

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.

Half

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

2.

Is a period formed? No If so, name the type. If not, explain why. Can't be 2 phrases

3.

Is a period formed? No If so, name the type. If not, explain why. Can't be 2 phrases

4.

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

5.

Is a period formed? No If so, name the type. If not, explain why. Cadences aren't correct

6.

Is a period formed? No If so, name the type. If not, explain why. Can't be 2 phrases

7.

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

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.

2. Bizet: "La fleur que tu m'avais jetée" from *Carmen*, act II, mm. 1–4. 



D_b:

3. Sullivan: "When Britain Really Ruled the Waves" from *Iolanthe*, mm. 5–8. 



A:

- ✓ 7. Schubert: Sonata in G Major, op. 78, D. 894, III: Menuetto, mm. 1–4. 



b:

- ✓ 8. Diabelli: Sonatina in F Major, op. 151, no. 3, II, mm. 1–4. 



B_b:

A. Following are 10 themes from symphonies by or attributed to Franz Joseph Haydn. Some are based on a motive and some are not.

1. Analyze each theme.
2. If the theme is based on a motive, circle the motive and each recurrence. Remember, a *motive* is a short melodic-rhythmic figure of just a few notes that is repeated (sometimes with modifications) enough times for the listener to be aware of its existence.
3. If the theme is not based on a motive, write “no” at the end of the score.

1. Symphony no. 103 in E-flat Major (“Drum Roll”), II, mm. 1–4.



2. Symphony no. 104 in D Major (“London”), I, mm. 17–20.



3. Symphony no. 104 in D Major (“London”), II: Andante, mm. 1–4.



4. Symphony no. 104 in D Major (“London”), IV: Finale, mm. 3–8.



5. Symphony in C Major (“Toy”). Attributed to Haydn, composed by Angerer.



6. Symphony in C Major (“Toy”). Attributed to Haydn, composed by Angerer.



7. Symphony in C Major (“Toy”). Attributed to Haydn, composed by Angerer.



B. Following are three phrases. Using the phrase relationships requested, add an additional phrase. Create a period when adding the parallel and contrasting phrases.

1. A major:



Modified repeated:



Parallel:



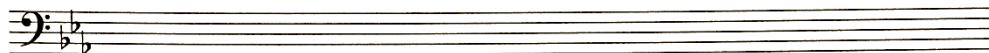
Contrasting:



2. C minor:



Modified repeated:



Parallel:

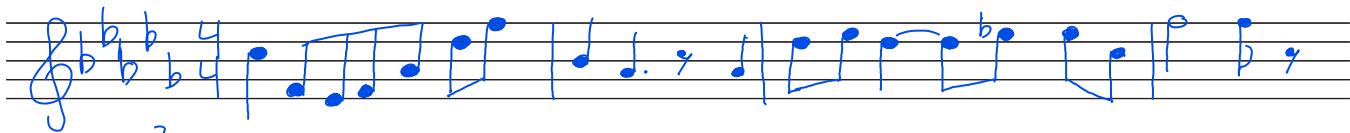
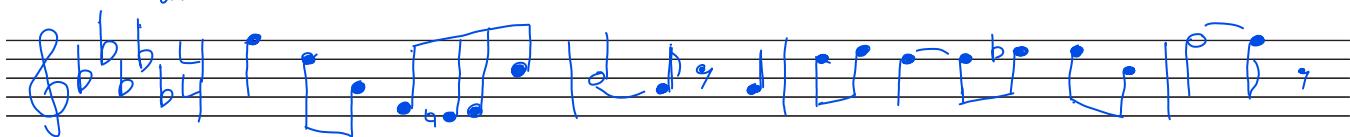


Contrasting:

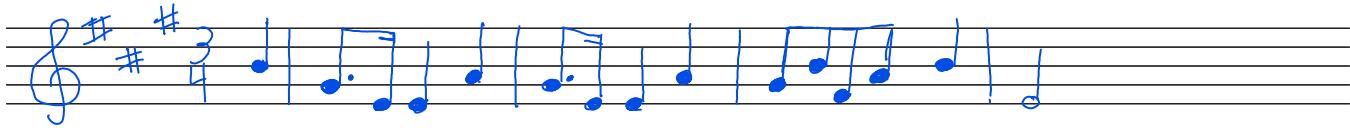
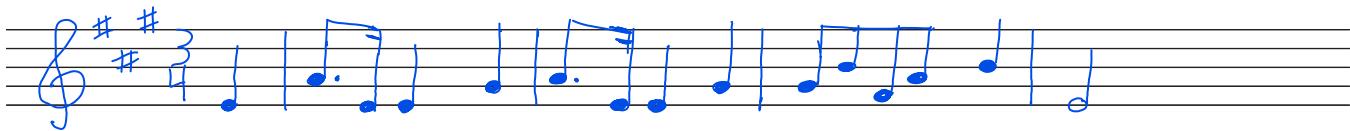


6.2

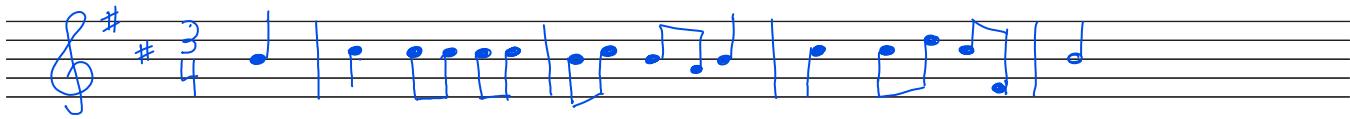
2.



3.



7.



8.

