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? Which include examples of phrase expansion or interpolation (if any)?

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

<table>
<thead>
<tr>
<th>Measure Range</th>
<th>Antecedent</th>
<th>Consequent</th>
<th>Expansions or interpolations?</th>
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</thead>
<tbody>
<tr>
<td>1-5</td>
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<td>12-17</td>
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II Chopin Prelude in E Minor, Op. 28 (#2):

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<tr>
<th>Measure Range</th>
<th>Antecedent</th>
<th>Consequent</th>
<th>Expansions or interpolations?</th>
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<td>1-5</td>
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<td>12-17</td>
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</table>

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

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<tr>
<th>Measure Range</th>
<th>Antecedent</th>
<th>Consequent</th>
<th>Expansions or interpolations?</th>
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<tbody>
<tr>
<td>1-5</td>
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<td>12-17</td>
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</tbody>
</table>

(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)

<table>
<thead>
<tr>
<th>Bars 1-8:</th>
<th>Antecedent-consequent</th>
<th>classic example</th>
<th>Sentence structure?</th>
<th>possible example</th>
<th>None of the above</th>
</tr>
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<tbody>
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<thead>
<tr>
<th>Bars 11-20:</th>
<th>Antecedent-consequent</th>
<th>classic example</th>
<th>Sentence structure?</th>
<th>possible example</th>
<th>None of the above</th>
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</tbody>
</table>

(II) Mozart, Menuetto and Trio, K. 2 (#6)  (III) Mozart, Menuetto and Trio, K. 4 (#7)

<table>
<thead>
<tr>
<th>Bars 1-8:</th>
<th>Antecedent-consequent</th>
<th>classic example</th>
<th>Sentence structure?</th>
<th>possible example</th>
<th>None of the above</th>
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<tr>
<th>Bars 1-10:</th>
<th>Antecedent-consequent</th>
<th>classic example</th>
<th>Sentence structure?</th>
<th>possible example</th>
<th>None of the above</th>
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</table>

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

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<thead>
<tr>
<th>Bars 1-8:</th>
<th>Antecedent-consequent</th>
<th>classic example</th>
<th>Sentence structure?</th>
<th>possible example</th>
<th>None of the above</th>
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</table>

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

<table>
<thead>
<tr>
<th>Bars 1-8:</th>
<th>Antecedent-consequent</th>
<th>classic example</th>
<th>Sentence structure?</th>
<th>possible example</th>
<th>None of the above</th>
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<tr>
<th>Bars 1-10:</th>
<th>Antecedent-consequent</th>
<th>classic example</th>
<th>Sentence structure?</th>
<th>possible example</th>
<th>None of the above</th>
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</table>
Analysis Worksheets  
Name________________________________________

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 ______

(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)

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<td>: 9</td>
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<td>30</td>
<td>31</td>
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</table>

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

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<th>: 1</th>
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<td>: 11</td>
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<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
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</table>
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____

(continued on next page)
## Analysis Worksheets

### Name ________________________________

#### Analysis IV (continued)

<table>
<thead>
<tr>
<th>Work</th>
<th>Measure</th>
<th>Binary Form</th>
<th>Ternary Form</th>
<th>Neither</th>
<th>Asymmetrical</th>
<th>Symmetrical</th>
<th>Simple</th>
<th>Balanced</th>
<th>Rounded</th>
<th>Continuous</th>
<th>Sectional</th>
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<tbody>
<tr>
<td>V Schubert, Waltz in F Major (#10)</td>
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<td>VI Schumann, Folk Song (#16)</td>
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<td>VII Schumann, Melody (#17)</td>
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<td>VII Mendelssohn, Op. 19, No. 6 (#18)</td>
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<td>IX Mendelssohn, Op. 19, No. 3 (#19)</td>
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<td>X Schumann, Trallerliedchen (#21)</td>
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<tr>
<td>XI Chopin, Prelude in G Major, Op. 28 (#8, p. 4)</td>
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<tr>
<td>XII Schumann, Soldier’s March (#11)</td>
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<tr>
<td>XIV Beethoven, Op. 2, No. 3 (#12)</td>
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</table>
Analysis Worksheets

