

# ANALYSIS WORKSHEETS

Advanced Music Theory, MUS 724, Prof. Burstein

- (1) Print the following pages on single-sided sheets (*not* back-to-back), 8 ½ x 11 paper, with three-hole punch, and organize the sheets in a three-ring binder.
- (2) Some of these sheets will be completed in class, some will be assigned for homework. These assignments will not necessarily be done in order, and not every one of these sheets will necessarily be completed during semester. Also, some additional analyses not included in these sheets might be assigned during the semester. Upcoming analysis assignments will be announced during each class.
- (3) Do not hand in the analysis assignments unless asked to do so. Most assignments will be discussed in class but not collected.
- (4) The number of the corresponding analysis piece in the workbook is given for each of these assignments. Though some of the pieces in the workbook are a bit hard to read, most are sufficiently legible for the purposes of the class. If you are straining to read the analysis pieces in the workbook, you should buy an inexpensive magnifying ruler from a stationery store or get a large copy of the piece from the library.

# Analysis Worksheets

Name \_\_\_\_\_

## Analysis I

**Phrase endings and cadences:** On the music itself, note the bar in which there are phrase endings in pieces #1-10. Label the cadences at the phrase endings as either HC, PAC, or IAC, and label the key each cadence is in. Also, be prepared to discuss if the cadence is clear or somehow obscured, and also be prepared to note the presence of a phrase anacrusis (that is, a measure or group of measures that serve as a lead in).

## Analysis II

**(a) Antecedent-Consequent Periods:** In which measures of the following pieces does one find an antecedent? a consequent? Which include examples of phrase expansion or interpolation (if any)?

### I Chopin Prelude in A Major, Op. 28 (#1):

Antecedent \_\_\_\_\_ Consequent \_\_\_\_\_ Expansions or interpolations? \_\_\_\_\_

### II Chopin Prelude in E Minor, Op. 28 (#2):

Antecedent \_\_\_\_\_ Consequent \_\_\_\_\_ Expansions or interpolations? \_\_\_\_\_

### III Chopin Prelude in D Major, Op. 28 (#3)

Antecedent \_\_\_\_\_ Consequent \_\_\_\_\_ Expansions or interpolations? \_\_\_\_\_

In this piece, what is the chord found in bars 1-4? \_\_\_\_\_

What keys are tonicized in the following measures? 1-5: \_\_\_\_\_ 6-8: \_\_\_\_\_ 8-10: \_\_\_\_\_ 10-12: \_\_\_\_\_ 12-17: \_\_\_\_\_ What type of sequence does this create? \_\_\_\_\_

### IV Chopin Prelude in B Minor, Op. 28 (#4):

Antecedent \_\_\_\_\_ Consequent \_\_\_\_\_ Expansions or interpolations? \_\_\_\_\_

## (b) Sentences and Antecedent-Consequent Periods

Which of the following excerpts form a sentence structure? Which form an antecedent-consequent period? Are they classic examples of these structures, or only loosely related to these structures? Check the appropriate blanks.

### (I) Mozart, Menuetto and Trio, K. 1 (#5)

Bars 1-8:

Antecedent-consequent \_\_\_\_\_ classic example \_\_\_\_\_  
Sentence structure? \_\_\_\_\_ possible example \_\_\_\_\_  
None of the above \_\_\_\_\_

Bars 11-20:

Antecedent-consequent \_\_\_\_\_ classic example \_\_\_\_\_  
Sentence structure? \_\_\_\_\_ possible example \_\_\_\_\_  
None of the above \_\_\_\_\_

### (II) Mozart, Menuetto and Trio, K. 2 (#6)

Bars 1-8:

Antecedent-consequent \_\_\_\_\_ classic example \_\_\_\_\_  
Sentence structure? \_\_\_\_\_ possible example \_\_\_\_\_  
None of the above \_\_\_\_\_

### (III) Mozart, Menuetto and Trio, K. 4 (#7)

Bars 1-10:

Antecedent-consequent \_\_\_\_\_ classic example \_\_\_\_\_  
Sentence structure? \_\_\_\_\_ possible example \_\_\_\_\_  
None of the above \_\_\_\_\_

### (IV) Schubert, Minuet in F Major (#10)

Bars 1-8:

Antecedent-consequent \_\_\_\_\_ classic example \_\_\_\_\_  
Sentence structure? \_\_\_\_\_ possible example \_\_\_\_\_  
None of the above \_\_\_\_\_

### (V) Beethoven, Op. 2, No. 3, Trio (#12)

Bars 1-8:

Antecedent-consequent \_\_\_\_\_ classic example \_\_\_\_\_  
Sentence structure? \_\_\_\_\_ possible example \_\_\_\_\_  
None of the above \_\_\_\_\_

**Analysis III**

**(a) Sentences and Antecedent-Consequent Periods**

Which of the following excerpts form a of a sentence structure? Which form an antecedent-consequent period? Are they classic examples of these structures, or only loosely related to these structures? Check the appropriate blanks.

