

## Appendix 1

### Instructor-designed mock papers and grading rubric

**Directions:** Given the prompt below, and with the analysis done in class, three sample papers (written by me!) are provided for you to grade. Read each carefully. None of the papers are flawless, but all have strengths in certain areas and weaknesses in other areas. Use the rubric given on the back of this page when assigning grades, and write comments on the papers (as if you were correcting them), which would help your “student” to understand how to improve their paper.

**Bring your edited and graded papers to class on Monday, Sept. 18th.** We will be workshopping these papers and studying other examples of writing, in preparation for your own writing assignments (your first assignment will be given later in the week).

**Prompt:** Briefly outline the formal structure of this excerpt, including details about phrases, cadences, periods, themes, etc., as appropriate. Make sure you address any particularly interesting points about the formal structure. Your response should be 1 page in length.

(For reference, here is the theme; however, I recommend you refer to your class notes for the analyzed version.)

Mozart, Piano Sonata in A Major, K. 331, mvmt 1 (Theme)

*Andante grazioso*

The musical score is for the first movement of Mozart's Piano Sonata in A Major, K. 331. It is in 3/4 time, A major key, and consists of three systems of music. The first system shows the beginning of the theme with a piano (p) dynamic. The second system includes a repeat sign and a forte (sf) dynamic. The third system concludes the theme with a piano (p) dynamic and a repeat sign.

|                                                                       | 4                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | 3                                                                                                                                                                                                                                            | 2                                                                                                                                                                                                                                                                      | 1                                                                                                                                                                                      |
|-----------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Mechanics and style</b>                                            | Paper "readability" is very high: Very few or no errors with respect to grammar, spelling, punctuation, syntax, etc. All guidelines are followed (margins, font, spacing, length, etc.).                                                                                                                                                                                                                                                                                                                     | Occasional errors with respect to syntax, grammar, spelling, etc. All guidelines are followed (margins, font, spacing, length, etc.).                                                                                                        | Numerous errors with respect to syntax, grammar, spelling, etc. All guidelines are followed (margins, font, spacing, length, etc.).                                                                                                                                    | Frequent errors in syntax, grammar, spelling, punctuation, etc. Paper is difficult to read due to run-on sentences, incomplete sentences and fragments, etc.                           |
| <b>Accuracy of information</b>                                        | Information conveyed is complete, accurate, and forms a coherent picture of the work in question. Avoids a play-by-play explanation as much as possible. Refers to correct keys, measure numbers, and uses language and terms learned in class.                                                                                                                                                                                                                                                              | Minor errors which do not significantly detract from the overall value of the paper in conveying information about the piece. Minimal use of language and terms used in class.                                                               | Approximately 50% of information conveyed is accurate. Avoids or misuses language and terms used in class.                                                                                                                                                             | Significant errors and/or incorrect information. Avoids or misuses language and terms used in class.                                                                                   |
| <b>Completeness/ thoroughness of response to prompts or questions</b> | Writing provides a thorough, detailed, and comprehensive response to all elements of the provided prompts or questions, with creative thinking and innovative ways of approaching the question. Responses are thoughtful and detailed, considering all implications of the prompts or questions, and reflect critical thinking and the ability to clearly articulate information about music in a written form. Any "tangential" information that is included has been clearly related to the topic at hand. | Responses address prompts or questions completely but lack innovation in the approach to the question or response, and do not consider all implications in detail. Critical thinking is still evident, although to a slightly lesser extent. | Minor details are omitted from the responses, and additional implications are overlooked or omitted. Responses are not sufficiently detailed and do not articulate a clear response. "Tangential" information is included which is not then tied to the topic at hand. | Significant details are omitted from the responses, or the responses are incomplete or not quite coherent. A significant amount of "tangential" or irrelevant information is included. |

Grading rubric.

Writing Sample 1

| Mechanics and Style | Accuracy of information | Completeness and thoroughness |
|---------------------|-------------------------|-------------------------------|
|                     |                         |                               |

The opening theme of Mozart’s Piano Sonata in A Major, K. 331, demonstrates an ABA’ form. Throughout the theme, Mozart carefully marks his divisions between formal sections by highlighting these cadences with changes in energy and dynamics.

The A section is period because of the cadence relationship between its two phrases. There is also a melodic parallelism that is immediately clear between the phrases. It’s easy to see this parallel structure and even to hear it, so I’m not going to discuss that any further. Some people would also say that there is a sentence structure inside each phrase. The main idea of a sentence structure is that there is a short section, another short section, and then a longer section. Also, it’s interesting that there is a *sf* marking right before the second cadence. Since everything else is *p*, it’s strange that the *sf* occurs right at the very end of the A section.

Mm. 9-12 is the B section, and it contrasts from the A section. This ends on another HAC, and it tries to prolong the tension created by the three *sf* markings that happen right before the cadence. The A theme comes back after htis, but it is a little bit different this time. For one thing, it only has one phrase now, and for another thing, the phrase isn’t 4 measures long anymore, it’s 6 measures long now. The *sf* shows up again, kinda where we would expect it to be, at the first thing that looks like a cadence. But this isn’t really a cadence, or at least it’s not a very good one. It acts like it’s going to be a cadence, but at the last minute it doesn’t do what we expect it to do. Some people might still hear it a cadence, but since it is so quickly moving on to the next part, it’s hard to know if it’s a cadence or not. After that, there are 2 more measures that get to the final cadence, which finishes the theme. Also, the last two measures are *f*, which is different from the rest of the theme.

