



MTO 16.3 Examples: Rodgers, Review of *Hearing Form*

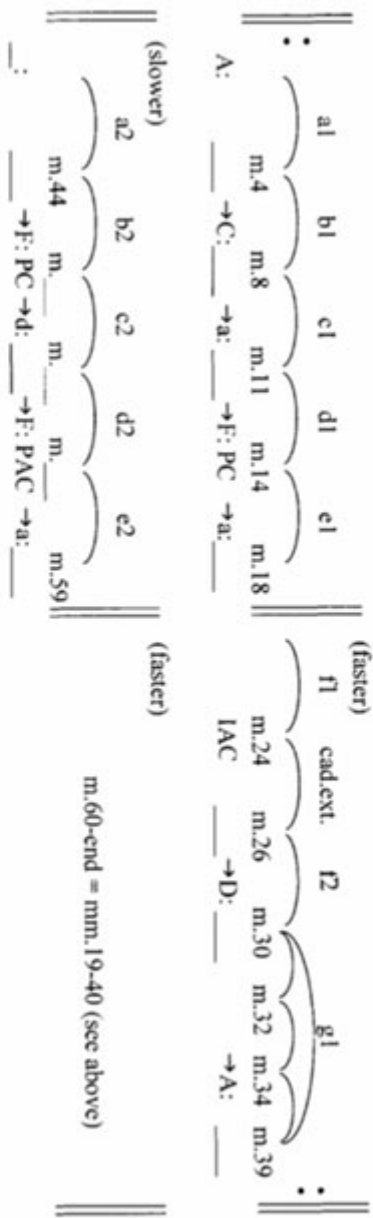
(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.10.16.3/mto.10.16.3.rodgers.php>

Example 1. Typical phrase diagramming assignment (Santa's Homework Assignment 1.2)

Name: _____

Homework Assignment 1.2: Listen to Schubert's "Kennst du das Land?" (*Mignon*, D. 321) without the score while conducting along in 2/4. Use the steady meter and measure numbers to follow along with the diagram below. Then fill in the blanks of the diagram with cadence types, measure numbers or key areas, as appropriate, and answer the questions at the bottom of the page. Finally, listen again while following this diagram and see if you can understand the logic behind the interpretive choices that differed from your own.



1. The rolled chord in m. 17 is composed of the notes F, A, B, and D#. What kind of harmony is this? _____
2. The material in mm. 31-34 is composed of two melodically independent units. Why are these two units considered subphrases here and not phrases? _____

Example 2. Beethoven, Piano Sonata in F Minor, Op. 2, No. 1, measures 1–8

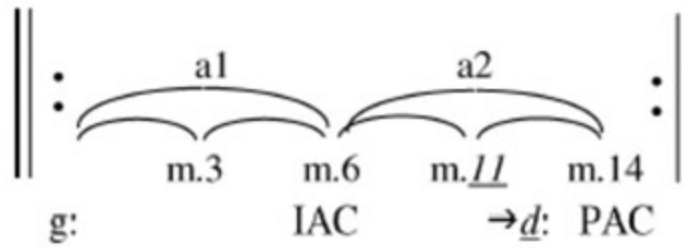
Musical score for Example 2, showing measures 1–8 of Beethoven's Piano Sonata in F Minor, Op. 2, No. 1. The score is in F minor, 3/4 time, and features a piano introduction with a triplet in the right hand and chords in the left hand. Dynamics include *p*, *sf*, *ff*, and *p*.

Example 3. Mozart, Symphony No. 40, measures 1–14, outer voices

Musical score for Example 3, showing measures 1–14 of Mozart's Symphony No. 40, outer voices. The score is in G minor, 3/4 time, and features a basic idea and its repetition. Harmonic analysis includes chords like *i*, *V*, ii^6 , i^6 , V^7 , *VI*, V_5^6 , *iv*, vii^{07} , V^7/V , V^7 , *VI*, ii^{06} , V^7 , and *i*. The analysis also includes labels for "basic idea", "basic idea rep.", "continuation", "frag.", "d: bll", "cadence", and "PAC".