**(I) Schubert, Waltz in B Minor (#9)**

Bars 1-8:  
 Antecedent-consequent \_\_\_\_\_ classic example\_\_\_\_  
 Sentence structure? \_\_\_\_\_ possible example\_\_\_\_  
 None of the above \_\_\_\_\_

Bars 9-16  
 Antecedent-consequent \_\_\_\_\_ classic example\_\_\_\_  
 Sentence structure? \_\_\_\_\_ possible example\_\_\_\_  
 None of the above \_\_\_\_\_

**(II) Schumann, Soldier's March (#14)**

Bars 1-8:  
 Antecedent-consequent \_\_\_\_\_ classic example\_\_\_\_  
 Sentence structure? \_\_\_\_\_ possible example\_\_\_\_  
 None of the above \_\_\_\_\_

**(III) Schumann, Folk Song (#16)**

Bars 1-8:  
 Antecedent-consequent \_\_\_\_\_ classic example\_\_\_\_  
 Sentence structure? \_\_\_\_\_ possible example\_\_\_\_  
 None of the above \_\_\_\_\_

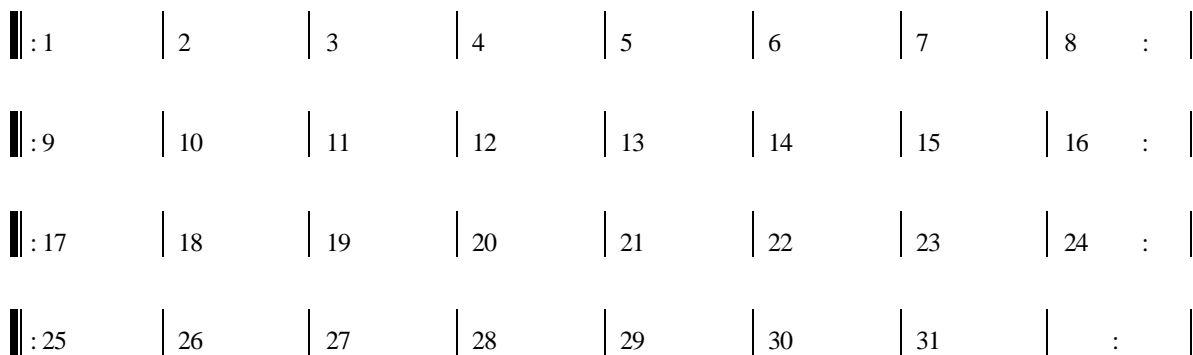
**(IV) Haydn, Symphony No. 72 (#19)**

Bars 1-8:  
 Antecedent-consequent \_\_\_\_\_ classic example\_\_\_\_  
 Sentence structure? \_\_\_\_\_ possible example\_\_\_\_  
 None of the above \_\_\_\_\_

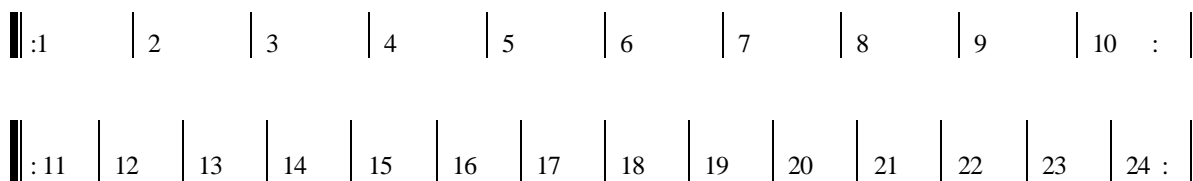
**(b) Charting phrases**

On the diagram of measure numbers below, chart and label the phrases, subphrases, and other groupings in the following pieces. Also label the cadences (according to key and type) and the keys that are tonicized. Finally, label the sections of the design with letters.

**(I) Mozart, Menuetto and Trio, K. 1 (#5)**



**(II) Mozart, Menuetto, K. 4 (#7)**



**Analysis IV****Binary form and Ternary Form**

Which of the following pieces in binary form, ternary form, or neither? If they are in binary form, are they (1) symmetrical or asymmetrical; (2) simple, balanced, or rounded; (3) sectional or continuous? Check the blanks that apply.

**I Chopin, Prelude in A Major, Op. 28 (#1)**

binary form \_\_\_\_\_ ternary form \_\_\_\_\_ neither \_\_\_\_\_  
 asymmetrical \_\_\_ symmetrical \_\_\_ simple \_\_\_ balanced \_\_\_ rounded \_\_\_  
 continuous \_\_\_ sectional \_\_\_

**III Mozart, Menuetto and Trio, K. 1 (#5)**

The Minuetto:

binary form \_\_\_\_\_ ternary form \_\_\_\_\_ neither \_\_\_\_\_  
 asymmetrical \_\_\_ symmetrical \_\_\_ simple \_\_\_ balanced \_\_\_ rounded \_\_\_  
 continuous \_\_\_ sectional \_\_\_

The Trio:

binary form \_\_\_\_\_ ternary form \_\_\_\_\_ neither \_\_\_\_\_  
 asymmetrical \_\_\_ symmetrical \_\_\_ simple \_\_\_ balanced \_\_\_ rounded \_\_\_  
 continuous \_\_\_ sectional \_\_\_

