Name:

"TAKE-HOME" QUIZ #2

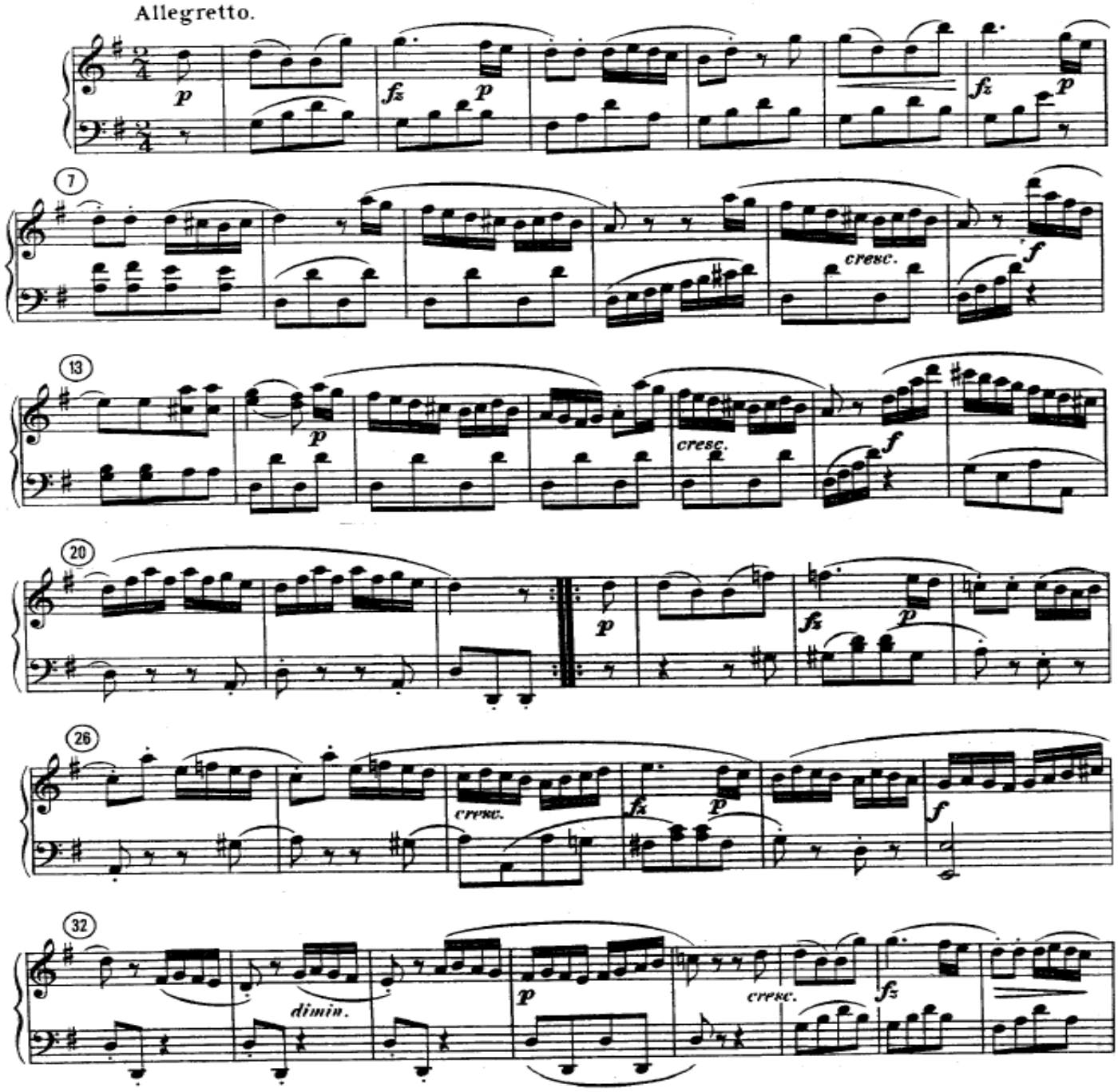
Analyze the formal structure of the following piece. On a separate sheet of paper, ANSWER THE QUESTIONS BELOW and provide a diagram of the formal structure including measure numbers, large-scale sections and harmonic motion (Roman Numerals), and thematic labeling.

