

External & Internal Expansions

Name: _____

Please turn in only this first page, not the entire document.

Background readings

External Expansions: <http://openmusictheory.com/externalExpansions.html>

Internal Expansions: <http://openmusictheory.com/internalExpansions.html>

Questions

1. Review the online text's definition of a prefix (linked above), then explore the following.
Listen to and look at Franz Schubert's "Gute Nacht" from the song cycle *Winterreise*, mm.1-7 only
Score: http://petrucci.mus.auth.gr/imglnks/usimg/9/92/IMSLP00414-Schubert_-_Winterreise.pdf
(or see page 2 of this handout)
Audio: [Link not included due to copyright restriction]

Circle the correct answer:

- a. There is no prefix.
- b. mm.1-6 only are a prefix.
- c. m.7 only is a prefix.
- d. mm.1-6 and m.7 are both prefixes.

Give reasons for your answer:

2. Look at this altered version of Haydn's String Quartet No. 62, op. 76 no. 3, "Emperor", ii.
Score: (See page 3 of this handout.)
Audio: [No audio link.]
 - a. This excerpt contains both a *prefix* and a *suffix*. These are both examples of (circle one):
internal expansions external expansions
 - b. The *prefix* occurs in measures ___ through ___. It has a *lack* of the following (circle all that apply):
motivic material harmonic progression
 - c. The *suffix* occurs in measures ___ through ___, and is the following type: (circle one):
closing section standing on the dominant
 - d. This excerpt also contains one measure of *sub-phrase expansion*, which occurs in measure _____.



WINTERREISE.

Wilhelm Müller.

1.
Gute Nacht.

Op. 89.

Mäßig.

21.

The piano introduction is in 3/4 time, marked 'Mäßig'. It begins with a treble clef and a key signature of one flat (B-flat). The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment of chords. Dynamics include *p* (piano) and *fp* (fortissimo piano).

Fremd bin ich ein-ge - zo - gen, fremd zieh ich wie - der aus. Der
Ich kann zu mei-ner Rei - sen nicht wä-h-len mit der Zeit, muß

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part consists of chords in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo).

Mai war mir ge - wo - gen mit manchem Blu - men - strauß. Das Mädchen sprach von
selbst den Weg mir wei - sen in die - ser Dun - kel - heit. Es zieht ein Mon - den -

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a *legato* marking in the right hand.

Lie - be, die Mut - ter gar von Eh, das Mädchen sprach von Lie - be, die
schat - ten als mein Ge - fähr - te mit, es zieht ein Mon - den - schat - ten als

The third line of the song concludes the vocal melody and piano accompaniment.

Echoes of Deutschland

Based on Haydn's String Quartet No. 62, op. 76,
no. 3 "Emperor", movement 2

arr. Kyle Gullings

Poco Adagio, Cantabile (♩ = 56)

Violin I
p *mp*

Violin II
p *mp*

Viola
p *mp*

Cello
p *mp*

7
Vln. I
mp

Vln. II
mp

Vla.
pp *mp*

Vc.
pp *mp*