Name____________________________________

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:

<table>
<thead>
<tr>
<th>bar 1</th>
<th>2</th>
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<th>4</th>
<th>5</th>
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<td>27</td>
</tr>
</tbody>
</table>

(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 Praemblum 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 except of the last measure, which requires three Roman numerals).
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? 
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.
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.
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):
Analysis Worksheets  

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:

<table>
<thead>
<tr>
<th>bar 1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
</table>

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

<table>
<thead>
<tr>
<th>bar 17</th>
<th>18</th>
<th>19</th>
<th>20</th>
<th>21</th>
<th>22</th>
<th>23</th>
<th>24</th>
<th>25</th>
<th>26</th>
<th>27</th>
<th>28</th>
</tr>
</thead>
</table>

--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:__________

1st GROUP: bars:________

1st 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”? ______

2nd GROUP key of second group: __________

2nd theme: bar #s: __________

closing section: bar #s__________

codetta: bar #s________

DEVELOPMENT bar #s________

1st phrase: bars________

2nd phrase: bar s _______ this phrase starts in what key? ______ it ends in what key? ______

3rd phrase: bar #s:__________ ends in what key?___________

RECAPITULATION: bars:________

1st GROUP:

1st theme: bars_______ key:________

transition: bars________ key:________

2nd GROUP key:_________ bars”__________

CODA Does this movement have a coda? ______ if so, what bars?________
Analysis Worksheets

Analysis XII


EXPOSITION: bars:__________

1st GROUP: bars:__________

1st theme: bars:__________ key:__________

transition: bars:__________

♦ 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”? ______

2nd GROUP key of second group: __________

2nd theme: bars:__________

closing section: bars:__________

codetta: bars:__________

DEVELOPMENT: bars:__________

1st phrase: bars:__________

2nd phrase: bars:__________ this phrase starts in what key? _______ it ends in what key? _______

3rd phrase: bars:__________ ends in what key? _______

RECAPITULATION: bars:__________

1st GROUP:

1st theme: bars:__________ key:__________

transition: bars:__________ key:__________

2nd 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-

- part harmony setting;

da clear version of these bars are provided below.)

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

- part harmony setting;

-
Analysis Worksheets

Analysis XIV

OUTLINES OF SONATA FORMS

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

<table>
<thead>
<tr>
<th>Piece</th>
<th>Exposition</th>
<th>Recapitulation</th>
<th>Development</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Mozart, Sonata for Piano in G Major, K. 283, I (#30)</td>
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</tbody>
</table>
EXPOSITION
1st GROUP
"first" theme
transition

2nd GROUP
"second theme"
closing section
codetta bar

DEVELOPMENT

RECAPITULATION
1st GROUP
1st theme
transition

2nd GROUP
"second theme"
closing section
codetta bar

CODA |
| B. Mozart, Sonata for Piano in F Major, K. 280, II (#31) | 
EXPOSITION
1st GROUP
"first" theme
transition

2nd GROUP
"second theme"
closing section
codetta bar

DEVELOPMENT

RECAPITULATION
1st GROUP
1st theme
transition

2nd GROUP
"second theme"
closing section
codetta bar

CODA |
| C. Mozart, Quartet for Strings in E♭ Major, K. 167, II (#47) | 
EXPOSITION
1st GROUP
"first" theme
transition

2nd GROUP
"second theme"
closing section
codetta bar

DEVELOPMENT

RECAPITULATION
1st GROUP
1st theme
transition

2nd GROUP
"second theme"
closing section
codetta bar

CODA |
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

Green is the jasmine tree
Falling asleep at night.
As it with the dawn’s breath
Meets the sunlight
It awakens snow-white:
“So what has happened to me in the Night?”
So it goes with trees
That dream in Spring.