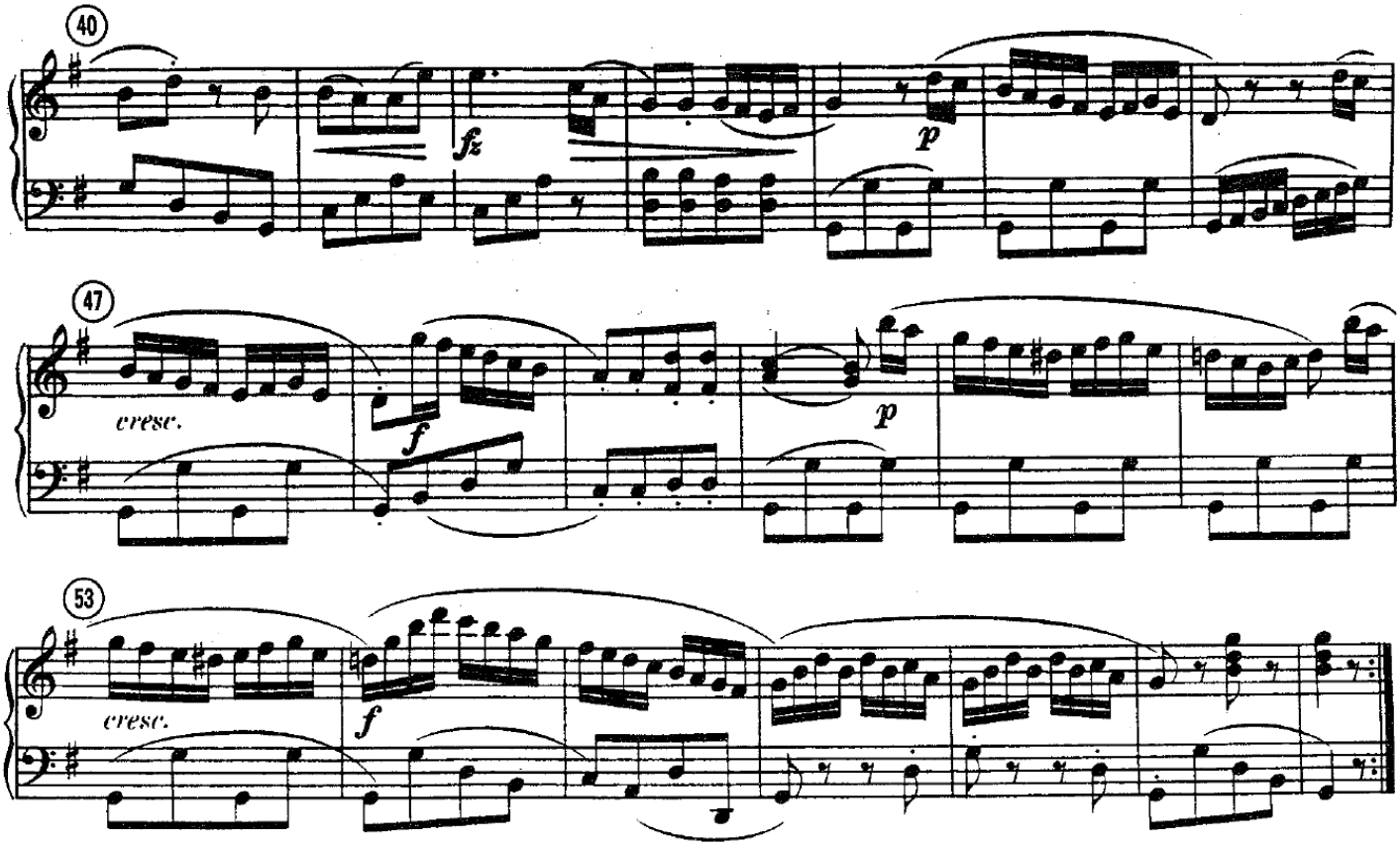
SONATINA in G MAJOR

Op. 36, No. 2 (publ. 1797), first movement

Muzio Clementi (1752–1832)

Clementi was a musician of such achievement that in 1781 he and Mozart engaged in a "friendly" pianistic duel. It ended in a draw, but Clementi later altered his playing style in Mozart's direction. Also a great pedagogue, Clementi trained many distinguished pianists of the next generation. His sonatinas are still useful to students. What is the form of the following example? At what point does the piece markedly increase in tonal motion? Compare the D major harmonies in bars 3, 8, 35–36, and 43. All would be correctly labeled as "V." Do they "feel" the same?