The Entire Movement:

binary form \_\_\_\_\_ ternary form \_\_\_\_\_ neither \_\_\_\_\_  
 asymmetrical \_\_\_ symmetrical \_\_\_ simple \_\_\_ balanced \_\_\_ rounded \_\_\_  
 continuous \_\_\_ sectional \_\_\_

**III Mozart, Menuetto, K. 2 (#6)**

binary form \_\_\_\_\_ ternary form \_\_\_\_\_ neither \_\_\_\_\_  
 asymmetrical \_\_\_ symmetrical \_\_\_ simple \_\_\_ balanced \_\_\_ rounded \_\_\_  
 continuous \_\_\_ sectional \_\_\_

**IV Mozart, Menuetto, K. 4 (#7)**

binary form \_\_\_\_\_ ternary form \_\_\_\_\_ neither \_\_\_\_\_  
 asymmetrical \_\_\_ symmetrical \_\_\_ simple \_\_\_ balanced \_\_\_ rounded \_\_\_  
 continuous \_\_\_ sectional \_\_\_

**Analysis IV (continued)****V Schubert, Waltz in F Major (#10)**

binary form \_\_\_\_\_ ternary form \_\_\_\_\_ neither \_\_\_\_\_  
asymmetrical\_\_\_ symmetrical\_\_\_ simple\_\_\_ balanced\_\_\_ rounded\_\_\_  
continuous\_\_\_ sectional\_\_\_

**VI Schumann, Folk Song (#16)**

binary form \_\_\_\_\_ ternary form \_\_\_\_\_ neither \_\_\_\_\_  
asymmetrical\_\_\_ symmetrical\_\_\_ simple\_\_\_ balanced\_\_\_ rounded\_\_\_  
continuous\_\_\_ sectional\_\_\_

**VII Schumann, Melody (#17)**

binary form \_\_\_\_\_ ternary form \_\_\_\_\_ neither \_\_\_\_\_  
asymmetrical\_\_\_ symmetrical\_\_\_ simple\_\_\_ balanced\_\_\_ rounded\_\_\_  
continuous\_\_\_ sectional\_\_\_

**VII Mendelssohn, Op. 19, No. 6 (#18)**

binary form \_\_\_\_\_ ternary form \_\_\_\_\_ neither \_\_\_\_\_  
asymmetrical\_\_\_ symmetrical\_\_\_ simple\_\_\_ balanced\_\_\_ rounded\_\_\_  
continuous\_\_\_ sectional\_\_\_

**IX Mendelssohn, Op. 19, No. 3 (#19)**

binary form \_\_\_\_\_ ternary form \_\_\_\_\_ neither \_\_\_\_\_  
asymmetrical\_\_\_ symmetrical\_\_\_ simple\_\_\_ balanced\_\_\_ rounded\_\_\_  
continuous\_\_\_ sectional\_\_\_

**X Schumann, Trallerliedchen (#21)**

binary form \_\_\_\_\_ ternary form \_\_\_\_\_ neither \_\_\_\_\_  
asymmetrical\_\_\_ symmetrical\_\_\_ simple\_\_\_ balanced\_\_\_ rounded\_\_\_  
continuous\_\_\_ sectional\_\_\_

**XI Chopin, Prelude in G Major, Op. 28 (#8, p. 4)**

binary form \_\_\_\_\_ ternary form \_\_\_\_\_ neither \_\_\_\_\_  
asymmetrical\_\_\_ symmetrical\_\_\_ simple\_\_\_ balanced\_\_\_ rounded\_\_\_  
continuous\_\_\_ sectional\_\_\_

**XII Schumann, Soldier's March (#11)**

binary form \_\_\_\_\_ ternary form \_\_\_\_\_ neither \_\_\_\_\_  
asymmetrical\_\_\_ symmetrical\_\_\_ simple\_\_\_ balanced\_\_\_ rounded\_\_\_  
continuous\_\_\_ sectional\_\_\_

**XIV Beethoven, Op. 2, No. 3 (#12)**

binary form \_\_\_\_\_ ternary form \_\_\_\_\_ neither \_\_\_\_\_  
asymmetrical\_\_\_ symmetrical\_\_\_ simple\_\_\_ balanced\_\_\_ rounded\_\_\_  
continuous\_\_\_ sectional\_\_\_

**Analysis V**

**C.P.E. Sonata in F minor, I, from Book I of *Clavier-Sonaten für Kenner un Liebhaber* (#25; make sure to number the measures in the score.)**

(1) Chart the phrases, keys, cadences, and design of this movement:

bar 1	2	3	4	5	6	7	8	9	10	11	12	13	14 :
-------	---	---	---	---	---	---	---	---	----	----	----	----	------

: 15	16	17	18	19	20	21	22	23	24	25	26	27	28	29 :
------	----	----	----	----	----	----	----	----	----	----	----	----	----	------

(2) What is the form of this piece? \_\_\_\_\_ Be prepared to discuss in what ways is it similar to standard sonata form, and in what ways is it different?

