

CHAPTER IV

MUSICAL CONCEPT AND ANALYSIS

This chapter presents a musical concept and analysis of thirty sight reading pieces, introduction pieces, and conclusion pieces.

Introduction Piece No.1 (Fm)

The piece is written in Ternary form (ABA form) as seen in table 4.1. The main idea of the piece is the use of relationship of parallel key in each section. Section A is in F minor and ends with a Picardy third as seen in example 4.1. According to Jacobs (1963: 284) a Picardy third is “the major third used at the end of a piece otherwise in the minor key, converting the expected minor chord into a major one.” The Picardy third chord is lead into a new key in section B. The mode has been changed to a parallel key (F major) in section B. A section has been returned in F minor in measure 22 with running sixteenth arpeggios and scale patterns in the left hand.

Table 4.1: Structure of Introduction Piece No.1

Measure	1-8	9-21	22-30
Structure	A	B	A'
Cadence	Imperfect Authentic Cadence	Half Cadence	Perfect Authentic Cadence



Example 4.1: Introduction Piece No.1, mm. 5-8

Introduction Piece No.2 (F#m)

The composition uses a chromaticism style which contains the chromatic material such as altered chords in measures 2-3. The A# diminished seventh chord which is found in the key of F# minor, as seen in example 4.2, would be considered altered to the A#. It is vii^{o7} in the key of B minor. The B minor triad is a subdominant (iv) in F# minor, so the A# diminished seventh chord is analyzed as a secondary dominant vii^{o7}/iv . The structure of this piece can be determined from the melodic line which is divided into two parts as seen in table 4.2. Section A is in F# minor, then is modulated to remote key (G major) in section B. However, the home key is returned in measure 22.

The main idea of the first section (A) is the use of descending chromatic in the bass line. Furthermore, measure 4 in the bass line uses octave transfer. The right hand starts with an idea of running single note while the left hand is playing steady on each beat with chords. Section B, the left hand plays arpeggios as accompaniments. Chromatic moving up passage in both hands in measures 20 and 21 are a link or a bridge passage from section B to a codetta which uses rhythmic material from section A. This piece ends with a Picardy third.

Table 4.2: Structure of Introduction Piece No.2

Measure	1-8	9-19	20-21	22-24
Structure	A	B	Link	Codetta

**Example 4.2:** Introduction Piece No.2, mm. 1-3**Composition No.1 (Eb)**

The harmonic rhythmic pattern in the first four bars of this piece shows how the chord progression is applied effectively to the musical phrases. The piece introduces the double note idea in the very first 4-measure followed by the single note idea in measures 5-7. In addition, the chords are presented from measure 9 to measure 13. The articulation is the staccato in the right hand and legato in the left hand. Besides, this piece deals with the broken chord pattern in measures 18-23. The piece is written in ternary form (A = measures 1-9, B = measures 10-17, and A = measures 18-26), as seen in table 4.3.

Table 4.3: Structure of Composition No.1

Measure	1-9	10-17	18-26
Structure	A	B	A'
Cadence	Half Cadence	Half Cadence	Perfect Authentic Cadence

First four bars are applied by diatonic chords I, IV, and V⁷, known as primary chords as seen in example 4.3. Section A is in Eb major which ends with a half cadence. Section A opens with a cheerful and enjoyable character. Then, mode is changed to parallel minor key (Eb minor) in section B. In order to create a contrasting character of section A and B, long value notes with solid chords in minor key is used to create a fearful and frightened character. Section A with the home key is returned in measure 18 with a broken chord accompaniment pattern and ended with a perfect authentic cadence.



Example 4.3: Composition No.1, mm. 1-4

Composition No.2 (D)

The structure of this composition is a double period as seen in table 4.4. The piece has four phrases. The first phrase uses a tonic prolongation. The second phrase ends with half cadence. Additionally, chromatic material such as the Neapolitan triad occurs preceding a cadence in measure 7, as seen in example 4.4. The third phrase has a similar idea to the first phrase. The augmented sixth chord is seen in the last phrase (measure 15) as a function of dominant preparation, and is resolved to dominant (V) as seen in example 4.5. It ends with a perfect authentic cadence. This composition combines a mazurka-like characteristic with the strong accent on the second beat of the measure as seen in example 4.6.

