

**ASSIGNMENT #12**  
**Due Monday, February 10**

A list of excerpts from your anthology appears below; measure numbers refer to downbeats (in other words, there may be a pick-up, and the last measure may contain a pick-up to the next phrase). Keep in mind that you have recordings for all of this music, and listening is extremely helpful when you analyze music. (It's a *huge* mistake not to listen to music you are analyzing!)

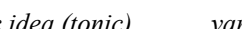

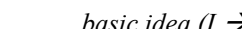
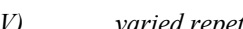
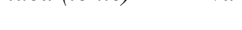



For each excerpt, diagram the phrase structure and describe it using all applicable vocabulary (e.g., parallel period, repeated phrase, double period, etc.). Remember that a complete phrase structure diagram will depict:

- the number of phrases (each phrase is represented by an arch)
- subphrases, if they are prominent, especially if a phrase exhibits sentence structure (each subphrase is represented by a square bracket)
- the number of measures per phrase and/or subphrase
- cadence types
- whether phrases are basically the same or different (a, a', b, etc.)

Feel free to explain your answer further, of course.

- A. Beethoven, *Für Elise*, anthology page 70, 1-8
- B. Beethoven, Piano Sonata in C Minor, Op. 13, second movement, anthology page 90, 1-16
- C. Joplin, "Pine Apple Rag," anthology pages 258-259, 5-20
- D. Mozart, Piano Sonata in C Major (K. 545), second movement, anthology page 309, 1-16
- E. Schubert, "Der Lindenbaum" from *Winterreise*, anthology pages 394-395, 9-24
- F. Sousa, "The Stars and Stripes Forever," anthology page 432, 37-68

Write a varied repetition of each basic idea you just composed. There are many ways to do this, of course, but choose the one that seems most likely to you — that is, the repetition you think most people would write. Again, an example has been provided (measures 3-4).

<i>basic idea</i>	<i>varied repetition</i>	<i>basic idea</i>	<i>varied repetition</i>
			
<i>basic idea (tonic)</i>	<i>varied repetition (dominant)</i>	<i>basic idea (<math>I \rightarrow V</math>)</i>	<i>varied repetition (<math>V \rightarrow I</math>)</i>
			

HC

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of 16 measures. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F3 (half), E3 (half), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (half), and F2 (half). The piece ends with a double bar line.

Realize the figured bass below (keyboard or vocal style):

- Identify all  $\frac{6}{4}$  chords by type.
- Taking this into account, add appropriate Roman numerals.
- Write a melody that reflects common patterns associated with these  $\frac{6}{4}$  chords.
- Add inner voices.
- Include a contextual analysis (T/PD/D labels).

6      6/4      6/5      5/3      6/4      7/3      6/4      6