Music 224 Schenkerian Analysis NAME:

Bass Lines, Harmonic Structure, and the Imaginary Continuo, Assignment 2, due Oct. 19

Mozart, Piano Sonata, K. 457, III (Allegro assai), mm.1-16

1. On the score, circle each suspension in the right hand and determine whether it is dissonant or consonant. Use the symbols 4-3,7-6, and 9-8 to label the dissonant suspensions.

2. On the worksheet complete a three-voice setting and label the suspensions as indicated.

3. Additional hints: The suspension on the downbeat of bar 12 is a fifth, which "resolves" to the augmented fourth B♭-E♮; this interval is part of the underlying vii$^{\circ 7}$ chord and can therefore serve as an interval of resolution. (The seventh on the downbeat of m. 8 moves upward; in harmonic contexts, some suspended sevenths and ninths may occasionally resolve upward by a half step.)

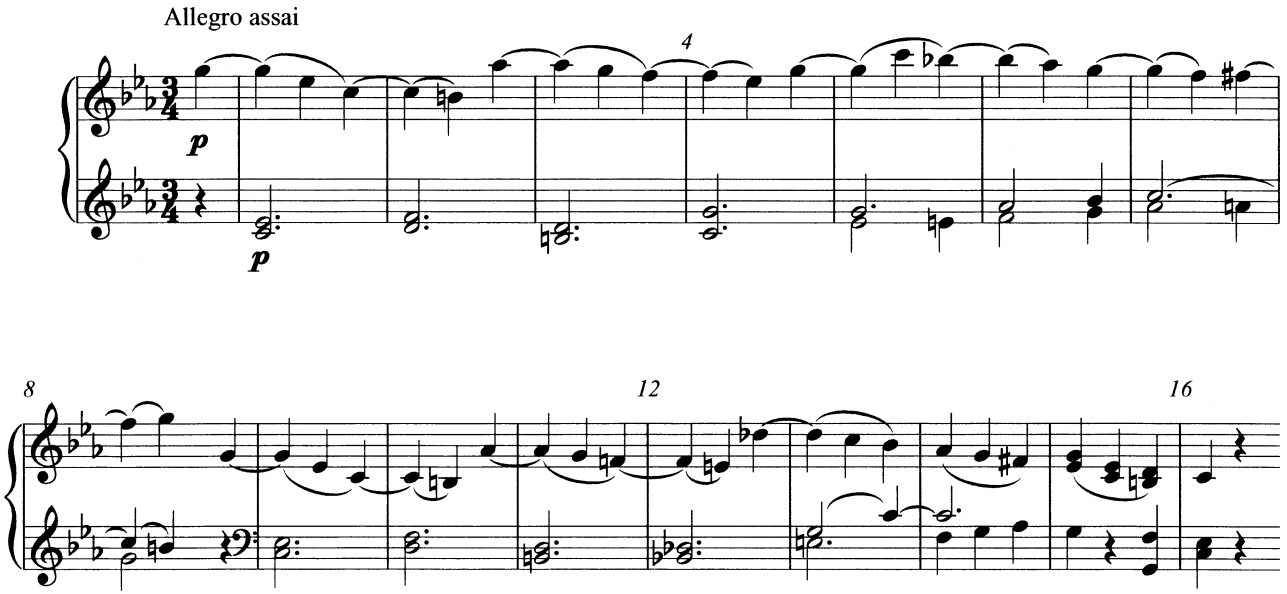
Schumann, "Little Study," Album for the Young, Op. 68, No. 14

