Thomas Robertson

Compositeur, Professeur

Corée du Sud, Hwasun

A propos de l'artiste

Annyeong haseyo!

I am an American English teacher living in South Korea.
During my free time, I compose pentatonic music for students of various instruments.

I promote not only my own pentatonic music but everyone else's.
If you've written anything pentatonic, drop me a line and I'll add it to my Website.

Site Internet: http://www.pentatonika.net

A propos de la pièce

Titre:	Variations on The Muffin Man
Compositeur:	Robertson, Thomas
Licence:	public domain
Editeur:	Robertson, Thomas
Instrumentation:	Violon et Piano
Style:	Classique
Commentaire:	A set of variations with commentary, using the terminology of William E. Caplin in his book Classical Form.

Thomas Robertson sur free-scores.com

http://www.free-scores.com/partitions_gratuites_thomas-robertson.htm

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VARIATIONS ON THE MUFFIN MAN

for Violin and Piano

by Thomas Robertson

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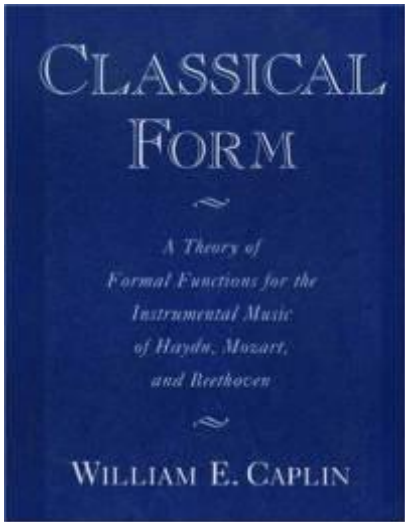

INTRODUCTION

This composition is presented with a threefold purpose in mind. It is intended as a recital piece for the instrumental student. It is also intended as study material for the student of theory and composition. It furthermore served as a learning experience for myself.

The composition is annotated according to the terminology presented in **Classical Form: A Theory of Formal Functions for the Instrumental Student of Haydn, Mozart, and Beethoven** by William E. Caplin, which was published in 1998 by Oxford University Press. The author of the book is currently Professor at the Schulich School of Music of McGill University in Montreal.

Following is a glossary of terms used in the annotation:

abandoned cadence, The failure to realize an implied authentic cadence by eliminating the cadential dominant in root position or by inverting that harmony before its resolution.

antecedent, An initiating intrathematic function consisting of a unit that closes with a weak cadence, thus implying a repetition (a consequent) to bring stronger cadential closure.

cadence, A concluding intrathematic function that produces the requisite conditions for thematic closure. It is supported exclusively by one or more cadential progressions.

compound basic idea, A 4-measure initiating intrathematic function consisting of a basic idea followed by a contrasting idea which does not lead to a cadence.

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compression, An internal shortening of the constituent members of a formal function.

consequent, A concluding intrathematic function that repeats a prior antecedent but ends with stronger cadential closure.

continuation, The second phrase of the **sentence** (q. v.). It fuses continuation (fragmentation, harmonic acceleration, faster surface rhythm) and cadential functions.

contrasting middle, A medial intrathematic function that loosens the prevailing formal organization, emphasizes the home-key dominant, and closes with a half cadence (or dominant arrival). The second unit of the **small ternary form** (q. v.).

dominant arrival, A noncadential articulation of formal closure marked by the appearance of a dominant harmony near the end of a themelike unit.

expanded cadential progression, An expansion of the cadential progression to the extent of supporting a complete phrase (of at least four measures) or group of phrases.

expansion, An internal lengthening of the constituent members of a formal function (q. v. **extension**).

exposition, An initiating intrathematic function consisting of a complete thematic unit ending with an authentic cadence. The first unit of the **small ternary form** (q. v.).

extension, The addition of extra units of similar material in order to stretch out a formal function in time (q. v. **expansion**).

half cadence, A cadential arrival articulated by the final dominant of a half-cadential progression (compare **dominant arrival**).

hybrid 3, A theme consisting of a compound **basic idea** (q. v.) and a **continuation** (q. v.).

imperfect authentic cadence, A root dominant-root tonic cadence in which the soprano voice ends on the third (or, rarely, the fifth) scale-degree (q. v. **perfect authentic cadence**).

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interpolation, Unrelated material inserted between two logically succeeding functions.

perfect authentic cadence, A root dominant-root tonic cadence in which the soprano voice ends on the tonic scale-degree.

period, A simple theme consisting of an antecedent phrase and a consequent phrase.

presentation, An initiating intrathematic function consisting of a unit (usually a basic idea) and its repetition, supported by a prolongation of tonic harmony.

recapitulation, A concluding intrathematic function that represents a return (often adjusted and altered) of an earlier exposition. The third unit of the **small ternary form** (q. v.).

rounded binary, A version of the **small ternary form** (q. v.) that first repeats the **exposition** (q. v.) and then repeats together the **contrasting middle** (q. v.) and **recapitulation** (q. v.).

sentence, A simple theme consisting of a **presentation** (q. v.) phrase and a **continuation** (q. v.).

small binary, A bipartite theme whose parts are normally repeated. It resembles the **rounded binary** (q. v.) except that the second part contains no recapitulatory function and the first part may end with a **half cadence** (q. v., q. v. **rounded binary**).

