Music 201A Schenkerian Analysis: Linear Techniques, Assignment 4

NAME:

1) Chopin, Prelude in Eb minor, Op. 28, No. 14, mm. 1–5.

The prelude's figuration masks a 3-voice framework that contains one LIP between upper voices and another between bass and soprano. Prepare a rhythmic reduction that reveals these patterns and label them. What is the harmonic goal of this phrase? Using stem and slur notation, analyze upper and lower lines of your reduction.

2) Haydn, String Quartet in Bb major, Op. 76, No. 4, III, mm. 13–16.

This excerpt shows secondary dominants in the context of which LIP? Graph the outer voices of this example and indicate the LIPs between staves. What linear progression can you find in both bass and soprano? What is the harmonic goal of this progression?

3) Haydn, String Quartet in G minor, Op. 74, No. 3, I, mm. 100–04.

Craft a four-voice reduction that reveals the LIP that operates in each bar. Show how that pattern is elaborated by the inner voice(s). (I have started this one for you.)

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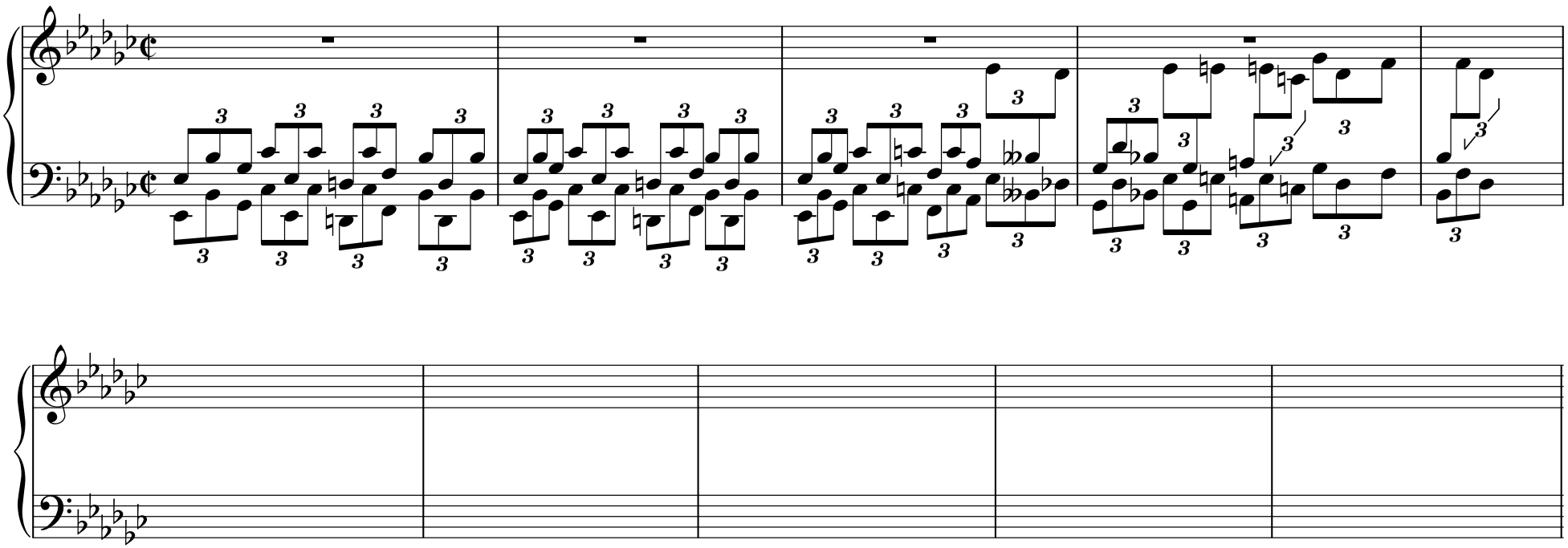
Chopin, Prelude in E♭ minor, Op. 28, No. 14



