

Example 1. Beethoven, Piano Sonata No. 9 in E major, Op. 14, No. 1, second movement, p. 249, CD 4/Track 6

You are a pianist performing a Beethoven recital. In order to perform the piece musically, you want to consider a few basic issues. First, provide a complete diagram (down to phrase level) of the form of the movement. Second, consider the relationship between the structural upper and lower lines in the first eight measures. How does the structure of the lower line in these measures relate to the main motive of the piece? Does this motive disappear in the “Maggiore” section? If not, how does Beethoven weave it in? Is it present in an altered form?

Example 2. Bach, Gavotte I and II (together) from English Suite No. 3 in G minor, 92, 1/16

One of your piano students is preparing this set of gavottes for a performance in your piano studio. Write out your answers to the following questions to hand in at the start of class.

- What is the form of the gavottes as performed together? What is the form of each gavotte individually? It is not necessary to diagram the piece down to phrase level, but you should label keys, cadences and sections (a, b, etc.) in your score.
- How will you help your student understand the main motive of the piece? What happens to this motive in the closing measures (esp. 27-32) of Gavotte I? What is noteworthy about the harmonic progression in these measures?
- The C6 in measure 32 is the climax of Gavotte I; it functions as a sort of upper neighbor to the Bb to which it resolves. Can you hear what other note is connected to this C, on a large scale?
- In Gavotte II, the tonic pedal makes it difficult to analyze the harmonies. How will you explain to your student which cadences are interior and which are final? Is Gavotte II foreshadowed in Gavotte I? How do these pieces fit together motivically? In Schenkerian terms, from which scale degree does the upper line descend in each piece?
- What type of second inversion chord occurs in beat 4 of measure 32 in Gavotte I? What technique is normally associated with this particular type of second inversion chord (see second inversion chords handout)? Is that technique present here? Does it occur more than once? How does this help emphasize the main motive of the piece?

Example 3a. Elisabeth Jacquet de La Guerre, Prelude from Suite II of *Pièces de Clavecin*, 58, 1/5

You are presenting a collaborative lecture-recital with a famous musicologist. She has asked you to perform this piece during the presentation. Remembering fondly your days of Form and Analysis, you dig up the set of recordings from the Burkhart. How does the performer on the given recording hear the form of the piece? Where are the cadences? Do you agree or disagree? Describe and justify the locations of any PACs you hear (use “middle of the 4th system” if there aren’t measures at that point). Be prepared to discuss how your knowledge of form and harmonic analysis relate to performance practice for this piece.

Example 3b. Joseph Haydn, Piano Sonata No. 3 in C major, third movement, 142, 2/15

Diagram the form of this piece down to the phrase level, to be turned in at the start of class.

Example 4. Beethoven, Piano Sonata No. 1 in F minor, Op. 2, No. 1, third movement, 223, 3/9

- Do a complete diagram (down to the phrase level) for this movement and be prepared to turn it in.
 - Be prepared to discuss the upper line from the Ab of measure 12. Where does that note go? Where is the Kopfton (initial goal note) of the upper line achieved in this movement? And, related to this question, what is the point of mm. 39-40?
 - How is the Trio section related, motivically and in terms of the upper line, to the Menuetto?
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Example 5a. François Couperin, “Les Moissonneurs” from *Pièces de Clavecin*, Ordre VI, 60, 1/6

- Prepare a complete formal analysis (down to the phrase level) for this movement to hand in at the start of class.
- Prepare to discuss whether the upper line descends from the fifth scale degree or the third scale degree.
- The c section modulates to the relative minor, and the d section modulates to the supertonic. How does this pitch scheme support an integrated pitch structure for the movement? (Hint: Think about MOTIVE.)
- How does the right hand of measures 44-50 relate to the opening measures? Can you hear the motivic relationship?

Example 5b. Beethoven, Piano Sonata No. 15 in D major, Op. 28, third movement, 261, 4/8

- What is the form of this movement? It is not necessary to do a complete formal analysis, just name the form and explain what characteristics of this movement are typical for this form.
- Identify the most significant goal notes of the right hand/upper line in the Scherzo. How does the motive in measure 5 relate to the pitch structure of the upper line over the course of the entire Scherzo?
- How is this motive expressed in the Trio section?

