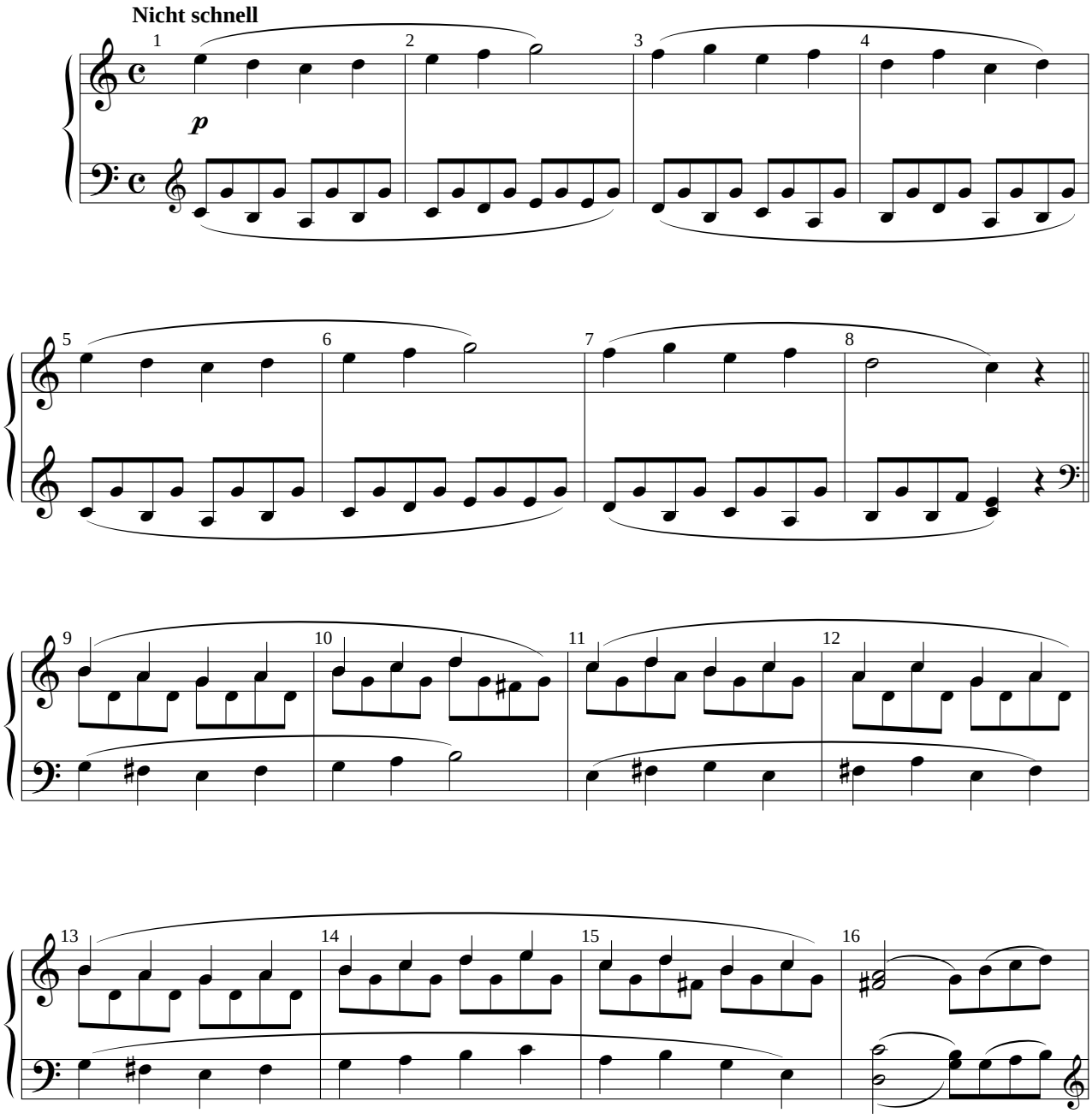