Table 4.4: Structure of Composition No.2

Measure	1-4	5-8	9-12	13-16
Structure	Phrase 1	Phrase 2	Phrase 3	Phrase 4
Cadence		Half Cadence		Perfect Authentic Cadence

**Example 4.4:** Composition No.2, mm. 7-8**Example 4.5:** Composition No.2, mm. 12-16**Example 4.6:** Composition No.2, mm. 1-6

Composition No.3 (Gm)

The structure of this composition is divided into two sections as seen in table 4.5. The piece is mainly 2-part writing. It is in G minor and modulated to relative major (Bb major). Chromatic passages are the idea of the piece. Therefore, the passages appear from time to time in both hands during the entire piece. Section A starts with left hand arpeggios, with a descending chromatic bass line in measures 5-7, as seen in example 4.7. Moreover, a tonic extension is used as the bridge in measures 9-13. It is developed from a motif based on Bb major seventh chord. Long notes value such as dotted quarters note and quarter notes followed by eighth notes and sixteenth notes are used in order to create the accelerando effect before returning to the first idea. The home key is returned in the section A' which is similar to the section A with added harmonic decorated notes from measure 14 to the end.

Table 4.5: Structure of Composition No.3

Measure	1-8	9-13	14-20
Structure	A	Bridge	A'



Example 4.7: Composition No.3, mm. 5-7

Composition No.4 (Gb)

Pentatonic scale, which is a basis of traditional Thai scale, is used in this piece. The piece begins with a legato of five-note pattern in the pentatonic scale (Ab, Bb, Db, Eb, Gb) in the lower and middle register, meanwhile, the ideas of double note and chord are well presented as seen in example 4.8. The use of pentatonic scale causes a tonal center to become ambiguous. However, the clear tonal center appears in measures 10-11 by using a strong cadence (V-I) in the bass line. Generally, this piece is developed from only one motif which is based on the pentatonic scale. The motif from measure 1 reappears in measure 14 as seen in example 4.9. Moreover, the piece uses Gb^{SUS4} without being resolved at the end.



Example 4.8: Composition No.4, mm. 1-4



Example 4.9: Composition No.4, mm. 14-16

Composition No.5 (Dm)

After having been considered the compositional texture, it can be divided into three sections as seen in table 4.6. The first section starts with four voices focusing mainly on the melody on the top line. Harmony in measure 2 is in the dominant chord (A major), meanwhile, the inner voice in the left hand moved down chromatically (C#, C \flat , Bb, and B \flat in measure 3). Interesting harmonic progression can be seen in measures 4-8. The Neapolitan major seventh and Neapolitan chords are used in measures 4-5, respectively, as seen in example 4.10. According to Kostka and Dorothy (2008, 384), “in rare instances the Neapolitan may have a structure other than that of a major triad, including n (minor triad), N^{M7} (M⁷ chord), and N⁷ (Mm⁷ chord).” Then they are followed by the cadential tonic six-four chord in measure 6 which normally immediately precedes the dominant (V). However, it is interrupted with the secondary dominant (V/V) in measure 7 before going to the dominant in measure 8.

Then, the second section presents varieties of running notes in the right hand such as eighth-note, sixteenth-note, triplet, and quintuplet. In addition, chromatic passages are presented to achieve a progressive movement effectively with both parallel octaves (measure 9) and single notes (measure 11). The last section uses materials from the first two sections. Measure 17 contains altered chord (vii^{o7}/V). The enharmonic equivalent of A \flat is G#. Therefore, G# diminished seventh (omitted third) chord which is found in the key of D minor in measure 17 would be considered altered to the G#. It is vii^{o7} in the key of A major. The A major triad is a dominant (V) in D minor, so the G# diminished seventh chord is analyzed as a secondary

dominant $\text{vii}^{\text{o7}}/\text{V}$. Thus, the harmonic progression in measures 17-18 is $\text{i-vii}^{\text{o7}}/\text{V-V}^7\text{-i}$.

This creates the root position goes to tritone (D-Ab) in measure 17. This piece ends with a perfect authentic cadence.

