

Assignment 6.1

Each melodic excerpt consists of two phrases.

1. Determine if the two phrases form a period.
2. If a period is formed, indicate the type—either parallel or contrasting.
3. If the phrases do not form a period, indicate the reason.

1.



Is a period formed? _____ If so, name the type. If not, explain why. _____

2.



Is a period formed? _____ If so, name the type. If not, explain why. _____

3.



Is a period formed? _____ If so, name the type. If not, explain why. _____

4.



Is a period formed? _____ If so, name the type. If not, explain why. _____

5.



Is a period formed? _____ If so, name the type. If not, explain why. _____

6.



Is a period formed? _____ If so, name the type. If not, explain why. _____

7.



Is a period formed? _____ If so, name the type. If not, explain why. _____

8.

Is a period formed? _____ If so, name the type. If not, explain why. _____

9.

Is a period formed? _____ If so, name the type. If not, explain why. _____

10.

Is a period formed? _____ If so, name the type. If not, explain why. _____

Assignment 6.2



Use the following phrases from music literature as a basis for period construction. On a separate sheet of score paper:

1. Write an additional phrase for each in parallel construction.
2. Write an additional phrase for each in contrasting construction.
3. Select two of the melodies and write two additional phrases to make a three-phrase period.
4. Discuss the analysis of each phrase.

1. Haydn: Sonata in G Major, Hob. XVI:40, I: Allegretto e innocente, mm. 1–4. **CD Track 41**

G:

2. Bizet: “La fleur que tu m’avais jetée” from *Carmen*, act II, mm. 1–4. **CD Track 42**

Db:

3. Sullivan: “When Britain Really Ruled the Waves” from *Iolanthe*, mm. 5–8. **CD Track 43**

A:

4. Couperin: *La Bandoline* from the *Fifth Ordre*, mm. 1–4. **CD Track 44**

a:

Musical notation for Couperin's *La Bandoline*, measures 1–4. The piece is in 6/8 time and A major. The notation is on a bass clef staff and features a melodic line with grace notes and slurs.

5. Brahms: *Waltz in E Major*, op. 39, no. 2, mm. 1–4. **CD Track 45**

E:

Musical notation for Brahms's *Waltz in E Major*, measures 1–4. The piece is in 3/4 time and E major. The notation is on a treble clef staff and features a simple melodic line.

6. Weber: *Concertstück*, op. 79, mm. 1–4. **CD Track 46**

f:

Musical notation for Weber's *Concertstück*, measures 1–4. The piece is in 3/4 time and B-flat major. The notation is on a treble clef staff and features a melodic line with slurs and dynamics.

7. Schubert: *Sonata in G Major*, op. 78, D. 894, III: *Menuetto*, mm. 1–4. **CD Track 47**

b:

Musical notation for Schubert's *Menuetto*, measures 1–4. The piece is in 3/4 time and G major. The notation is on a treble clef staff and features a melodic line with slurs.

8. Diabelli: *Sonatina in F Major*, op. 151, no. 3, II, mm. 1–4. **CD Track 48**

Bb:

Musical notation for Diabelli's *Sonatina in F Major*, measures 1–4. The piece is in 2/4 time and F major. The notation is on a treble clef staff and features a melodic line with slurs.

9. Tchaikovsky: *Italian Song*, op. 39, no. 15, mm. 1–8. **CD Track 49**

D:

Musical notation for Tchaikovsky's *Italian Song*, measures 1–8. The piece is in 3/8 time and D major. The notation is on a treble clef staff and features a melodic line with slurs and dynamics.

10. Chopin: *Mazurka in F Major*, op. 68, no. 3, mm. 1–8. **CD Track 50**

F:

Musical notation for Chopin's *Mazurka in F Major*, measures 1–8. The piece is in 3/4 time and F major. The notation is on a treble clef staff and features a melodic line with slurs and dynamics.