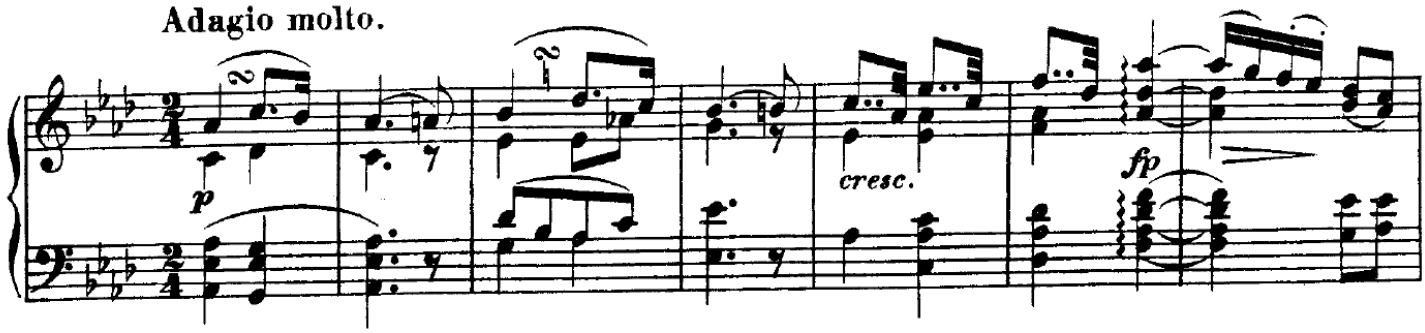
ANALYSIS ASSIGNMENT: Analyze the formal structure of the following movement. On separate sheet of paper provide ANSWERS TO THE QUESTIONS BELOW, and PRODUCE A DIAGRAM indicating measure numbers, large scale harmonic motion (Roman numerals), local key areas and cadences, and thematic labeling (remember First Tonal Area and Second Tonal Area).

