

Mu29 Homework Assignments

March 29, 2010. Read through Chapters 16 and 17. Do a formal analysis of the piece on 472 and answer the questions at B.1 & 2 on 471. Ignore 3. Your formal analysis should include the melodic/phrase structure and the formal structure. An .aif file is in the music samples folder. Note that the sound clip is from the Italian version. The music is the same. Also please look at the Schumann piece on 478-479 and determine the melodic/phrase and formal structure. Youtube abounds with miniature humans playing this piece.

April 5, 2010. Re the packets: The packets contain selected pages from the Turek text and workbook. The workbook pages, and other supplemental materials are found at the end of each chapter. Said another way, the workbook pages follow each chapter of pages from the text.

For Weds, read through the chapter on Neapolitan and Augmented Sixth chords. Do the analysis on p 25 of the workbook. If you have time, do the harmonization of melody No. 2 on p. 29 and send it to me as a Finale or pdf file by 10 am Wednesday. If you don't have time to do it for Weds., please do it by next Monday.

Assignment due April 12: Download the pdf "Invention No. 1" from the website. There you will find the first two measures of a short invention in D major. The assignment is to complete the invention, inputting your work into a music software program such as Finale or Sibelius (www.codamusic.com for Finale Note Pad or Song Writer or www.sibelius.com for Sibelius Student packages). Note: you will not be graded on this assignment but I expect you to complete it. Your invention can be of any length up to 32 measures as long as it is at least 16 measures (so I've already done 1/8 of it for you). In your invention, please modulate to the dominant and return to the tonic; use inversions and fragmentation of the motive. The motive and countermotive are not suited for augmentation. Send me a finale file or pdf by 9:00 am on April 12 with your compositional nom de plum and we will look at some of your pieces Monday. If you are not using Finale, please send an MP3 file of your piece along with the music, so that I might play it for the class next Monday.

April 12, 2010. Download and print two pages of Mozart's C minor sonata, KV. 457 from the "Music Samples" page of the website. Do a harmonic analysis of the music from measure 167 to the end of page 95. An mp3 file is available for your use. The excerpt begins at approximately 2:15. Bring your analysis to class on Wednesday along with the text pages packet. We will examine Chapter 5 on Wednesday.

April 14, 2010. For Monday, write a three-phrase period, a' b. Your music should be in 4/4 time and may be in any key. Write in a simple, classical style, such as the piece we composed together today in class. Email your piece to me by 9:00 am Monday. I'll pick a few that we can look at together in class Monday and I'll make suggestions for revision or expansion to all of them by Wednesday. Also bring the Brahms Lied we have been analyzing and your text so that we may examine chapter 5.

April 21, 2010. For next Monday, refine your sonatina first tonal area and try to produce a second tonal area in the dominant (dominant or major mediant if you are writing in a minor key). If you would like to submit a new first tonal area, you may do so. Send me your music by Monday at 9 so that we may look at some examples in class. By a week from Monday you should have a more or less final version of your first and second tonal areas. Answer the following questions pertaining to Mozart's Sonata in B-flat, K. 333, 1st movement (a recording is available on the website).

- a. what are the main tonal centers of the development? Explain how each modulation is achieved.
- b. is there a retransition? If so, where does it begin?
- c. how does the transition in the recap differ from that in the exposition?
- d. is there a coda? If so, where does it begin?