Chapter 20

LARGER FORMS

EXERCISE 20-1

- A. Diagram this excerpt down to the phrase level and name the form. Assume all phrases are four measures long. Answer the following questions as well:
 - 1. What is the form of mm. 1-8?
 - 2. Find and label a vii⁰⁴/V and a vii⁰⁴/vi.
 - **3.** Why do you think Mozart chose to use a double stop in the violas in m. 7? (A double stop is a technique that allows a stringed instrument to play two notes at once.)

Mozart, Eine kleine Nachtmusik, III







- B. Name the form of this piece (do not diagram phrases and cadences). Watch out for written-out repeats. Also, do or answer the following:
 - 1. Label the chords in mm. 5 to 8.
 - 2. What chord forms the basis of mm. 33 to 39?
 - 3. Analyze the last chord in m. 34.
 - 4. In what measures does the "boom-chick-chick" accompaniment drop out?



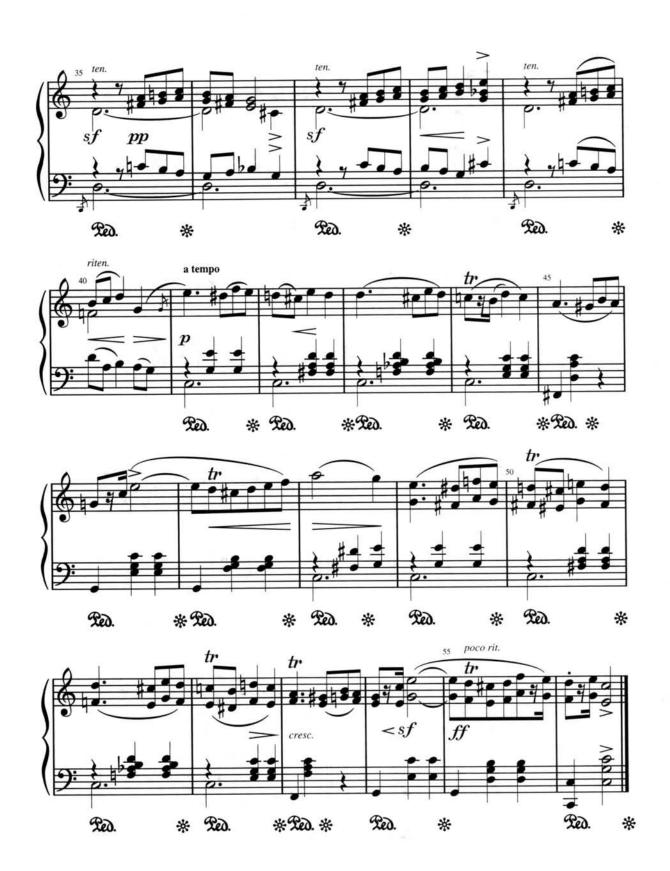
Chopin, Mazurka op. 67, no. 3

Red.



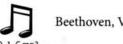






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- C. This excerpt is the first part of a scherzo and trio (a scherzo is much like a minuet, only faster). The trio is not shown.
 - Diagram this scherzo at the phrase level. The key implied by mm. 17 to 20 is d minor, not A major.
 - 2. Identify the form. Do not be misled by the written-out repeat in mm. 9 to 16—this is a two-reprise form.
 - 3. Find three examples of chromatic mediant relationships.



Beethoven, Violin Sonata op. 24, III



- D. Diagram this piece down to the phrase level and name the form. Answer the following questions as well:
 - 1. Where is a sequence involving both hands? Bracket it.
 - 2. What does the G#4 in m. 6 accomplish?
 - 3. What material in mm. 10 to 22 is obviously derived from mm. 1 to 9?

March from the Notebook for Anna Magdalena Bach

