movements, a minuet and trio in the second movement and a ternary sonata in the final movement.

Both in the first and in the third movement, the exposition of the binary sonatas is based on a very short theme, reflecting a motivic, typically Baroque thinking.

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57 This is also obvious in C. Ph. Em. Bach's sonatas.
Ex. 1. Theme A of the first movement of the *Sonata No. 37 in G Major*, Vol. IV

![Ex. 1. Theme A of the first movement of the Sonata No. 37 in G Major, Vol. IV](image)

Ex. 2. Theme A of the third movement of the *Sonata in G Major, No. 37*, Vol. IV

![Ex. 2. Theme A of the third movement of the Sonata in G Major, No. 37, Vol. IV](image)

The language, morphology and syntax in both sonatas exhibit certain rhythmic and structural asymmetries, due to the ornamented style and rhythmic diminutions and to the normal and exceptional divisions, reflecting that *luxurians* style that is also found in C.Ph.Em. Bach's sonatas, inspired by the Baroque taste for excessive ornamentation. In the first movement, we notice that the same importance is given to the bridge section in the form pattern, while the recapitulation apparently takes the prerogatives of the development section, in order to maintain the dramatic tension.

**Table 2**

The form of the first movement of the *Sonata No. 37 in G Major*

<table>
<thead>
<tr>
<th></th>
<th>A bridge</th>
<th>B₁-B₂</th>
<th>:II:</th>
<th>A development</th>
<th>bridge</th>
<th>B₁-B₂</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>8</td>
<td>4-4</td>
<td></td>
<td>2</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>G major</td>
<td>D-d/D maj-min-maj</td>
<td>D major</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>G-g/G maj-min-maj</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Ex. 3. *Sonata No. 37 in G Major*, 1st movement
An edifying example of the stage of structural "indecisions", typical for the period of "exploration" of the proportions of the binary sonata form developing sections, occurs in the 3rd movement of the Sonata No. 15 in D major, Vol. II, composed by J. Haydn in 1767. This is the "form with a false recapitulation" that Charles Rosen considered as a precursor of the ternary form, born from the necessity to expand the developing framework and the dramatic tension.

In the chapter entitled "The Evolution of the Sonata Form"\textsuperscript{58}, Charles Rosen identified, in the binary sonata pattern, three form models that in the 19th century would either disappear or become mannerist. These models reflect stages of the "need for dramatic intensification" which eventually led to the emergence of the self-standing development section within the Classical ternary sonata form. The three types start from various ways of expression sought by composers in order to avoid the monotony of bringing the second theme in the key of the dominant. The first "method" identified by the author, quite common around the middle of the 18\textsuperscript{th} century, is the return of the second subject in the exposition (the first half), in the dominant parallel key, with the following pattern:

\begin{center}
\textbf{Table 3}
\end{center}

\begin{center}
\begin{tabular}{|c|c|c|}
\hline
A-----B & :II & A-----B \\
\hline
C-----g & g-----C \textsuperscript{59} & min-maj \\
maj-min & min-maj \\
\hline
\end{tabular}
\end{center}

The second method (called stereotype by the author) is by opening the recapitulation with the first theme in the minor relative key or in the parallel key\textsuperscript{60}.

\textsuperscript{58} Charles, Rosen, \textit{op. cit.}, pp.127-170.

\textsuperscript{59} Identified in Haydn's Symphonies No. 12, 14, 15 (1761), in Symphonies No. 18, 20, 23, the minor appears in B\textsubscript{2} or B\textsubscript{3}.

\textsuperscript{60} Also very popular around the middle of the 18\textsuperscript{th} century with Johann Schobart in \textit{Trio with Piano in F} and \textit{Quartet with Piano in E flat op. 7}, with Mozart in \textit{Sonata for violin and piano in G K.V.9} (1764), with Haydn in \textit{Symphony No. 45}, etc.
According to Rosen, these two stylistic customs disappeared around 1770. However, there is a third method of extending the "feeling" that can be considered representative for these quests and demonstrates "a confused desire for symmetry and dramatic effect"\textsuperscript{61}. We are talking about the so-called "false recapitulation", i.e the return, in the recapitulation, of a single segment from the first musical idea, in the new key, followed by a brief development and by the second segment of the first theme, this time in the home key.

