

MTO 5.1 Examples: Boss, “Schenkerian-Schoenbergian Analysis”

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.99.5.1/mto.99.5.1.boss.php>

Example 1. Beethoven, Sonata Op. 10, no. 1, i, mm. 1–10, beginning of exposition’s first theme

1st theme:

c: i vii^o₅ i⁶

Example 2. Beethoven, Sonata Op. 10, no. 1, i, mm. 56–71, beginning of exposition’s second theme

2nd theme:

I V⁴₃ V⁶₃ I I V⁴₃ V⁶₃ I

III

Example 3. Beethoven, Sonata Op. 10, no. 1, i, mm. 82–94, end of exposition's second theme

Musical score for Example 3, showing measures 82–94. The score includes treble and bass staves with annotations for accents (α), phrasing slurs, and harmonic analysis ($V_4^6 = [vii^{\circ 6}_5] - [vii^{\circ 6}_5] V_4^6 = \frac{5}{3} I$). Measure numbers 82, 85, and 90 are circled. A Roman numeral III is centered below the harmonic analysis.

Example 4. Beethoven, Sonata Op. 10, no. 1, i, mm. 94–105, exposition's codetta

Musical score for Example 4, showing measures 94–105. The score includes treble and bass staves with annotations for accents (α , β), phrasing slurs, and harmonic analysis (I, V, III). Measure numbers 95, 100, and 105 are circled. The word "Codetta:" is written above measure 94. A Roman numeral III is centered below the harmonic analysis.

Example 5. Beethoven, Sonata Op. 10, no. 1, i, mm. 106–118, beginning of development

Development:

(from E^b)

C: I $\text{vii}^{\circ 4}_3$ $\delta?$ $\text{vii}^{\circ 6}_5$ i

iv

Example 6. Beethoven, Sonata Op. 10, no. 1, i, mm. 118–133, middle of development

120 125 130

α N α

3-prg. 3-prg.

i V⁴₃ $\frac{6}{5}$ 7 i⁴⁻³

iv iv/iv

Example 7. Beethoven, Sonata Op. 10, no. 1, i, mm. 136–150, later part of development

Musical score for Example 7, measures 140–150. The score is in G minor (three flats) and 3/4 time. It features a treble and bass clef. Performance markings include accents (α), breath marks (N), and dynamic markings (β). A dashed line connects measure 140 to 145. Measure numbers 140, 145, and 150 are circled. Below the staff, the harmonic analysis is as follows:

VI $[vii^\circ]$ i $[vii^\circ]$ VI $[vii^\circ]$ iv $(vii^{\circ 7})$ V 6_3 i $(vii^{\circ 7})$ V 6_3 i

A bracket under the first four chords (VI, $[vii^\circ]$, i, $[vii^\circ]$) is labeled IV.

Example 8. Beethoven, Sonata Op. 10, no. 1, i, mm. 215–248, recapitulation's second theme

Musical score for Example 8, measures 215–248. The score is in G minor (three flats) and 3/4 time. It features a treble and bass clef. Performance markings include accents (α) and breath marks (N). Measure numbers 215, 220, 225, 230, 235, 240, and 245 are circled. Above the staff, fingering is indicated: $(\hat{1} \hat{7} \hat{4} \hat{3})$ for measures 215-220 and 235-240, and $(\hat{1} \hat{7} \hat{2} \hat{3})$ for measures 220-225 and 230-235. A dashed line connects measure 215 to 245. Below the staff, the harmonic analysis is as follows:

I V $^{\frac{4}{3}}$ $^{\frac{6}{5}}$ I V $^{\frac{4}{3}}$ $^{\frac{6}{5}}$ i

A bracket under the first four chords (I, V $^{\frac{4}{3}}$, $^{\frac{6}{5}}$, I) is labeled iv.

Below the second system, the harmonic analysis continues:

iv V $^{\frac{6-5}{4-3}}$ i V $^{\frac{4}{3}}$ $^{\frac{6}{5}}$ i V $^{\frac{4}{3}}$ $^{\frac{6}{5}}$ i

Example 9. Beethoven, Sonata Op. 10, no. 1, i, mm. 259–267, latter part of recapitulation's second theme

V_4^6 $[vii^{o6}_5]$ $[vii^{o7}]$

Example 10. Beethoven, Sonata Op. 10, no. 1, i, mm. 9–22, latter part of exposition's first theme

$c:$ i^6 V_5^6 vii^{o7} i ii^{o6} $V_4^6-\frac{5}{3}$ i

Example 11. Beethoven, Sonata Op. 10, no. 1, i, mm. 270–284, recapitulation's codetta

Codetta: 2 1

α α

β β

V₃ i V i V i V i V i

Example 12. Beethoven, Sonata Op. 10, no. 1, i, mm. 56–71, reduction showing the underlying voice-leading

58 — 62 — 66 —

56 59 63 67 70

α α α

β β β

c: III