

**Assignment #5 (Phrase Analysis and Sentence Composition)**

Due Wednesday, September 16<sup>th</sup>

**Part I: Composing a sentence**

- Use the given "basic idea" to compose a phrase that is an example of sentence phrase structure
- Write out the bass line implied by the Roman numerals.
  - o Choose melody notes from the harmonies indicated by the Roman numerals

Basic Idea

The 'Basic Idea' is a short melodic phrase in 3/4 time, Ab major. It consists of three measures: the first measure has a half note Ab4, the second measure has a quarter note Bb4 followed by a quarter note C5, and the third measure has a quarter rest. The bass line is currently empty.

Ab: I \_\_\_\_\_ V<sup>6</sup> \_\_\_\_\_

The composition exercise is in 3/4 time, Ab major. It consists of four measures. The melody and bass lines are currently empty.

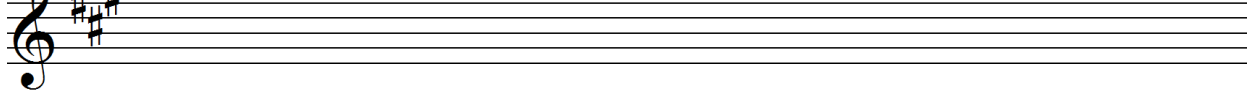
I                  V<sub>3</sub><sup>4</sup>          I<sup>6</sup>                  ii<sup>6</sup>          V<sub>4</sub><sup>6</sup> \_\_\_\_\_<sub>3</sub><sup>5</sup>

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## Part 2: Phrase analysis

### Piece I: Phrase analysis

- Listen to the beginning of the first movement of Mozart's Piano Sonata in A major, K. 331
  - The score appears at the end of this assignment
    - NOTE: It's often better to listen without the score at least once or twice
- A. How long does the first phrase last? (Use measure numbers)
- B. What kind of cadence occurs at the end of the first phrase?  
a. **On the score**, identify the chords involved in the cadence (use Roman numerals and figures)
- C. Identify a prominent melodic motive in this first phrase (Notate on staff below)  
a. Find a transformed version of this motive in mm. 9-12 (Notate on staff below)

Original Motive	Transformed Motive
	

- D. How many subphrases does this first phrase contain?
- E. Is the first phrase a sentence?

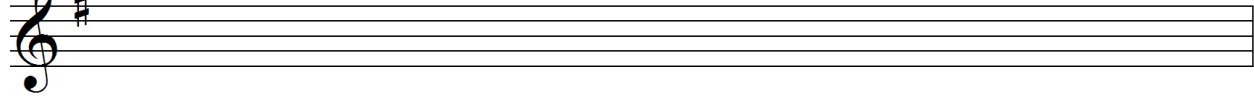
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### Piece II: Phrase analysis

- Listen to the minuet in G major by Christian Petzold
  - The score appears at the end of this assignment
- A. How long does the first phrase last? (Use measure numbers)
- B. What kind of cadence occurs at the end of the first phrase?  
a. **On the score**, identify the chords involved in the cadence (use Roman numerals and figures)

- C. Identify a prominent melodic motive in this first phrase (Notate on staff below)
- a. Find an transformed version of this motive in mm. 17-24 (Notate on staff below)

Original Motive Transformed Motive



- D. How many subphrases does this first phrase contain?
- E. Is the first phrase a sentence?

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### Piece III: Phrase analysis

- Listen to the theme from Johannes Brahms's *Variations on a Theme by Haydn*.
  - The score appears at the end of this assignment
- A. How long does the first phrase last? (Use measure numbers.)
- B. What kind of cadence concludes the first phrase? Indicate where it occurs (use measure and beat numbers).
- C. Is the first phrase a sentence?

Piece I: Wolfgang Mozart (1756-1791), Piano Sonata in A major, K. 331, mm. 1-18

W. A. Mozart  
Köchel Nr. 331

11

Andante grazioso

The first system of the score covers measures 11 to 14. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Andante grazioso'. The music is written for piano, with a dynamic marking of *p* at the start of measure 11. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment of chords and eighth notes. Measure 14 ends with a double bar line and a repeat sign.

The second system of the score covers measures 15 to 18. It continues the piece with the same key signature and time signature. The right hand melody continues with eighth and quarter notes. The left hand accompaniment features a mix of chords and eighth notes. Dynamic markings include *sf* (sforzando) in measure 16 and *p* (piano) in measure 17. The system concludes with a double bar line and a repeat sign.

The third system of the score covers measures 19 to 22. The right hand melody continues with eighth and quarter notes. The left hand accompaniment features a mix of chords and eighth notes. Dynamic markings include *sf* (sforzando) in measures 20 and 21. The system concludes with a double bar line and a repeat sign.

The fourth system of the score covers measures 23 to 26. The right hand melody continues with eighth and quarter notes. The left hand accompaniment features a mix of chords and eighth notes. Dynamic markings include *sf* (sforzando) in measure 24 and *p* (piano) in measure 25. The system concludes with a double bar line and a repeat sign.

# Piece II: Christian Petzold (1677-1733), Minuet in G major

Menuet

The image displays a musical score for a Minuet in G major by Christian Petzold. The score is arranged in four systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a treble clef and a bass clef. The first system starts with a treble clef and a bass clef, with a dynamic marking of *mf*. The second system continues with a treble clef and a bass clef, with a dynamic marking of *mf*. The third system starts with a treble clef and a bass clef, with a dynamic marking of *f*. The fourth system continues with a treble clef and a bass clef, with a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat dots.

**Piece III: Johannes Brahms (1833-1897), *Variations on a Theme by Haydn*, mm. 1-10**

Andante.

Klavier I.

*p*

Andante.

Klavier II.

*p*

I

5

*f*

*f*