Examples 6a, b, c, d. Joseph Haydn, Symphony No. 101 in D major, fourth movement (in score), 151, 2/18; Johannes Brahms, Intermezzo in A major, Op. 118, No. 2, 367, 6/5; Claude Debussy, “La cathédrale engloutie” from *Preludes*, Book I, 415, 6/11; Joseph Haydn, String Quartet in G minor, Op. 74, No. 3, second movement, 144, 2/16

- For ANY TWO of the four pieces listed above, write out (to hand in) the letters and measure numbers of the main sections (ONLY). For instance, you might write something like: A (1-33); B (34-77); transition (78-80); A' (81-100); Coda (101-109)
- In the Haydn symphony, what is the form of the first A section? A diagram is NOT necessary.
- In the Haydn quartet, what chord occurs in mm. 8? How does these pitches relate to the rest of the movement?

Example 7. Joseph Haydn, Piano Sonata No. 37 in D major, third movement, 140, 2/14

Write out a complete formal analysis (down to the phrase level) to turn in at the beginning of class. As you prepare your analysis, remember that sections may return in a varied form.

Examples 8. Beethoven, Piano Sonata No. 8 in C minor, Op. 13 (“Pathétique”): Allegro, 243, 4/5

- This is the longest movement by Beethoven we have studied to date. Remember that Beethoven is fond of connecting sections (transitions, codas, etc.). Write out a listing of the measure numbers of the main sections (ONLY) to turn in at the start of class. It is not necessary to write out a phrase-level analysis to hand in; however, you will probably end up marking most cadences in your score anyway.
- Why does Beethoven modulate to the key of Ab near the end of the movement?

Additional examples of compound part forms/rondos:

Beethoven, Piano Sonata No. 8 in C minor, Op. 13 (“Pathétique”), II, p. 240, 4/2; and No. 4 in Eb, Op. 7, II, p. 225, 4/1

Bach, Minuet I and II (together) from Suite No. 1 in G major for Violoncello Solo, 93, 1/17

Franz Schubert, Moment Musical in A flat major, Op. 94, No. 6, 304, 5/3

Domenico Scarlatti, Sonata in D major, K. 96 (Longo 465), 130, 2/12

Joseph Haydn, Symphony No. 101 in D major, third movement (in score), 146, 2/17

Example 1. Muzio Clementi, Sonatina in G major, Op. 36, No.2, first movement, 161, 2/19

- This movement is an example of sonatina ("diet sonata") form. Prepare a complete formal analysis (down to the phrase level) to hand in at the start of class. The exposition includes two themes and a codetta (i.e. a post-cadential extension) after the second theme. The development section is fairly short. After a retransition featuring pedal point, the recap returns.
- What has happened to the second theme in the recapitulation? How is this typical of sonata form?

Example 2. Beethoven, Piano Sonata No. 1 in F minor, Op. 2, No. 1, first movement, 219, 3/8

Please write out or type your answers to the following questions to turn in at the beginning of class.

- Prepare an analysis (to turn in at the start of class) indicating the major sections and their measure numbers, including theme groups, transitions, codettas, etc. Do include the primary key of each section, but it is not necessary to analyze down to the phrase level.
- The descending line in measures 7 and 8, right hand, returns in an enlarged form twice later in the piece. Where? How do these enlargements help to articulate the form?
- What is the source of the notes in the right hand in the codetta?
- What chord occurs in measure 54 (the left hand has E natural)?

Example 3. Mozart, Piano Sonata in B flat major, K. 333: Allegro, 175, 3/2

Please write out or type your answers to the following questions to turn in at the beginning of class.

- This sonata form has three theme groups. Where do they begin in the exposition? Where are they in the recapitulation?
- Is there a codetta? If so, where? How about a coda? Why or why not?
- Name 4 keys utilized in the development.
- What type of harmony occurs on beat 4 of measure 84? What type of modulation occurs in mm. 72-73?

Example 4. Beethoven, Piano Sonata No. 8 in c-, Op. 13 ("Pathétique"): Grave, Allegro di molto e con brio, 233, 4/3

Please write out or type your answers to the following questions to turn in at the beginning of class.

- This movement contains a number of auxiliary sections. Where do you think the exposition begins? Why?
- Find the recapitulation.
- Find the three theme groups in both the exposition and recapitulation, as well as the development and retransition sections.
- List the key for each of the three groups in both exposition and development. Does the key scheme of the theme groups follow the typical sonata form?
- Does the piece have a coda? If so, where does it begin?
- Where does the retransition begin? Support your answer.

Example 5. Mozart, Clarinet Concerto in A major, K. 622, first movement (in score), 201, 3/7

This movement is an example of the double exposition form typical for the first movement of a concerto. Please write out or type your answers to the following questions to turn in at the beginning of class.

- The first exposition begins in measure 1. In the score, the soloist and orchestra state the first theme together, although the orchestra is obviously featured on the recording throughout the first exposition. Where is the start of the second exposition?