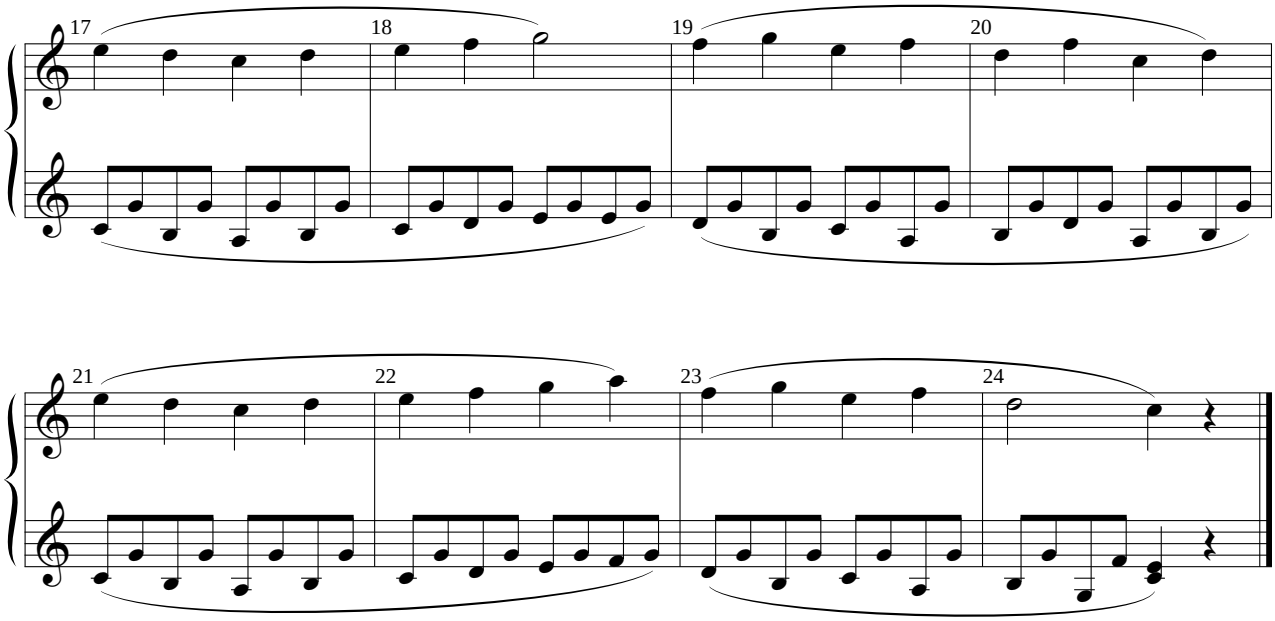
Assignment 17.1

