

Graham G. Hunt: "The Prinner as Transition (?) in Sonata-Form Arias by Haydn and Mozart. Annual Texas Society of Music Theory Meeting, February 28, 2025, Waco, TX.

Supplemental handout – Prototypes of Modulating Pranners and cadences

Example 1. Prototype, Modulating Prinner (MP)

③
= ⑥

⑤

④

③

①
= ④

③

②

(5)

①

I

= V: IV

I⁶

ii⁷

vii⁶

I

Converging Half cadence (cf. Gjerdingen, 160-61 and Martin + Deslauriers, 187)

6

5

10

④

④

⑤

Example 5a. Prototype, "Leading tone" MP Variant

③
= ⑥

⑤

④

③

①
= ④

③

②

(7)

①

I

= V: IV

I⁶

vii⁶

V₅⁶

I

Example 5c. Prototype "Leading tone" MP Variant with #1 and leading tone inserted

③
= ⑥ ⑤ ④ ③

①
= ④ (#1) ② (7) ①

I
= V: IV V₅⁶/ii ii V₅⁶ I

Example 6a. Prototype, MP variant with leap to dominant inserted

③
= ⑥ ⑤ ④ ③

①
= ④ ③ ② (5) ①

I
= V: IV I⁶ ii⁷ V⁷ I

Expanding 6-8 Half cadence (cf. Martin + Deslauriers, 197)

5 #6 8

⑥ ⑤

Example 7a. Prototype, "Fenaroli" variant MP

Musical notation for Example 7a. The notation shows a Prinner figure in the right hand and a bass line in the left hand. Fingerings are indicated by circled numbers: 3, 6, 7, 1, 5, 4, 3, 1, 4, 3, 7, 1. Chord symbols below the staff are: I, = V: IV, I⁶, V_s⁶, I.

Example 8a. Prototype, Abandoned MP variant (leading to Converging HC)

Musical notation for Example 8a. The notation shows an abandoned Prinner figure in the right hand and a bass line in the left hand. Fingerings are indicated by circled numbers: 3, 6, 1, 4, 3, 4, 5. Annotations include: "(Aband. Prinner)", "U-turn" bass, and Converging HC. Chord symbols below the staff are: I, = V: IV, I⁶, V_s⁶, I.

Example 9a. Prototype, Double Prinner variant

Musical notation for Example 9a. The notation shows a double prinner figure in the right hand and a bass line in the left hand. Fingerings are indicated by circled numbers: 3, 6, 5, 4, 3, 3, 2, 1, 7, 1, 4, 3, 2, 1, 1, 7, 6, 5. Annotations include: "Diatonic" prinner and "Secondary" prinner. Chord symbols below the staff are: I, = V: IV, I⁶, vii^{o6}, I, I, V⁶, vii^{o6}/V, V.

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