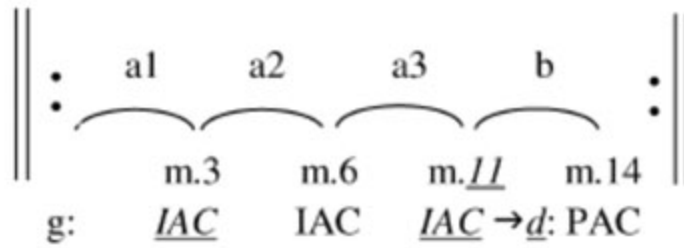
Example 4. A portion of an assignment on Mozart's Symphony No. 40, III (Santa's Homework Assignment 3.1)

Interpretation #1

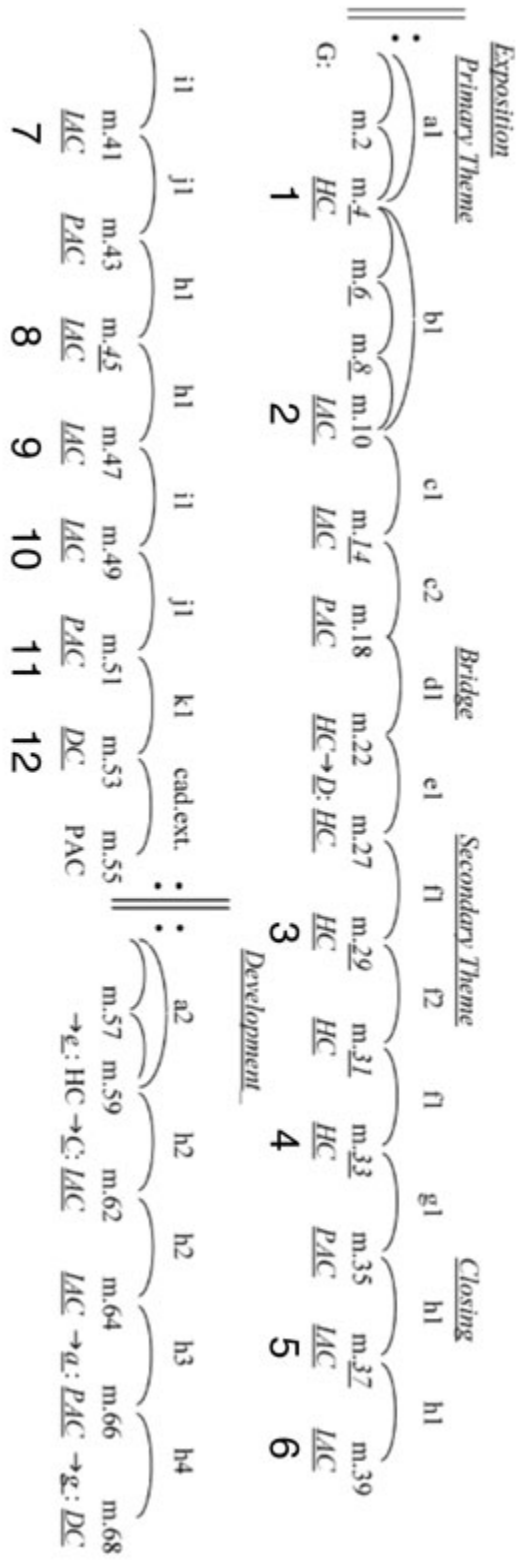


OR

Interpretation #2



Example 5. A portion of an assignment on Mozart's *Eine kleine Nachtmusik*, I (Santa's Homework Assignment 4.4)



Example 6. Mozart, *Eine kleine Nachtmusik*, I, Exposition, measures 1–55

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P
Allegro

Violin I
Violin II
Viola
Cello

f *f* *f* *f* *f* *f*

tr

Vln. I
Vln. II
Vla.
Vc.

tr *p* *p* *p* *p* *p*

Vln. I
Vln. II
Vla.
Vc.

TR *tr* *tr* *tr* *tr* *tr*

f *p* *f* *p* *f* *p* *cresc.* *cresc.* *cresc.*

f *PAC* *f* *p* *cresc.*

Vln. I
Vln. II
Vla.
Vc.

f *f* *f* *f* *f* *f*

MC

V:HC

28 **S**

Vln. I
Vln. II
Vla.
Vc.

35 **C tr HC**

Vln. I
Vln. II
Vla.
Vc.

PAC (EEC)

42

Vln. I
Vln. II
Vla.
Vc.

Codetta

49

Vln. I
Vln. II
Vla.
Vc.

PAC