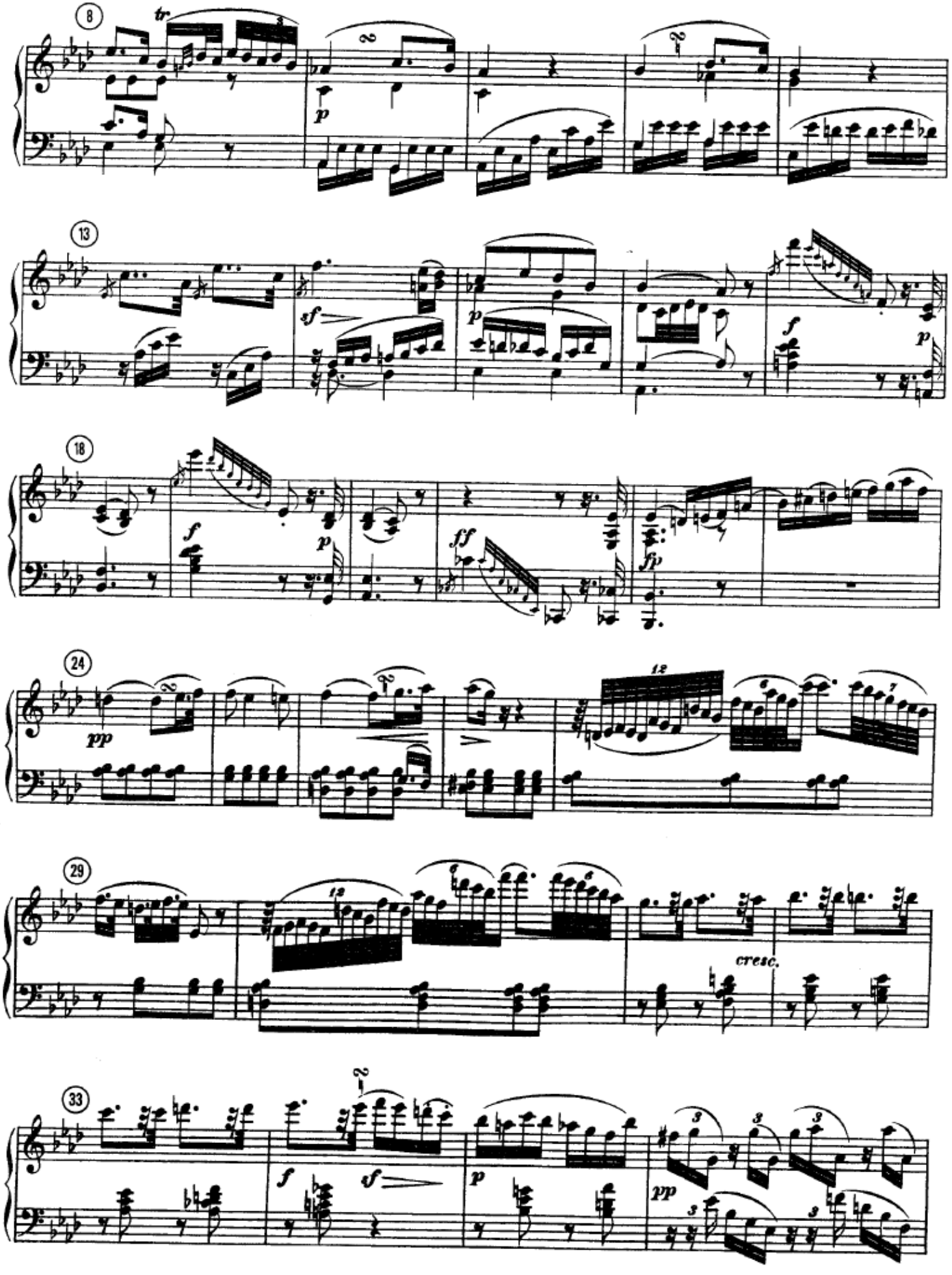
PIANO SONATA No. 5 in C MINOR

Op. 10, No. 1 (1796–1798), second movement

Ludwig van Beethoven (1770–1827)

Sonata No. 5 was the first of Beethoven's sonatas to have three, rather than four, movements. This movement reveals a form that he used more than once for slow movements. What is the relation of bars 24–27 to 28–31? After bar 31, where is the first full cadence? What is the significance of the chord in bar 45?

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13
sf
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f
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18
f
p
ff
fp
24
pp
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7
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6
cresc.
