On the Belk Library home page, click "Databases". Choose "Music" from the sidebar. Choose "Naxos Music Library" (the top listing).

In the Naxos search box, write "Haydn String Quartet Hob III". Click on a recording (e.g. the Kodály Quartet). In the resulting track listing, find String Quartet No.3 in D major, Hob III:3. In the tracks listed below that title, find the *second* minuet track (it may be spelled "menuet" instead of "minuet", and it's labeled "IV" as the fourth movement in the quartet). Check the little box next to that track.

In the left-hand sidebar, click "Play Selections." Now, listen to the piece once through without looking at the score. Then, go back and listen to just the opening, following along with the score below.

Haydn String Quartet No.3 in D major; Hob III:3, Menuet II, mm.1-8

Having now familiarized yourself with the sound of this music, answer the questions on the back side of this page.

1. Identify the key of the music by marking it underneath the first measure of the score.

2. Complete a Roman numeral and contextual analysis below the score.

3. Label all cadences (there are two) with name abbreviations (PAC, IAC, HC, DC, PC, Ph.C.)and brackets above the bar(s) in which they occur.

4. What type of non-chord tone are the A sharps in both violins at bar 4?

5. If this were an SATB voiceleading exercise, the violins in bar 4 would break a voiceleading rule. What rule?

6. Why do you think it's OK for Haydn to break that voiceleading rule here? (Be creative with your answer, but not flippant: "because he can" is not a good answer!)

Extra anonymous responses for CHRP Project (not included in grade).

In the design of this assignment, I tried to get you to listen to the piece before completing the analysis.

1. Did you actually follow these directions and listen to the piece before completing the analysis?

2. If **yes**, did it change your analysis in any way? (make it easier/harder, clarify a specific passage or question, make the task more/less enjoyable…)

3. If **no**, why didn't you?

4. Please circle the description below that best matches your typical approach to listening in music analysis:

       I rarely listen to the piece I have to analyze

       I sometimes listen to the piece I have to analyze

       I often listen to the piece I have to analyze

       I almost always listen to the piece I have to analyze

5. Any additional comments?