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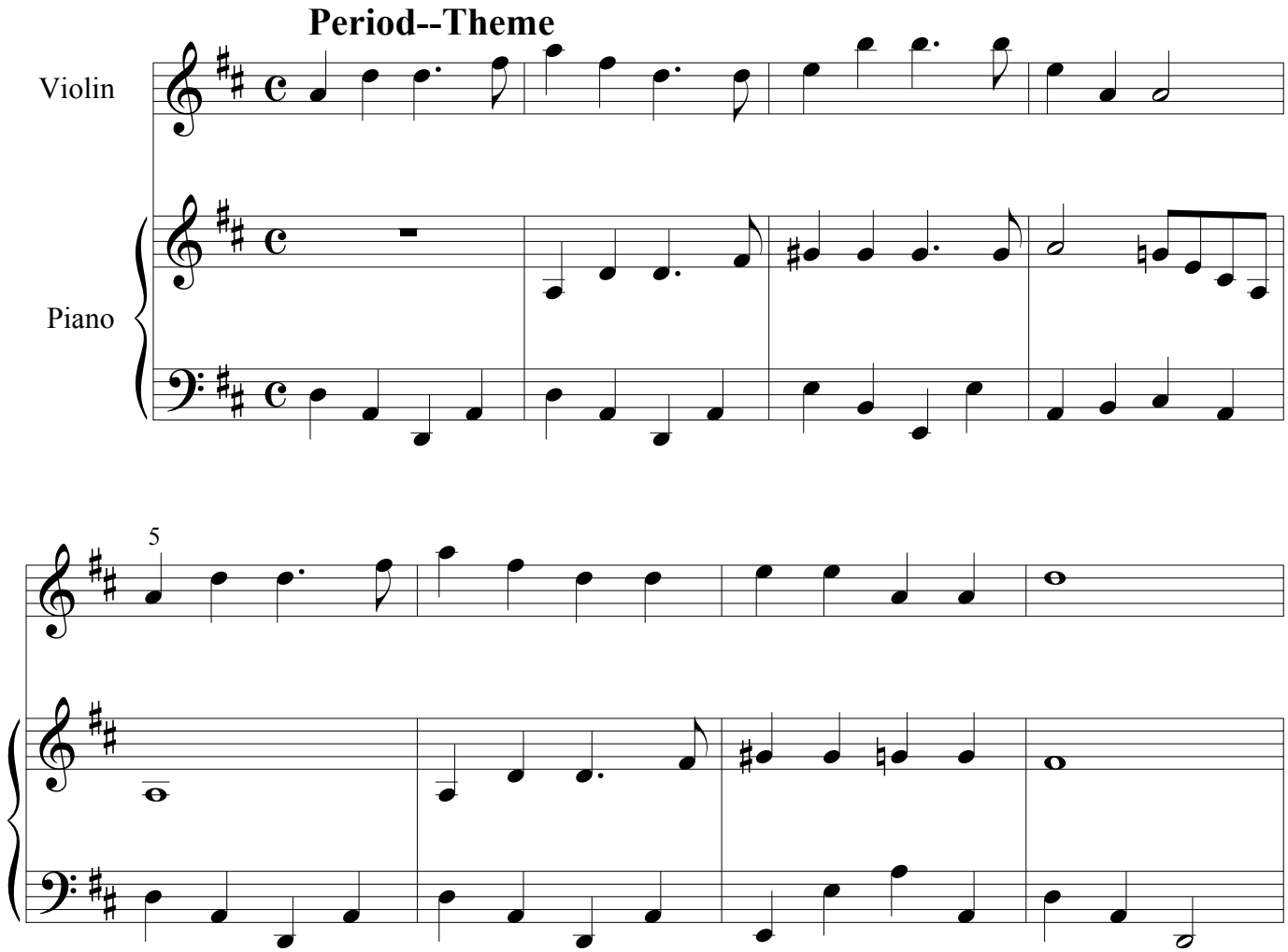
Variations on The Muffin Man

Thomas Robertson



ms. 1-4 ANTECEDENT
ms. 1-2 basic idea
ms. 3-4 contrasting idea
ms. 3 fragment
ms. 4 fragment
ms. 5-8 CONSEQUENT
ms. 7-8 cadence

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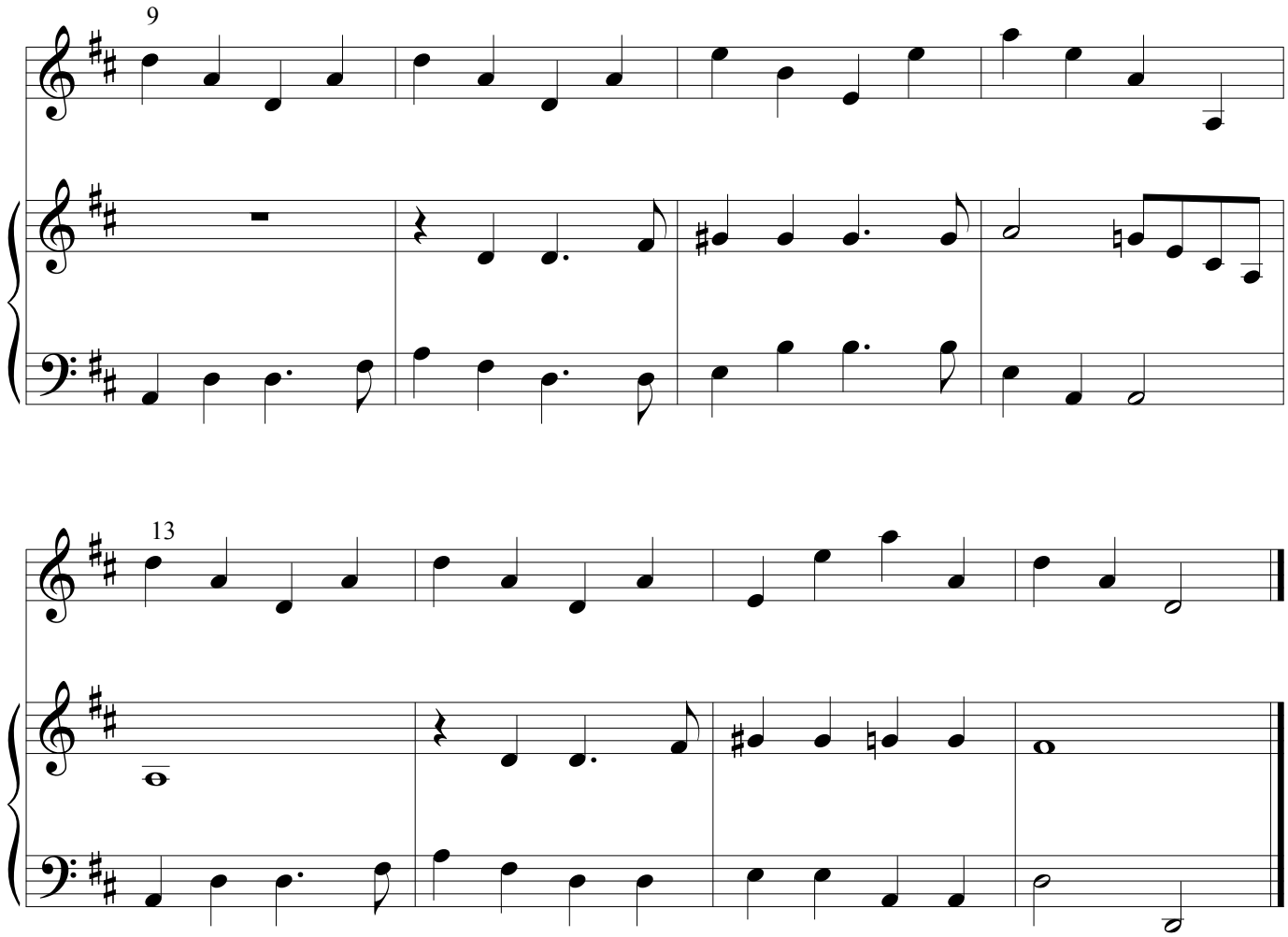