33
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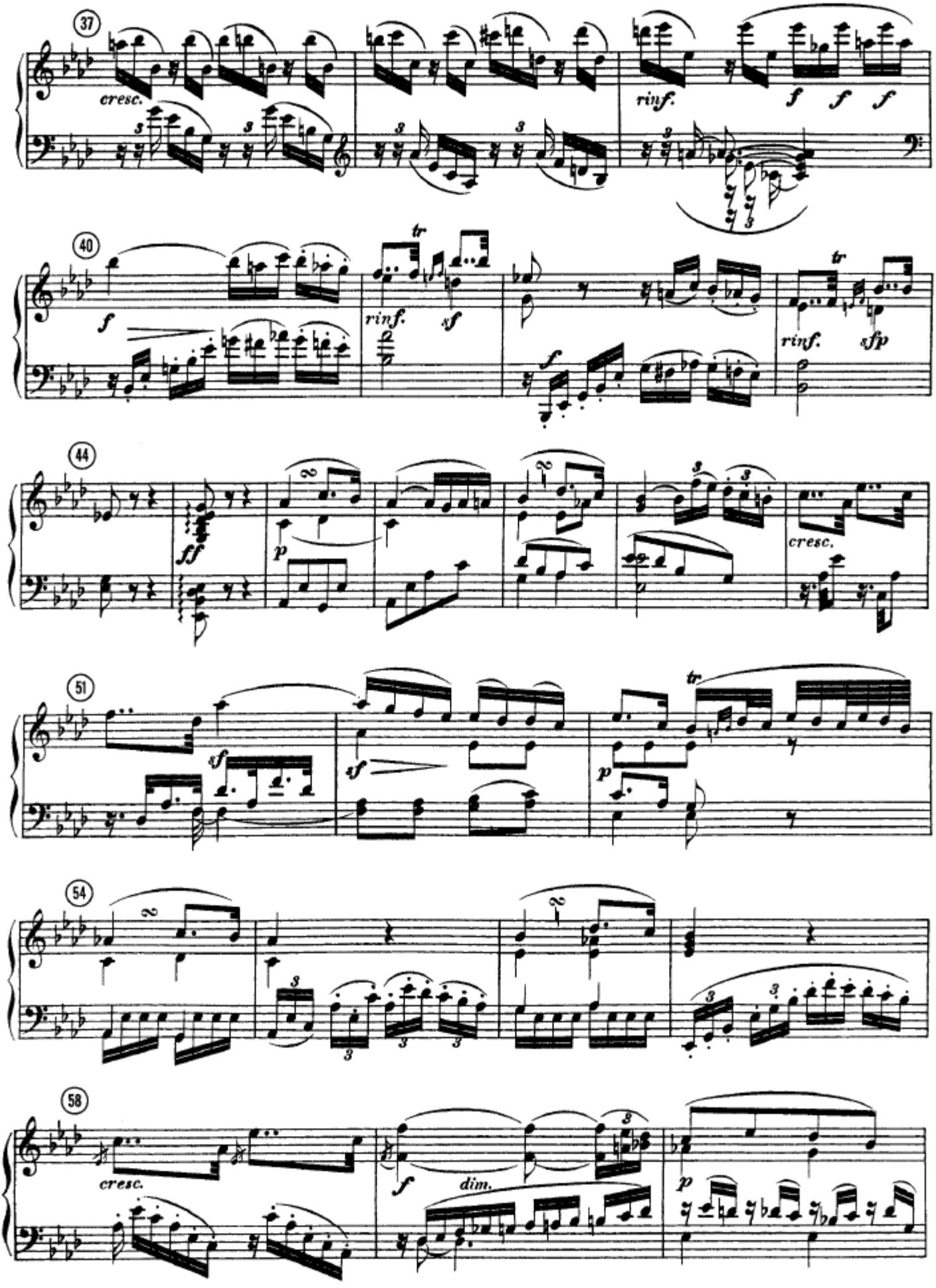
pp
3
3
3
3
3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f
f
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tr
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xf
f
tr
rinf.