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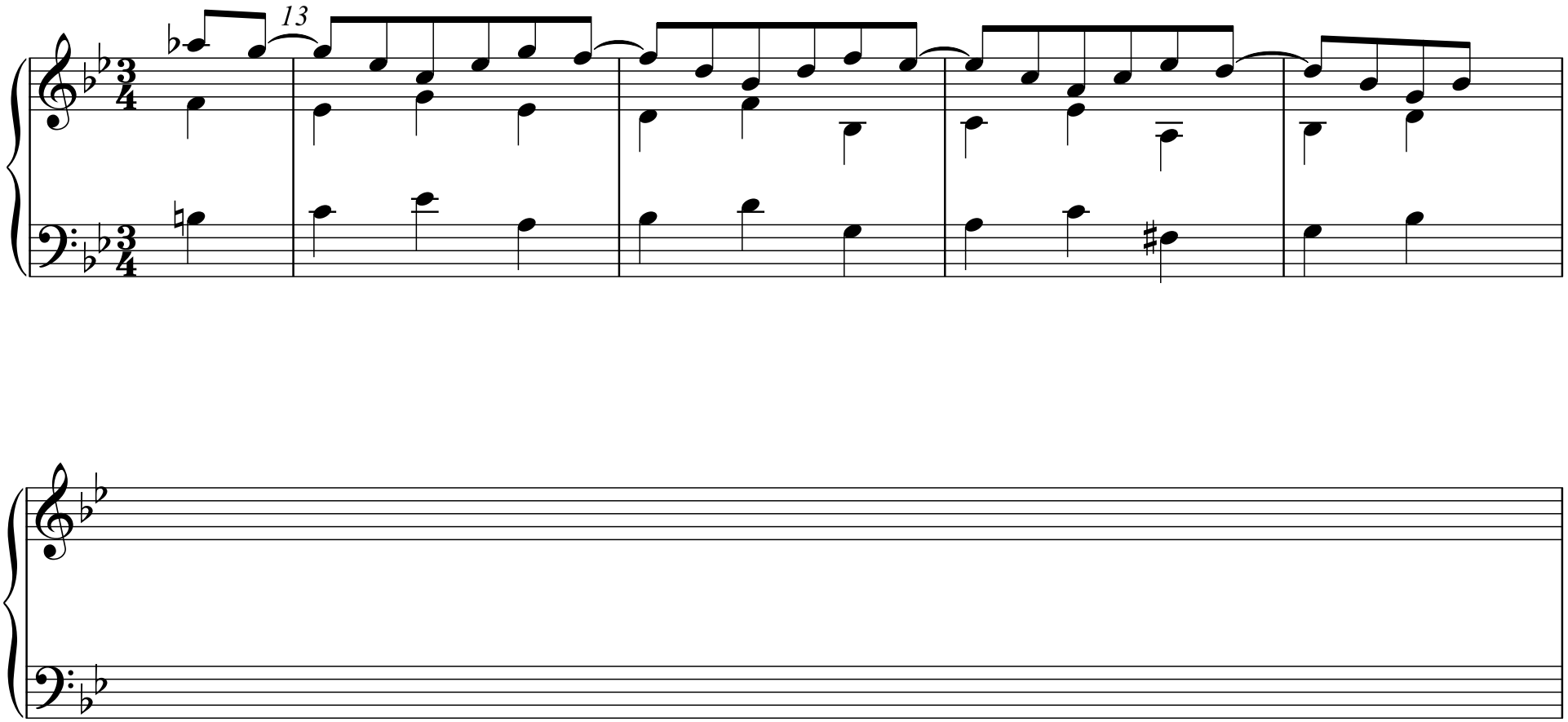
Haydn, String Quartet in B♭ major, Op. 76, No. 4, III



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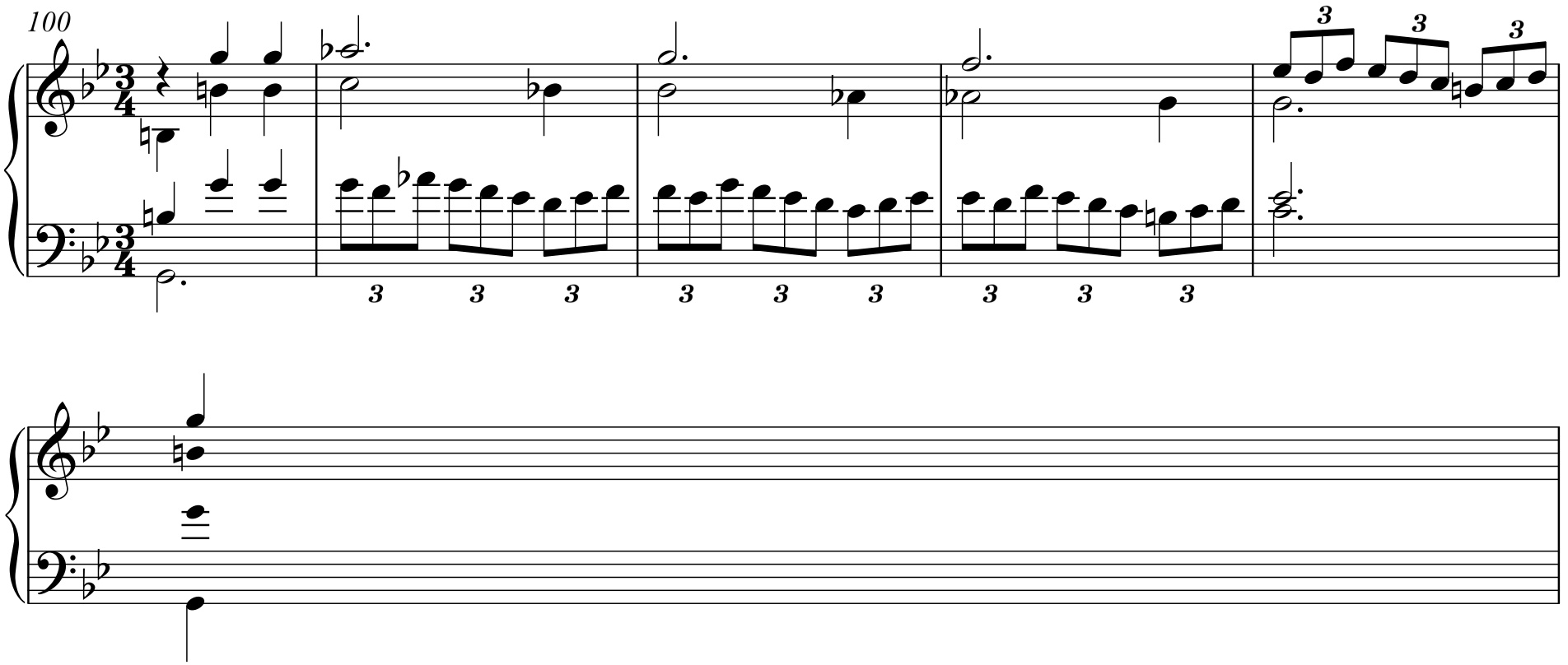
Haydn, String Quartet in G minor, Op. 74, No. 3, I