

Music Theory III
Assignment 14 – due Monday, April 30, 11:00 am

Name _____

See Music Sources, pp. 414-418, Brahms Intermezzo, Op. 119, #2. Listen to this piece several times (link on the day 26 page), then answer the following questions.

1. In the space below, diagram the large-scale form of this piece with upper case letters (including things such as transitions, Coda, etc.), inclusive measure numbers and the primary key of each section.

Section:

Measure No.:

Key:

2. The return of large A is slightly different than the original A. Other than length, describe as clearly as possible how and where these two sections differ. Be as specific as possible, considering such elements as rhythmic, harmonic, and melodic materials, as well as what may have been left out since the return is shorter than the original.
3. Measures 13 through 22 are somewhat unstable harmonically. Being specific, identify what keys (or tonal areas) are implied in this section and where (measure numbers).
4. What is the specific term identifying the rhythmic/metric effect of measures 32-33?
5. In the space below, create a line diagram of the form of measures 36-67. Be sure to include phrases, phrase relationships, cadence types and keys.

The name of this form is _____

The name for the form of the entire piece is _____

over...

- Carefully study measures 52-59. Being very specific, explain how the terms sequence and fragmentation can be applied to these measures.

- Carefully study the following melodic fragment. Explain in detail (including measure numbers and other pertinent information) how this melodic shape (not necessarily the same rhythm or the same pitches) is used as a unifying factor throughout the piece.