(3) Label the chords of bars 1-4:

--	--	--	--

(4) What type of sequence is used in bars 21-22? Is it a type of ascending fifth sequence, descending fifth sequence, or a type of ascending 5-6 sequence, or descending 5-6 sequence? (See Aldwell-Schachter book, pp. 246ff.) \_\_\_\_\_

(5) Consider and be prepared to discuss what are the oddest harmonic events of this piece. What chromatic tone is most conspicuously involved in most of these odd harmonic moments?

(6) For advanced students: on music paper, sketch the most important bass tones of this movement, thus showing the large-scale harmonic motion that governs this work.

**Analysis VI**

**(a) J..S. Bach Praeambulum in C Major (for W.F. Bach) (#24)**

Continue a reduction of bars 1-8 of this piece into four-part harmony, one note in the bass, three notes in the right hand; use smooth voice leading throughout.

**(b) J.S. Bach, Applicatio in C Major (for W.F. Bach) (#23)**

In the chart below, analyze the Roman numerals for this piece, using only one or two Roman numerals per bar (with the exception of the last measure, which requires three Roman numerals).

Bar 1	2	3	4 :
-------	---	---	-----

: 5	6	7	8 :
-----	---	---	-----

**Analysis VII****Beethoven, Sonata for Piano Op. 14, No. 1, II (#55)**

- (1) On the music itself, label the cadences throughout the movement.
- (2) What is the form of the Allegro section? \_\_\_\_\_
- (3) What is the form of bars 1-16? \_\_\_\_\_ What is the key of this passage? \_\_\_\_\_
- (4) What is the form of bars 17-24? \_\_\_\_\_ What is the key of this passage? \_\_\_\_\_
- (5) What is the form of bars 32-50? \_\_\_\_\_ What is the key of this passage? \_\_\_\_\_
- (6) What is the passage of bars 50ff.? \_\_\_\_\_
- (7) Where does one find an example of phrase extension within the Allegro section? \_\_\_\_\_ Where does one find an example of phrase overlap within the Allegro section? \_\_\_\_\_
- (8) What is the form of the Trio section? \_\_\_\_\_
- (9) What is the form of bars 64-78? \_\_\_\_\_
- (10) Consider the key structure of Trio section. What other piece(s) included in the class handouts has a similar key structure? \_\_\_\_\_
- (11) In what bar can one find an augmented sixth chord? \_\_\_\_\_  
a diminished seventh chord? \_\_\_\_\_
- (12) What is the logic of the chord succession in bars 18-19? \_\_\_\_\_
- (13) What is the form of the entire movement? \_\_\_\_\_
- (14) On the music itself, label the chords of bars 1-8 (NB: analyzing bar 4 might be a bit tricky).
- (15) Be prepared to discuss the use of “hidden” motives within this movement.



**Analysis VIII**

**Chopin Etude in C Major, Op. 10, No. 1 (#26)**

1) What is the form of this piece? \_\_\_\_\_

(2) What are the bar numbers of its three main sections? (i) \_\_\_\_\_ (ii) \_\_\_\_\_  
(iii) \_\_\_\_\_

(3) On the staff below, reduce the harmonies of bars 1-16 to simple four-part harmony with smooth voice-leading. Use at most one chord per measure, and label the Roman numerals for each chord.

The image shows a musical staff for the first 16 bars of Chopin's Etude in C Major, Op. 10, No. 1. The staff is divided into two systems: a treble clef system (top) and a bass clef system (bottom). The treble clef system contains a whole chord in the first measure (C major triad) and is otherwise empty. The bass clef system contains a sequence of notes: C2 (bar 1), C2 (bar 2), C2 (bar 3), D2 (bar 4), E2 (bar 5), F2 (bar 6), G2 (bar 7), A2 (bar 8), B2 (bar 9), C3 (bar 10), D3 (bar 11), E3 (bar 12), F3 (bar 13), G3 (bar 14), A3 (bar 15), and B3 (bar 16). The notes are grouped by slurs: C2 (1), C2 (2), C2 (3), D2 (4), E2 (5), F2 (6), G2 (7), A2 (8), B2 (9), C3 (10), D3 (11), E3 (12), F3 (13), G3 (14), A3 (15), and B3 (16). The bar numbers 1 through 16 are printed above the treble clef staff.

**Analysis IX**

**J.S. Bach, Minuet from French Suite in B Minor (#22)**

(a) What is the form of the phrase in bars 1-8 of the Menuet? \_\_\_\_\_ (b) What is the form of the phrase in bars 16? \_\_\_\_\_

(c) Is the Minuet in binary form? \_\_\_\_\_ Is it symmetrical or asymmetrical? \_\_\_\_\_ Is it rounded, balanced, or simple? \_\_\_\_\_ Is it sectional or continuous? \_\_\_\_\_ (d) There are two big cadences in the second part of the Menuet. Indicate the bar numbers, key, and type of these cadences:

(i) \_\_\_\_\_ (ii) \_\_\_\_\_

(e) What is the form of the Trio? \_\_\_\_\_ What is the form of the entire Menuet and Trio movement? \_\_\_\_\_ (f) What is the form of the preceding Sarabande movement? \_\_\_\_\_

(g) Reduce the voice-leading of bars 1 to the downbeat of bar 8 to a simplified four-part harmony setting; use one note in the bass and three notes on top. Keep the bass more or less as it is the beginning is done for you), but make sure the upper voices are smooth but with proper voice-leading (NB: bars 7-8 are a bit difficult):

