**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 *Erlkönig*, m.1-15 only

Score: <http://ks.imslp.net/files/imglnks/usimg/e/e0/IMSLP116761-WIMA.33e9-erlkonig.pdf>

*(or see pages 2 and 3 of this handout)*

Audio: [Link not included due to copyright restriction]

Circle the correct answer:

1. There is no prefix.
2. m.1 only is a prefix.
3. mm.1-15 are a prefix.

Give reasons for your answer:

1. Look at Eric S. Ware's early draft for his original composition in progress, *Valhalla*.

*(see page 4 of this handout)*

1. Give a complete Roman numeral analysis.
   * 1. You may have to make assumptions for the first system.
     2. Please give all answers in order below, or print the score itself.
2. How many phrases are there in this work in progress? \_\_\_\_\_\_\_\_\_
3. How long is each phrase? (They are the same length.) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
4. What technique, mentioned in your readings (above), is used to create these phrase lengths? Mention

specific measure numbers. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Comment on the counterpoint (part-writing) among all the different voices: piano vs. cello vs. upper three strings. How does this work follow Common Practice models? How is it different?

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