Table 4.6: Structure of Composition No.5

Measure	1-7	8-11	12-18
Structure	A	B	C

Example 4.10: Composition No.5, mm. 1-8

Composition No.6 (A)

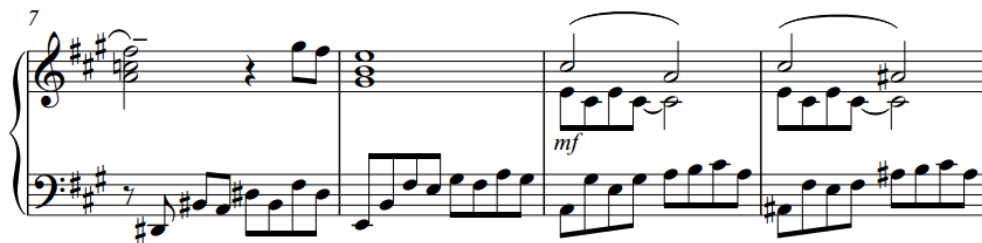
The structure of this composition is divided into two sections as seen in table 4.7. This piece begins with a legato melody in sixth with a syncopated style. In section A, the right hand in measures 9-10 and measures 13-14 plays alternately between upper line and inner line, as seen in example 4.11 and 4.12 respectively. The same rhythmic pattern, as seen in example 4.13, is used in both left hand and right hand alternately. Broken chord accompaniment is used in order to making the sound

moves forward. Section B uses materials from the introduction and the section A.

This piece ends with a perfect authentic cadence.

Table 4.7: Structure of Composition No.6

Measure	1-8	9-15	16-22
Structure	Introduction	A	B



Example 4.11: Composition No.6, mm. 7-10



Example 4.12: Composition No.6, mm. 11-14



Example 4.13: Rhythmic pattern which can be seen in composition No.6

Composition No.7 (Am)

This composition is built from only one idea, while the mode is changed, as seen in table 4.8. The piece begins in a minor key, and turn into a parallel key (A major) in measure 7. This piece starts with single notes melody in the right hand in the first four measures. Melody in third in the right hand is presented in measures 5-8

while the left hand accompanies with single notes as seen in example 4.14. The reprise of the short opening melody is presented as a codetta shown in octave at measure 18.

Table 4.8: Structure of Composition No.7

Measure	1-8	9-10	11-17	18-21
Structure	A	Link	A'	Codetta
Key	A Minor -- A Major		A Major -- A Minor	



Example 4.14: Composition No.7, mm. 5-8

Composition No.8 (F)

The composition presents a variety of ideas such as arpeggios, double thirds, and Alberti bass. Section A opens with a dominant chord and is followed by a tonic chord. Rhythmic sequence, which is one of the compositional devices, has been used in measures 6-8 and measures 10-12, as seen in example 4.15. Chromatic materials such as the Neapolitan triad and augmented sixth chord are presented in measure 12 and 18, respectively. The clef change can be seen in measures 4-5. It ends with a contrary motion.



Example 4.15: Composition No.8, mm. 5-12

Composition No.9 (B)

The composition has been divided into two sections, as seen in table 4.9. The first half of the piece (measures 1-12) is in 4/4 with arpeggios on the left hand. Some technical difficulty lies in playing four eighth notes against triplet in measures 6 and 7. The second half (measures 13-22) has a slightly lively tempo in 7/8. Measures 13-15 are developed from measures 1-4 in section A. In addition, measures 17-19 present the same melody as measures 13-16 with addition of harmonic intervals as seen in example 4.16. bVII chord which is created on Mixolydian is used in measure 20. Besides, tonic added #11 is used in the last chord of measure 21.

Table 4.9: Structure of Composition No.9

Measure	1-12	13-22
Structure	A	B

13 Moderato (♩ = 96-104)

18

Example 4.16: Composition No.9, mm. 13-22

Composition No.10 (Ebm)

This composition has used the wide leap. The structure of this piece can be seen in table 4.10. The first six measures serve as an introduction of the piece. The right hand plays acciaccaturas in an octave apart. The left hand plays arpeggio. The rhythmic pattern and notes in measures 7-9 and measures 13-15 are the same. Passages with eighth notes against triplet are seen in measure 12. Idea of the introduction is presented again at the very end of the piece in measure 18.