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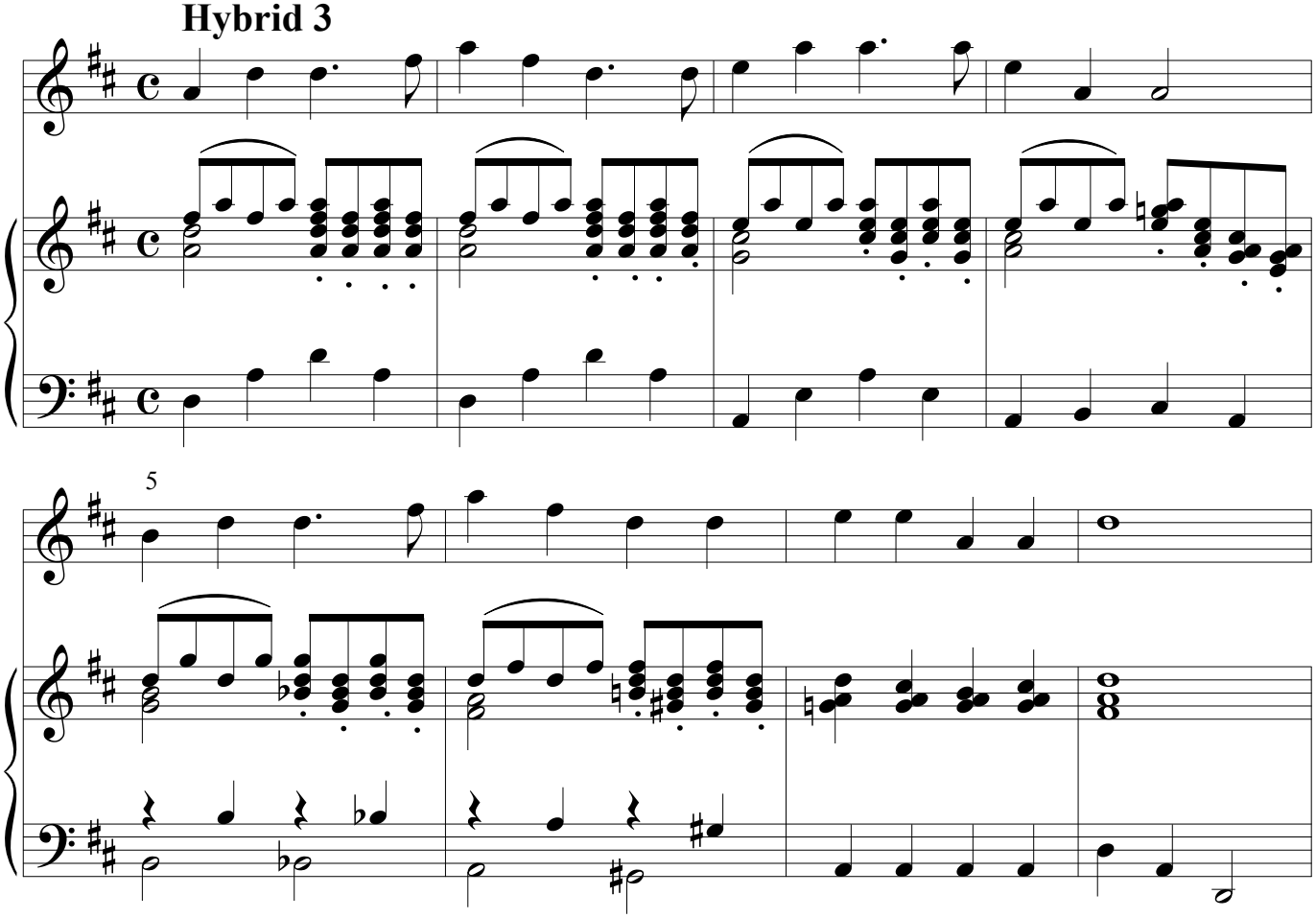
Hybrid 3



ms. 1-4 ANTECEDENT
ms. 1-2 basic idea
ms. 3-4 contrasting idea
ms. 3 fragment
ms. 4 fragment
ms. 5-8 CONSEQUENT
ms. 7-8 cadence

