Sonata Form - Analysis

Scores and Audio are on the Open Music Theory website’s chapter on Sonata Form (at the bottom of that webpage)

Example 1. Maria Hester Park (1760-1813), Piano Sonata, Op. 7, I, Allegro Spirito

Part 1 – Basic Questions

NOTE: This work is in sonata form

These questions concern the entire work

a. First break the work down into its largest components (HINT: look for repeat signs).

<table>
<thead>
<tr>
<th>Component</th>
<th>Starting Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td></td>
</tr>
<tr>
<td>Development</td>
<td></td>
</tr>
<tr>
<td>Recapitulation</td>
<td></td>
</tr>
</tbody>
</table>

b. Does this piece have a slow introduction?
   - If so, in what measure does it end? ______________

These questions concern the Exposition

c. Break the exposition down into its large sections

<table>
<thead>
<tr>
<th>Section</th>
<th>Starting Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary Theme</td>
<td></td>
</tr>
<tr>
<td>Transition</td>
<td></td>
</tr>
<tr>
<td>Secondary Theme</td>
<td></td>
</tr>
<tr>
<td>Closing Section</td>
<td></td>
</tr>
</tbody>
</table>

d. The Primary Theme is in what key? (list tonic and mode – e.g., B minor) ___________

e. The Secondary Theme is in what key? (list tonic and mode – e.g., B minor) ___________
   - Is this key the common choice for a major-key sonata form? ___________

f. Is there a medial caesura? ____________ If so, in what measure? ______________

g. The Essential Expositional Closure is the official end of the secondary theme and it is marked by the first PAC in the new key that leads to non-Secondary theme material. What measure contains the EEC? ______________
   - Did you entertain any other options other than the one you chose? ___________
   - If so, which measure? ______________

h. The closing section has two distinct parts. One is more lyrical and the other is more of a traditional closing-style fanfare. In what measure does the fanfare start? ___________

These questions concern the Development

i. The development starts in what key? (list tonic and mode – e.g., B minor) ___________

j. The development starts with a repeated two-measure idea that seems like it could be the presentation of a sentence phrase type. Does it in fact lead to that type of phrase? ___________

k. In relative terms, the development is known for being the most unstable part of a sonata form.
   - Did you find that to be the case? ___________
   - List one dramatic moment in the development (give measure numbers) and describe what musical components contributed to its dramatic effect:

l. Developments may employ a retransition (large or small) to get back to the work’s overall tonic key at the start of the recapitulation.
- Does this work have a retransition? __________
- If so, is it a “large” or “small” one? __________

m. This development explores a new key in the middle.
- What key does it explore? (list tonic and mode – e.g., B minor) __________
- What Roman numeral is that key in the overall work’s key? __________

These questions concern the Recapitulation

n. Was there a noticeable gap between the development and the recapitulation (similar to a medial caesura) or was the boundary covered up? __________
o. The recapitulation typically restates all the exposition’s main sections (in the same order) but something is missing in this one. What is missing?

p. It is expected that the music from the start of the secondary theme until the end will be transposed to the home key (it was in a different key in the exposition). Did this happen? ______

q. The secondary theme is shorter in the recapitulation. Which measures from the exposition’s version are not in the recapitulation? __________

r. Does this work contain a coda? __________

Part 2 – Additional Harmonic Questions

a. There is a harmonic elision in m. 33. What chord did you expect to see there but didn’t get? __________
b. What type of 64 chord occurs repeatedly in measures 78-83? _________________
c. What type of 64 chord occurs in measure 31? _________________
d. What type of cadences occur in m. 8 and m. 16?
   a. Measure 8 __________
   b. Measure 16 __________
   c. What phrase-level form occurs in mm. 1-16? _________________

Part 3 – Short answer questions

a. It’s unusual to have a fermata only four measures into the secondary theme. What effect do you think this fermata gives this theme?