**Writing Sample 2**

| Mechanics and Style | Accuracy of information | Completeness and thoroughness |
|---------------------|-------------------------|-------------------------------|
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The opening theme of Mozart's Piano Sonata in A, K. 333, demonstrates an ABA form (mm. 1–8, 9–12, and 12–18). Throughout the theme, Mozart carefully marks his divisions between formal sections by highlighting these cadences with changes in energy and dynamics.

The A section (mm. 1–8) is a contrasting symmetrical period with a HC-PAC relationship (m. 4, m. 7) between its two phrases. The melodic parallelism is immediately clear, since the first two measures of each phrase (mm. 1–2 and mm. 5–6) are precisely identical. The parallelism *between* the two phrases is further supported by the parallelism *within* each phrase, creating an internal 1+2+2 sentence structure. Given the strongly parallel nature of the two phrases, the *sf* marking on the D chord in m. 7 stands out as unusual. This marking, which feels out of place in the otherwise calm, lullaby-like setting of the A section, will prove to be important in the final closure of the theme.

Mm. 9–12 present a mildly contrasting section, ending on another HC; this HC serves to prolong the tension created by the three *sf* markings leading up to the cadence. The A theme returns (with a *p* marking) in m. 12, and the *sf* appears at the expected point in m. 15. This last *sf*, however, is not successful in procuring a cadence; m. 16 contains a “failed” cadence which necessitates the cadential extension in mm. 17–18. The first half of m. 16 repeats the successful PAC from m. 7, but the expected resolution is thwarted by a double suspension in the upper voices. This unexpected detour could imply either a highly unsatisfactory PAC or a complete avoidance of a cadence. Either way, the music must spin forward into the last two measures, which move with a sense of finality to the cadence in m. 18. The final cadence is a convincing PAC, and it is made even stronger by the *f* marking which supports the entire cadential extension. Thus, this final cadence is consistent with the other section-defining cadences (PAC in m. 8 and HC in m. 12): Mozart has carefully constructed each of these cadences to coincide with an uptick in the dynamic energy in the music.

Writing Sample 3

| Mechanics and Style | Accuracy of information | Completeness and thoroughness |
|---------------------|-------------------------|-------------------------------|
|                     |                         |                               |

The opening theme of Mozart’s Piano Sonata has a A,B,A form there’s cadences in measure 8 and measure twelve and measure eighteen and maybe even measure eighteen. And another cadence in measure four, but that one doesn’t really matter so much. For most The A section is in measures one through eight and it is a parallel symmetrical period with a weak-strong relationship between its two phrases. The weak cadence is a half cadence in measure four and then of course the strong cadence is a perfect authentic cadence in measure 8. The symmetrical part is called symmetrical because both of the measures have the same number of measures otherwise it would be called asymmetrical but since they are the same then this one is symmetrical. Their also parallel because of the fact that the melody is pretty much the same throughout the whole entire phrase for each of the phrases. Plus there are also repeated sections in each of the phrase, kind of like a sentence idea inside of the phraes.

There’s another section in measures nine through twelve, although it’s not really all that much different from the first part. This is finished with a half cadence in measure 12. It’s interesting that there are a bunch of *sf* markings before the cadence. But right after measure twelve the other melody comes back and it goes back to *p*. It starts out like the very first section but it changes before too long to be a little different. There is something kinda like a cadence in measure sixteen but its not really a very good cadence. If it was a cadence it would be a perfect authentic cadence though. Then the last two measures seem like they’re trying to repeat the idea of the cadence and get to a good cadence which lucky for us happens in measure eighteen. The last two measures are the loudest of the whole piece, they are *f* instead of *p*. This is a good way to end the piece, seal it off as final.

## Appendix 2

### Sample assignments (preparatory analysis work and writing prompts)

The sample assignments provided here represent both assignments that have been used in class as well as some assignments which have been designed but have not yet been used. Assignments have been left intact from a typical in-class presentation as much as possible. This necessarily includes the idiosyncratic elements of this institution's curriculum and my own abbreviations as well, but these elements can be edited or omitted for use at other institutions. In an attempt to provide a wide range of sample assignments, the reader will find that there are several more assignments provided here than would (likely) be practical to use in a single semester, and that the topics of the various assignments overlap. The ordering of assignments is also not significant, as different topics could be used in various ordering (to some degree, at least).

Each sample assignment provided here is presented in two parts: The in-class preparatory analysis, completed in class in small groups, and the writing prompts used individually to write their papers. The preparatory analysis sections often have a somewhat conversational tone as well as very detailed directions simply because in most cases groups work through these directions more-or-less independently, as I circulate from group to group, assisting as needed. Because these assignments are always a follow-up of sorts to recent analysis topics/skills learned, students are always primed with instructor-led analysis tasks in the days leading up to one of these preparatory analysis projects, and I therefore generally ask them to work more independently on these preparatory analyses.

Each sample assignment is tagged with the "main" topic that served as the criterion for selection of that particular piece. Although most pieces could stand in for many different topics, the writing prompts will tend to center on the analytical topic of interest, thus connecting it to the immediately preceding classes as much as possible. The reader may note that pieces tend to be either solo piano works or art songs. Although I recognize the value of students working with other more complicated textures (and a wider variety of textures and instrumentations), the design of these preparatory analyses necessitates that they can be completed in a single 50-minute class period—which makes simpler textures and fewer staves to examine a desirable characteristic.