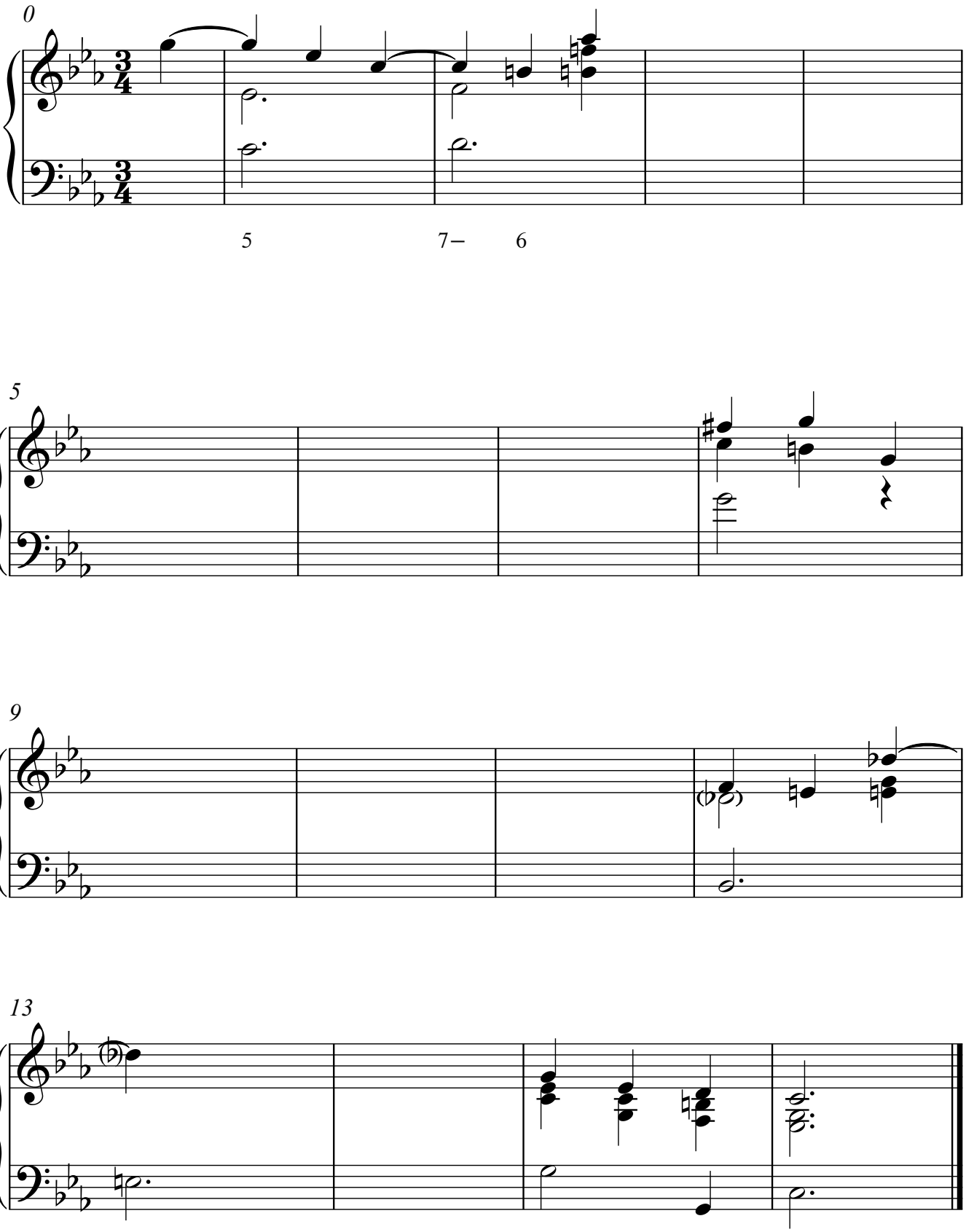
Complete the rhythmic reduction of this excerpt. Find the T-Int-D framework. How will you analyze the following events:?

1. the chord in m. 16? H IV in m. 7?
2. the bass leap and RN mm. 13-14
3. the stepwise bass mm. 7-11
4. the G# in m. 12 and A minor, m. 13. Does this relate to m. 7?
5. the C in bass, m. 14, lowest note. Does it link to something else?