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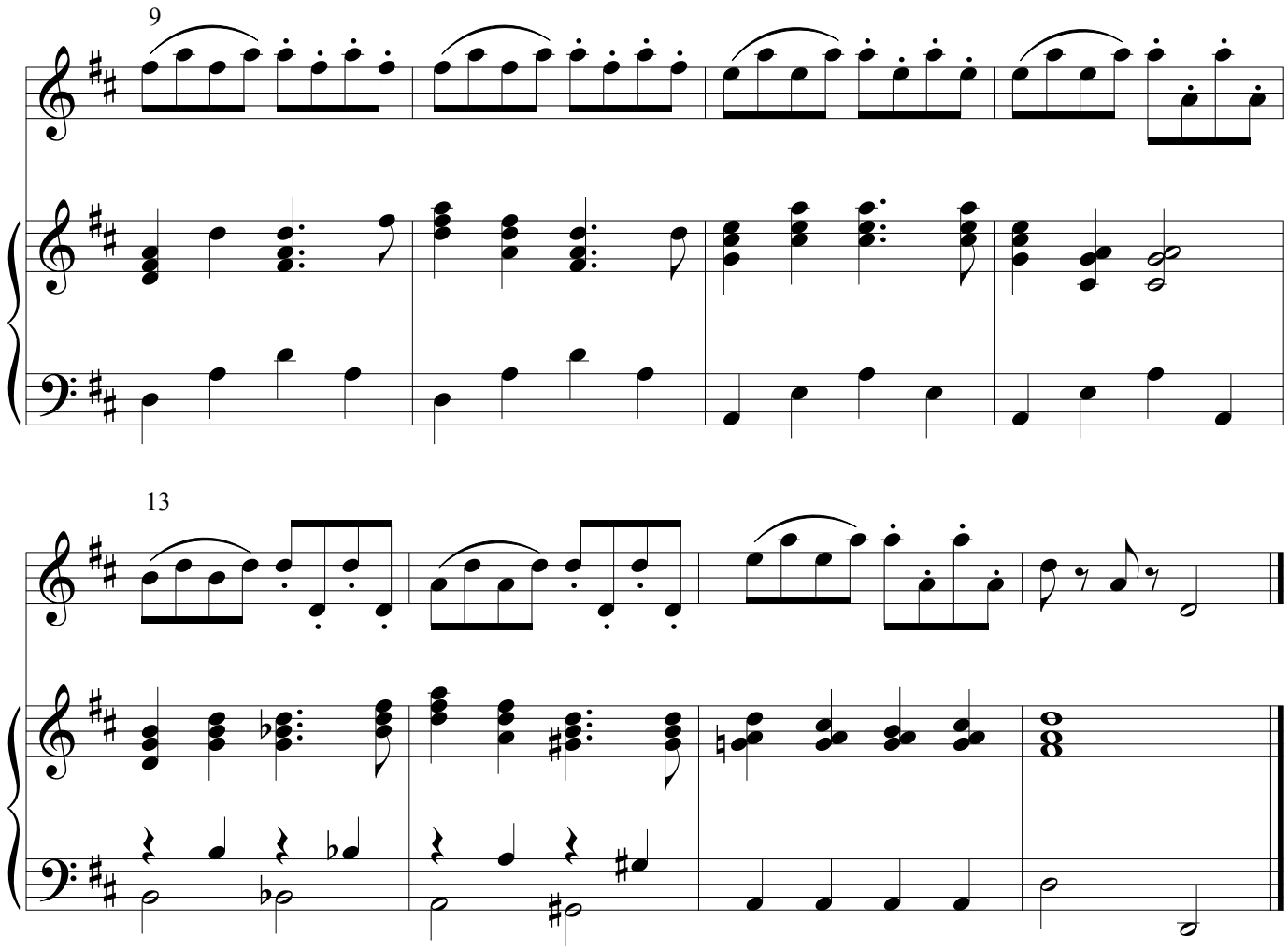

