



Sonatina: Development Section Planning

Task

Now you have got the main melodic ideas for your Sonatina you need to plan your development. It is a good idea to work on the development before returning to your recapitulation because this lets you set up any harmonic and thematic ideas in advance.

- 1) Work out how many roughly how many bars of music you need to make ca. 3 ½ minutes. Timing in seconds = Bars x Units per bar x (60 / MM speed of units per min.)
- 2) Your development should be around a third of your piece so divide the answer from 1) by three to get the approximate number of bars that you will need.
- 3) Complete a table like the ones below but in each column you should cite specific influences from Sonatas and Sonatinas from Moodle and beyond. You should refer to at least two different pieces.

Dvorak Sonatina (bar numbers start at bar 1 of development and are numbered this way in the annotated score on Moodle)

Bar	Melodic material	Harmony and tonality	Texture
1	Linking passage based on first subject	Modulation to ...	Violin melody with some light accompaniment
5	Modification of codetta idea that is originally part of first subject (b. 9)	Bb major	Double stopping on violin accompanying melody in LH of piano
14	Idea taken from bar 5 of first subject (with some added dotted rhythms borrowed from b. 9)	Modulates to ...	MDH – violin melody and simple piano accompaniment
17	More complete statement of new configuration of first subject material from above	Db major	
21	Continued development of first subject material	Modulating through chromatic chords including an augmented sixth to	Contrapuntal alternation of melody between violin and RH of piano
33	Triplet idea from codetta	B minor then modulating briefly to D before turning back to Ab major (bar 41) and then using chromatic chords to get to ...	Alternating triplet melody and crotchet counter melody between violin and RH.
45	Dotted quaver rhythms	Dominant preparation on D for recapitulation	Octave unison

Schubert Sonatina (bar numbers start at bar 1 of development and are numbered this way in the annotated score on Moodle)

Bar	Melodic material	Harmony and tonality (Tonic: D major)	Texture
1	Development of first two bars of first subject	D# diminished seventh	Octave unison
3		G# diminished seventh	
5		IC and V over dominant pedal (A) in D minor (tonic minor)	MDH with melody in violin with simple accompaniment then repeats with melody in RH of piano.
13 (F)	Two bar idea based on first bar of 2 nd subject and second bar of 1 st subject (exposes the similarity of these two themes)	V of F (relative major of tonic minor)	Contrapuntal treatment of two bar idea between violin and LH.
17		Ambiguous progression ending on	
21		Dominant preparation for D major (tonic) but still with hints of D minor (C# diminished sevenths and G# diminished sevenths)	MDH with melodic material in violin

Beethoven Quartet op. 18 No. 2 (bar numbers start at bar 1 of development and are numbered this way in the annotated score on Moodle)

Bar	Melodic material	Harmony and tonality (Tonic: G major)	Texture
1	Repeat of codetta material	D minor (minor version of dominant)	MDH with melody in violins
5	Transition	D minor then Bb major (briefly C minor)	Starts octave unison then MDH. THEN Antiphonal passing of semiquaver idea between upper and lower strings.
20	First subject	Eb major	MDH as beginning
23	Rhythm from first subject plus new idea in first violin	Eb major then modulates and cadences in	More contrapuntal texture with dotted idea in counterpoint with new longer idea in minims
37		F minor modulating to G minor then onto first F# then C# diminished sevenths	
50	Transition	C# diminished seventh to D7 then hanging around dominant of home key until recapitulation slips in on cello in bar 64	MDH / homophony as in exposition transition. Some antiphonal play between upper and lower strings again.