***List of abbreviations frequently used***

- LSS: Lead sheet symbol
- RN: Roman numeral
- FB: Figured bass
- NCT: non-chord tone
- FL1 and FL2: functional-level analysis, closely akin to phrase-level function markings used in Laitz's *The Complete Musician*

I have also removed the timeline and basic directions from each of the writing assignments and duplicated them in a more generic version here.

***Generic version of directions***

**Timeline:**

- Due to peer review: Wednesday, \_\_\_\_\_
- Complete assigned peer review comments by Saturday, \_\_\_\_\_.  
Directions for peer review process are posted on the Canvas homepage.
- Revise your paper to incorporate feedback and submit to Canvas by Wednesday, \_\_\_\_\_ (by midnight).

**Directions:**

Given the following prompts, write a 2-page paper responding in detail to any two prompts below. You are not expected to perform any additional analysis work beyond that which was already completed in class, but anything that was discussed in class is assumed to be knowledge that you have at your disposal, and that you can/will use it in your paper. The paper should be 2 *full* pages and should use the margins, font, and spacing which have already been set for you on the template—you do not need to adjust them. Your paper can exceed 2 pages, but should not be less than 2 pages in length. If you wish to include figures you may do so, but the paper length should increase accordingly.

Use the template posted on the Canvas homepage to write your paper—when you open it, it will prompt you to make a copy of the existing document. Insert your name, date, and the appropriate unit (i.e. U1) in the highlighted spots on the template.

For both submissions, you will be submitting a link to your Google doc. Before submitting, set the “sharing permissions” to allow anyone from XXX University to comment. If you do not set permissions correctly, you will lose points on the assignment as it will prevent your peers from completing their peer review.

**Sample preparatory analysis #1:**

**Francis Johnson, *A Collection of New Cotillions*, No. 3, “Augustus”**<sup>65</sup>

**Topic:** Motive and formal structures

1. Listen to the piece and identify formal structures:
  - a. Cadences—label type of cadence, analyzing all cadences in AM
  - b. Based on cadences, draw arches to show phrases
  - c. Fill in the diagram below—include melodic labels (A, B, etc.), measure numbers, cadence types, and slurs for any substructures you hear below the phrase level. If there are period and/or sentence structures present, label them as well.

||:

:|| ||:

:||

2. There is (arguably) one key motive that opens each large section of the piece. Identify and circle each of these motives with your groupmates, and then circle and label all transformations of the motives throughout the rest of the piece.
  - a. After determining each motive on its own, discuss with your groupmates how (or if) these two motives relate to one another. What musical elements are used to tie the two halves of this piece together, even though there are different motives/themes present?
3. Label LSS on the entire piece.
  - a. HINT #1: Remember to look for “blocks” of chords—chords do not change with every new note in the left hand of the piano part, and you should determine how long each chord lasts based on the figuration pattern that you see.
  - b. HINT #2: There is quite a bit of repetition in this piece. Once you have figured out a particular chord/figuration pattern, use that knowledge to your advantage when that pattern repeats later. (Make sure you use your ear to assist you with this as well as your eye.)
4. Complete a RN/FB analysis based on the LSS you have already marked.
  - a. As a general habit, mark all NCT when you find them. You have to read the notes to determine the RN/FB, so go ahead and circle NCT as you go (rather than going back to add them afterward). This will help you make sure your NCT are logical and correct, and saves you time in the long run.
5. Review the available prompts and discuss possible answers to each of the prompts with your groupmates. You do not have to figure out all of the answers yet (nor do you have to agree 100% with your group on everything), but you should at least briefly discuss each prompt and make sure you understand what is being asked.

**Sample writing assignment #1:**

<sup>65</sup> A copy of the score, engraved by Megan Lavengood, can be found at the following link: [https://imslp.org/wiki/A\\_Collection\\_of\\_New\\_Cotillions\\_\(Johnson,\\_Francis\)](https://imslp.org/wiki/A_Collection_of_New_Cotillions_(Johnson,_Francis))

**Francis Johnson, *A Collection of New Cotillions*, No. 3, “Augustus”**



**1. Formal structures**

- a. Briefly outline and then discuss the formal structure of this piece. Be sure you consider whether or not there could be any alternate interpretations of the structure.
- b. Include details about phrases, cadences, periods, themes, etc., as appropriate.
- c. Make sure you address any particularly interesting points about the formal structure, especially as you see influence of motivic material and/or dynamics influencing the listener's perception of the formal structure.

**2. Motive**

- a. Identify and define the motive used to open each large section of the piece. Briefly explain how you came to this conclusion (particularly with respect to the length of the motive).
- b. Discuss what musical elements are used to construct the motive(s), keeping in mind that pitch, rhythm, and contour can all create a motive (separately or in combination with one another). What musical elements do you think are the most important in these motives, and why?
- c. Finally, trace the development/transformation of the motive(s) throughout the piece and discuss how motivic elements interact with the formal structure of the piece.

**3. Non-chord tones:**

- a. This piece features use of a number of non-chord tones (particularly passing tones). Why do you think the composer uses passing tones predominantly, and how does this influence the style of the piece?
- b. When looking at your analyzed score, you should be able to observe that the non-chord tones are not “evenly” distributed throughout the piece, or even within each phrase. Where does the composer tend to use more non-chord tones? Why do you think this is, and how does it interact with other musical elements (particularly formal structures)?