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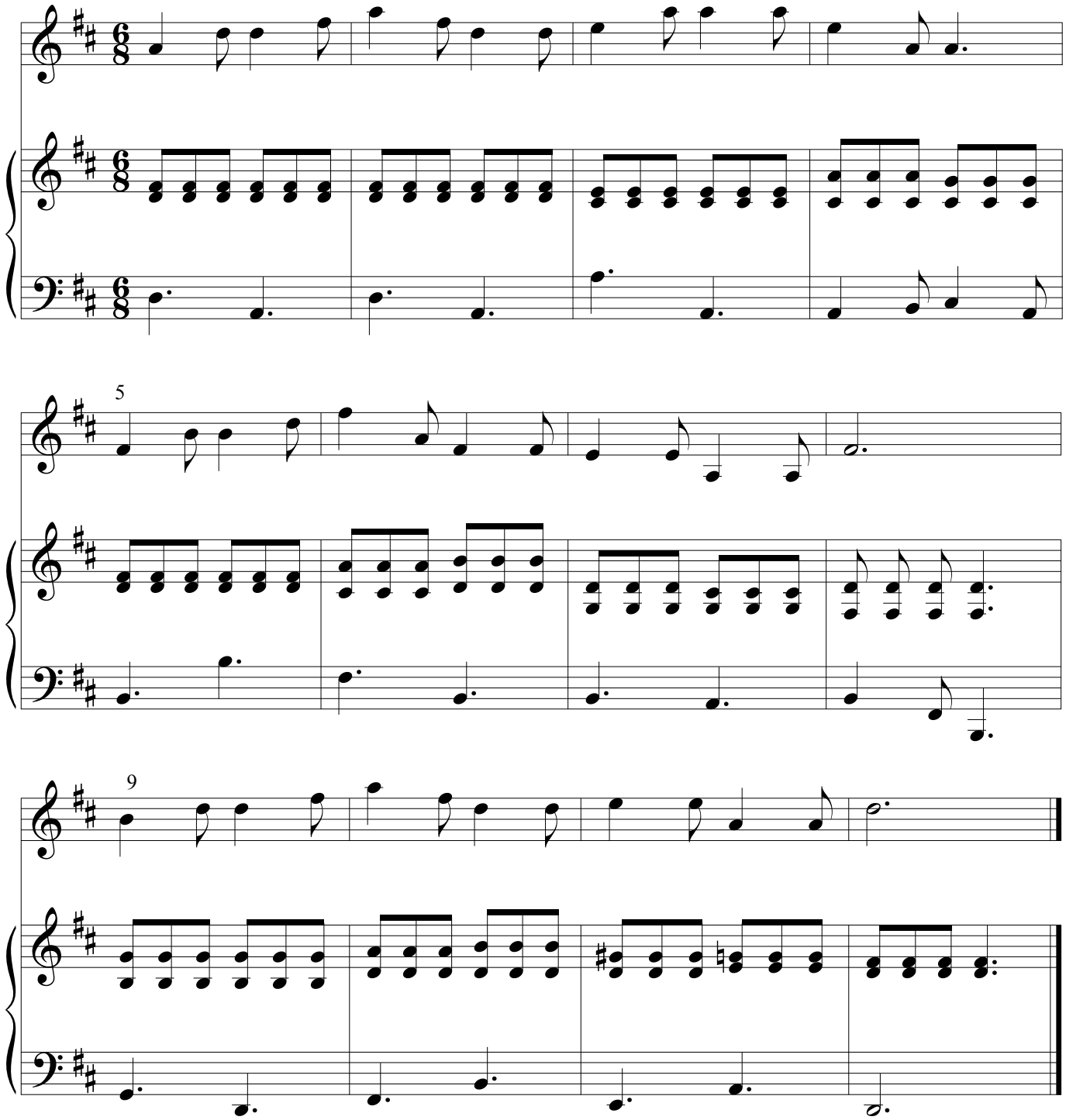
Extended Consequent--Deceptive Cadence



ms. 1-4 ANTECEDENT
ms. 1-2 basic idea
ms. 3-4 contrasting idea
ms. 3 fragment
ms. 4 fragment
ms. 5-6 CONSEQUENT
ms. 7-8 deceptive cadence
ms. 9-12 CONSEQUENT REPEAT
ms. 11-12 perfect authentic cadence

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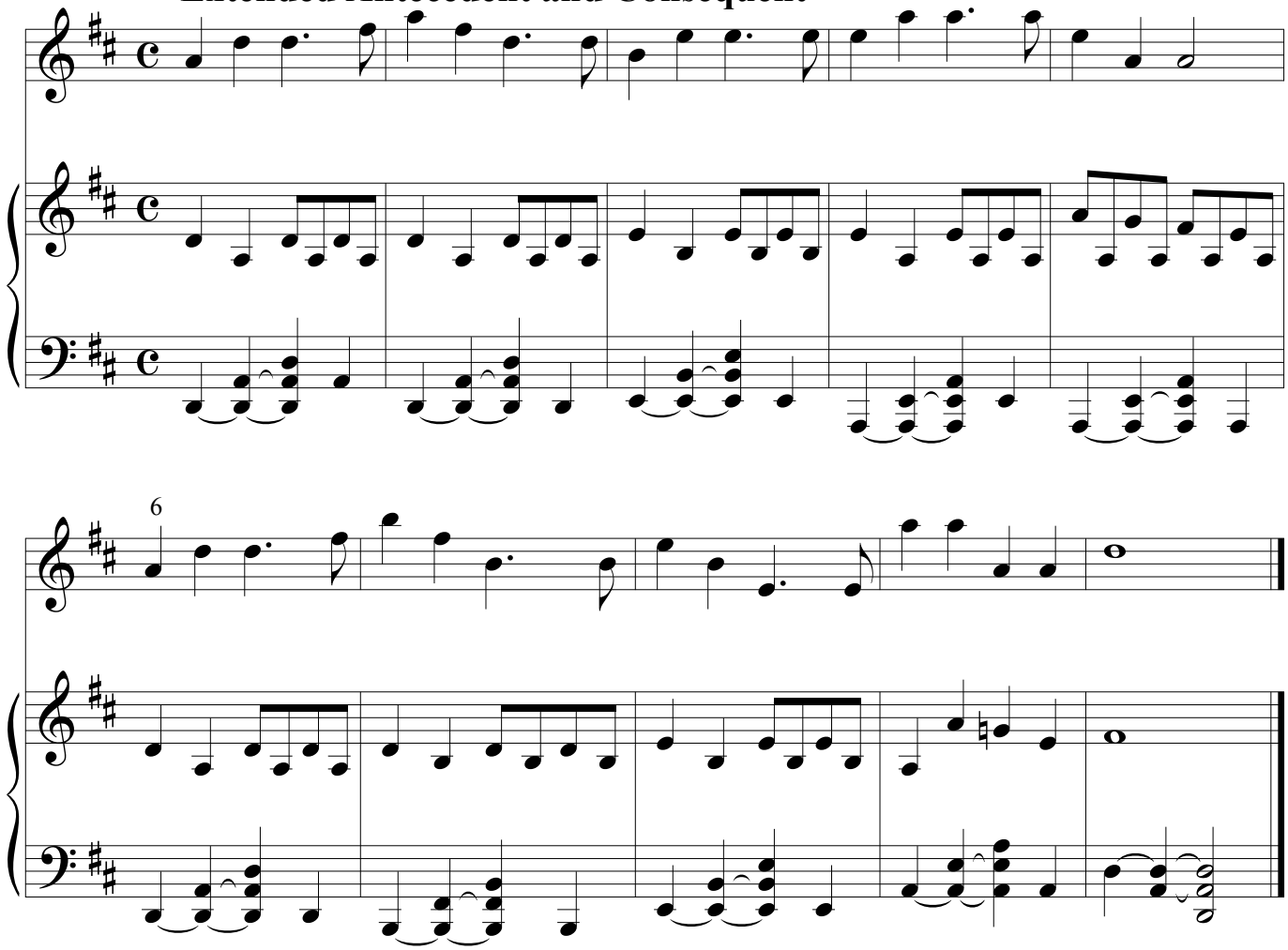
Extended Antecedent and Consequent