The following compositions are to be analyzed:

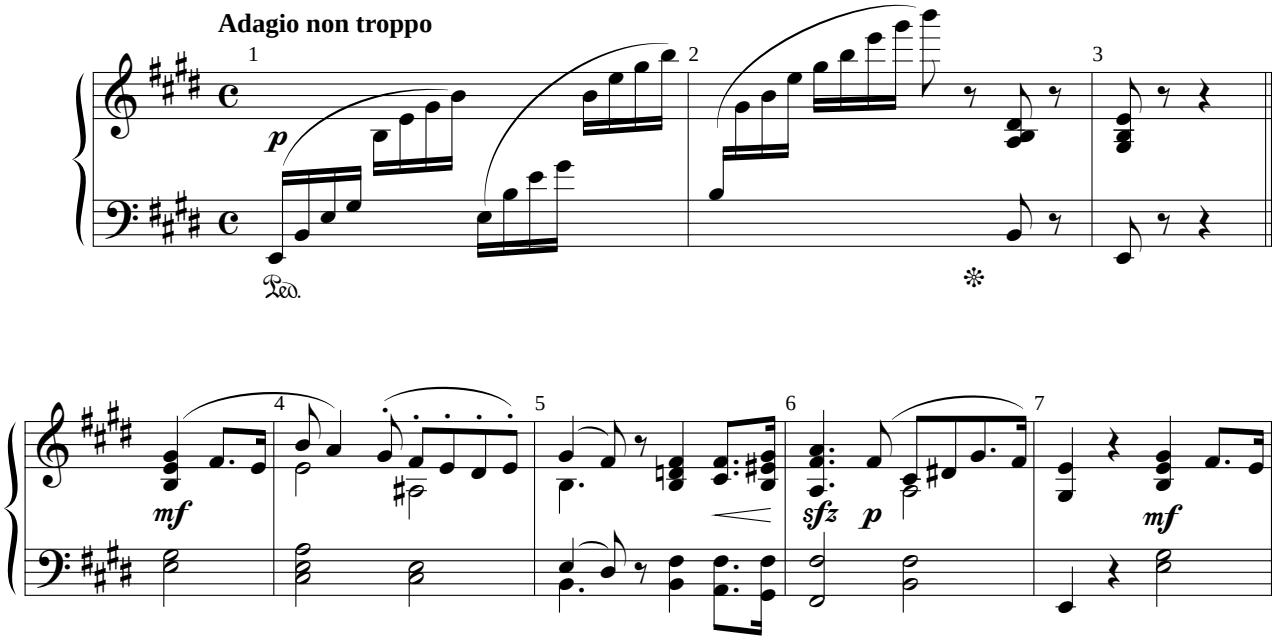
1. Become familiar with the work by listening to a recording or playing it on the piano.
2. Make a complete harmonic analysis.
3. On a separate sheet, address the following:
   a. Phrase relationships.
   b. Formal outline.