**Prologue to sample assignment #2:** Sample analyses #1 and #2 are somewhat similar in nature, as are the writing prompts. Either of these assignments could be used relatively early on in the semester, and for similar purposes. The Schubert example offers slightly more complicated harmonic language, and thus it could also be used slightly later in the term if desired. The Johnson example presents what might be a slightly easier start for students into a series of projects of this type, given its brevity and simpler accompanimental pattern.

**Sample preparatory analysis #2:**

**Franz Schubert, Impromptu in B-flat major, D. 935 (Theme)**

**Topic:** Motives and formal structures

\*\* At this point in the semester students have not yet learned how to identify applied chords. Applied chords are therefore marked in brackets and students are asked to identify them by their LSS but are not asked to identify their RN labels. \*\*

1. Listen to the piece and identify formal structures:
  - a. Cadences—label type of cadence, analyzing all cadences in BbM
  - b. Based on cadences, draw arches to show phrases
  - c. Fill in the diagram below—include melodic labels (A, B, etc.), measure numbers, cadence types, and slurs for any substructures you hear below the phrase level. If there are period and/or sentence structures present, label them as well. Hint: There is not a period after the first repeat sign.

||:

:|| ||:

:||

2. Label LSS on the entire piece, including bracketed chords. Pay very close attention to quality of chords; there are several qualities that have been altered by use of accidentals.
  - a. Recommendation—split this task up amongst your group members and share answers! And make sure you use repetition to your advantage.
3. Complete a RN/FB analysis, omitting the chords that are marked in brackets.
  - a. As a general habit, mark all NCT when you find them. You have to read the notes to determine the RN/FB, so go ahead and circle NCT as you go (rather than going back to add them afterward). This will help you make sure your NCT are logical and correct, and saves you time in the long run.
4. In your group, discuss what motive(s) you see being used in this piece. Do you see motivic content created by rhythm, pitch, contour, or some combination? Mark all instances of the motive(s) and consider how/if they are transformed throughout the piece. Pay attention to small changes in treatment of rhythm and to the metric placement of motives.
5. Read through the prompt that your group has selected and discuss the questions for the prompt. Make sure you understand the questions and that you have a plan for answering them before your group leaves!
6. If you have time, add functional-level analysis (FL1 and FL2) in mm. 1-8 and mm. 13-16. Ignore any chords marked in brackets. If you come across any bass motions that are not immediately clear as something that we have studied, be creative in considering alternative explanations.

**Sample writing assignment #2:**

**Franz Schubert, Impromptu in B-flat major, D. 935 (Theme)**

**1. Formal structures**

- a. Briefly outline and then discuss the formal structure of this piece. Be sure you consider whether or not there could be any alternate interpretations of the structure.
- b. Include details about phrases, cadences, periods, themes, etc., as appropriate.
- c. Make sure you address any particularly interesting points about the formal structure, especially as you see influence of motivic material and/or dynamics influencing the listener's perception of the formal structure—changes to established patterns can be very effective at creating a structural breakpoint in the music.

**2. Motive**

- a. Identify the initial statement of each motive and briefly explain how we know it is a motive.
- b. Discuss what musical elements are used to construct the motive(s), keeping in mind that pitch, rhythm, and contour can all create a motive (separately or in combination with one another).
- c. Finally, trace the development/transformation of the motive(s) throughout the piece and discuss how motivic elements interact with the formal structure of the piece.

**3. Performance implications:**

- a. Listen to 3 different recordings of this piece that use different base tempos. (Make sure you link these in your paper, but without taking up additional space for the links.)
- b. Compare and contrast the treatment of phrasing (especially cadences), articulation, texture/voicing, and dynamics. Evaluate what each performer does with the rather understated dynamics present in this piece.

**Sample preparatory analysis #3:  
Beethoven, Op. 14, no. 2, II, mm. 1–20**

**Topic:** Applied chords and tonicization

In your groups, complete the following tasks:

1. Listen to the excerpt and then box and label cadences. Note the key changes marked on the score.
  - a. Hint: Cadences happen every 4 bars in this piece. There are smaller subdivisions within the phrase, but they do not constitute satisfactory cadence points.
2. **Copy** the spelling for these applied chords from your homework #10 assignment. Compare answers with your group members and make sure everyone has a complete and correct list.

|                            |                            |
|----------------------------|----------------------------|
| a. C: $V^7/V$ =            | f. C: $vii^{\circ 7}/ii$ = |
| b. C: $vii^{\circ 7}/V$ =  | g. C: $V^7/vi$ =           |
| c. C: $V^7/IV$ =           | h. C: $vii^{\circ 7}/vi$ = |
| d. C: $vii^{\circ 7}/IV$ = | i. G: $V^7/V$ =            |
| e. C: $V^7/ii$ =           | j. G: $vii^{\circ 7}/V$ =  |
3. Analyze with RN and FB (begin in m. 9—mm. 1–8 were completed as homework #10).
  - a. As you go, circle and label NCT. Be especially on the lookout for suspensions and retardations.
  - b. Use the list of applied chords you created above to quickly identify any applied chords that you find.
4. What is the applied chord that occurs in m. 7?
  - a. What chord do you expect to follow this applied chord?
  - b. What chord actually follows this chord?
  - c. Why is this permissible—why is Beethoven “allowed” to make this “substitute”?
5. Complete FL1 analysis.
6. Complete FL2 analysis, labelling all expansions. Make sure that your FL2 labels align with your cadence markings.
  - a. There is one portion of this excerpt that requires creative interpretation at the FL2 level. Choose labels that make sense and indicate the defining character of the bass motion.
7. Discuss the prompts found on your writing assignment page. Your goal is not necessarily to have everyone in your group agree on all points, but rather to foster spirited and respectful discussion on these topics. Critical thinking is a necessity and will be evaluated in your writing assignment.