The musical score shows the first 8 bars of the Minuet. The key signature is B minor (two sharps: F# and C#) and the time signature is 3/4. The bass line is partially filled in:

- Bar 1: Bass clef, F#4 (quarter note), G4 (quarter note), A4 (quarter note)
- Bar 2: Bass clef, G4 (quarter note), A4 (quarter note), B4 (quarter note)
- Bar 3: Bass clef, A4 (quarter note), B4 (quarter note), C#5 (quarter note)
- Bar 4: Bass clef, B4 (quarter note), C#5 (quarter note), D5 (quarter note)
- Bar 5: Bass clef, C#5 (quarter note), D5 (quarter note), E5 (quarter note)
- Bar 6: Bass clef, D5 (quarter note), E5 (quarter note), F#5 (quarter note)
- Bar 7: Bass clef, E5 (quarter note), F#5 (quarter note), G5 (quarter note)
- Bar 8: Bass clef, F#5 (quarter note), G5 (quarter note), A5 (quarter note)

The treble staff is empty for all 8 bars.

**Analysis X**

**Simple Rondo Form**

Listen to and analyze **Beethoven, Op. 13 (“Pathétique”), II (#34)**. This piece is in an ABACA rondo form. List the bar numbers and key(s) of each section, then answer the questions below:

A: \_\_\_\_\_

B: \_\_\_\_\_

A': \_\_\_\_\_

C: \_\_\_\_\_

A'': \_\_\_\_\_

--How is the A' section different from the first A section?

--How is the A'' section different from the first two A sections?

--Label the Roman numerals in bars 1-8 (1 or 2 chords per bar, except bar 3, which has 4 chords) in the boxes below:

bar 1	2	3	4	5	6	7	8
-------	---	---	---	---	---	---	---

--Label the Roman numerals in bars 17-28 (1 or 2 chords per bar) in the boxes below:

bar 17	18	19	20	21	22	23	24	25	26	27	28
--------	----	----	----	----	----	----	----	----	----	----	----

--On the staff below, finish reducing the chord progression of bars 40-50 to a smooth progression in good 4-part keyboard harmony, one chord per bass tone.

--Be prepared to discuss what chromatic motives (perhaps involving enharmonics) play a crucial role in this movement.

## Analysis Worksheets

### Analysis XI

#### Mozart, Sonata for Piano in F Major, K. 280, I (#32)

EXPOSITION: bars: \_\_\_\_\_

1<sup>st</sup> GROUP: bars: \_\_\_\_\_

1<sup>st</sup> theme: bars: \_\_\_\_\_ key: \_\_\_\_\_

transition: bar s: \_\_\_\_\_

- ◆ does the transition have the same theme as the opening of the first group, or does it introduce a new theme? \_\_\_\_\_
- ◆ is there a modulation within the transition? \_\_\_\_\_ if so, at what measure does it start? \_\_\_\_\_
- ◆ is the final chord of the transition preceded by an applied dominant, by an augmented sixth chord, or neither? \_\_\_\_\_
- ◆ is the final chord of the transition given an extended prolongation? \_\_\_\_\_ Does the transition end with “hammer strokes”? \_\_\_\_\_

2<sup>nd</sup> GROUP key of second group: \_\_\_\_\_

2<sup>nd</sup> theme: bar #s: \_\_\_\_\_

closing section: bar #s \_\_\_\_\_

codetta: bar #s \_\_\_\_\_

DEVELOPMENT bar #s \_\_\_\_\_

1<sup>st</sup> phrase: bars \_\_\_\_\_

2<sup>nd</sup> phrase: bar s \_\_\_\_\_ this phrase starts in what key? \_\_\_\_\_ it ends in what key? \_\_\_\_\_

3<sup>rd</sup> phrase: bar #s: \_\_\_\_\_ ends in what key? \_\_\_\_\_

RECAPITULATION: bars: \_\_\_\_\_

1<sup>st</sup> GROUP:

1<sup>st</sup> theme: bars \_\_\_\_\_ key: \_\_\_\_\_

transition: bars \_\_\_\_\_ key: \_\_\_\_\_

2<sup>nd</sup> GROUP key: \_\_\_\_\_ bars” \_\_\_\_\_

CODA Does this movement have a coda? \_\_\_\_\_ if so, what bars? \_\_\_\_\_

## Analysis XII

**Beethoven , Sonata for Piano in E Major, Op. 14, No. I (#56)**

EXPOSITION: bars: \_\_\_\_\_

1<sup>st</sup> GROUP: bars: \_\_\_\_\_1<sup>st</sup> theme: bars: \_\_\_\_\_ key: \_\_\_\_\_

transition: bar s: \_\_\_\_\_

- ◆ does the transition have the same theme as the opening of the first group, or does it introduce a new theme? \_\_\_\_\_
- ◆ is there a modulation within the transition? \_\_\_\_\_ if so, at what measure does it start? \_\_\_\_\_
- ◆ is the final chord of the transition preceded by an applied dominant, by an augmented sixth chord, or neither? \_\_\_\_\_
- ◆ is the final chord of the transition given an extended prolongation? \_\_\_\_\_ Does the transition end with “hammer strokes”? \_\_\_\_\_

