Chapter 12: Boundary Play and the Obligatory Register

Dvorak Violin Sonatina in G, op.100 – III *Scherzo: Molto vivace*
(bars 9-16)

Trace the melodic descent in the opening theme of the third movement from Dvorak's delightful Sonatina for violin and piano (n.b. a substitution is made for one of the notes in the *Urlinie*).

Template 12.1

Schubert Violin Sonatina No.2 in A minor, D.385 – I *Allegro moderato*
(bars 1-10)

The opening theme of Schubert's early Violin Sonatina in A minor contains many expressive leaps in the top voice. Show the basic stepwise connection underlying these huge skips in your graphic analysis.

Template 12.2

Beethoven Piano Sonata No.6 in F, op.10 no.2 – I *Allegro*
(bars 1-12)

In making an analysis of the opening theme from Beethoven's F-major Piano Sonata, it will be especially useful to distinguish between prolongational versus structural chords. In thinking about the opening tonic, for example, it might be useful to consider how the dominant-seventh chord in third inversion at the end of bar 7 relates to it. Make a distinction between the harmonic succession IV −V over bars 8-9 and that in bars 10-11.

In the initial prolongation of the tonic, there is an upbeat leap from A4 to C5, followed by

stepwise descent back to A4 at the beginning of bar 5. Look for expansions of this motivic idea (a skip up a third, followed by a descending stepwise motion back down a third) in different guises throughout the theme.

Template 12.3