**Sample writing assignment #3:  
Beethoven, Op. 14, no. 2, II, mm. 1–20**

1. This movement is in C major, but Beethoven modulates to and tonicizes other keys\*.
  - a. Discuss the musical effect of the modulation (which cadences in m. 8) and of the large-scale tonicization of non-tonic keys that occurs in mm. 9–12.
  - b. What influence does this have on you as a listener, and how would understanding these harmonic patterns influence a performer (or, argue how they would not influence a performer!)?
2. The last segment of this excerpt (the brief “codetta” in mm. 17–20) is a very interesting “tag” to the rest of the section.
  - a. Do you think that Beethoven could have concluded this section with the CM: PAC in m. 16? Discuss why or why not.
  - b. Regardless of whether or not the PAC in m. 16 seems conclusive to you, propose and defend a musical purpose for the material happening in mm. 17–20. Consider including the information gained from your creative FL2 analysis of this segment.
3. Generally speaking, there are two textures or musical styles that alternate throughout this excerpt: the staccato-and-rests texture (perhaps pompous with a bit of irony) that opens the piece, and the legato chorale-like texture (rather sweeping and grandiose, by comparison) that appears for the first time in m. 9. Discuss Beethoven’s use of these two textures, especially from m. 9 to the end:
  - a. How does he control the alternation of textures?
  - b. How do the changes of texture fit with (or work against) phrase boundaries, cadences, and the like?
  - c. Does Beethoven’s use of dynamics have any relationship with the alternating textures, phrase boundaries, and/or cadences?

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\* Tonicizes/tonicization: Temporarily emphasizing another key (such as by use of an applied chord), but without a modulation to that key

**Sample preparatory analysis #4:**  
**Franz Schubert, “Heidenröslein”**

**Topic:** Modulation

1. Identify cadences, labelling both the key and the type of cadence.
2. Complete a full LSS/RN/FB analysis. Use a pivot chord to mark the modulation, and another pivot chord to mark the return of the tonic key.
  - a. The harmonic rhythm follows the bassline (left hand of the piano) until m. 14. Write one RN/FB for each new bass note in each measure. Use the right hand of the piano to establish the rest of the harmony for each chord.
  - b. As you go, circle and label all NCT.
3. Add functional-level analysis.
4. Examine the motives presented in m. 1 and m. 2 of the vocal part.
  - a. Motive in measure 1 is defined by (pitch, rhythm, contour, combination):
  - b. Motive in measure 2 is defined by (pitch, rhythm, contour, combination):
  - i. What interval is spanned from the first note of m. 2 to the last note of m. 2?
  - c. Trace the development of these motives throughout the rest of the piece.
    - i. You do not need to go into detail in labelling the transformations that occur with these motives—mark instances of each with brackets or some other identifying label, discussing with your group what you see.
5. Examine the text, translated on the back of the score. (We will not spend a great deal of time focusing on the text of the song itself (this is important(!) but not the priority for today).)
  - a. Does each verse relay an independent “story”, or does the entire song represent a progression of a single narrative?
  - b. There are two “characters” in the text. Mark the lines which belong to the tonic key and those which belong to the modulated section. What can you observe about which character is *primarily* being referred to and/or which character is speaking in each key area?
6. Read over the writing prompts and discuss them with your group.

**Sample writing assignment #4:**  
**Franz Schubert, “Heidenröslein”**

1. Discuss Schubert’s use of motive in this piece, especially with respect to the vocal line.
  - a. How are motives established—rhythm, pitch, contour, or some combination of these?
  - b. How are these motives manipulated, and how do they interact with (or contrast with) the overall tonal progression of the piece?
2. This piece contains a modulation which lasts for about a third of the entire song. Discuss the musical influence of this modulation.
  - a. How is the modulation achieved, and how is it cancelled when the original tonic is re-established?
  - b. What sensation might the modulation (and consequent return to tonic) provide for the listener and for the performers?
  - c. With respect to the text, why *might* Schubert have chosen to set certain lines in the modulated key instead of the home key? (In other words, why did Schubert keep the modulation going for as long as he did?)
3. The verses of the song are set in a strophic form, but the text of the song conveys a story which changes significantly from the beginning to the end.
  - a. Discuss the “dissonance” that occurs when using the same music as a vehicle for markedly different texts. Why is this worth noticing?
  - b. Propose a suggestion as to why Schubert may have chosen this form, rather than a form which responded more dramatically (on the surface) to the progression of the text.
  - c. Discuss performance choices which the vocalist (or imagine it as a solo for another instrument) and the pianist would need to make, considering the contrast between the strophic form and the progression of the story happening in the text.
4. Imagine that you are a film music composer who hears someone singing this song. Obviously, you fall in love with it immediately and decide to use it as theme music in one of your films, with a solo instrument playing the melody (no text involved). You’re not very good at research, so you never look up the translation to the words but instead rely completely on the character of the melody and accompaniment. Describe the scene in which you would use this song—what mood does it set? What characters are present, or what actions are happening? Justify your imaginary “scene” through specific discussion of musical characteristics in this song. (Your discussion should be sufficiently detailed as to require reference to specific measures, harmonies, motives, etc.)