Table 4.10: Structure of Composition No.10

Measure	1-6	7-12	13-19
Structure	Introduction	A	A'

Composition No.11 (Db)

The compositional structure can be seen in table 4.11. This piece is written in Db major and then modulated to a closely related key (Eb minor), which is the mostly

used modulation in tonal music. This piece focuses on contrary motion. There is an imitation rhythm between right hand and left hand in measures 1-2 and measures 3-4 as seen in example 4.17. Scale patterns can be seen in measures 5, 6 and 7. The first section is ended with the deceptive cadence in Db major. This piece uses chromatic note to modulate key from section A to section B. The last chord (Bb minor) of section A moves to major chord (Bb major) which is the first chord of section B. In section B, the double notes, especially in third, are presented in both hands. Moreover, the final cadence uses subdominant minor which is borrowed from parallel key (D minor) leads to tonic (iv- I) in order to create more tension at the end.

Table 4.11: Structure of Composition No.11

Measure	1-8	9-16
Structure	A	B
Cadence	Deceptive Cadence	Plagal Cadence



Example 4.17: Composition No.11, mm. 1-4

Composition No.12 (Fm)

The structure of this composition is divided by its texture. Mainly, it has two sections with different textures that can be seen in table 4.12. This piece is in F minor and modulates to a closely related key (Bb minor). Melody in this piece is in the right

hand, while the left hand has played as an accompaniment. Measures 1-8 use the same pattern of arpeggio accompaniment. Moreover, measure 7 uses pivot chord preceding a modulation, as seen in example 4.18. The syncopated accompaniment figure in measures 9-14 should be played in control so that it will not interrupt the melodic line. Accompaniment in measures 16-21 is quite similar to measures 9-14, with more notes added in order to create movement. The pattern in the first four measures with melodic interval added is shown in measure 23. The home key is returned in measure 25 by using chromatic notes (A-Ab).

Table 4.12: Structure of Composition No.12

Measure	1-8	9-15	16-22	23-30
Structure	A	B	B'	A'
Key	F minor	Bb minor	Bb minor	Bb minor → F minor

7

Fm: I_4^6 V^7 | V^7

Bbm: V_4^6 V^7/V

Example 4.18: Composition No.12, mm. 1-4

Composition No.13 (Bm)

The composition has been divided into three sections according to its musical texture. This piece is written in A B A' structure (A = measures 1-6; B = measures 7-22; A' = measures 23-28) which can be seen in table 4.13. Section A starts with 4-

part writing. Section B uses musical devices such as arpeggios, scales, and broken chords as an accompaniment. Furthermore, the mode has been changed from B minor to B major (parallel key) in measure 7. Section A' is presented in the home key in measure 23. It is ended with the authentic cadence by using Picardy third as seen in example 4.19.

Table 4.13: Structure of Composition No.13

Measure	1-6	7-22	23-28
Structure	A	B	A'
Key	B minor	B major	B minor



Example 4.19: Composition No.13, mm. 23-28

Composition No.14 (Cm)

This is a Waltz-like piece in variation form approached idea. The structure of the piece can be seen in table 4.14. Section A is developed from the ordinary chords. It has light texture in both melody and accompaniment. Section A' has a more complex accompaniment which is created by altering the rhythm in left hand by using running triplets and eighth notes. A passage with two eighth notes against a triplet is seen in measure 15. Section A'' is similar to section A. However, section A is in C minor but section A'' is in F minor. Triplet figure is generally used in both hands. Additionally, chromatic passage is presented in measure 23.

Table 4.14: Structure of Composition No.14

Measure	1-8	9-17	18-25
Structure	A	A'	A''

Composition No.15 (Cb)

The composition has been focused on melodic motif which consists of five notes (Eb, Db, Bb, Ab, and Bb), four descending eighth notes with direction change to ascending in last long value note, as seen in example 4.20. In addition, pentatonic scale has been applied. Syncopation is used frequently in this piece such as in measures 1, 3, 7, and 9. In measure 16, the melody is presented in the middle register with the right hand embellishing with eighth notes trill as seen in example 4.21. Furthermore, tonic extension is presented at the end in measures 21-23 as seen in example 4.22.