2<sup>nd</sup> GROUP key of second group: \_\_\_\_\_2<sup>nd</sup> theme: bar #s: \_\_\_\_\_

closing section: bar #s \_\_\_\_\_

codetta: bar #s \_\_\_\_\_

DEVELOPMENT bar #s \_\_\_\_\_

1<sup>st</sup> phrase: bars \_\_\_\_\_2<sup>nd</sup> phrase: bar s \_\_\_\_\_ this phrase starts in what key? \_\_\_\_\_ it ends in what key? \_\_\_\_\_3<sup>rd</sup> phrase: bar #s: \_\_\_\_\_ ends in what key? \_\_\_\_\_

RECAPITULATION: bars: \_\_\_\_\_

1<sup>st</sup> GROUP:1<sup>st</sup> theme: bars \_\_\_\_\_ key: \_\_\_\_\_

transition: bars \_\_\_\_\_ key: \_\_\_\_\_

2<sup>nd</sup> GROUP key: \_\_\_\_\_ bars” \_\_\_\_\_

CODA Does this movement have a coda? \_\_\_\_\_ if so, what bars? \_\_\_\_\_

# Analysis Worksheets

## Analysis XIII

### a) Haydn, Symphony No. 72, IV (#20)

Reduce the voice leading of bars 1-8  
a clear version of these bars are provided below.)

-part harmony setting;  
fficult to read,

A musical score for Haydn's Symphony No. 72, IV (#20), bars 1-8. The score is in G major and 2/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

An empty musical score for Haydn's Symphony No. 72, IV (#20), bars 1-8. The score is in G major and 2/4 time. It consists of two staves: a treble staff and a bass staff. The staves are numbered 1 through 8 above the treble staff. The piece concludes with a double bar line and repeat dots.

### (b) Schubert, Waltz in B Minor (#9)

-part harmony setting;

An empty musical score for Schubert's Waltz in B Minor (#9), bars 1-16. The score is in B minor and 3/4 time. It consists of two staves: a treble staff and a bass staff. The staves are numbered 1 through 16 above the treble staff. The piece concludes with a double bar line and repeat dots.

## Analysis XIV

## OUTLINES OF SONATA FORMS

For the following pieces, list the bar numbers in which the following sections begin (NB: some these sections might be present):

<p><b>A. Mozart, Sonata for Piano in G Major, K. 283, I (#30)</b></p> <p><b>EXPOSITION</b> _____</p> <p><i>1<sup>st</sup> GROUP</i> _____</p> <p>“first” theme _____</p> <p>transition _____</p> <p><i>2<sup>nd</sup> GROUP</i> _____</p> <p>“second theme” _____</p> <p>closing section _____</p> <p>codetta bar _____</p> <p><b>DEVELOPMENT</b> _____</p> <p><b>RECAPITULATION</b> _____</p> <p><i>1<sup>st</sup> GROUP</i> _____</p> <p>1<sup>st</sup> theme _____</p> <p>transition _____</p> <p><i>2<sup>nd</sup> GROUP</i> _____</p> <p>“second theme” _____</p> <p>closing section _____</p> <p>codetta bar _____</p> <p><b>CODA</b> _____</p>	<p><b>B. Mozart, Sonata for Piano in F Major, K. 280, II (#31)</b></p> <p><b>EXPOSITION</b> _____</p> <p><i>1<sup>st</sup> GROUP</i> _____</p> <p>“first” theme _____</p> <p>transition _____</p> <p><i>2<sup>nd</sup> GROUP</i> _____</p> <p>“second theme” _____</p> <p>closing section _____</p> <p>codetta bar _____</p> <p><b>DEVELOPMENT</b> _____</p> <p><b>RECAPITULATION</b> _____</p> <p><i>1<sup>st</sup> GROUP</i> _____</p> <p>1<sup>st</sup> theme _____</p> <p>transition _____</p> <p><i>2<sup>nd</sup> GROUP</i> _____</p> <p>“second theme” _____</p> <p>closing section _____</p> <p>codetta bar _____</p> <p><b>CODA</b> _____</p>
<p><b>C. Mozart, Quartet for Strings in E<sub>f</sub> Major, K. 167, II (#47)</b></p> <p><b>EXPOSITION</b> _____</p> <p><i>1<sup>st</sup> GROUP</i> _____</p> <p>“first” theme _____</p> <p>transition _____</p> <p><i>2<sup>nd</sup> GROUP</i> _____</p> <p>“second theme” _____</p> <p>closing section _____</p> <p>codetta bar _____</p> <p><b>DEVELOPMENT</b> _____</p>	<p><b>RECAPITULATION</b> _____</p> <p><i>1<sup>st</sup> GROUP</i> _____</p> <p>1<sup>st</sup> theme _____</p> <p>transition _____</p> <p><i>2<sup>nd</sup> GROUP</i> _____</p> <p>“second theme” _____</p> <p>closing section _____</p> <p>codetta bar _____</p> <p><b>CODA</b> _____</p>

**Analysis XV**

**Robert Schumann's setting of Rückert's "Jasminenstrauch" Op. 27/4**

(NB: this song is the basis of Project I

(1) Analyze this poem of Rückert's; make sure to indicate its rhyme scheme and impact of poetic structure on the meaning of the poem

his poem. Using the chart on the bottom of this page, label its phrases, keys, and cadences; also label its chords with Roman text.

