

1) Read Clendinning/Marvin ch. 18, “Phrase Structure and Motivic Analysis,” up to p. 370. Write down at least three questions or observations about the reading:

2) Listen, with score, to the following repertoire.

Be prepared to identify all pieces by **ear** and by **score** for a short quiz in class.

Identification = composer (properly spelled) + title

Meredith Willson, “Till There Was You”

Mozart, Piano Sonata in C Major, KV 545, second movement

Clementi, Sonatina in C Major, op. 36, no. 1, first movement

Beethoven, Piano Sonata in C Minor, op. 13, third movement

Mozart, “Voi, che sapete,” from *The Marriage of Figaro*

Fanny Mendelssohn, “Neue Liebe, Neues Leben”

3) Be prepared to define the following:

phrase

motive

inversion (motivic)

augmentation and diminution (motivic)

sentence

period

—parallel

—contrasting

antecedent/consequent phrases

Woody Guthrie, "This Land Is Your Land"

A E B E

As I was walk-ing that rib bon of high way I saw a-bove me the end less sky way,
In the shad ow of the stee-ple, I saw my peo-ple, by the re-lief of - fice, I seen my peo-ple,

The first system of the musical score for 'This Land Is Your Land'. It features a vocal melody in treble clef and piano accompaniment in bass clef, both in 4/4 time with a key signature of three sharps (F#, C#, G#). The system is divided into four measures, each with a letter above it: A, E, B, and E. The lyrics are written below the vocal line.

IAC

A E B E

I saw be - low me that gold - en val - ley, This land was made for you and me.
As they stood there hun-gry, I stood there ask-ing, "Is this land made for you and me?"

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The system is divided into four measures, each with a letter above it: A, E, B, and E.

PAC