   c. Key schemes.
   d. Compositional devices such as imitation, sequence, phrase extension, and so on.
   e. Harmonic vocabulary.
   f. Cadence types.

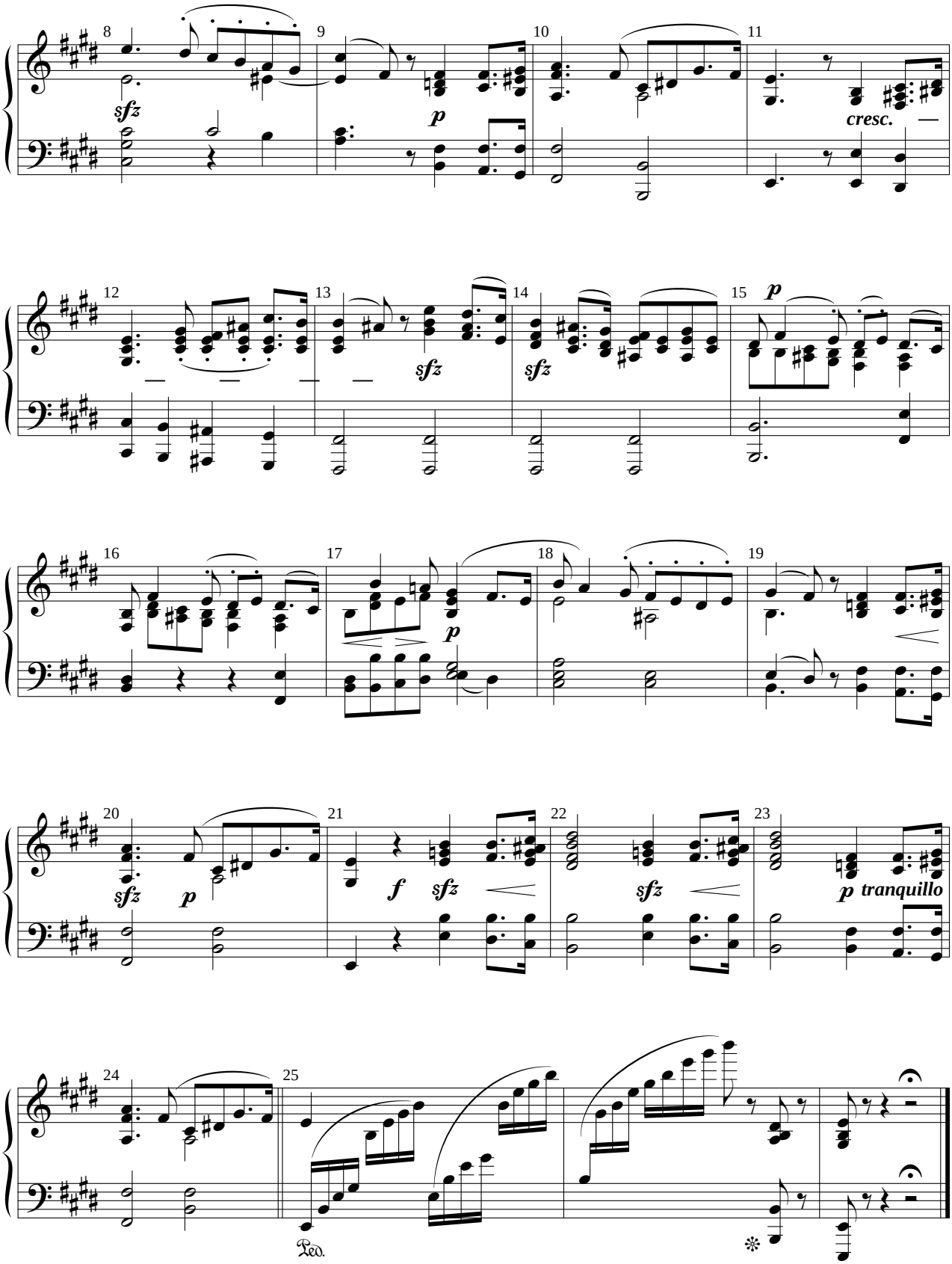
1. Schumann: "Trällerliedchen" (Humming Song) from *Album for the Young*, op. 68, no. 3. CD Track 96