**Example 4.20:** Composition No.15, mm. 1-5**Example 4.21:** Composition No.15, mm. 15-18



Example 4.22: Composition No.15, mm. 19-23

Composition No.16 (C#m)

The structure of this composition can be seen in table 4.15. This piece is in C# minor and modulated to relative major (E major). The home key is returned at the end. In section A, the right hand starts with double notes. The beginning of the piece uses dotted rhythmic pattern in left hand for six measures long followed by arpeggios and scale passages. In measure 8, the melody is moved in contrary motion to the bass. Section B presents idea of block chords in the right hand. The rhythmic pattern in the left hand of section A is also presented in the right hand of section B, as seen in example 4.23. Moreover, the short melody of section A has been shown again at the end of the piece.

Table 4.15: Structure of Composition No.16

Measure	1-6	7-8	9-16
Structure	A	Link	B



Example 4.23: Composition No.16, mm. 9-10

Composition No.17 (F#m)

The structure of this composition has been presented in table 4.16. Measures 1-3 are in the tonic key, meanwhile, the voice in the right hand moved up chromatically (C#, D, D#, E), as seen in example 4.24. In the first eight measures, the accompaniment figure has been developed from the ordinary chord with an additional passing note. Secondary dominant is used as dominant extension in measures 9-12, and then it is resolved to the dominant (V) in measure 13, as seen in example 4.25. Three notes against four (measures 9, 11, 18, and 19) are used. In measures 9, 11, and 19, the melody is led by the right hand, while left hand plays repeated notes in the background.

Table 4.16: Structure of Composition No.17

Measure	1-8	9-12	13-17	18-19	20-25
Structure	A	Link	A'	Link	A''



Example 4.24: Composition No.17, mm. 1-3

9

12

mp

mf

f

Example 4.25: Composition No.17, mm. 9-14

Composition No.18 (Bb)

This composition is a mixture of staccato and legato articulations. The structure of this composition can be seen in table 4.17. The first 2-measure phrase in section A is repeated in sequence in measures 3-4. Syncopated rhythm is used in the left hand. Left hand has started with treble clef and changes to bass clef in measure 5. Time-signature changes from simple time to compound time in section B (measure 9) which creates a dance-like character. The main idea of section A reappears in measures 25 (Section A'). Moreover, section A' (measures 29-32) applies a chromatic in bass line (Ab, G, Gb, F), as seen in example 4.26. It is ended with the perfect authentic cadence.

Table 4.17: Structure of Composition No.18

Measure	1-8	9-24	25-33
Structure	A	B	A'
Cadence	Half Cadence	Half Cadence	Perfect Authentic Cadence



Example 4.26: Composition No.18, mm. 29-33

Composition No.19 (Bbm)

The structure of this composition can be seen in table 4.18. This piece is in Bb minor and then modulates to relative major (Db major). Section A is ended at the first beat of measure 8 with the half cadence in Db major, which is modulated since measure 6. Dominant extension in Db major is used as a link in measures 8-9, as seen in example 4.27. The accompaniment plays octave and chord alternately almost throughout the piece. It is recommended that the left hand moves quickly from octave to chord. Right hand mostly uses dotted rhythms and triplets. The home key is returned by using diminished triad as pivot chord, vii° in Db major and ii° in Bb minor in measure 14. Melody is usually played in sixth and ended with the plagal cadence.

Table 4.18: Structure of Composition No.19

Measure	1-8	8-9	10-17
Structure	A	Link	A'



Example 4.27: Composition No.19, mm.7-9

Composition No.20 (Ab)

The structure of this composition can be divided into two sections, as seen in table 4.19. The substantial technical difficulty of this piece is to project the melody above the right hand accompaniment. The accompaniment figure is formed from the regular chord. The same rhythmic pattern, as seen in example 4.28, is applied in both hands throughout the piece. It can be noticed that in section A the right hand has running notes while the left hand has a calm and steady character as seen in example 4.29. Vice versa, in section B the left hand has running notes while right hand has solid chords as seen in example 4.30. It is ended with the perfect authentic cadence.

