

HOMEWORK EXERCISES

Assignment 29—Modulation 5

Section 1. Analyze **lead-sheet symbols**, **motives** (with numbers, noting melodic alteration when it occurs), **non-chord tones**, **Roman numerals**, and **harmonic function**.

Mozart, Piano Sonata, K. 284, III <https://youtu.be/gI6HZsLbNXM>

LSS: _____

Motives: _____

A musical score for a piano sonata in D major, 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first staff has a half note G4, followed by a quarter note A4, and a quarter note B4. The second staff has a half note G4, followed by a quarter note A4, and a quarter note B4. The piece then moves to a forte (*f*) dynamic. The first staff has a half note G4, followed by a quarter note A4, and a quarter note B4. The second staff has a half note G4, followed by a quarter note A4, and a quarter note B4. The piece ends with a half note G4, followed by a quarter note A4, and a quarter note B4.

RN: _____

HF: _____

LSS: _____

Motives: _____

A musical score for a piano sonata in D major, 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The time signature is 3/4. The piece begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The second staff has a half note G4, followed by a quarter note A4, and a quarter note B4. The piece then moves to a forte (*f*) dynamic. The first staff has a half note G4, followed by a quarter note A4, and a quarter note B4. The second staff has a half note G4, followed by a quarter note A4, and a quarter note B4. The piece ends with a half note G4, followed by a quarter note A4, and a quarter note B4.

RN: _____

HF: _____

Name the accompanimental texture in the example above: _____

Name the form of the example above (noting the cadences): _____

Specify the type of modulation that occurs in the example above: _____
 (choose from diatonic common chord, secondary common chord, borrowed common chord, Neapolitan common chord, direct modulation, common-tone modulation, and sequential modulation)

Section 2. Compose an eight-measure example using the motivic structure **and harmonic function (including the modulation)** as found in the example in Section 1 of this homework assignment. Create a new melody with new motives but the *same sequence* of motives as Mozart. You may use a different time signature, mode, and accompanimental texture.

Notate the final result in a notation program and submit a printed score and a recording.

LSS: ___ ___ ___ ___ ___ ___ ___ ___

Motives: _____ _____ _____ _____ _____ _____ _____

A grand staff consisting of a treble clef on the top staff and a bass clef on the bottom staff, with a brace on the left. It contains four empty measures for musical notation.

RN: ___ ___ ___ ___ ___ ___ ___ ___

HF: ___ ___ ___ ___ ___ ___ ___ ___

LSS: ___ ___ ___ ___ ___ ___ ___ ___

Motives: _____ _____ _____ _____ _____ _____ _____

A grand staff consisting of a treble clef on the top staff and a bass clef on the bottom staff, with a brace on the left. It contains four empty measures for musical notation.

RN: ___ ___ ___ ___ ___ ___ ___ ___

HF: ___ ___ ___ ___ ___ ___ ___ ___