

- 1) Analyze the phrase structure of mm.1-8 of Hensel, "Neue Liebe, Neues Leben" (score in your anthology).

Draw a bubble diagram below. Indicate the number of measures in each phrase, letters showing relationship (parallel or contrasting), and cadence types.

Is this a parallel period? Contrasting period? Repeated phrase? Two independent phrases?

- 2) Mozart, Piano Sonata in B-flat, K. 333, third movement mm. 1-16: Do the same for this example as for the Hensel. Numerous recordings are online.

Allegretto grazioso.

The musical score is presented in three systems. The first system (measures 1-8) is marked *p* (piano). The second system (measures 9-16) is marked *f* (forte). The third system (measures 17-24) continues the piece. The score is in B-flat major (two flats) and 3/4 time. It features a variety of musical notations including eighth and sixteenth notes, rests, and slurs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

MU 110 (Feurzeig) Assignment 9, part 2

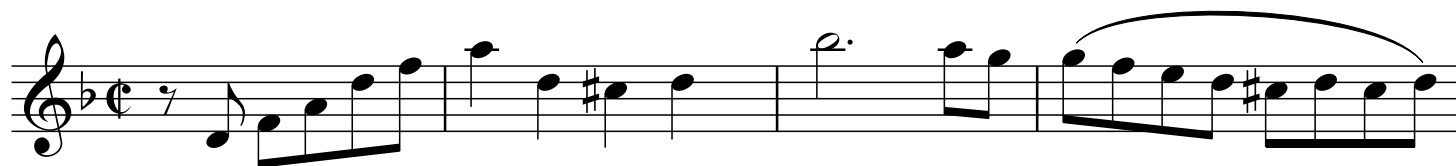
Write two different continuations of the given melodic phrase: one that forms a parallel period, one a contrasting period, to the given antecedent. Since the parallel consequent begins the same as the antecedent, by definition, I have started it for you. Try to maintain the general Classical melodic style, even in the contrasting period. The contrasting consequent should still sound like it “belongs” with the antecedent: it should not have a startling change register or too great a difference in general (average) rhythmic activity.

Note: You must be able to **recognize your own melodies** when I play them in class to get credit!

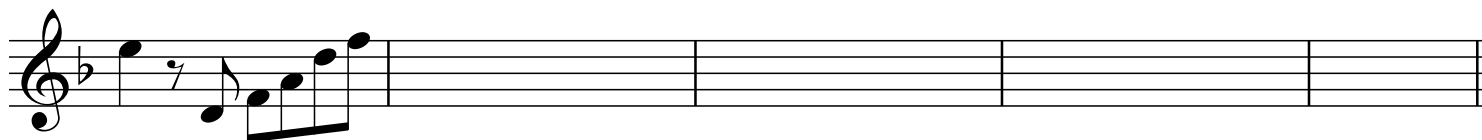
Write neatly, clearly, and with proper beaming and stem directions.

Mozart, Piano Concerto in Dm, K.466, III.

Antecedent:



Consequent 1 (**parallel**):



Consequent 2 (**contrasting**):