<table>
<thead>
<tr>
<th>A-----B :II: A - partial</th>
<th>brief development</th>
<th>A - continuation</th>
<th>B :II</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-----G major</td>
<td>G major</td>
<td>others</td>
<td>C major</td>
</tr>
</tbody>
</table>

It was only in the 1770's that composers firmly returned the entire first theme in the home key, in the recapitulation (the second half – author's note). Apparently there existed a "psychological resistance to the modern conception of tonal and thematic recapitulation".\textsuperscript{62}

The \textit{Sonata for Clavier in D Major, No. 15} represents the binary model with "false recapitulation". The first theme, in D major, presents the same structural asymmetries, containing two five-bar phrases and cadencing on the dominant function. The bridge starts with the same motivic material as the beginning and continues the modulation to the key of the dominant, A major, in 21 bars, comprising five short musical ideas, similar to the mosaicked bridge of pre-Classical sonata. The second theme is nothing but another "rhetorical commentary" on the first motif of the exposition, strengthening the claim of thematic relatedness among Haydn's sonatas.

\textbf{Ex. 4. Exposition of the \textit{Sonata No. 15 in D Major}, Vol. II, 3\textsuperscript{rd} movement}

\textsuperscript{61} Charles Rosen, \textit{op. cit.}, p. 156.
\textsuperscript{62} Idem.
What happens, though, in the second half of the binary form reflects best the form model in which the first theme, A, is not very clearly defined, but rather is "disseminated" in a developing commentary, in the parallel key which, as seen earlier, plays an important part in the dramatic language of the time. An important part is also played by the transition segment, C, which can also be identified as a small episode vaguely resembling the idea of development. The musical ideas of the bridge will return the "course" of the recapitulation, while theme A will return only partially in the diagram of the related B:

Thus, the form diagram is as follows:

<table>
<thead>
<tr>
<th></th>
<th>A₁</th>
<th>A₂, bridge</th>
<th>B=A₃ :II:</th>
<th>C</th>
<th>A₁v, development</th>
<th>A₂, bridge</th>
<th>B=A₃</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>a</td>
<td>a, b-c-d-d,</td>
<td>a, e</td>
<td>f</td>
<td>a,</td>
<td>a, b-c-d-d,</td>
<td>a, e</td>
</tr>
<tr>
<td>10</td>
<td>21</td>
<td>12</td>
<td>6</td>
<td>6</td>
<td>16</td>
<td>25</td>
<td>12</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>first half</td>
<td>second half</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Ex. 5. Recapitulation of the Sonata No. 15 in D Major, Vol. II, 3rd movement**
Charles Rosen demonstrates the filiations of the sonata by stating that "all the characteristics of form that later became emblematic of 18th century sonata had existed in an incipient stage, with no exceptions, in all the musical genres until around 1750", and that "the sonata form is nothing but a set of procedures used by composers to expand, articulate and
dramatize short binary or ternary models comprising 2, 3, 4 phrases identified in the suites of the time. Rosen classifies three types of "forms", binary models exclusively, into two, three, or four musical articulations (possibly periods), that he calls phrases.

"the Minuet form"  

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>:II:</th>
<th>B</th>
<th>A</th>
<th>in three articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>C-G</td>
<td></td>
<td>G</td>
<td>C63</td>
<td></td>
</tr>
<tr>
<td></td>
<td>major</td>
<td></td>
<td>major</td>
<td>major</td>
<td></td>
</tr>
</tbody>
</table>

"simple binary form"  

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>:II:</th>
<th>A</th>
<th>B</th>
<th>in four articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>C</td>
<td></td>
<td>G</td>
<td>G</td>
<td></td>
</tr>
<tr>
<td></td>
<td>major</td>
<td></td>
<td>major</td>
<td>major</td>
<td></td>
</tr>
</tbody>
</table>

"slow movement form"  