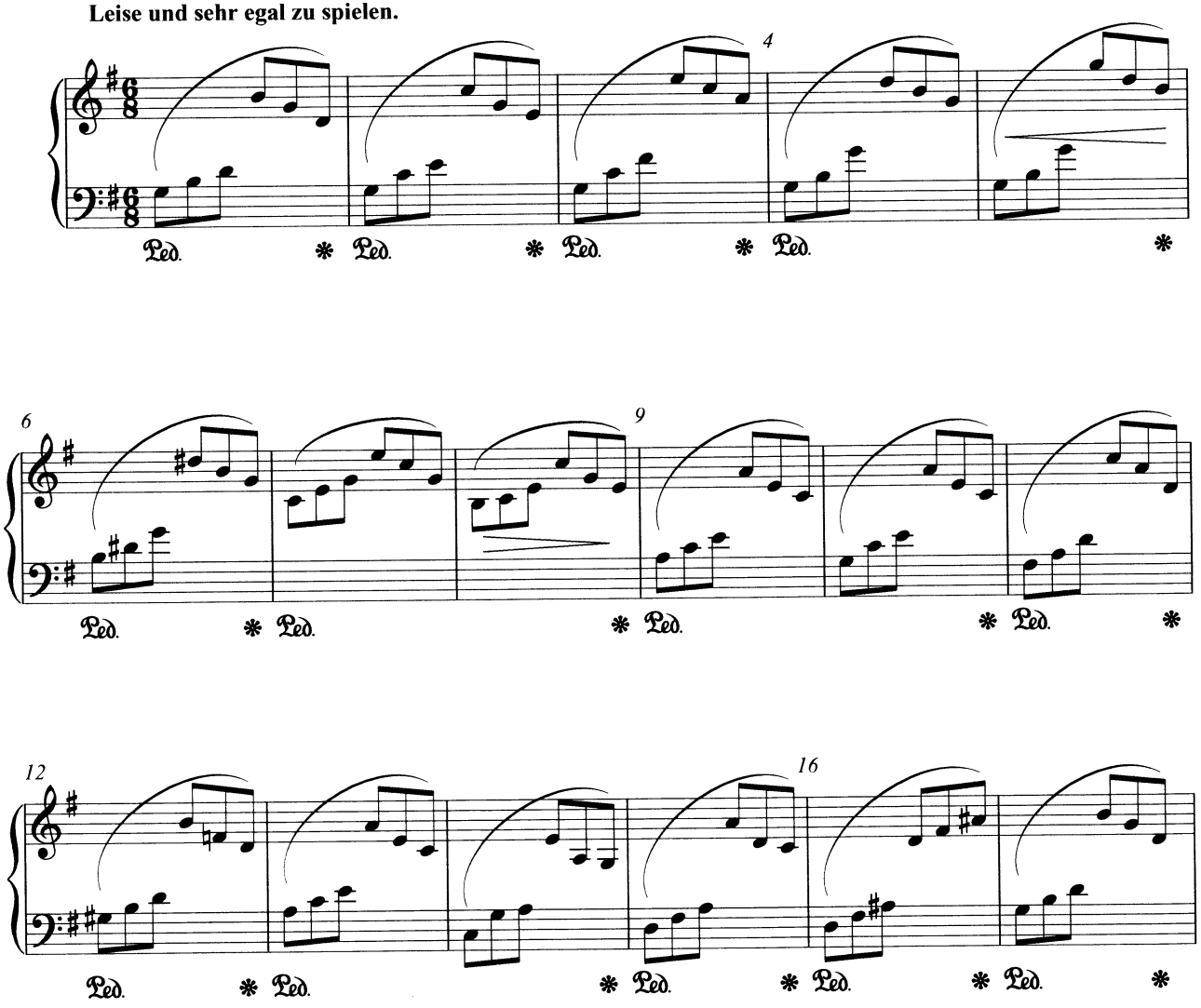
Beethoven, Ninth Symphony, III, theme and variation