Assignment 6.3



Analyze the following Mozart sonata excerpt by answering the questions below. For the purpose of these questions, be concerned only with the melody (highest sounding tones):

1. A period made up of parallel phrases occurs at _____ (measure numbers).
2. A sequence occurs at _____ (measure numbers).
3. Including the repeat marks, a repeated period occurs at _____ (measure numbers).
4. A phrase extension occurs at _____ (measure numbers).
5. The phrase (see no. 4 above) is extended in _____ (part of the phrase).
6. A phrase that is contrasting to all other phrases occurs at _____ (measure numbers).

Mozart: Sonata in A Major, K. 331, I, mm. 1–18. **CD Track 51**

Andante grazioso

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

Assignment 6.4



1. An excerpt from Schubert's Impromptu op. 142 follows.
2. The following chart analyzes the structure of the first sixteen measures.
3. On a separate piece of paper, chart the remainder of the composition.
4. For the purpose of this chart, be concerned only with the melody (highest sounding tones).

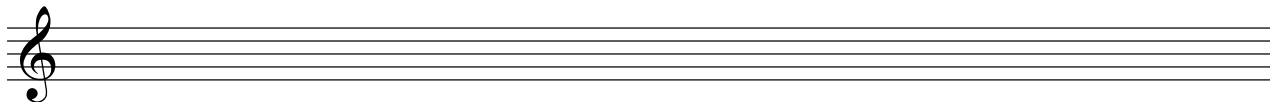
Measures	Phrase Number	Phrase Relationship	Period Number	Period Relationship
1–4	1	Phrase 1 (a)	1	Period 1
5–8	2	Contrasting to Phrase 1 (b)		
9–12	3	Phrase 1 modified (a')	2	Period 1 modified
13–16	4	Phrase 2 modified (b')		

Schubert: Impromptu op. 142, no. 4, D. 935. mm. 1–36. **CD Track 52**

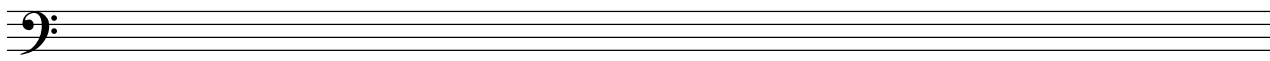
Allegro scherzando

Assignment 6.5

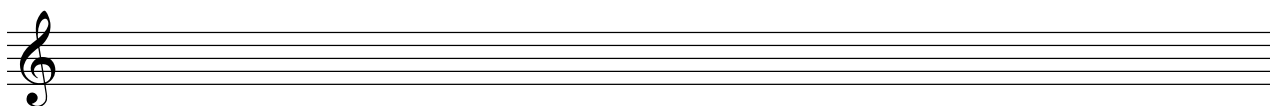
1. Write a four-measure melody in A major and include a tonal sequence of two segments.



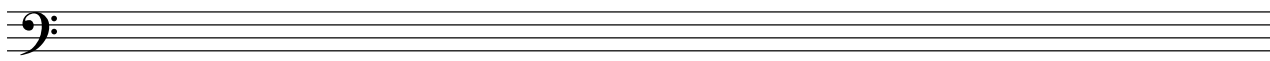
2. Write a four-measure melody in B minor, using the harmonic form of the minor scale, and include a tonal sequence of three segments.



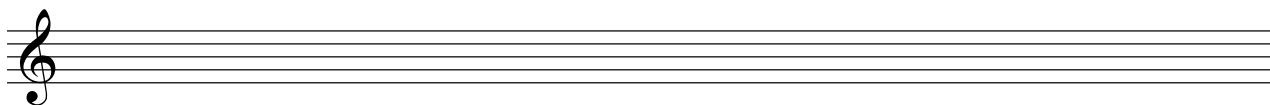
3. Write a four-measure melody starting in D major and include a real sequence of two segments.



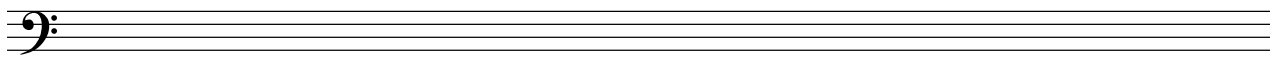
4. Write a four-measure melody starting in E minor, using the harmonic form of the minor scale, and include a real sequence of three segments.