sfp
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sf
sf
tr
p
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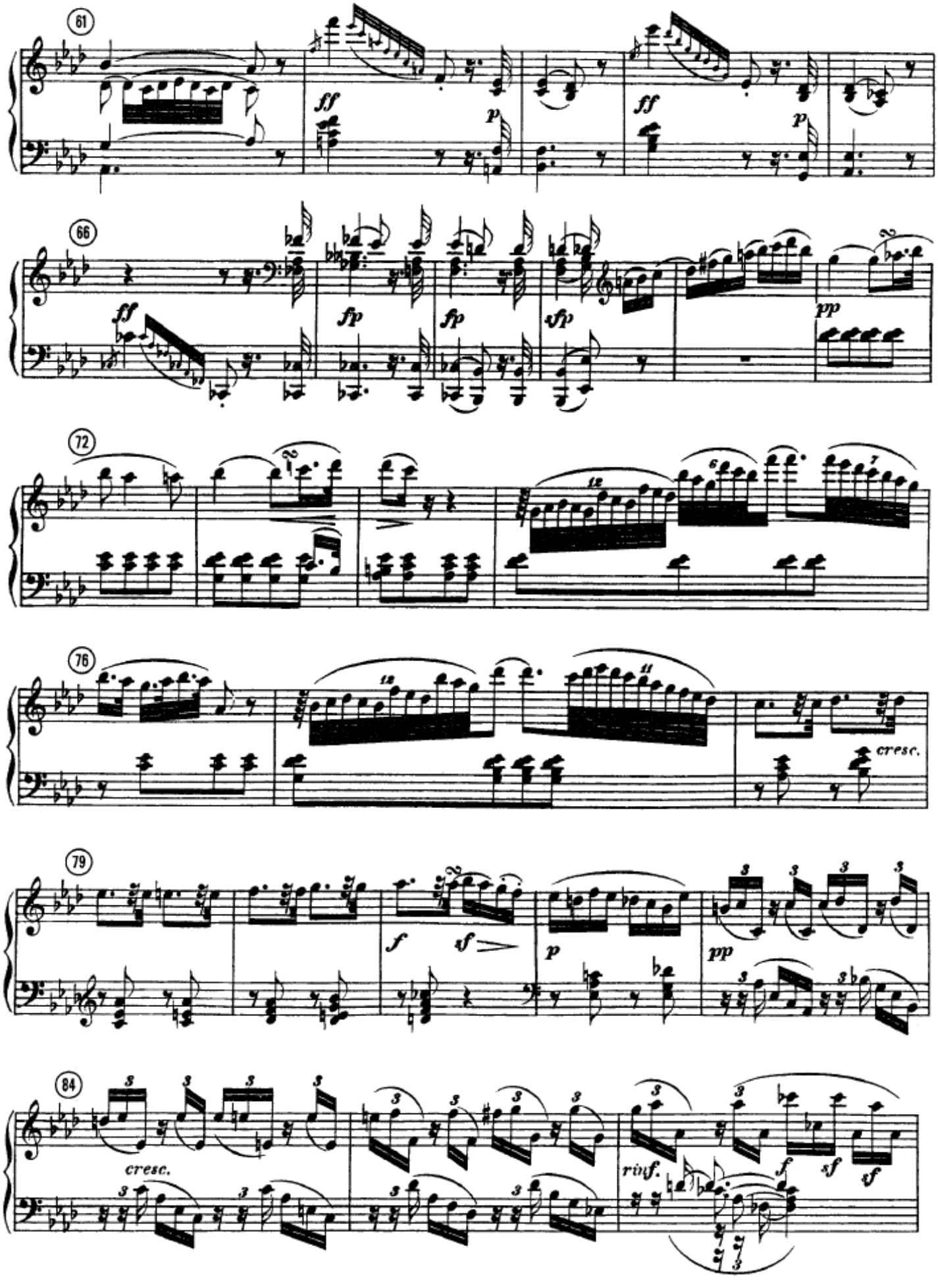
f
dim.