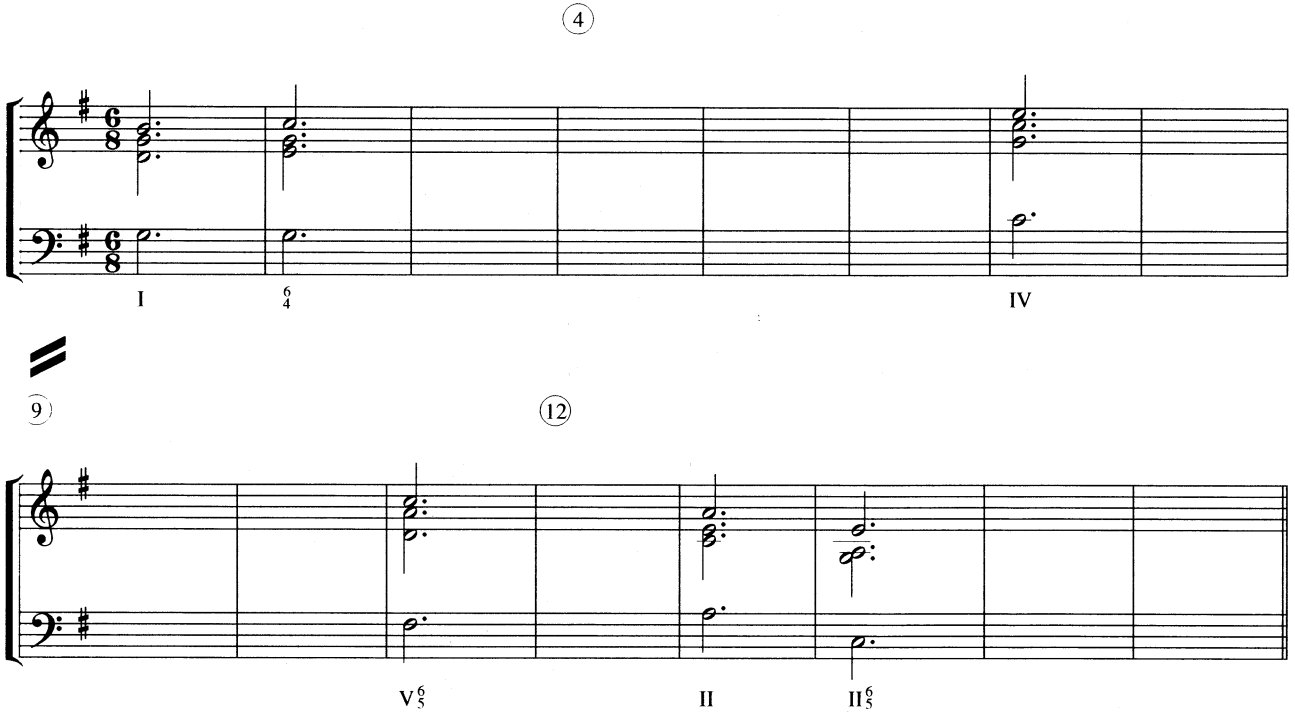
Rhythmic reduction of variation: **outer voices only**!, stem and slur analysis of theme