Table 4.19: Structure of Composition No.20

Measure	1-11	12-20
Structure	A	B
Cadence	Half Cadence	Perfect Authentic Cadence



Example 4.28: Rhythmic pattern which can be seen in composition No.20



Example 4.29: Composition No.20, mm. 1-5



Example 4.30: Composition No.20, mm. 11-15

Composition No.21 (E)

The structure of this composition can be seen in table 4.20. In the left hand, the alternation between chord and octave is used throughout the piece. This style has been required quick hand movement technique. The right hand is presenting chord idea at the beginning and has cadenza-like passage in measure 4. Chromatic material such as Neapolitan triad can be seen in the last beat of measure 6. The piece is written in E major and modulated to a closely related key (A major) by using bVII, subtonic which is borrowed from minor mode, in E major and IV in A major as pivot chord in measure 7. Dotted rhythms can be seen from time to time in the right hand. Hemiola is presented in measures 6-12, as seen in example 4.31. Moreover, dominant prolongation is used in the transition section in measures 9-12, as seen in example 4.32. Additionally, the home key is returned in measure 16 by using secondary dominant as pivot chord, V/V in A major and V in E major.

Table 4.20: Structure of Composition No.21

Measure	1-4	5-8	9-17	18-22
Structure	A	B	Transition	A'

**Example 4.31:** Composition No.21, mm. 5-8**Example 4.32:** Composition No.21, mm. 9-13**Composition No.22 (Em)**

The structure of this composition can be seen in table 4.21. This piece is in E minor and then changes mode to parallel key (E major) in measure 9. Tied notes are presented throughout the piece. There is some syncopation in right hand. In measure 7, right hand plays a descending scale in third and moves in contrary motion to left hand. In section A, dotted rhythm in left hand gives a dance-like character, as seen in example 4.33. Motif in measures 9-12 is used to develop the section A. The home key is returned in measure 18. The idea from the introduction is brought back in codetta (measure 24). This piece is ended with the Picardy third.

Table 4.21: Structure of Composition No.22

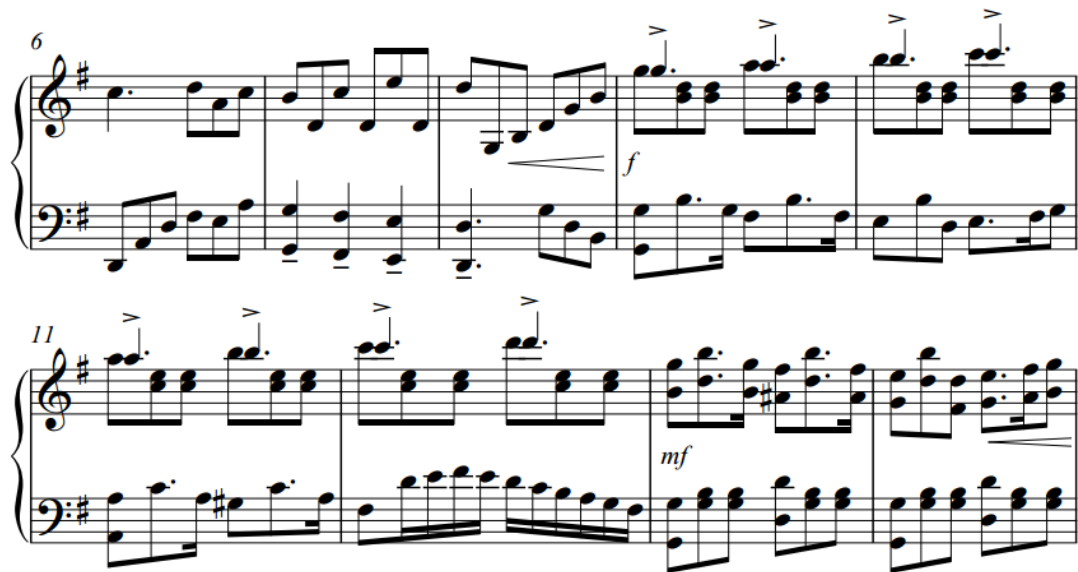
Measure	1-8	9-23	24-26
Structure	Introduction	A	Codetta

**Example 4.33:** Composition No.22, mm. 12-16**Composition No.23 (G)**

The structure of this composition can be seen in table 4.22. Section A uses arpeggios accompaniment. In measure 4, right hand shows ascending chromatic passages while left hand shows descending scale. Section B has a variation idea. In measures 9-12, the left hand plays the melody while the right hand uses sequences as an accompaniment. The right hand plays the melody in sixth in measure 13, as seen in example 4.34. Double note chromatic passage is seen in measures 16-17. At the end, the melody from the first two measures is presented in measures 18 and 19.

