

Assignment 16.1



The following works are compositions for analysis.

1. Become familiar with the compositions by playing them on the piano or listening to recordings.
2. Make a complete harmonic analysis of each composition.
3. On a separate sheet, address each of the following:
 - a. Phrase relationships.
 - b. Formal outline.
 - c. Key schemes.
 - d. Compositional devices such as imitation, sequence, phrase extension, and so on.
 - e. Harmonic vocabulary such as circle progressions, noncircle progressions, secondary dominants, leading-tone chords, and so on.
 - f. Cadence types.
 - g. Open or closed formal construction.

1. Handel: Air from Suite in E Major, G. 148, mm. 1–7. **CD Track 91**

2. C. P. E. Bach: March from the *Notebook for Anna Magdalena Bach*, BWV Anh. 122. CD Track 92

1 2 3 4

5 6 7 8 9

10 11 12 13

14 15 16 17

18 19 20 21 22

3. Scarlatti: Sonata in G Major, K. 431, L. 83. CD Track 93

Allegro

1 2 3

4 5 6

7 8 9

10 11 12 13

14 15 16

4. Bach: Menuet from French Suite no. 3, BWV 814. CD Track 94

The musical score is divided into five systems, each containing two staves (treble and bass clef). The measures are numbered 1 through 26. The key signature is G major (one sharp) and the time signature is 3/4. The piece ends with a repeat sign at the end of measure 16.

Musical score for a two-part baroque-style suite movement, measures 27-36. The score is in G major (one sharp) and 3/4 time. It consists of two systems of five measures each. The first system (measures 27-31) shows a melodic line in the treble clef and a bass line in the bass clef. The second system (measures 32-36) continues the piece, ending with a repeat sign in the final measure (36).

Assignment 16.2



Following is the first section (A) of a two-part baroque-style suite movement.

1. Compose the second section (B).
2. Carefully analyze the first section.
3. Begin the B section in the same key as the final cadence of the A section.
4. Adapt some material from A for use in B.
5. B may be somewhat longer than A.
6. End B in the same key as the first phrase of A.
7. When the composition is completed, arrange it as an oboe solo with accompaniment. If the class has no student of oboe, arrange the solo for another appropriate instrument.
8. Have each student play his or her completed composition while the others provide an oral analysis.

CD Track 95

Musical score for CD Track 95, titled "Andante con moto". The score is in G minor (two flats) and 3/4 time. It consists of two systems of four measures each. The first system (measures 1-4) features a treble clef with chords and a bass clef with a melodic line. The second system (measures 5-8) continues the piece, ending with a repeat sign in the final measure (8). The tempo marking "Andante con moto" is at the top, and the dynamic marking "mf" is in the first measure.

Assignment 16.3

Write a composition in two-part (binary) form.

1. Begin in E-flat major.
2. Make the A section about 8 to 16 measures long.
3. Let the A section modulate to B-flat major.
4. Start the B section in B-flat major and return to E-flat major.
5. The B section should be somewhat longer than the A section.
6. Have each student play his or her composition in class while the others provide an oral analysis.

Assignment 16.4

Additional examples of binary form are listed at the end of this assignment. Selections from this list may be chosen for listening, either in live performance or in recordings, for aural analysis. Aural recognition of form is an important analytical skill.

Bach: “Goldberg Variations” (the theme and/or any variation)
English Suite no. IV (Sarabande)
English Suite no. VI (Courante)
English Suite no. III (Courante)

(Nearly all of the dances in the English Suites are in two-part form. The particular movements listed here are somewhat shorter and require less-advanced piano technique than the others in the collection.)

Handel: Suite no. 4 for Klavier (Sarabande)
Suite no. 7 for Klavier (Andante)

Scarlatti: Sonata in E Major, K. 380, L. 23

Chopin: Prelude, op. 28, no. 20
Prelude, op. 28, no. 10
