## **Bi-Level Macro Analysis**

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Acro analysis "emphasizes the forward movement of a composition by studying and diagnosing the circle patterns."<sup>1</sup> In Franz Joseph Haydn's Sonata in D Major, Hob. XVI/4, the macro analysis can be applied on two different levels. At a first glance, certain sections appear to change harmony every beat or half beat, but at a closer examination, the overall harmonic progression is from measure to measure. Through this broader analysis, the divisions between the sections of the Sonata are emphasized.

The first example of this bi-level analysis is in mm. 5–7. When first analyzed the progression appears to be:

D e f# e/D e f# e/D e D G A D/

This first analysis has an harmonic rhythm of an eighth-note value. After looking at the previous measure and the overall appearance of the measures, it is discovered that mm. 5–7 are all simply a prolongation of a Dmajor chord. A circle is then formed between m. 4 to m. 5 between the chords of A major to D major. The rest of the apparent chord changes are simply nonharmonic tones that form a prolonged, ornamented final cadence to the first theme of the Exposition. An exact repetition of this progression occurs in mm. 40–42.



Example 1. Haydn, Sonata in D Major, Hob. XVI/4, mm. 4–7.

<sup>1.</sup> Bruce Benward and Gary White, *Music in Theory and Practice*, 6th ed. (Madison, WI: McGraw-Hill, 1997), vol. 1, 67.



Example 1, continued.

A second example of the possibility for two different levels of macro analyses is located in mm. 11–12. At a first glance, the original analysis appears to consist of:

A  $b^7$  A D A D A  $b^7$  / A  $b^7$  A D A D A /

After closer examination, it is discovered that both measures emphasize an A major triad. This is indicated by a circle slur from the  $E^7$  chord in m. 10 to the A major chord in m. 11. The circle progression reveals the beginning of the key shift from D major to A major. A shift from the tonic to the dominant is typical between Theme One and Theme Two in the Exposition of a classical Sonata, and the circle progression emphasizes the modulation.



Example 2. Haydn, Sonata in D Major, Hob. XVI/4, mm. 10–12.

The Development section of a classical Sonata moves through many different keys with a focus on eventually returning to the tonic. Because of this harmonic goal, the Development ends with a dominant chord in many cases. In mm. 33–35 the detailed analysis is:

D f# e D A D A  $b^7$  / A D A  $b^7$  A D A  $b^7$  / A D A  $g^{\sharp \circ}$  A /

A broader view of the analysis for m. 33 reveals an ornamented version of the D major chord. In mm. 34–35 the overall harmony is comprised of an A major chord. This is revealed by a circle between mm. 34–35 and m. 36. Having the primary harmony of A major in mm. 34–35 causes a slight dominant prolongation, thereby allowing the return to the key of D major in the Recapitulation.



Example 3. Haydn, Sonata in D Major, Hob. XVI/4, mm. 33–36.

A final example of a bi-level macro analysis in this Haydn Sonata may be found in mm. 49–50. The detailed harmonic analysis consists of the following:

 $D \ e^7 \ D \ G \ D \ G \ D \ e^7 \ / \ D \ e^7 \ D \ G \ D \ G \ D \ /$ 

Considering a larger view, these two measures actually consist of a Dmajor chord with ornamentation. The D major chord is part of a circle progression with the A major chord in the previous measure. This passage is similar to the one found in mm. 11–12 with the difference being the tonal center. The purpose of this passage is to establish a strong cadence before the final melodic idea of the composition movement.





Macro analysis can be used on many levels when examining classical sonatas. In Franz Joseph Haydn's Sonata in D major, Hob. XVI/4, the macro analysis may be applied on two levels. The detailed level of analysis consists of harmonic changes on every beat or half beat, but the second includes entire measures. The broader analysis forms circles that emphasize forward movement and larger sonata form sections. Macro analysis can be a very useful tool to any performer of music. Knowing the harmonic progressions, forward movement, and larger sections of the piece allows for a more musical performance. A more musical performance translates into greater enjoyment for the listening audience. Music is, after all, for the enjoyment of the public, not just the musician.