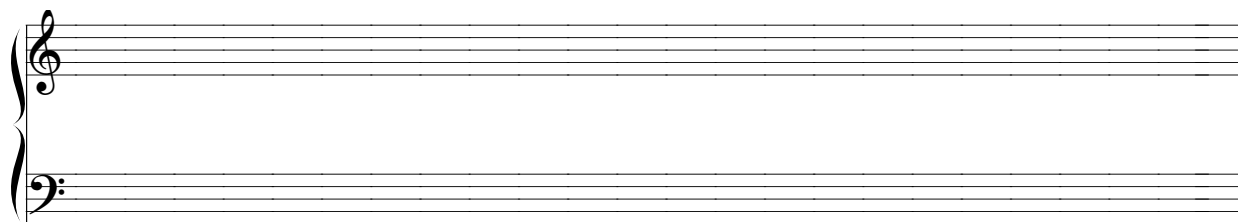


ASSIGNMENT #32
Due Wednesday, April 9

Write a chorale-style progression that follows the basic plan below:

1. Starting on the tonic, begin a diatonic sequence (anything other than descending fifths). Although there is no firm requirement for length, your sequence should include approximately three complete statements of the basic pattern — that is, the original two-chord pattern plus two repetitions of this pattern at other pitch levels.
2. Set up the expectation of a strong cadence, but evade the cadence somehow (perhaps a deceptive resolution or something more mundane such as an inverted tonic).
3. End with a suitably strong authentic cadence.
4. Provide Roman numerals, figures, and a contextual analysis. Don't forget to use parentheses appropriately.

Your progression will probably be about 12-15 chords long. The meter and key are up to you, and you may use keyboard or vocal style. Be sure that your chords are represented with appropriate Roman numerals and figures, and that you are using parentheses to set apart the non-functional portion of your progression.



Listen to the theme from the second movement of Mozart's Piano Sonata in F Major (K. 547a) several times until you are familiar with it. The score has been provided on the next page, and a recording is available online. Then answer the questions below.

1. Identify the form of this excerpt as specifically as possible. (Remember to address thematic design as well as harmonic structure.)
2. Mark each of the following items on the score:
 - all cadences (indicate the key and the cadence type)
 - a cadential $\frac{6}{4}$ chord
 - a voice exchange (identify the prolonged chord)
 - *extra credit* — a double voice exchange (a double voice exchange is just like a regular voice exchange except that a *pair* of notes is traded between two voices)
3. The first four measures contain some prominent dissonances. What kind of embellishing tone is featured here? Circle and label all examples.
4. Do measures 1-8 form a period?
5. The compound melody in measures 15-16 (i.e., the last two measures) produces fairly strong stepwise motion starting on C₅. On the score, show this underlying voice-leading (starting from the C₅ on the downbeat of measure 15).
6. This excerpt contains an extended tonicization. Identify this tonicization, and briefly explain whether this tonicization is typical or atypical. (Consider which chord is tonicized as well as where this tonicization occurs in the overall form.)

Mozart, Piano Sonata in F Major (K. 547a), theme from second movement

Allegretto

The musical score is written for piano and consists of three systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system features a piano (*p*) dynamic and a repeat sign. The third system includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The score is in 2/4 time and F major.