*Grün is der Jasminenstrauch*

Green is the jasmine tree

*Abends eingeschlafen.*

Falling asleep at night.

*Als ihn mit des Morgens Hauch*

As it with the dawn's breath

*Sonnenlichter trafen,*

Meets the sunlight

*ist er schneewiess aufgewacht:*

It awakens snow-white:

*"Wie geschah' mir in der Nacht?"*

"What has happened to me in the Night?"

*Seht, so geht es Bäumen,*

So it goes with trees

*die im Frühling träumen.*

That dream in Spring.

*bar numbers of song:*

1	2	3	4	5	6	7	8	9	
---	---	---	---	---	---	---	---	---	--

10	11	12	13	14	15	16	17	18	19	20	21	
----	----	----	----	----	----	----	----	----	----	----	----	--



**Analysis XVI**

**Analysis of Felix Mendelssohn, "Song Without Words," Op. 102/6 (#35)**

(1) Chart the form of this piece, indicating its phrases, cadences, keys, and sections of the design:

bar 1	2	3	4	5	6	7	8
-------	---	---	---	---	---	---	---

9	10	11	12	13	14	15	16	17	18
---	----	----	----	----	----	----	----	----	----

19	20	21	22	23	24	25	26	27	27
----	----	----	----	----	----	----	----	----	----

29	30	31	32	33
----	----	----	----	----

- (2) What form is this piece in? \_\_\_\_\_
- (3) In certain specific ways, Mendelssohn creates an ambiguous effect in this piece. Which keys and cadences are somehow obscured in this piece?  
\_\_\_\_\_
- (4) What is the chord progression of bars 7-8? On the staves below, write this progression using smooth voice-leading in the upper voices.
- (5) Where is there an augmented sixth chord in this piece? \_\_\_\_\_ Where is there a pedal point? \_\_\_\_\_
- (6) In bar 3, there is a chord succession that on the surface seems unusual. Be prepared to describe the logic underlying this chord succession?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Analysis XVII**

**Schubert, Moments Musicaux, Op. 94, No. 2 (#48)**

On the music itself, indicate the main sections and key areas in this piece. Some of the keys are particularly unusual; how are they integrated into the larger structure? What is the overall form of the piece?

**Analysis XVIII**

**Schubert, Sonata for Violin and Piano in D Major, I (#49)**

(1) On the reverse side or on a separate piece of paper, chart the sonata form. (NB there is no ready chart to fill in for this piece; you will have to construct one for yourself).

(2) Locate the augmented sixth chords in this piece. In what measures do they appear? \_\_\_\_\_

(3) Be prepared to discuss in what ways the first theme differs in the exposition and recapitulation

(4) Write out below the chord progression of bars 83-94, use smooth voice leading, taking away the octave transferences and polyphonic melodies.

bar

83				87						91								
----	--	--	--	----	--	--	--	--	--	----	--	--	--	--	--	--	--	--

70 71 72 73 74 75 76 77 78 79

4 (28)

Musical notation for measures 70-79. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* and *p*. There are some handwritten annotations above the vocal line.

80 81 82 83 84 85 86 87

Musical notation for measures 80-87. The piano accompaniment continues with a consistent rhythmic pattern. Dynamics include *mf* and *p*. There are some handwritten annotations above the vocal line.

88 89 90 91 92 93 94

Musical notation for measures 88-94. The piano accompaniment features a *cresc.* marking in the bass line. Dynamics include *mf* and *p*. There are some handwritten annotations above the vocal line.

95 96 97 98 99 100 101 102 103 104

Musical notation for measures 95-104. The piano accompaniment features a *dim.* marking in the bass line. Dynamics include *mf* and *p*. There are some handwritten annotations above the vocal line.

105

Musical notation for measure 105. The piano accompaniment continues with a consistent rhythmic pattern. Dynamics include *mf* and *p*.

**Analysis XIX**

**Analysis of Beethoven, Op. 10, No. 3**

Chart the sonata form of the **first movement**.

*section*

*bar numbers*

*key(s)*

<b>EXPOSITION</b>		
1 <sup>st</sup> theme group		
bridge section		
2 <sup>nd</sup> theme group		
2 <sup>nd</sup> theme		
closing section		
codetta		
<b>DEVELOPMENT</b>		
1 <sup>st</sup> section	124-130	
2 <sup>nd</sup> section	133ff. 149ff. 157ff. 161ff.	
3 <sup>rd</sup> section	167ff.	
<b>RECAPITULATION</b>		
1 <sup>st</sup> theme group		
2 <sup>nd</sup> theme group		
<b>CODA</b>		

(1) Are there any motivic connections between the first and second theme groups?

(2) What type of sequence is there is bars 133ff.?