- a. NB: The above prompt is both vague and specific. There is a lot of room for creativity and imagination, and there are no correct or incorrect answers. Your response will be evaluated on the connections you are drawing to the aural experience that this song gives, and your ability to connect it to specific elements of the music.

NOTE: You can only do prompt #5 if you also do prompt #3. (But if you do prompt #3, you do not automatically have to do #5.)

5. Starting with the recording played in class (linked on the homepage), look up a total of 4 recordings of this song by professional/well-known artists.
  - a. Compare and contrast the performance decisions made by both the vocalist and the pianist in the recordings. Consider such elements as overall tempo, steadiness of tempo (or use of *rubato*), and treatment of dynamics.
  - b. Specifically evaluate how each performance responds to the changing text throughout the song: Does the performance change on each verse, or is it essentially identical each time?

**Prologue to sample assignment #5:** Like sample analyses #1 and #2, sample analyses #4 and #5 are also somewhat similar in nature. As before, the assignment I have placed first (assignment #4) is slightly simpler; the Schubert example offers a relatively straightforward modulation but pairs it with a fairly clear text-music relationship that students can delve into. The Schumann piece offers a look at a piece that travels through several different keys, moving to each one rather sinuously, and providing fodder to discuss the influence of shifting key centers and the sense of “reharmonization” that happens with respect to the melodic structure, without the added layer of textual interpretation that would come with a piece of texted music.

**Sample preparatory analysis #5: Clara Schumann,  
*Variations on a Theme of Robert Schumann, Op. 20 (Theme)*<sup>66</sup>**

**Topic:** Tonicization and modulation

1. Listen to the piece and determine locations of all cadences. (Hint: There are 5 cadences in this piece. Discuss with your groupmates and re-listen to the piece until you feel satisfied as to the location of precisely 5 cadences.)
2. Determine the key for each of these cadences—note that I am not asking you to do a complete harmonic analysis of the piece, but rather to determine the chords at the end of each phrase in order to hear how they function to change the key of the piece (even if temporarily). Label the key and type of each cadence below:
  - a. Cadence 1:
  - b. Cadence 2:
  - c. Cadence 3:
  - d. Cadence 4:
  - e. Cadence 5:
3. Having now determined all of the key areas of the piece, completing the following harmonic analysis segments:
  - a. Analyze all harmonies in phrase 1 with LSS/RN/FB
  - b. In phrase 2, work backwards from the cadence to identify a reasonable location for the pivot chord that led to the new key. Label all harmonies from the pivot chord to the cadence.
  - c. Do the same for phrase 3 and phrase 4.
  - d. Analyze all harmonies in phrase 5 (hint—note similarities to a previous phrase here)
4. Discuss the same/similar/contrasting nature of each of the phrases within your group. Label all phrases with a, a1, b, etc. labels. (Keep in mind—this is not only melodic information. You will find that many of the phrases have nearly identical melodic material, but with notably different cadences, and notable differences in the chords and figurations which accompany them as well.)
5. Draw a complete sketch of the form with sections, phrases, cadences/key areas, and measure numbers included.
6. Discuss the available prompts with your groupmates.
7. As time allows, complete a harmonic analysis on the remainder of the song.<sup>67</sup>

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<sup>66</sup> A score can be found at this link: [https://imslp.org/wiki/Variationen\\_%C3%BCber\\_ein\\_Thema\\_von\\_Robert\\_Schumann,\\_Op.20\\_\(Schumann,\\_Clara\)](https://imslp.org/wiki/Variationen_%C3%BCber_ein_Thema_von_Robert_Schumann,_Op.20_(Schumann,_Clara)). Links to recordings, and suggestions for concepts and related works can be found at this link: <https://www.musicbywomen.org/example/variations-on-a-theme-of-robert-schumann/>

<sup>67</sup> Given the multiple changes of key center, there is a good chance that some students would struggle to finish the exercise if they were asked to work straight through from beginning to end.

**Sample writing assignment #5: Clara Schumann,  
*Variations on a Theme of Robert Schumann, Op. 20 (Theme)***

1. Describe and discuss the form of this piece.
  - a. Include both larger-scale sections and phrase-level structures as well as information about cadences and key areas.
  - b. Make sure you consider how melodic information (phrase-level structures, particularly) interact with various key areas.
2. Although many of the phrases in this song have nearly identical melodic designs, the phrases cycle through a series of various keys, with no two successive phrases cadencing in the same key. Discuss the keys and cadences used throughout the piece, and propose a theory (or two) as to why the composer would have opted to use such rapidly changing key areas. In other words, why not harmonize the entire melody in one key, or at most two? And even if using three different keys, why change keys so frequently, such that no two successive cadences fall in the same key?
3. (closely related to prompt #2): Phrase 1, 2, 4, and 5 all have essentially identical melodic designs (with phrase 5 being the most unique due to its changes at the point of closure). One might even view the harmonization of these phrases as a sort of “experiment” in reharmonization because of the way that the composer changes the harmonic design of nearly identical melodic phrases. Discuss this reharmonization experiment on two fronts:
  - a. The reharmonizations tend to feel quite smooth. How does the composer achieve this? (This question should focus more on the “mechanics” of how the composition “works.”)
  - b. How does this composition tend to feel as a result of the reharmonizations? In other words, how does the frequent shifting of key centers influence you as a listener, or how would the piece feel different if it instead stayed within a single key throughout these identical phrases?

