Analyzing a Type 3 Sonata Form

It is important to have a consistent process every time you analyze a piece, so you internalize the *generative* processes of the form and ingrain normative practices. For smaller forms, it is easier see and hear bigger sections, but for larger forms it is necessary to have a methodical approach.

0. Listen to the piece in its entirety; this should be the first step in any analysis! Try doing it once without the score and once with the score.
1. Identify the larger rotations: **Exposition**, **Development**, and **Recapitulation**.
    a. In some cases, there will be a slow introduction BEFORE the exposition and/or a coda AFTER the recapitulation, be sure to label these *framing modules*.
2. Return to the exposition and mark the following…
    a. **Primary Theme** (P)
        i. This will be the first theme you hear in *Sonata Space*
        ii. P ends with the first satisfactory PAC
            1. Exceptions are rare, but occasionally P may end in a HC, or include a repeated phrase
        iii. Look for phrase designs or multiple modules, label accordingly
    b. **Transition** (TR)
        i. This will occur directly after P ends. Decide on the type of transition.
            1. This may *dissolve* with a partial repetition of P or not and will display *energy gain* towards the medial caesura.
        ii. Find the MC.
            1. Figure out what key you're going to, it will almost definitely be…
                a. V in major keys
                b. III or v in minor keys
            2. Determine if there is *caesura fill*
            3. Label the MC. It will probably be (in this order)…
                a. A HC in the new key
                b. A HC in the original key
                c. A PAC in the new key (rare)
                d. A PAC in the original key (very rare)
            4. If there is not an MC, look for a *continuous exposition*
        iii. Decide where and how it modulated and label the modulation
    c. **Secondary Theme** (S)
        i. This will begin immediately after the MC
        ii. Find the EEC, it will be the first PAC that is not immediately followed by S-material or a sudden shift in mode/character
            1. If the first PAC does not meet these qualifications, the EEC is *reopened*. In this case, keep looking for a cadence that meets the criteria listed
            2. Other S-complications exist; we will discuss some of these in class
                a. Tri-Modular Block (Attempted S, failure of the theme, rescue mission leading to a second medial caesura)
        iii. Look for phrase designs or multiple modules, label accordingly
    d. **Closing Zone** (C)
        i. This section may not even occur, but immediately follow the EEC
        ii. Mark PACs and be on the look-out for new themes or a *discursive C*.

3. Find the beginning of the Recapitulation
   a. Find *dominant locks* and be wary of *false starts*
4. Return to the beginning of the Development
   a. Find and label clear PACs and their key areas
      i. +6 chords and cadential six-four chords can help with this
      ii. Look for P in V at the beginning and tonicization of vi at the end
   b. Label each theme that shows up from the exposition (P, TR, S, or C)
      i. They may be heavily varied or segmented
   c. Label any *episodes*
   d. Decide if the development is half-, fully-, or doubly- rotational
5. Return to the Recapitulation and find the P, TR, S and C themes
   a. Look in the TR for the *crux* (where TR changes to stay in the home key)
   b. Find and label the MC and ESC
   c. Look for any changes from the exposition, they are especially important
      i. *Double-Figuring* (labeling the corresponding measures from the exposition) can be very helpful in this process
6. Listen again to see if you can hear each of the major events:
   1. The Exposition, Development, and Recapitulation
   2. P, TR, S and C for the Exposition and Recapitulation
   3. The EEC, ESC, and MC
   4. Themes present in the Development
   5. Key areas and Cadences
   6. Possible introduction and coda
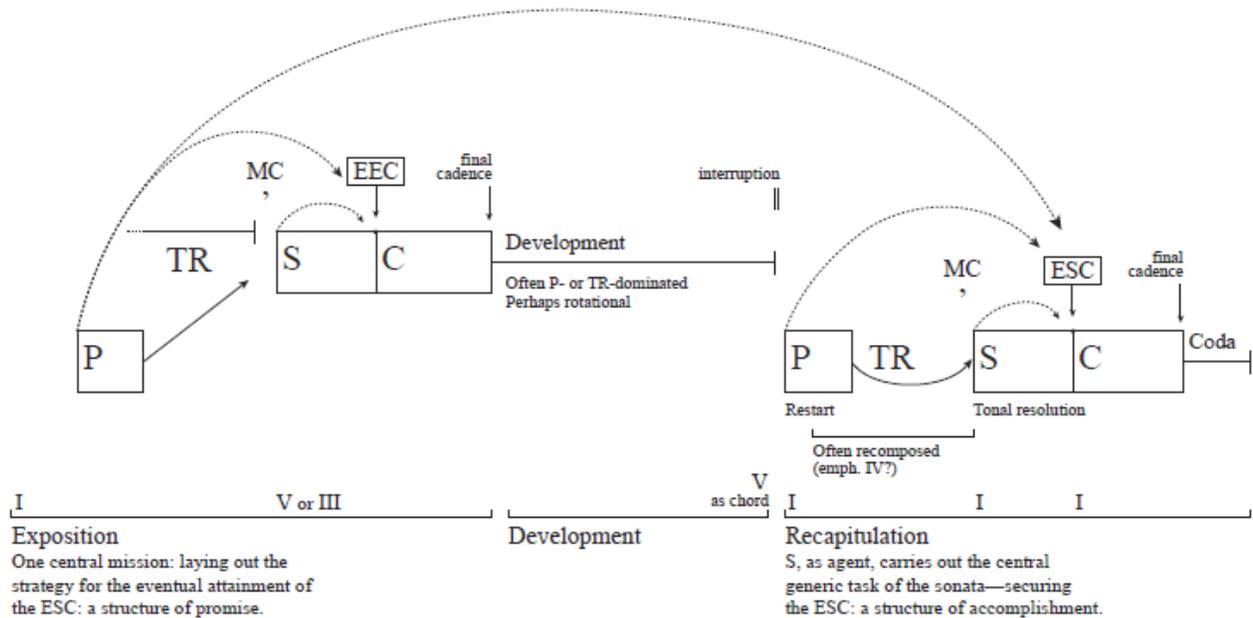

b. The entire structure: the Essential Sonata Trajectory (to the ESC)

FIGURE 2.1   The Generic Layout of Sonata Form

Figure 1 From Hepokoski/Darcy 2006:17