ms. 1-4 ANTECEDENT
ms. 1-2 basic idea
ms. 3-4 contrasting idea
ms. 3 fragment
ms. 4 fragment
ms. 5-8 CONSEQUENT
ms. 7-8 cadence

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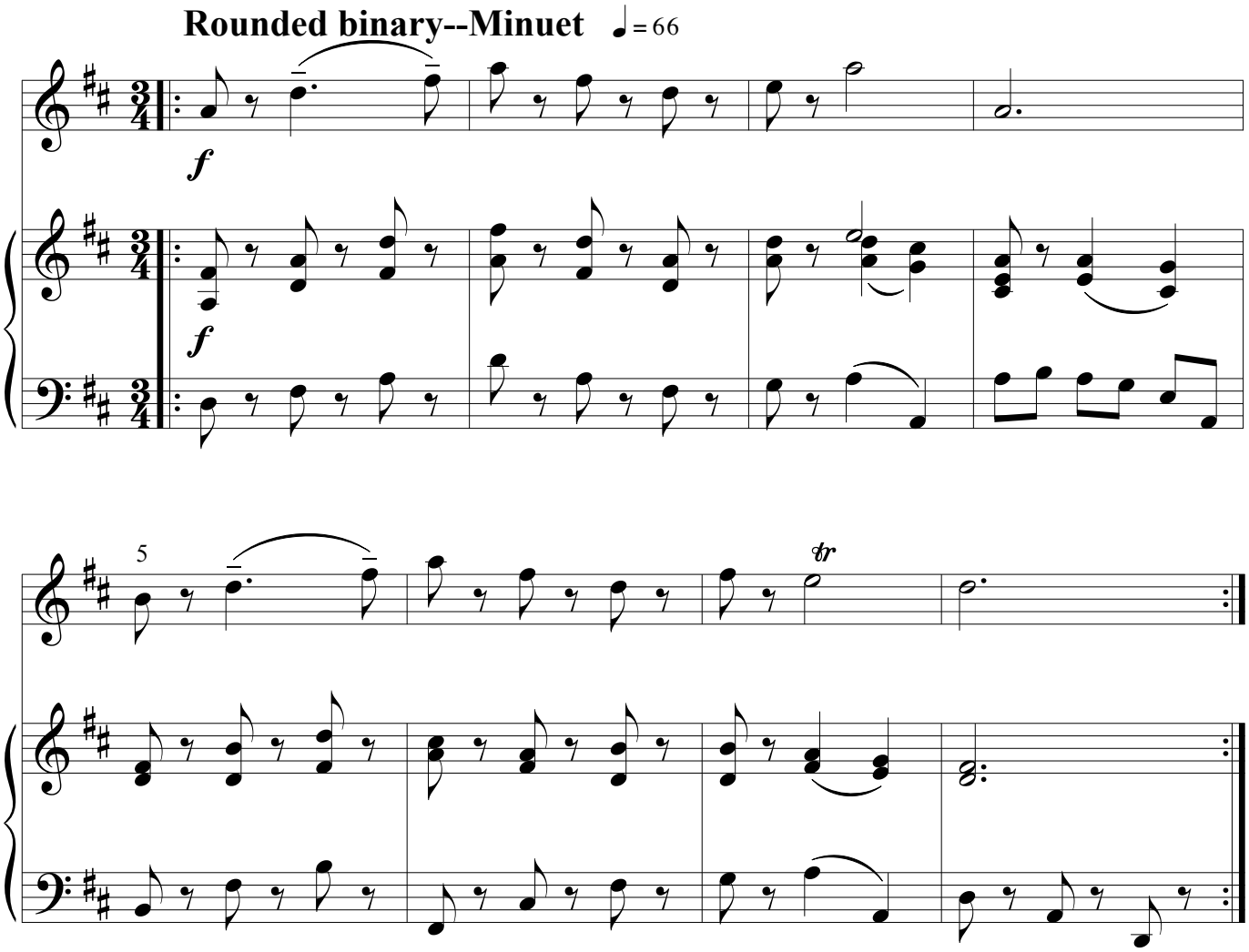

1-8 EXPOSITION
1-4 antecedent
5-8 consequent
7-8 cadence
9-12 CONTRASTING MIDDLE
13-16 RECAPITULATION
15-16 cadence