- b. Where is the recapitulation? Consider your answer carefully.
- c. Starting with the first measure of the recapitulation, compare each measure to the second exposition, noting carefully any transpositions you find. Based on this measure-by-measure comparison, find the second and third theme groups. Remember that the second and third theme groups are normally in the tonic key in the recapitulation, whereas transitions are often modified in the recapitulation. Don't call a transition a theme group if it isn't recapitulated properly!
- d. Based on your work in question (c) above, find the ending measure for each of the three theme groups. With what type of cadence do all three groups conclude?
- e. Does this piece have a coda? Why or why not? Be prepared to support your answer.
- f. Compare and contrast the two expositions. Be specific when comparing measures.
- g. Cite two instances where materials in the development refer to prior materials. Provide specific measure numbers.
- h. Development sections are often full of modulations that border on tonicizations in their brevity. Cite three chords that are tonicized in the development. What is the tonicizing chord (e.g. secondary dominant, LT, etc.)? Provide specific measures.

Example 6. Mozart, Piano Sonata in B flat major, K. 333: Allegretto grazioso, 184, 3/4

Please write out or type your answers to the following questions to turn in at the beginning of class.

- a. What is the form of this movement? Support your answer by citing the measure numbers of all the main sections. (Hint: if something begins like something else, then changes, it isn't the same something!)
- b. What is unusual about the form of the movement? In what respects is it a hybrid form? Be specific in your answer.
- c. Provide roman numeral analyses for measures 25-26, 63, 102, and 178 in the correct keys. Why so many of these chords?
- d. What happens at measure 175? Use the appropriate term. Why do you suppose Mozart does this?
- e. Explain the harmony in measure 96.
- f. Measures 189-193 are an example of what technique?

Example 7. Beethoven, Piano Sonata No. 5 in C minor, Op. 10, No. 1, second movement, 228, 4/2

Please write out or type your answers to the following questions to turn in at the beginning of class.

- a. Find the starting measures and keys for the main sections.
- b. What is the form of this movement?
- c. What is the significance of measure 45?

Additional Sonata Form Examples:

Beethoven, Sonata for Violin and Piano ("Spring"), Op. 24, first movement, 251, 4/7 (another double exposition example)

Mozart, Piano Sonata in B flat major, K. 333: Andante cantabile, 181, 3/3

Joseph Haydn, Piano Sonata No. 36 in C sharp minor, first movement, 136, 2/13

Beethoven, Piano Sonata No. 21 in C major ("Waldstein"), Op. 53, first movement, 263, 4/9

The following directions apply to topics 1-3:

- a. In the score(s) as assigned, label all subjects, answers, countersubjects, the end of the exposition, stretto (if any), retrograde (if any), inversion (if any), augmentation/diminution (if any), codettas (if any), episodes, and the coda.
- b. Label cadences and keys as appropriate.
- c. Write out or type a list (to hand in at the start of class) showing the measure numbers, keys, and voice of all subjects for each piece as assigned (e.g. measure 1, C major, top of RH, etc.)

Topic 1: Invention. Bach, Invention 4 (101, 1/19) and 12 (102, 1/20)

Topic 2: Fugue. Bach, Fugues in F (106, 1/22), g (107, 1/23), and Bb (109, 1/24) from The Well Tempered Clavier I.

Topic 3: Double Fugue. Handel, "Wretched Lovers" from Acis and Galatea.

Topic 4: Passacaglia. Henry Purcell, Dido's Lament from Dido and Aeneas (55, 1/4) and Bach, Crucifixus from Mass in B minor (121, 2/8)

Please write out or type your answers to the following questions to turn in at the beginning of class.

- a. How long is the ground bass in each of the two pieces?
- b. Is there another form operating "above" the ground bass? If so, how is it articulated?
- c. Where are the formally-significant cadence points?
- d. In what ways does the music express, illustrate, or augment the texts?

Topic 5: Canon. Bach, four canons from The Musical Offering (120, 2/4, 2/5, 2/6, 2/7)

Listen to each piece and be prepared to explain the canon solution chosen in each recording (nothing to turn in).

Additional Contrapuntal Forms Examples:

Bach, Partita No. 2 in D minor for Violin Solo, V, 95

Bach, Fugue 9 in E major from The Well-Tempered Clavier, Book II, III

Bach, Contrapunctus VII from The Art of the Fugue, II 6, 2/3

Béla Bartók, Music for String Instruments, Percussion, and Celesta; first movement (score), 453, 6/18

Arcangelo Corelli, Allegro from Violin Sonata, Op. 5, No. 1, 51

Paul Hindemith, Fuga Prima in C from Ludus Tonalis, 490.