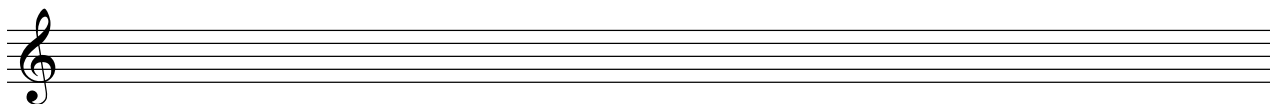
5. Write a four-measure melody in E-flat major and include a modified tonal sequence of two segments.



6. Write a four-measure melody in D minor, using the harmonic form of the minor scale, and include a modified tonal sequence of three segments.

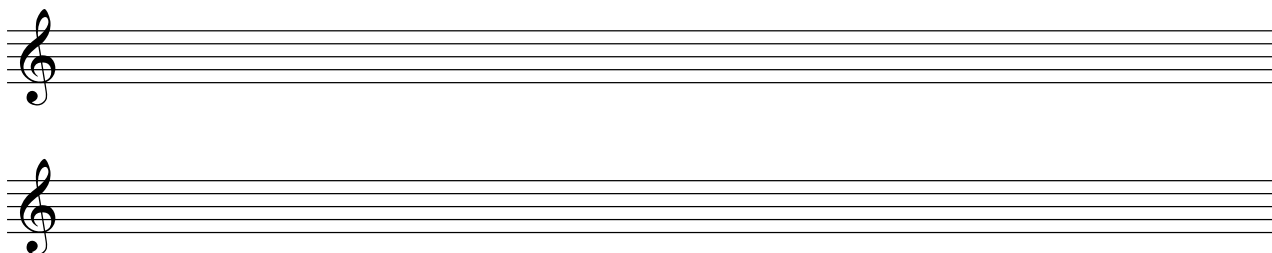


7. Write a four-measure melody in B-flat major and include a false sequence of two segments.

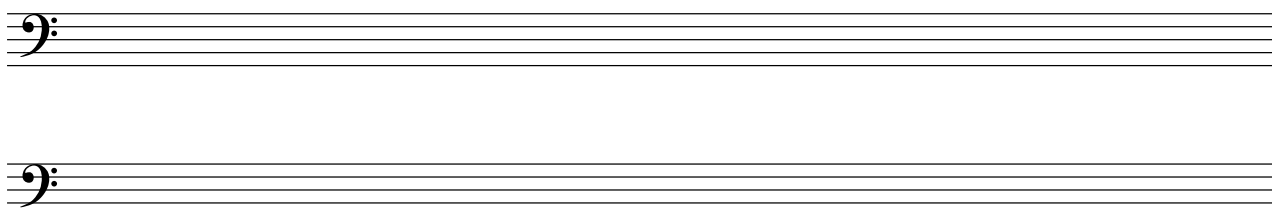


Assignment 6.6

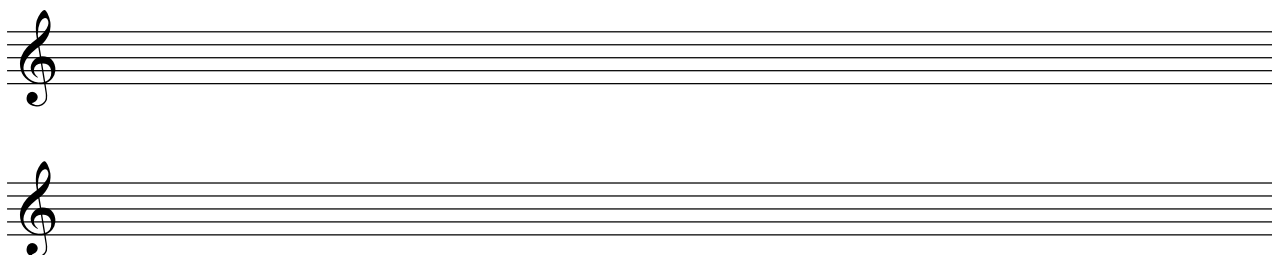
1. Write a four-measure phrase of music in G minor using the harmonic form of the minor scale. Then rewrite it with an extension at the beginning.



