

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).

	Starting Measure
Exposition	
Development	
Recapitulation	

- 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

	Starting Measure
Primary Theme	
Transition	
Secondary Theme	
Closing Section	

- 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?