

ANALYSIS FIRST YEAR 2006-2007 - ASSIGNMENT 1 2007, JANUARY

1. Mozart, sonata in G major, K 283, first movement

- a. The first theme of this movement is in 1-16. Make an analysis of the structure and the harmony of the theme, and try to describe it as a *Satz* or as a *periode*.
- b. The transition in this movement is in fact not modulating. Mozart is using a 'trick' that is making it very easy for the composer to connect the end of the transition with the second group *either* in D major (exposition) *or* in G major (recapitulation). Explain why.
- c. The beginning of the second group (bar 23-30) is a so-called *Dezimensatz*, in which most sounds are not playing an important harmonic role. In fact only the first and last chords of the bar groups 23-26 and 27-30 have a harmonic bearing.
 - Which degrees are these chords?
 - Why is the whole of the bars 23-30 in fact 'only' an antecedent (*voorzin*)?
 - Where is the consequent (*nazin*) of the second theme ending, in your opinion? (give some reasons, also based on the harmony).
- d. This movement has a very short development section, that contains hardly any modulation.
 - At which point can we speak of modulation? to which key?
 - Is there any thematic relation between the development and the exposition?
 - Is there a dominant pedal point? Where?
- e. The first group in the recapitulation is quite different from the first group in the exposition. Show the precise changes. Which keys are used? Give an analysis of the structure.

2. Beethoven, sonata in c minor op. 10 Nr. 1, first movement

- a. The first group of this movement is quite long: bar 1-31. It consists of several elements.
 - Divide the first group into sections, and describe these sections. Use definitions like *Satz*, *periode*, *voorzin*, *nazin* etc. in your description, and try to characterize harmonic, melodic and motivic aspects.
 - Which role plays *Sekundgang* in the (upper voice of) this first group?
 - Make a complete harmonic analysis of the first group.
- b. In the transition (from bar 32) there is a modulation (and that is a difference between this piece and the Mozart sonata..). In this modulation some *sequences* are used.
 - Give an harmonic analysis of the transition, and show how the sequences are used.
 - At which point is it becoming clear that the modulation is aiming at Eb major (in fact eb minor at the beginning..), and which chord is playing the main role at that point?
 - The transition in the recapitulation is almost the same as in the exposition. But there are some major differences (partly due to the different key of the second group in the recapitulation). Show the differences.

- c. - The transition in the recapitulation is almost the same as in the exposition. But there are some major differences (partly due to the different key of the second group in the recapitulation). Show the differences.
- d. The second group in the recapitulation begins in the 'wrong' key.
 - In which key? Where is the modulation to c minor? In which way the modulation is taking place?
 - Where is the second group in the recapitulation ending, and where in the exposition? Why at that precise spot?
- e. - At the beginning of the development section a so-called *minor/major-effect* is used. What is meant by that?
 - At which point is clear that we are modulating to minor?
 - Make an harmonic analysis of the bars 118-158. Why are these bars to be considered as the *central part* of the development?
 - Which keys are used in the development? Can we see a pattern here?
 - In bar 159 the *dominant pedal point* is starting. On top of the G (left hand) a chain of 6-chords is played. What is the name of such a chain of 6-chords? Are 6-chords playing a role in the rest of the piece (in melody or harmony)?

3. **Beethoven, first Symphony, first movement**

- a. The piece is starting with a *slow introduction* (bar 1-12). The first chord is a dominant 7-chord on c..
 - why is this beginning special, and in fact quite 'racial'?
 - at which spot the key of the piece is becoming clear?
 - show at which other spots in this movement a dominant 7-chord is playing an important role (harmonic, and/or melodic)
 - b. Would you consider the first group of this piece as *Satz* or as *periode* (or as none of these..?) Give some arguments..
 - c. Divide the second group into sections, and show where the second group is ending (and why there..). Make a complete harmonic analysis.
 - d. - Which keys are used in the development? Is there a pattern here?
 - Which motivic/thematic material is used in the development? And which is not used?
4. Make a complete analysis of a (classical) sonata form. You may analyse a solo-sonata, but a (first) movement of e.g. a piano trio, symphony, string quartet etc. is also possible. Mention at least::
- the overall form
 - structure of themes and other parts of the form
 - key overview
- Make a complete harmonic analysis!