EXPO (Exposition)
MT [Main Theme, sometimes MT2, Codetta(s)]
Major: I   Minor: i
Tonal function: establishes home key and close in tonic via IAC, HC or PAC.
Formal design: the most tightknit* region of the movement. Usually expresses one of three conventional theme types--period, sentence, or small ternary.
Motivic function: motivic content of initial B.I. and other elements of MT establish character of the movement, and often reappear within the TRANS., ST, and DEV.

TRANS [Transition]
Major: I (or new key) to V of secondary key
Minor: i (or new key) to V of secondary key
Strategies for beginning:
1. abrupt shift to new key and new B.I.; 2. Pseudo-codetta leads to original B.I.; 3. Pseudo-repetition of MT leads to TRANS.; 4. New B.I. in home key, then modulation.
[Early 18th C. sonatas sometimes use a non-modulating TRANS. that leads only to the home dominant, which is "forced" to act like a new tonic in the ST]
Tonal function: modulates to the dominant of the secondary key (via HC) or dominant arrival ("standing on the dominant")
Formal design: the loosest in the exposition, often features model-sequence-fragmentation.

ST [Secondary or Subordinate Theme; sometimes ST2, ST3]
Major: in secondary key, usually V
Minor: in secondary key, usually III or v

Tonal function: confirms secondary key and closes in it, usually via PAC.
Formal design: looser than MT but more tightknit than TRANS. Usually longer and more expansive than MT. Typical structures: 1. 16-bar period; 2. sentence with repeated presentation and/or continuation; 3. presentation-continuation-cadential (that is, a cadential progression is expanded into a complete phrase); 4. The ST can begin on a dominant pedal or an EC [evaded cadence] will cause the cadential idea or phrase to repeat.
Motivic design: usually contrasts with the MT but (especially in Haydn) may begin with B.I. of MT or a variant, transposed into the secondary key [N.B: motive doesn't determine formal function].
Closing Section
Usually a series of codettas following the closure of the ST(s); a short, tightknit structure may be called a CT [Closing Theme; NB: codettas cand follow any PAC]
Retransition to repeat of Exposition

DEV [Development]
Major or minor: usually begins in secondary key
Tonal function: excursion that leads ultimately to the home dominant as preparation for the beginning of the RECAP.
Formal design: the loosest section. The following 3-part structure is often apparent: 1. Pre-Core--modulates to the Core or features a short theme in the secondary key that appears stable; 2. Core: model-sequence-fragmentation behavior (sometimes more than one of these processes, i.e. Core 1, Core 2); 3. Retransition--the section that effects the modulation to the home dominant. [Sometimes there's a 'false retransition' to the 'wrong' dominant--V of vi, followed by the 'real' retransition; not all DEVs have these 3 functions--they may begin with the core, or the retransition may be difficult to spot; there may be no core at all!]
Motivic design: develops any ideas presented in the exposition, or introduces new material.

RECAP [Recapitulation]
MT [MT2, codettas]
Major: I
minor: i
Tonal function: reestablishes home key and usually closes in tonic.
[The MT may be considerably altered in the RECAP--compressed, failing to close, or merging with the beginning og the TRANS.]
TRANS
Tonal function: "pretends" to modulate but actually just arrives on home dominant. The TRANS will be tonally adjusted to not modulate.
Motivic design: usually modeled after earlier TRANS, but sometimes altered.
ST [ST2, etc.]
Major: now in I minor: now in i
The reappearance of the entire ST or ST-group in the home key defines the Sonata Form proper (although it may be abbreviated).
A **CODA** is a new section at the end of the movement--not taken from the Exposition. It may seem almost separate from the movement,