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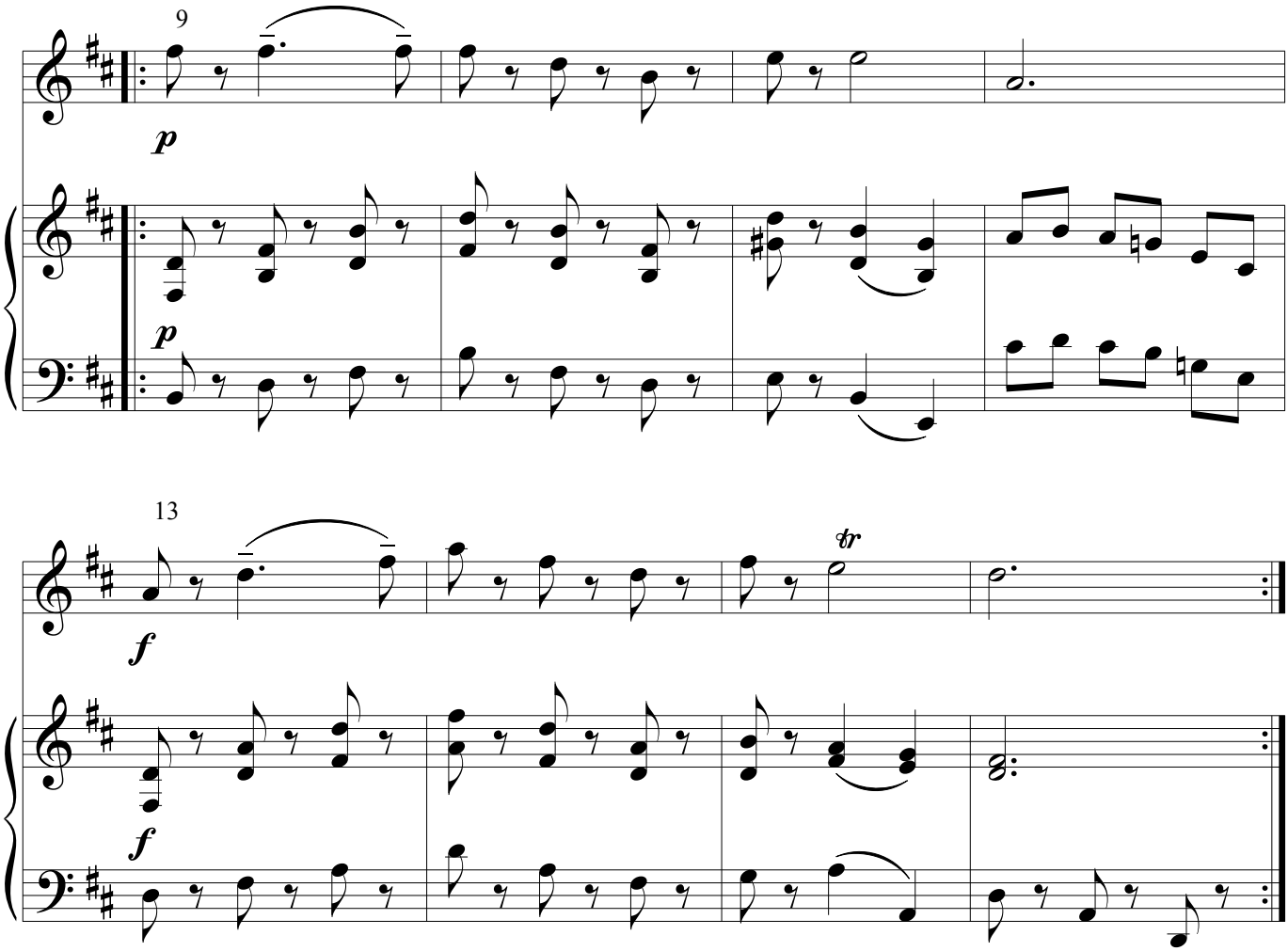

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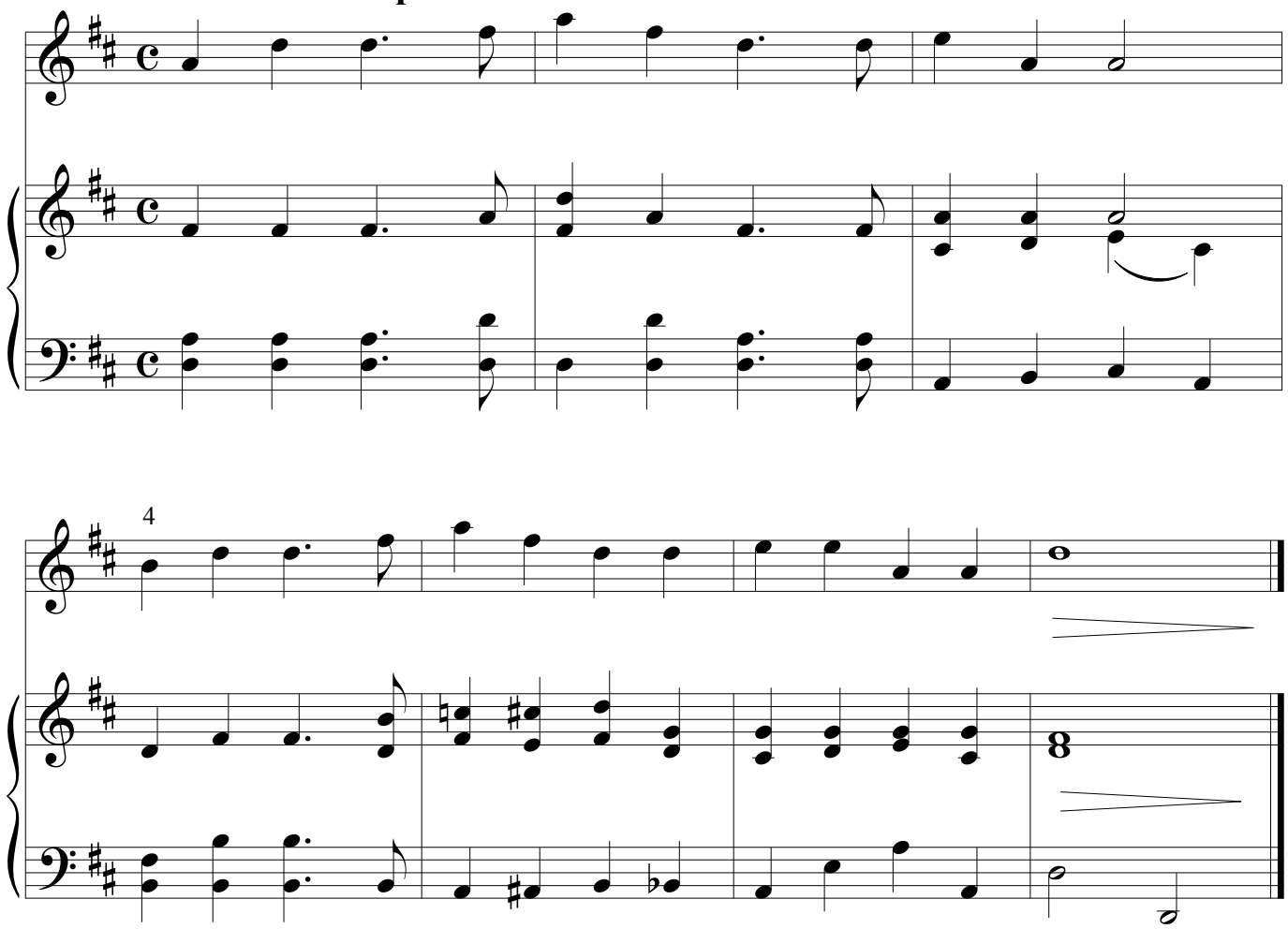
Period--Compressed Antecedent--Chorale