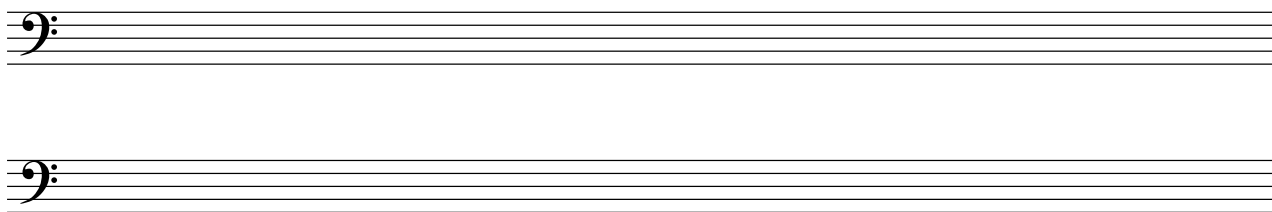
2. Write a four-measure phrase of music in A-flat major. Then rewrite it with an extension in the interior of the phrase.



3. Write a four-measure phrase of music in F major. Then rewrite it with an extension at the end of the phrase.





4. Write a four-measure phrase in F-sharp minor using the harmonic form of the minor scale. Follow it with a modified repeated phrase that includes a change of mode.



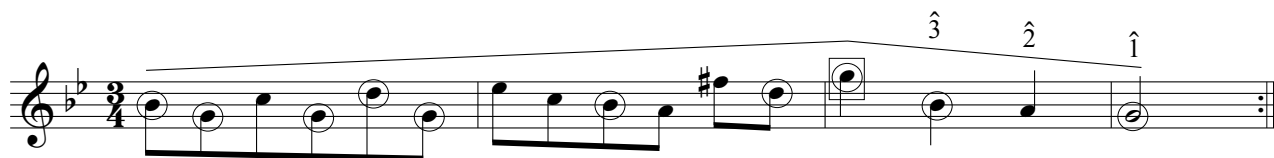
Assignment 6.7

Each exercise consists of a phrase or more of melody from music literature. Analyze each melody by adding the following symbols.

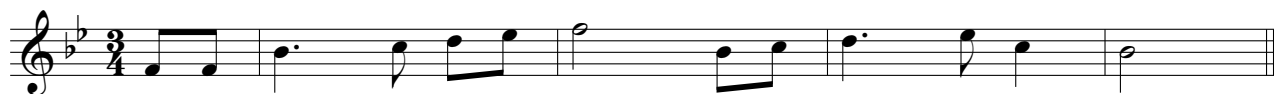
- Climax tone
- Ascent 
- Descent 
- Tonic triad
- Concluding scale degrees $\hat{3}-\hat{2}-\hat{1}$

Remember that scale degrees $\hat{3}$ and $\hat{2}$ must occur in that order but may be scattered throughout the excerpt, whereas $\hat{1}$ is always the final pitch of the phrase or period.

1. (Ex.) Haydn: Sonata in C Major, Hob. XVI:3, III, mm. 31–34.



2. “The Star Spangled Banner,” last phrase.



3. Folk Song: “I’ve Been Working on the Railroad,” mm. 13–16.



4. Folk Song: “Row, Row, Row Your Boat.”



5. Folk Song: “Long, Long Ago,” last seven measures.



6. Folk Song: "The Wearing of the Green," last four measures.



7. Annie Harrison: "In the Gloaming," mm. 9–16.



8. Mozart: Sonata in D Major, K. 284, III, mm. 14–17.



9. Mozart: Sonata in E-flat Major, K. 282, II: Menuetto I, mm. 29–32.



10. Haydn: Sonata in E Major, Hob. XVI:13, III, mm. 48–52.



11. Haydn: Sonata in D Major, Hob. XVI:4, II, mm. 19–22.



12. Haydn: Sonata in F Major, Hob. XVI:9, III, mm. 21–24.