## Analysis XIX, continued

Chart the sonata-rondo form structure of the **finale**. Note: like many of Beethoven's works, this finale does *not* follow the "textbook" sonata-rondo form as listed below. As a result, you should not be too surprised if some of the sections provided for in this chart are not found in this movement.

section	bar numbers	keys	
<b>EXPOSITION</b>			
1 <sup>st</sup> theme group			<b>A</b>
bridge section			
2 <sup>nd</sup> theme group			<b>B</b>
<b>1<sup>st</sup> RETURN OF A SECTION</b>			<b>A'</b>
<b>DEVELOPMENT</b>		What keys does this section pass through?	<b>C</b>
<b>RECAPITULATION</b>			
1 <sup>st</sup> theme group			<b>A''</b>
bridge section			
2 <sup>nd</sup> theme group			<b>B</b>
<b>FINAL RETURN OF A SECTION</b>			<b>A'''</b>
<b>CODA</b>			

- (1) What type of sequence is there in bars 35ff.?
- (2) During the development section, in what bar and in what non-tonic key is there a "false" return of the main theme?
- (3) Be prepared to discuss in what ways does this movement not conform to the "textbook" sonata-rondo form, and also be prepared to discuss in what ways is this movement conspicuously similar to the first movement

**Analysis XX**

**Chopin, Prelude in G Minor, Op. 28 (#27)**

- (1) In what form is this piece? \_\_\_\_\_
- (2) On the staves below and on the next page, reduce the chords with smooth voice leading (bars 1-2 have already been done to start you off). Label the harmonies with Roman numerals; make sure the Roman numerals are meaningful (if can't figure out a meaningful Roman numeral analysis, don't try to merely put down meaningless labels). Note: though the entire piece is difficult, 14-16 are particularly difficult, as are bars 21-22.
- (3) Be prepared to discuss the significant motives, including significant sonorities and significant scale degrees (along with their enharmonics).
- (4) Locate the augmented sixth chords and "inverted" augmented sixth chords.

g minor: i      ii<sup>♯</sup>      V<sup>♭</sup>

bars 25-32  
= bars 17-24

(there are 3 chords  
in bar 34)

## Analysis XXI

**Robert Schumann's setting of Heine's "Am leuchtend Sommermorgen" from Dichterliebe, No. 12 (#15)**

Analyze Schumann's setting of this poem. In particular, analyze the Roman numerals and functions of the chords 1-13, especially the chords of bars 1-2 and 8-11. Consider the interaction of the music with its text. (Notate the Roman numerals of the chords on the music itself.)

<i>Am leuchtenden Sommermorgen</i>	On a bright summer morning
<i>geh' ich im Garten herum</i>	I walked around a garden
<i>Es flüstern und sprechen die Blumen,</i>	The flowers whispered and spoke to me
<i>ich aber wandle stumm</i>	by I wandered on silently.
<i>Es flüstern und sprechen die Blumen,</i>	The flowers whispered and spoke to me
<i>und schau's mitleidig mich an:</i>	And looked with pity on me
<i>"Sei unsrer Schwester nicht böse,</i>	"Do not be harsh on our sister
<i>du trauriger, blaser Mann.</i>	you sad, pale man."

**AnalysisXX Schubert, Symphony No. 4 (“Tragic”), IV** (not in Workbook; score is available in the library.)

Chart the sonata form in this innovative work:

section	bar numbers	key(s)
<b>EXPOSITION</b>		
1 <sup>st</sup> theme group		
opening flourish	1-4	
1 <sup>st</sup> phrase		
2 <sup>nd</sup> phrase		
3 <sup>rd</sup> phrase		
bridge section		
2 <sup>nd</sup> theme group		
1 <sup>st</sup> section		
2 <sup>nd</sup> section		
3 <sup>rd</sup> section		
<b>DEVELOPMENT</b>		
1 <sup>st</sup> section	195-222	
2 <sup>nd</sup> section		
1 <sup>st</sup> phrase		
2 <sup>nd</sup> phrase		
3 <sup>rd</sup> phrase		
3 <sup>rd</sup> section		
4 <sup>th</sup> section		

(continued on next page)



<b>RECAPITULATION</b>		
1 <sup>st</sup> theme group		
opening flourish	289-92	
1 <sup>st</sup> phrase		
2 <sup>nd</sup> phrase		
3 <sup>rd</sup> phrase		
bridge section		
2 <sup>nd</sup> theme group		
1 <sup>st</sup> section		
2 <sup>nd</sup> section		
3 <sup>rd</sup> section		

- (1) What key is tonicized briefly in bars 138ff.? What type of sequence (in bars 142ff.) leads back to the local key area of this section? What are some of the motivic ramifications of this harmonic maneuver?
  
- (2) Describe the harmonic progression at the beginning of the development (bars 195ff.)
  
- (3) What type of large-scale sequence appears in bars 223ff.?
  
- (4) What type of sequence appears in bars 265ff.? To what powerful chord does this sequence lead?
  
- (5) Describe some of the unusual and innovative ways in which the Schubert treats sonata form in this movement.

Analysis XXI

Brahms Intermezzo in E Major (#43)

Reduce bars 25-32 into a four part setting, one note in the bass and three notes in the top voice.

25 26 27 28 29 30 31 32