

**ASSIGNMENT #17**  
**Due Monday, February 24**

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). As always, it's very important to listen!

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

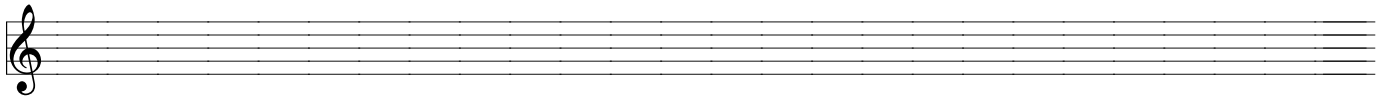
- the number of phrases (each phrase is represented by an arch)
- subphrases, if they are prominent, especially if a phrase exhibits sentence structure (each subphrase is represented by a square bracket)
- the number of measures per phrase and/or subphrase
- cadence types
- whether phrases are basically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

Feel free to explain your answer further, of course.

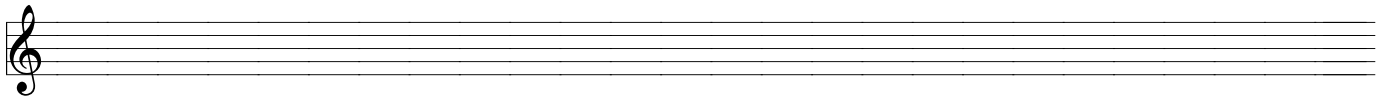
- A. Beethoven, Piano Sonata in C Minor, Op. 13, second movement, anthology pages 90-93, 37-44  
What key does this excerpt begin in?                      What key does it end in?
- B. Beethoven, Piano Sonata in C Minor, Op. 13, third movement, anthology pages 94-105, 1-12  
Extra credit: considering the overall phrase structure, how might we describe measures 13-17?
- C. Clementi, Sonatina, Op. 36, no. 1, first movement, anthology page 137-138, 16-23
- D. Haydn, Concerto in D Major, first movement, anthology pages 200-216, 1-15
- E. Mozart, Piano Sonata in F Major (K. 332), first movement, anthology pages 301-305, 94-109

We have seen that college fight songs often begin with a tonic expansion based either on underlying stepwise motion between members of the tonic triad or on an underlying tonic arpeggiation. Both of these techniques are also quite common in classical music.

- 1a. In the major key of your choice, write the beginning of a fight song that elaborates stepwise motion between members of the tonic triad (in other words, the melody's beginning reduces to stepwise motion creating a tonic expansion). This should be a complete phrase, ending with either a half cadence or an imperfect authentic cadence. Sentence structure is strongly encouraged.



- 1b. Now write a classical-style phrase that reflects exactly the same underlying structure. You may change the tempo, the meter, and/or the embellishment; you will almost surely want to change the rhythm to make the phrase stylistically appropriate.



- 2a. In the major key of your choice, write the beginning of a fight song that elaborates a long-range arpeggiation of the tonic triad (in other words, the melody's beginning reduces to a tonic arpeggio — not stepwise motion, as above). This could be a complete phrase ending with a half cadence, or it could be a long subphrase with no overall harmonic motion.



- 2b. As before, re-write this same structure in a classical style. Again, you may change the tempo, the meter, and/or the embellishment; you will almost surely want to change the rhythm.