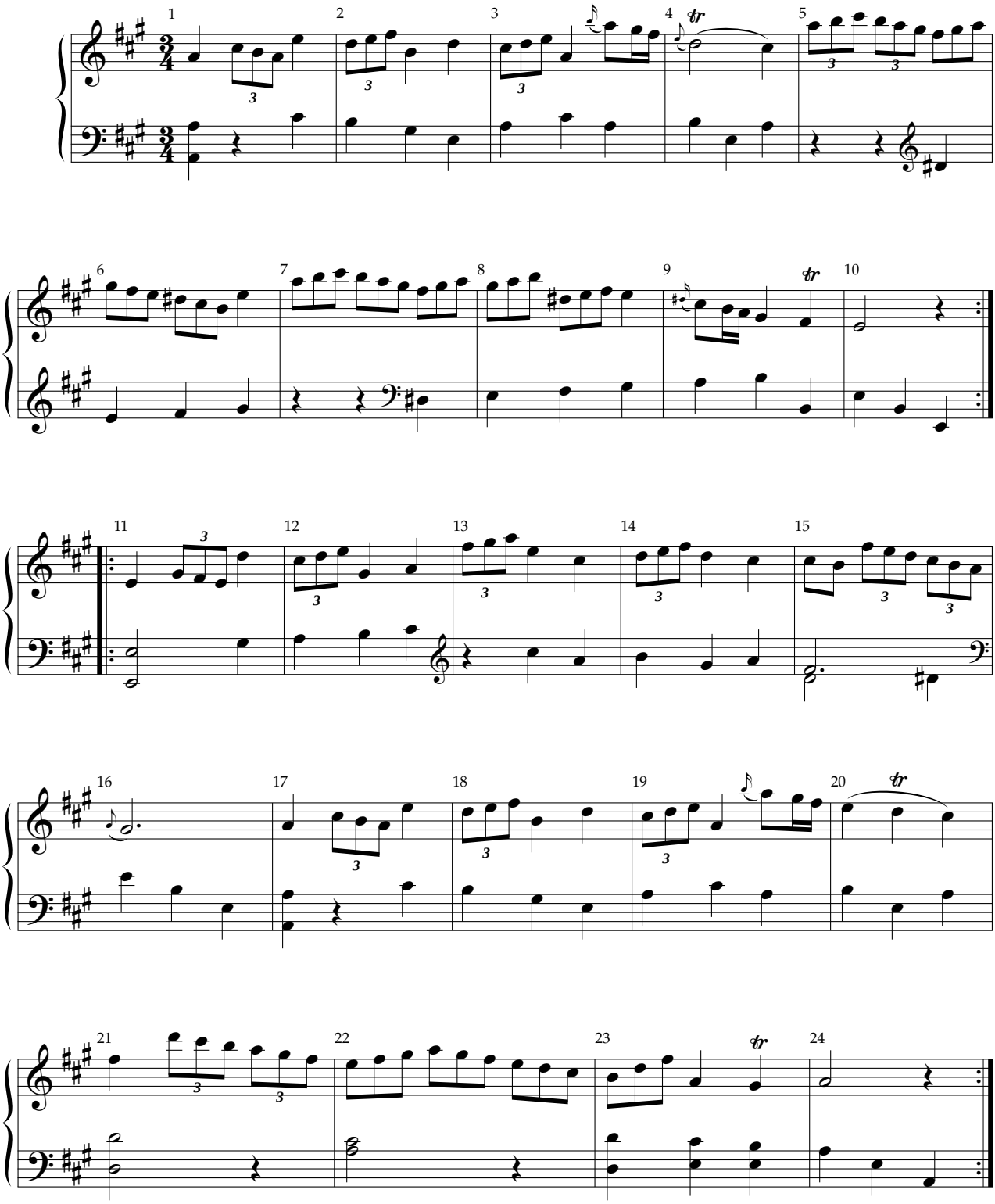


2. Mendelssohn: *Songs Without Words*, op. 30, no. 3. CD Track 97




8
9
10
11
sfz
p
cresc.
12
13
14
15
sfz
sfz
p
16
17
18
19
p
20
21
22
23
sfz
p
f
sfz
sfz
p tranquillo
24
25
Ped.
*

