

Worksheet 28



EXERCISE 1 Analyze Beethoven's Piano Sonata op. 10, no. 1, I, in sonata form. Turn in an annotated copy of the score (the score and the recording will be available at your music library). You should indicate the thematic/sectional content of the complete movement using the letter symbols we have learned in this chapter (P, T, S, C, etc.), and all keys and key areas for the complete movement.

Provide a formal diagram for the complete movement, and answer the following questions:

1. Exposition

- a) Measures 1–30, according to their formal and thematic function, are best described as:

Explain the thematic content of these measures (which constitute a period) by phrases (how many phrases? how are they related?).

- b) Measures 32–56 are best described as:

If we divide this section into five harmonic units, the key areas defined by the four first units are as follows: mm. 32–36, _____; mm. 37–40, _____; mm. 41–44, _____; mm. 45–48, _____. The harmonic function of mm. 48–55 is _____, leading into a new section in m. 56, in the key of _____.

What is typical of Beethoven in the way the key areas in this section are related?

- c) Briefly explain the sectional/thematic/harmonic content of the rest of the exposition. Is it all one section, or does it break up into several subsections?

2. Development

- a) Explain the thematic content of the complete development (use the letter D to indicate any possible new theme in the development).

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- b) Indicate, with measure numbers, the five key areas clearly established in mm. 106–142, including m. 142. (Be careful: Dominants are not keys, they are only dominants! Keys are defined by the resolution of the dominant to the tonic.)
- c) Indicate the key areas at mm. 142–156, and explain their relationship.
- d) The harmonic/formal function of mm. 158–167 is (explain and provide the exact *term*):
3. Recapitulation. Compare the recapitulation with the exposition. What is the same in both sections? What are the differences?

EXERCISE 2 Write a short analytical paper on Beethoven's Piano Sonata in G major, op. 31, no. 1, III, in sonata-rondo form. The score and a recording will be available at your music library. The score can also be found in the Arlin anthology (*Music Sources*). You can use the guided analyses of Beethoven's and Mozart's rondos in this chapter as models for the organization of your paper. Turn in an annotated copy of the score.

The following are some specific questions about this particular movement by Beethoven which you should address in your paper.

1. What is interesting harmonically about the beginning?
2. Is there a T section between the tonic and dominant key areas in the exposition?
3. What contrapuntal technique is used in mm. 86–90? Where does this section lead?
4. What is the formal function of the C section (the second episode)? Discuss the harmonic processes in this section (mm. 98–129), with mention of all the specific key areas.
5. Is there a retransition after the C section? What chord does Beethoven use to approach this important point of formal articulation?
6. Is there a coda?
7. Beethoven uses variation techniques in several sections of this movement. Explain how this statement applies in mm. 1–32, 66–82, and 132–164. Compare also mm. 140–147 with 156–164.
8. Provide a formal diagram for the complete movement.