

This presentation explores how main themes and medial caesuras in a sonata's exposition interact with the tonal resolution in the Type 2 movements of J.C. Bach's keyboard sonatas. As a case study, I analyze three examples with different expositional structures—two-part (the first movement of the sonata in B-flat W A1), continuous (the first movement of the sonata in C minor W A6), or with a double medial caesura effect (the finale of the sonata in C minor W A8)—to show how their main themes and medial caesuras are transformed or replicated to expressive effect at the tonal resolution.

These sonatas offer a glimpse into the architectonic and rhetorical possibilities inherent in the Type 2 form. Unveiling the connections between individual elements within large-scale forms is essential to developing a comprehensive understanding of mid-century formal practices in their own right—and to recognizing their musical and historical value beyond the proto-Mozartian.