Bar numbers of song:

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

<table>
<thead>
<tr>
<th>bar 1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
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<td>25</td>
<td>26</td>
<td>27</td>
<td>27</td>
<td>29</td>
<td>30</td>
<td>31</td>
<td>32</td>
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<tr>
<td>33</td>
<td></td>
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</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>section</th>
<th>bar numbers</th>
<th>key(s)</th>
</tr>
</thead>
</table>

**EXPOSITION**

| 1st theme group | | |
| bridge section | | |

| 2nd theme group | | |
| 2nd theme | | |
| closing section | | |
| codetta | | |

**DEVELOPMENT**

| 1st section | 124-130 | |
| 2nd section | 133ff. | 149ff. | 157ff. | 161ff. |
| 3rd section | 167ff. | |

**RECAPITULATION**

| 1st theme group | |
| 2nd theme group | |

**CODA**

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

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

Name____________________________________

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.

<table>
<thead>
<tr>
<th>section</th>
<th>bar numbers</th>
<th>keys</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EXPOSITION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st theme group</td>
<td></td>
<td>A</td>
</tr>
<tr>
<td>bridge section</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd theme group</td>
<td></td>
<td>B</td>
</tr>
<tr>
<td><strong>1ST RETURN OF A SECTION</strong></td>
<td></td>
<td>A’</td>
</tr>
<tr>
<td><strong>DEVELOPMENT</strong></td>
<td></td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>What keys does this section pass through?</td>
<td></td>
</tr>
<tr>
<td><strong>RECAPITULATION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st theme group</td>
<td></td>
<td>A’’</td>
</tr>
<tr>
<td>bridge section</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd theme group</td>
<td></td>
<td>B</td>
</tr>
<tr>
<td><strong>FINAL RETURN OF A SECTION</strong></td>
<td></td>
<td>A’’’</td>
</tr>
<tr>
<td><strong>CODA</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(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 Worksheets

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.
Robert Schumann’s setting of Heine’s “Am leuchtendend Sommormorgen” 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.)

<table>
<thead>
<tr>
<th>Am leuchtenden Sommormorgen</th>
<th>On a bright summer morning</th>
</tr>
</thead>
<tbody>
<tr>
<td>geh’ ich im Gerten herum</td>
<td>I walked around a garden</td>
</tr>
<tr>
<td>Es flüstern und sprechen die Blumen,</td>
<td>The flowers whispered and spoke to me</td>
</tr>
<tr>
<td>ich aber wandle stumm</td>
<td>by I wandered on silently.</td>
</tr>
<tr>
<td>Es flüstern und sprechen die Blumen,</td>
<td>The flowers whispered and spoke to me</td>
</tr>
<tr>
<td>und shau’s mitleidig mich an:</td>
<td>And looked with pity on me</td>
</tr>
<tr>
<td>“Sei unsrer Schwester nicht böse,</td>
<td>“Do not be harsh on our sister</td>
</tr>
<tr>
<td>du traurirger, blaser Mann.</td>
<td>you sad, pale man.”</td>
</tr>
</tbody>
</table>
**Analysis XX  Schubert, Symphony No. 4 ("Tragic"), IV** (not in Workbook; score is available in the library.)

Chart the sonata form in this innovative work:

<table>
<thead>
<tr>
<th>section</th>
<th>bar numbers</th>
<th>key(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EXPOSITION</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; theme group</td>
<td></td>
<td></td>
</tr>
<tr>
<td>opening flourish</td>
<td>1-4</td>
<td></td>
</tr>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; phrase</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt; phrase</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3&lt;sup&gt;rd&lt;/sup&gt; phrase</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bridge section</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt; theme group</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; section</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt; section</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3&lt;sup&gt;rd&lt;/sup&gt; section</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DEVELOPMENT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; section</td>
<td>195-222</td>
<td></td>
</tr>
<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt; section</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; phrase</td>
<td></td>
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<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt; phrase</td>
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<td>3&lt;sup&gt;rd&lt;/sup&gt; phrase</td>
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<tr>
<td>3&lt;sup&gt;rd&lt;/sup&gt; section</td>
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</tr>
<tr>
<td>4&lt;sup&gt;th&lt;/sup&gt; section</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(continued on next page)
(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.
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.