p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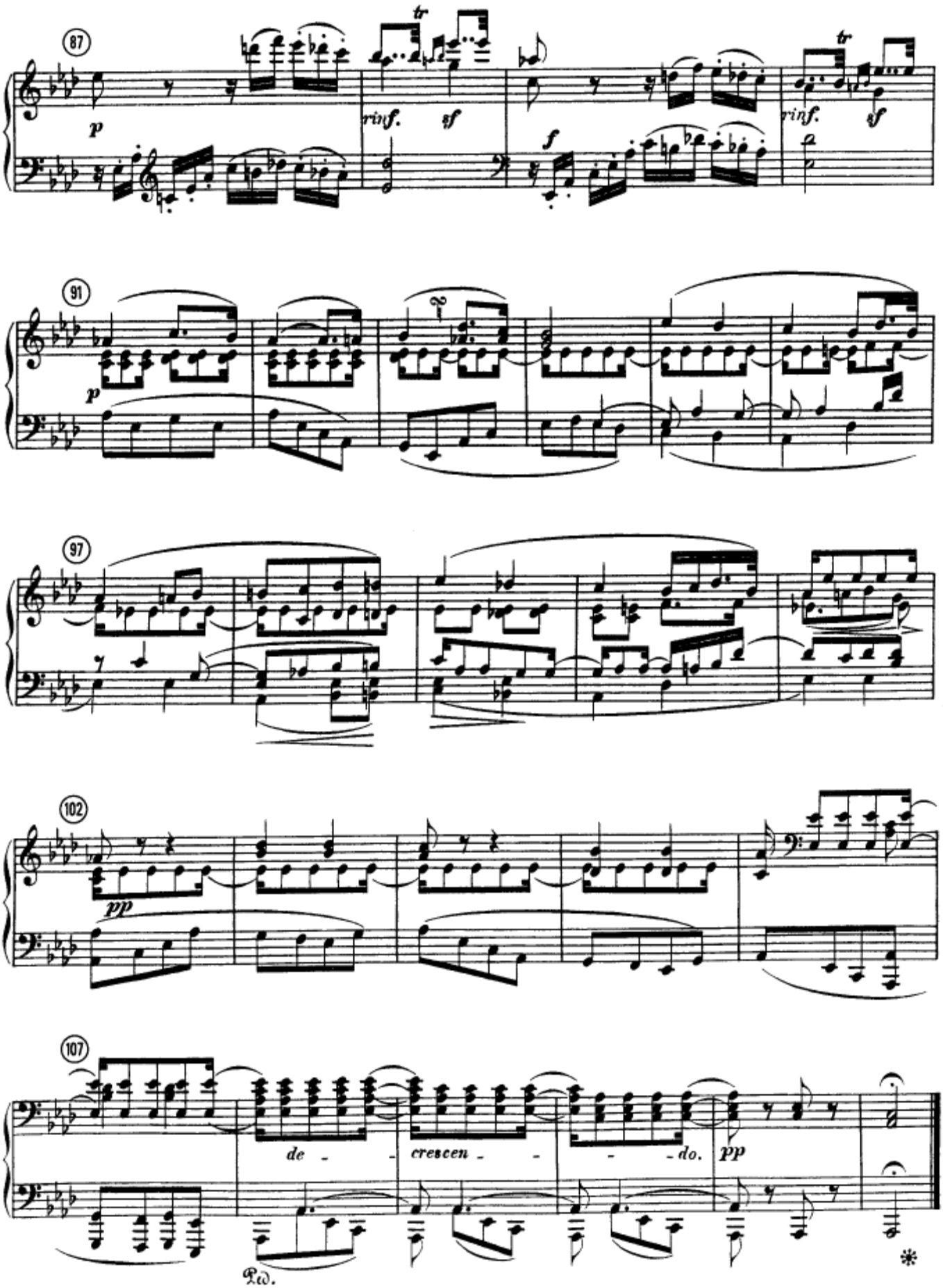
sf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rinf.
sf
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rinf.
sf
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p
97
102
pp
107
de - - cresce n - - - - do.
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Ped.
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