Table 4.22: Structure of Composition No.23

Measure	1-8	9-17	18-21
Structure	A	B	Codetta



Example 4.34: Composition No.23, mm. 6-14

Composition No.24 (Abm)

Tonality is used to dividing the section of this composition, as seen in table 4.23. There are some chromatic passages in this piece, as seen in example 4.35. Left hand has octave and chord accompaniment figure. Since the chord in left hand is often moved in an octave, it is required to have a quick hand movement and a strong grasp in chord. This piece is in a minor key for nine measures and changes to a major key in measure 10. The idea of first section is returned in the last section (measure 14). It ends with a perfect authentic cadence.

Table 4.23: Structure of Composition No.24

Measure	1-5	6-9	10-13	14-18
Structure	A	B	C	A'
Key	Ab minor	G minor	G major	Ab minor



Example 4.35: Composition No.24, mm. 16-18

Composition No.25 (D#m)

The structure of this composition can be seen in table 4.24. This piece is in D# minor and then changes mode to major. Accompaniment has a quite steady rhythm. Melody has some syncopation. This piece uses triplet and quintuplet. Two notes against three are seen in this piece from measures 8 to 9. Section A is ended with an inconclusive cadence (half cadence). Descending scale passage in quintuplet can be seen in measure 10. Particular attention is required when playing quintuplet followed by triplet and sixteenth notes. The last section (A') brings back the material from the beginning. Cadential tonic six-four is used in measure 19, as seen in example 4.36. It precedes the dominant (V) at the perfect authentic cadence.

Table 4.24: Structure of Composition No.25

Measure	1-9	10-13	14-21
Structure	A	Link	A'
Key	Half Cadence		Perfect Authentic Cadence



Example 4.36: Composition No.25, mm. 18-21

Composition No.26 (C#)

The structure of this composition is divided into four sections which can be seen in table 4.25. This piece is in C# major and then modulates to distantly related key (A major). Single notes and double notes are presented in right hand. Accompaniment figure has running notes throughout most of the piece. The melody moves sequence in contrary motion to the bass from measures 5 to 7. Moreover, the harmony in measures 5-7 has moved in a circle of fifths (F# minor – B minor – E major – A major – D major), as seen in example 4.37. Material in section A is also presented in section C, especially the rhythm in both hands. Additionally, section D contains material from section A and B as well. Tied notes are seen in both hands. This piece is ended with the plagal cadence.

Table 4.25: Structure of Composition No.26

Measure	1-4	5-8	9-12	13-17
Structure	A	B	C	D
Key	C# major	A major	A major	C# major



Example 4.37: Composition No.26, mm. 4-7

Composition No.27 (F#)

This composition is remained in the same key for the whole piece. The structure can be seen in table 4.26. Sequence is the main idea of the entire piece. The piece mainly uses primary chord and borrowed chord. Right hand plays acciaccaturas at the beginning of the piece. Left hand plays octave followed by block chord. There is a syncopation pattern in right hand (measures 13 and 14). Left hand has a steady chord accompaniment throughout the piece. It ends with an authentic cadence with a tonic extension, as seen in example 4.38.

Table 4.26: Structure of Composition No.27

Measure	1-6	7	8-16
Structure	A	Link	B



Example 4.38: Composition No.27, mm. 14-16

Composition No.28 (G#m)

The composition is in a free form and has been remained in the same key for the entire piece. Arpeggio patterns and sequences are the main idea of this piece. Right hand plays arpeggios while left hand is playing solid chords with the same dotted rhythmic pattern. The rhythmic pattern, as seen in example 4.39, can also be seen in right hand in measures 14-15. In contrast, when right hand plays block chord, left hand embellishes with sixteenth notes, as seen in example 4.40. Moreover, chromatic material such as the Neapolitan triad is seen in measure 9. It is ended with the perfect authentic cadence.



