**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:

1. There is no prefix.
2. mm.1-6 only are a prefix.
3. m.7 only is a prefix.
4. mm.1-6 and m.7 are both prefixes.

Give reasons for your answer:

1. 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.]

1. This excerpt contains both a *prefix* and a *suffix*. These are both examples of (circle one):

internal expansions external expansions

1. The *prefix* occurs in measures \_\_\_ through \_\_\_. It has a *lack* of the following (circle all that apply):

motivic material harmonic progression

1. The *suffix* occurs in measures \_\_\_ through \_\_\_ , and is the following type: (circle one):

closing section standing on the dominant

1. This excerpt also contains one measure of *sub-phrase expansion*, which occurs in measure \_\_\_\_.



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Music Theory III - Graded Homework 5 - External and Internal Expansions - 1 Gute NachtMusic Theory III - Graded Homework 5 - External and Internal Expansions - 2 Echoes of Deutschland excerpt