<table>
<thead>
<tr>
<th></th>
<th>A1</th>
<th>:II:</th>
<th>A2</th>
<th>in two articulations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>C-G</td>
<td></td>
<td>C-C</td>
<td></td>
</tr>
<tr>
<td></td>
<td>major</td>
<td></td>
<td>major</td>
<td></td>
</tr>
</tbody>
</table>

Of the ternary sonata forms situated at the boundary with the binary models due to the reduced extension of the form segments, one of the most representative is the third (and final) movement of the Sonata No. 29 in A Major, Vol. III. This short sonata reflects its relatedness to the dance movements from the incipient Pre-Classical sonata (or from the binary-form dances of the suites).

The short, asymmetrical themes of the exposition (the second theme with major/minor shifts), the concise, 6-bar development and the dance character in ternary meter strengthen the idea of relatedness of instrumental sonata, in terms of form and genre, with the Baroque instrumental suite, more exactly with the ternary-form dances in which the middle section introduces a new melodic material.

Ex. 6. Sonata No. 29 in A Major, 3rd movement

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63 The two keys have been used conventionally throughout the entire paper, while avoiding the diagrams proposed by Charles Rosen, where the home key is marked by I and the key of the dominant by V, since in local notation they could be mistaken for the harmonic functions of a key.
The stylistic unity of the three movements of the *Sonata No. 29 in A Major* is manifest in their affiliation to the pre-Classical models of the genre. In the first movement, in ternary sonata form, the figurative outline of the entire musical ideation, the structure and the short, motivic melodic profiles, along with their non-differentiation from a rhetoric-dramatic standpoint, demonstrate this affiliation. This leads to the inability to demarcate the musical idea of the second theme, the new key being explored throughout an extended bridge, to be eventually clarified only in the last three bars. This model occurs both in Domenico Cimarosa's sonatas, where they represent an important stylistic feature, and in Carl Philipp Emanuel Bach's. However, this model belongs to the specific type of the instrumental music writing, very close to that of the Baroque prelude.

**Ex. 7. Exposition of the Sonata No. 29 in A Major, 1st movement**
The development freely manipulates the isorhythmic ternary formulas and the figurative arpeggiated pattern, giving the sonata innovative characteristics

<table>
<thead>
<tr>
<th></th>
<th>bridge</th>
<th>b</th>
<th>:II:</th>
<th>development</th>
<th>A</th>
<th>bridge</th>
<th>b</th>
<th>:II</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>13</td>
<td>3</td>
<td>18</td>
<td>4</td>
<td>11</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A major</td>
<td>E major</td>
<td>E-A-D major</td>
<td>A major</td>
<td>A major</td>
<td>A major</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Haydn's sonatas of the sixth decade, particularly the movements in binary sonata form, embody the synthesis of the language and form models existing during the three decades of "experimentation" of the new sonata style (1730-1770). At the language level, there is a tendency to "simplify" the polyphonic syntax and to impose the two-voice, homophonal one instead, in which the melody with figurative accompaniment dominates the configuration of the discourse. D. Cimarosa's and some of C. Ph. Em. Bach's sonatas are characterized by the inherent motivic approach to the thematic material, of Baroque origin, reflected in the short, sequential or repeated melodic phrases, as well as by the lack of extended areas with rhetorically coherent melodic structures.

Most sonatas are short pieces, although some of those written in 1767 have a more advanced sense of the proportions and a more coherent thematic content, discursively and
rhetorically. At the same time, the use, in almost all of the sonatas, of a passage, theme or even an entire development section in the parallel key demonstrates that Haydn used to constructively borrow all the methods of "dramatic articulation" from the sonatas of his contemporaries. In the keyboard sonatas composed during the following decade, Haydn gave more importance to the middle voices of the musical discourse, adding a new complexity to the musical syntax.

A matter of obvious importance, however, is the articulation of the ternary sonata form, which is preferred to the binary form, especially in the first movement. It is in view of all this that Haydn's sonatas of the sixth decade are regarded as an evolutionary stage in the creation of the style and form of pre-Classical sonata, perfectly in tune with its time.

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