

MusTh212 – Assignment for Friday, January 13

- I. Read Kostka chapter 1. Take notes, as if you might have a reading quiz.
- II. Listen a few times, both following the printed music and not looking at the music, to these two German songs (*Lieder*). Read Burkhart's comments about each song, and the translation of the text, before you listen.

“In der Frühe,” by Hugo Wolf (Burkhart anthology pp. 412–414)

“Ruhe, meine Seele,” by Richard Strauss, Burkhart anthology pp. 420–422

You can download mp3 files of these pieces from this site:

ilocker.bsu.edu/users/kkothman/BSU_SHARED/212/week01

Recordings are also available on the Naxos library online, and probably on YouTube as well.

- III. Complete the homework problems below.

Homework #1

A. Questions about the reading.

1. What is the difference between **pitch** and **pitch class**?
2. How does Kostka's definition of the **chromatic mediant relationship** differ from Roig-Francolí's definition of the **chromatic third relationship**, which we encountered in chapter 27 last semester?
3. What does Kostka mean by a **doubly chromatic mediant relationship**?

B. Questions that are (mostly) from the exercises at the end of Kostka chapter 1.

4. For each triad below, list the four triads—according to Kostka’s definition—that are in a **chromatic mediant relationship** to it. (Enharmonic spellings are OK.)

	1.	2.	3.	4.
Bb Maj.				
c minor				
F Maj.				
d minor				
E Maj.				

5. For each dominant 7th chord below, list the three dominant 7th chords that share two pitch classes with it.

	1.	2.	3.
Eb7			
F7			
C#7			

6. Complete this Int3 cycle: 2 ___ ___ ___ Complete this Int4 cycle: 2 ___ ___

Show both cycles with letter-names: D ___ ___ ___ D ___ ___

7. Look on p. 11, at the soprano part (top line) of the first system of music, mm. 66–71. Represent each note as a pitch-class number between 0 and 11, with C = 0. Show *both* notes when the soprano part divides in two at the end of the line.

e - is, do - na e - is, re - qui - em, Do - mi - ne,

C. Questions about the two assigned listenings.

8. Note that for the first page of “In der Frühe,” both lines of the piano part are in BASS CLEF. How is the tonic chord, d minor, prolonged in mm. 1–2?

9. How are mm. 6–7 related to mm. 1–2?

10. How are mm. 8–9 related to mm. 1–2?

11. Provide a Roman-numeral analysis for mm. 3–5 in B Major—chord changes every half measure:

m. 3 4 5
B Maj.: _____

12. What are the four keys presented in succession in the second page of music?—they go along with the four key signatures. _____, _____, _____, and _____. How is each chord related to the previous and the following one?

13. In “Ruhe, meine Seele,” what key is suggested by the key signature of the piece, and by the bass line (and some of the chords) of mm. 36–43?

14. What are the two chords in m. 1? What is the interval between their roots?

15. Is the relationship between the chords of mm. 22–23 the same as that of m. 1?

16. What are the three chords in mm. 4–6, 7–10, and 11–13? What is their harmonic relation to each other?

17. What is the root and the chord type of the chord in m. 30?