Example 4.39: Rhythmic pattern which can be seen in composition No.28



Example 4.40: Composition No.28, mm. 10-12

Composition No.29 (A#m)

The structure of this composition can be seen in table 4.27. Pedal note occurs in left hand at the beginning of the piece for 6 measures long, as seen in example 4.41. The piece is written in A# minor and modulated to relative key (C# major) by using ii° in A# minor and vii° in C# major as pivot chord in measure 10. This piece requires the capability to play melody and accompaniment together with the same hand. Melody in measure 1-10 is in third. Crossing the right hand over the left is seen in measures 11, 12, and 14-21. In addition, broken chord pattern is presented in left hand. The home key is returned in measure 17. It is ended with the perfect authentic cadence.

Table 4.27: Structure of Composition No.29

Measure	1-10	11-23
Structure	A	B

The musical score for Composition No. 29, measures 1-10, is presented in two systems. The first system (measures 1-5) is marked 'Piano' and 'p'. The second system (measures 6-10) begins with a measure rest marked '6'. The key signature changes from three sharps (A# minor) to two sharps (C# major) at measure 7. Dynamics include *p*, *f*, and *mp*.

Example 4.41: Composition No.29, mm. 1-10

Composition No.30 (C)

The structure of this composition can be seen in table 4.28. The piece has been inspired by Mendelssohn's songs without words music. It is written in C major and then the mode is changed to parallel key (C minor). Section B has the same pattern as section A, but it is in C minor. Then, the reprise of section A is heard again in measure 19. The piece is fully accompaniment; both hands are smoothly swayed up and down in parallel motion. The essential technical challenge is to bring out the melody above the right hand accompaniment. The learner should try to practice the melody in full tone with a firm touch by holding long notes for their full value. Two notes against three are used in this piece, as seen in example 4.42. This piece ends with the perfect authentic cadence.

Table 4.28: Structure of Composition No.30

Measure	1-7	8-11	12-18	19-26
Structure	A	Bridge	B	A'
Key	C major	C minor	C minor	C major



Example 4.42: Composition No.30, mm. 8-9

Conclusion Piece No.1 (Db)

This composition is remained in the same key for entire piece. The harmony of this piece generally goes between tonic and dominant. Rhythmic pattern, as seen in example 4.43, occurs in the left hand and right hand throughout the piece. Double notes in third are presented in the right hand. Moreover, rising scale appears in measures 9 and 11. Measure 15 has a chromatic cadenza-like passage followed by broken chord style in measures 16 and 17. It is ended with the perfect authentic cadence.



Example 4.43: Rhythmic pattern which can be seen in Conclusion Piece No.1

Conclusion Piece No.2 (C#m)

The structure of this composition is divided from the key signature, as seen in table 4.29. The beginning of this piece is in C# minor. It has modulated to Eb major which is a remote key in measure 9 and is returned to C# minor in measure 16. The right hand has mostly double note idea throughout the piece while the left hand is playing octaves and block chords. Fully diminished seventh chords occur for three measures long (measure 13-15) as a dominant preparation before going back to tonic key, as seen in example 4.44. Not only section A' is in the same key as section A, but also it has elements and ideas from section A. Cadential tonic six-four is used in measure 17. It precedes the dominant (V) at the perfect authentic cadence.

Table 4.29: Structure of Conclusion Piece No.2

Measure	1-8	9-15	16-20
Structure	A	B	A'
Key	C# minor	Eb major	C# minor

**Example 4.44:** Conclusion Piece No.2, mm. 13-15**Conclusion Piece No.3 (B)**

Two-part writing in Baroque style is presented in the entire piece. The piece is a 4-bar phrase. The initial melody begins in the right hand in measure 1, while the imitative melody is followed in the left hand in measure 2, as seen in example 4.45. Moreover, imitation between the left hand and the right hand with some sequential passages occurs from time to time such as in measures 5-6. This piece is in B major and then modulates to dominant key (F# major). However, the tonic key does not come back again. This piece is ended with the plagal cadence in F# major.

Moderato (♩. = 80)

Piano

The musical score is for a piano piece in 3/8 time, marked Moderato with a tempo of 80 quarter notes per minute. The key signature has four sharps (F#, C#, G#, D#). The score consists of two systems of four measures each. The first system (measures 1-4) features a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 5-8) continues the melodic and harmonic development, with a measure rest in the bass staff of measure 7.

Example 4.45: Conclusion Piece No.3, mm. 1-8