This piece is part of a larger variation set, and there is also another set of variations on this same theme by Johannes Brahms (Op. 9). In order to more fully explore the larger context of this piece, you have the option to examine some of the variations in one or both sets (prompts #4 and #5). NOTE: You are not being asked to conduct a detailed analysis of any of the variations, but instead to take your in-depth knowledge of the original theme and make observations as to how that theme is “varied” in the full variation sets. Both Clara Schumann’s full score and Johannes Brahms’s full score are available to you in the online assignment box, along with links to recordings.

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Therefore, I ask them to focus on the most important segments of the song as an earlier step, and would likely distribute a key giving a full harmonic analysis of the song after this class period.

4. Select any two variations from Clara Schumann's variation set. Explain how they are related to the original theme (i.e., is the original melody kept intact? What figurations are added? Are keys/harmonies changed? etc.) and discuss the defining characteristics of each variation. Finally, compare/contrast the variations themselves.
5. Select one variation from Clara Schumann's variation set and one from Johannes Brahms's set. Explain how they are related to the original theme (i.e., is the original melody kept intact? What figurations are added? Are keys/harmonies changed? etc.) and compare/contrast the two variations.

**Sample writing assignment #6:  
J.S. Bach, Prelude in C major, WTC book 1**

**Topic:** Applied chords, large-scale dissonance treatment

**\*\*** No preparatory analysis assignment is included in this case because the analysis is usually conducted as a large group in class. I focus on helping students to correctly identify applied chords and to understand the larger-scale use of dissonance treatment in this piece; the analysis presented in Daniel B. Stevens' 2016 resource is an excellent launching point for analysis of this piece.<sup>68</sup> **\*\***

1. This piece could be described as a “perpetual motion” piece, in the sense that there is a steady and predictable flow of sixteenth notes throughout the entire work.
  - a. Generally speaking, what is the effect of this rhythmic characteristic? (Don't be afraid to speak metaphorically or about the “feel” of the music—respond to what you are hearing and sensing.)
  - b. More specifically, what effect does this have on the presence or absence of cadences in this piece? Is there a cadence in this piece besides at the end (and to what extent does the end represent a cadence)? If so, where and what defines the cadence(s)? If not, why not, and how does Bach sustain a “single phrase” for 35 measures?
  - c. Discuss how this decision could/should influence a performance of this piece.
2. Each measure in this piece represents a single harmony, and many of those harmonies are presented “purely,” without any embellishing tones.
  - a. Given this context, discuss the implications of the embellishing tones that do occur, giving specific examples and describing the voice-leading patterns that are used.
  - b. Be sure you consider the musical effect of these tones, especially in light of the many “pure” harmonies that are used throughout the piece.
3. Discuss Bach's use of register in this piece (keeping in mind that Bach worked with a smaller keyboard range than is offered by the modern piano). How does his use of register interact with choices of harmony, voice-leading, potential cadential moments, closure or lack thereof, etc.? What effect does the changing register have on you as a listener?
4. Devise a narrative to go along with this piece—the narrative may be as abstract or as concrete as you like, but should respond in some way to the issues of register, voice-leading, harmonic motion, harmonic closure (or lack thereof), and embellishing tone usage, as discussed in class. Your narrative should reference these specific musical elements, and specify measure numbers/sections as needed.

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68 Stevens (2016), “Twenty Questions: An Introduction to Counterpoint, Linear Analysis, and Dissonance Treatment,” *Journal of Music Theory Pedagogy Resources*, <https://jmtpp.appstate.edu/twenty-questions-introduction-counterpoint-linear-analysis-and-dissonance-treatment>.

## **Appendix 3**

### **Journal prompts (organized by unit and week)**

#### ***Unit 1***

##### **Unit 1, week 1**

1. Describe the different types of embellishing tones and non-chord tones you have learned thus far, and explain how you use these when analyzing music.
2. Discuss basic rules of syntax (proper harmonic progression) and your preferred way of keeping track of proper syntax.
3. Discuss rules for the usage of 6/4 chords: how and why we use them, methods of part-writing, and why they need to be handled so carefully.

##### **Unit 1, week 2**

1. Discuss basic part-writing rules, guidelines, and pitfalls. What specific strategies can you employ to improve your part-writing skills?
2. Discuss the improvisation activity from Friday's class--what you did, how it worked, what you learned, and what purpose this can serve moving forward.
3. Discuss tonic expansions: what they are, how and why we use them, and your preferred methods for studying and remembering these elements.

##### **Unit 1, week 3**

1. Define a motive and review the basic transformations of a motive. What purpose does this knowledge serve in music analysis and composition? How does it relate to sentence and period structures?
2. Explain the basic structures of sentences and periods--what are their characteristics, how do you recognize them, and how might this information be useful to you? What are the most important differences between a sentence and a period? How do motives tie into this topic?