Allegro assai
4
p
p
8
12
16


0
5
7–
6
5
9
13

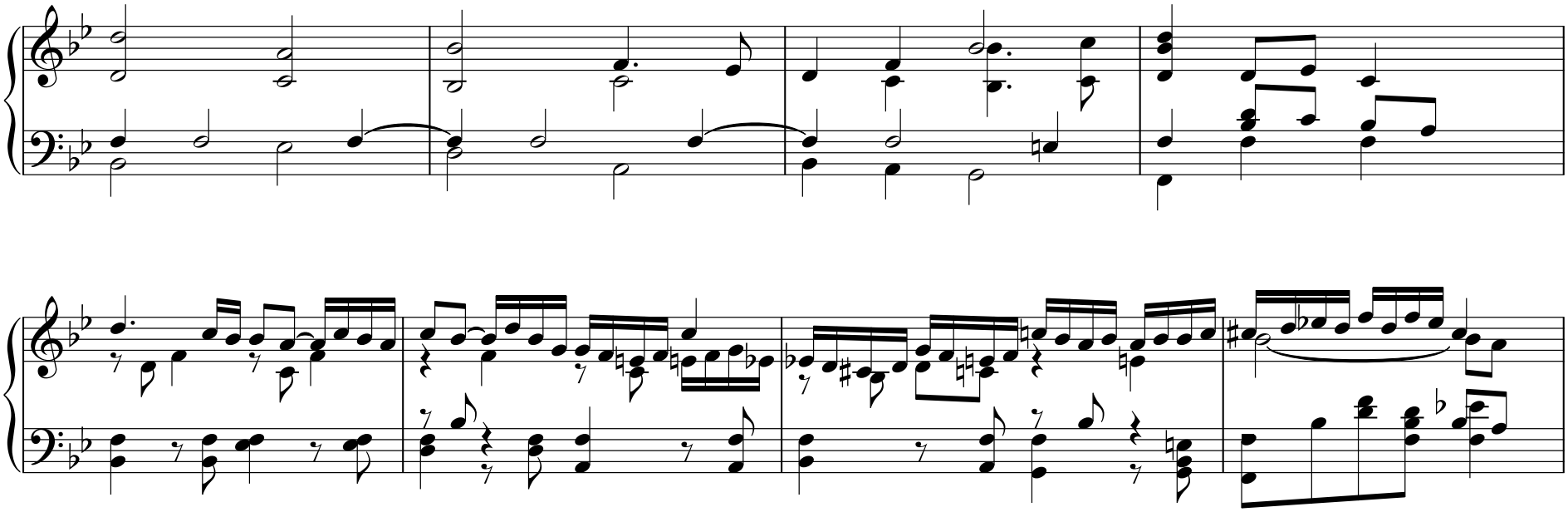
Leise und sehr egal zu spielen.



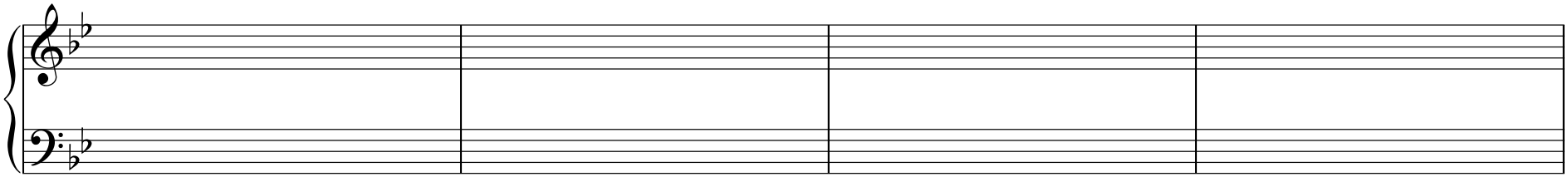
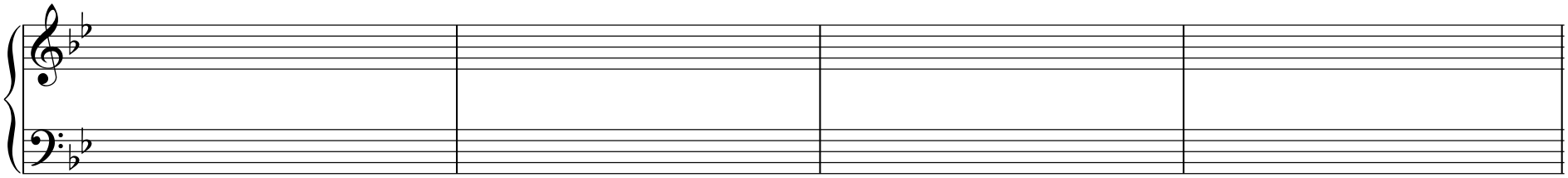

4
I
6/4
IV
9
12
V6/5
II
II6/5

Beethoven, Ninth Symphony, III worksheet

Compare Variation 1 to theme



Create a rhythmic reduction of Variation 1



Analyze the theme with stems & slur notation