3. Haydn: Sonata in A Major, Hob. XVI:12, II: Menuet. CD Track 98

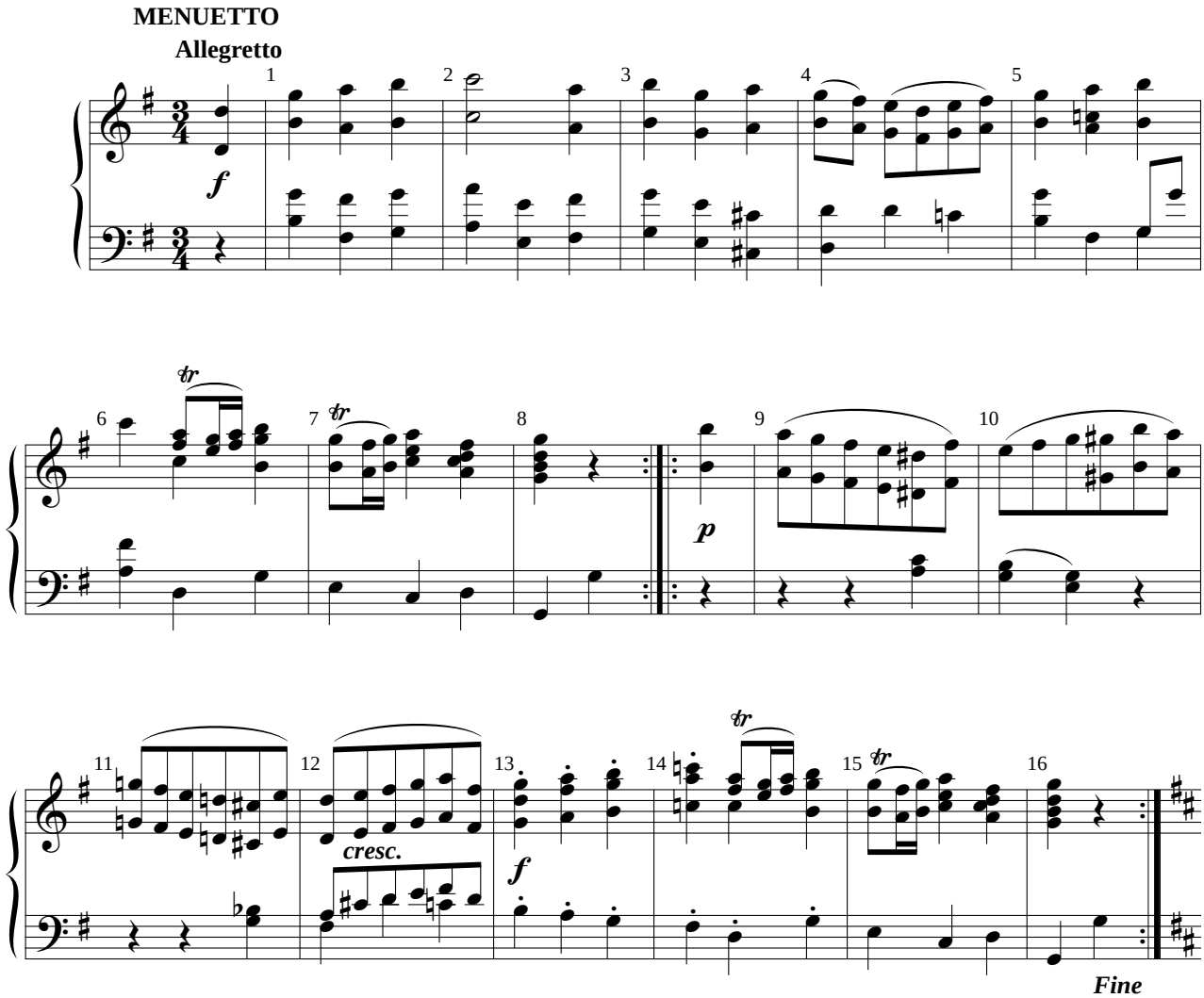


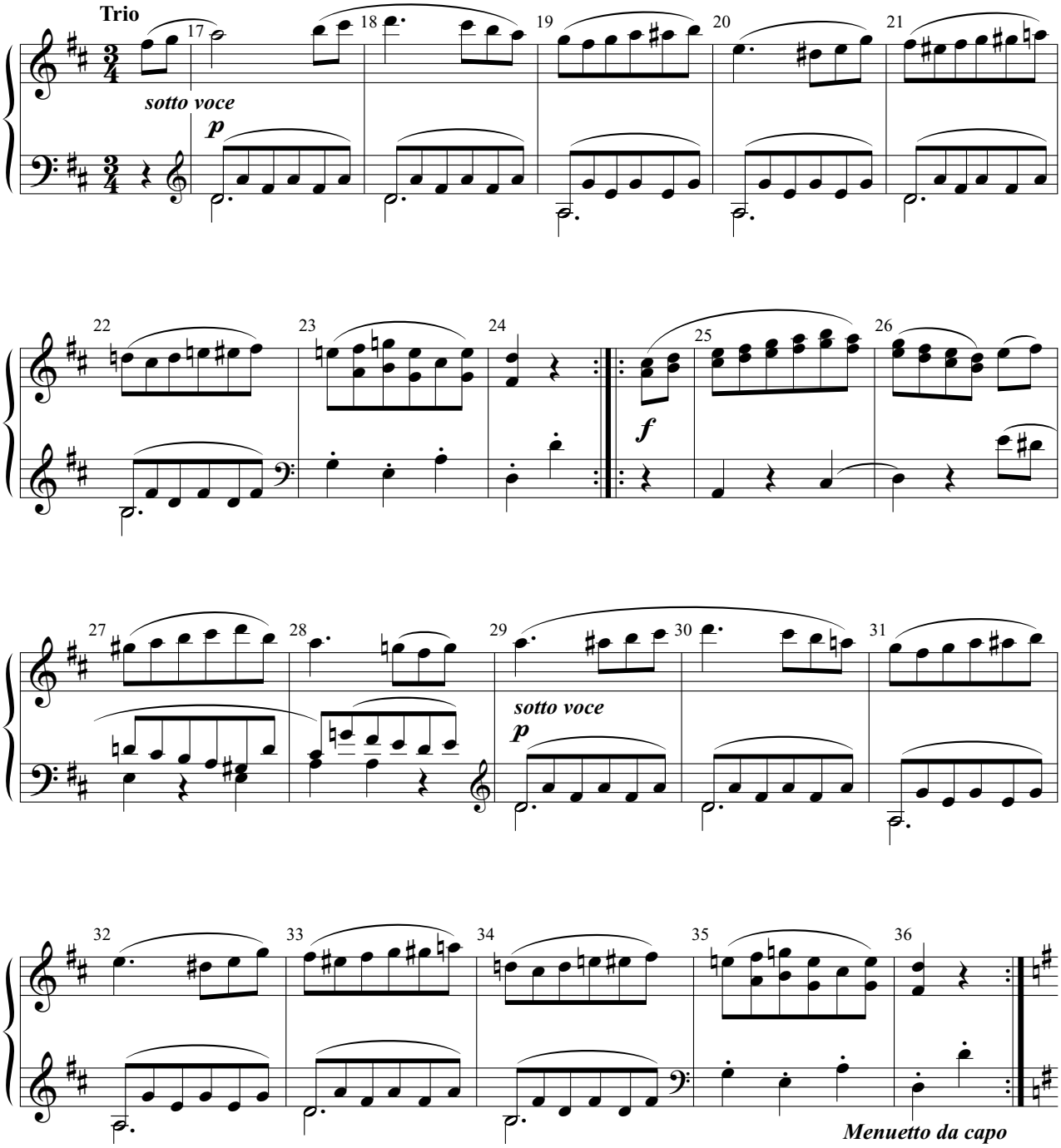
Assignment 17.2

Analyze the menuetto and trio from Mozart's *Eine Kleine Nachtmusik*. The menuetto is a good example of a rounded binary form with partial restatement of the A section. The trio is an example of the complete restatement of the A section within the B section.

1. Become familiar with the work by listening to a recording or playing it on the piano.
2. Make a complete harmonic analysis.
3. On a separate sheet, address 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.
   f. Cadence types.
4. Now consider the form of the complete movement (including the *Menuetto da capo* indicated at the end of the trio). What form do you see in the complete movement?

Mozart: *Eine kleine Nachtmusik*, K. 525, III: Menuetto and Trio (modified). CD Track 99




Trio
17
18
19
20
21
sotto voce
p
22
23
24
25
26
f
27
28
29
30
31
sotto voce
p
32
33
34
35
36
Menuetto da capo

Assignment 17.3

Choose one or more of the following compositions for analysis, as you did with the compositions in assignment 17.1. These compositions are also excellent for aural analysis.

Brahms: Four Piano Pieces, op. 119, nos. 1, 2, 3.
Chopin: Prelude in F-sharp Major, op. 28, no. 13.
Chopin: Mazurka no. 16 in A-flat Major, op. 24, no. 3.
Chopin: Etude in C Minor ("Revolutionary"), op. 10, no. 12.
Schumann: "An Important Event" from *Scenes from Childhood*, op. 15, no. 6.
Schumann: *Papillons*, op. 2, nos. 4 and 5.

Assignment 17.4

Write a composition using the following guidelines:

1. Key of A major
2. $\frac{6}{8}$ meter
3. Form: three-part according to the following outline:

Measures	Key	Cadence	Overall Form
l–4	A major	Half	A
5–8	A major	Authentic	
9–12	E major	Half	B
13–16	E major	Authentic	
17–20	A major	Half	A
21–24	A major	Authentic	

4. Incorporate at least two secondary dominants in the composition.
5. Write for whatever instrument or instruments you want.
6. Write in a homophonic style (single melody with accompaniment).