##### **Unit 1, week 4**

1. Explain functional-level analysis (FL1 and FL2) and the process for determining these labels. Thinking about the baseline assessment and the analysis work that we did in class this week, describe the purpose of functional-level analysis and what use it serves in understanding music.
2. Discuss your experiences in the analysis-focused classes (Wednesday and Friday of this week). What were processes that you worked with this week (in small groups or larger groups), what are your preferred strategies for analytical work, and what do you still need to work on in this area?

##### **Unit 1, week 5**

Any prompt from the previous journals (not previously written about)

## ***Unit 2***

### **Unit 2, week 1**

1. Discuss what you have learned about leading-tone chords this week in class: their function in a phrase, part-writing guidelines and pitfalls, anything special that happens in analysis of these chords.
2. Discuss Friday's improvisation activity. What was the activity, how did your group go about it, and what did you learn? How did you participate, and what could you do differently in future to keep improving your own learning experience?

### **Unit 2, week 2**

1. Discuss what you have learned about applied chords this week in class. How do you remember methods for spelling these chords? How do you recognize them in analysis and assign functional labels to them? What purpose do they usually serve in a phrase model?
2. Discuss Friday's composition workshop. How did your group approach the project? What was easy, what was difficult? Did you learn anything new about periods from this project? What did you learn from the process that you experienced today, and how do you expect the rest of the project to go?

### **Unit 2, week 3**

1. As we continue working with applied chords, what new things have you learned this week? What concept(s) have become clearer or what new methods have you learned to deal with these chords? What do you need to keep working on?
2. As preparation for class on Wednesday, you were asked to listen to two excerpts and make notes on them, and we then studied the scores in class on Wednesday. Compare and contrast your experience listening outside of class (without a score) vs. in class (with the score). Did your perception of these pieces change when we worked with them in class? If so, how? If not, why not? What was the purpose of analyzing two such different pieces of music in a single class period--and ones that are in a different style from much of the music we have studied thus far?
3. Discuss your experience working with ensemble repertoire in class on Friday. What piece did you work on? How did the process go for you, and what did you learn on Friday that you didn't know before? What went well, and what could you do differently in future when approaching these ensemble analysis projects?

### **Unit 2, week 4**

1. Having officially reached the end of Unit 2, we have spent a lot of time working with applied chords. Imagine that you are writing a theory "cheat sheet" and you want to give short explanations/directions for each of the



following elements of applied chords:

- Concept of an applied chord
- How to spell an applied chord (i.e., what is the fastest process to spell D: V<sup>7</sup>/IV?)
- How to recognize an applied chord in a piece of music
- How to label an applied chord correctly in a piece of music

Make your “cheat sheet” as short as possible while still being thorough with each of the above parts.

2. Discuss the improvisation project on Friday. How did it go for you, and how did it go for your group? What did you contribute on Friday, and how could you contribute differently in future? What did you learn about the content/idea that we were working with?

### **Unit 2, week 5**

Any prompt from the previous journals (not previously written about)

## ***Unit 3***

### **Unit 3, week 1**

1. Define the basic concept of a sequence, including all requirements to be a “full” sequence. What identifying labels do we use to distinguish different sequences? What analytical strategies can you use to identify sequences and analyze them?
2. Discuss your understanding of the Vivaldi example from Wednesday’s class-- how did it go for you when identifying the sequences by ear? Do you find the score helpful or harder to process than the aural material? What concepts were you able to solidify through working on this piece during class (and after class), and what do you still want to improve on?
3. Discuss your experience during the repertoire analysis project on Friday-- what are you learning about the music, what are you learning about your own skills and inclinations, and what are you learning about your weaknesses? (NOTE: If you select this option, it should go beyond the reflection quiz questions that are due as a part of that project itself.)

### **Unit 3, week 2**

1. Define the concept of a closely related key, and explain some of the differences that happen with major home keys vs. minor home keys. Why do we need to closely track accidentals (or the lack thereof) if a passage is modulating? What other considerations do minor tonics require that major keys do not?
2. Explain the requirements for a pivot chord, and how to find a “good” pivot chord pair for a given pair of keys. What is your preferred process for doing

this (which does not have to match that given in class)? What are things to be careful of when identifying pivot chords?

3. \*Must be written after Friday's class (11/16)\*: Looking back over the repertoire analysis project--what changes have you noticed in the way that you (individually) approach your piece? At a meta-level, what have you learned about yourself as a musician, theorist, analyst, performer? <Yes, your identity as a performer is also related to this project even if you are not performing these pieces!> What new approaches to analysis in general have you learned or thought about, and what strategies would you employ if you were to start this project over next week?

### **Unit 3, week 3**

1. Discuss strategies and methods for analyzing an excerpt that modulates. How can you observe that a modulation is occurring, and how can you identify where it occurs? What other factors come into play with analysis of a modulating excerpt that are different from a "regular" excerpt? What factors are unchanged when dealing with a modulating excerpt?
2. Discuss strategies that you can use to help you keep track of details when working on a modulating bassline and a modulating chord progression. What details need to be considered to get these concepts working, and what process can you use to make sure you are keeping up with all of the details?
3. Discuss Friday's improvisation activity. How did your group approach the project, and what did you (individually) contribute? What did you learn from the project, and what would be your takeaway from the activity? How could you contribute even more strongly in the future?

### **Unit 3, week 4**

Any prompt from the previous journals (not previously written about)