ms. 1-4 ANTECEDENT
ms. 4-7 CONSEQUENT
ms. 6-7 cadence

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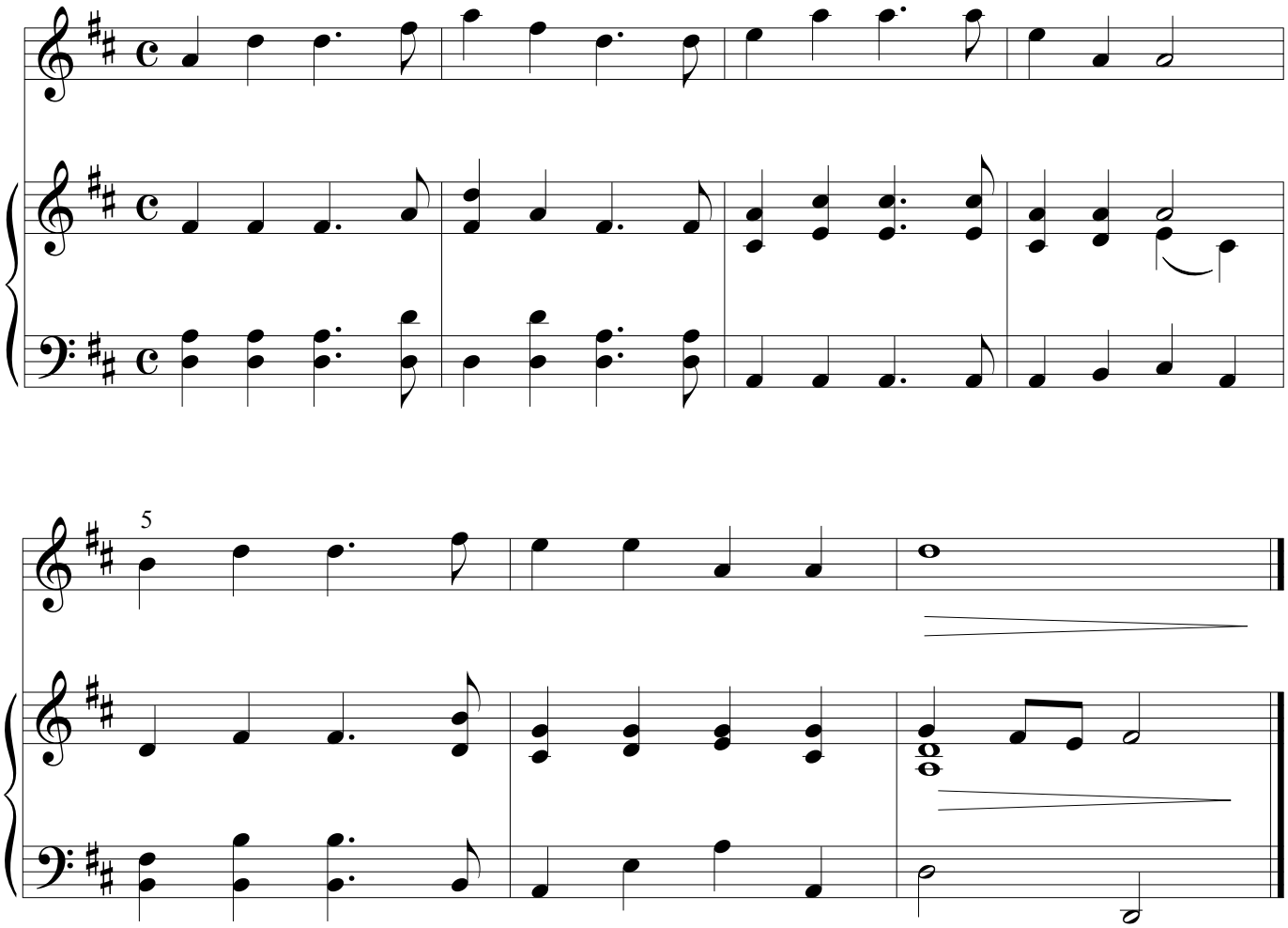
Period--Compressed Consequent--Chorale



ms. 1-4 ANTECEDENT
ms. 5-7 CONSEQUENT
ms. 6-7 cadence

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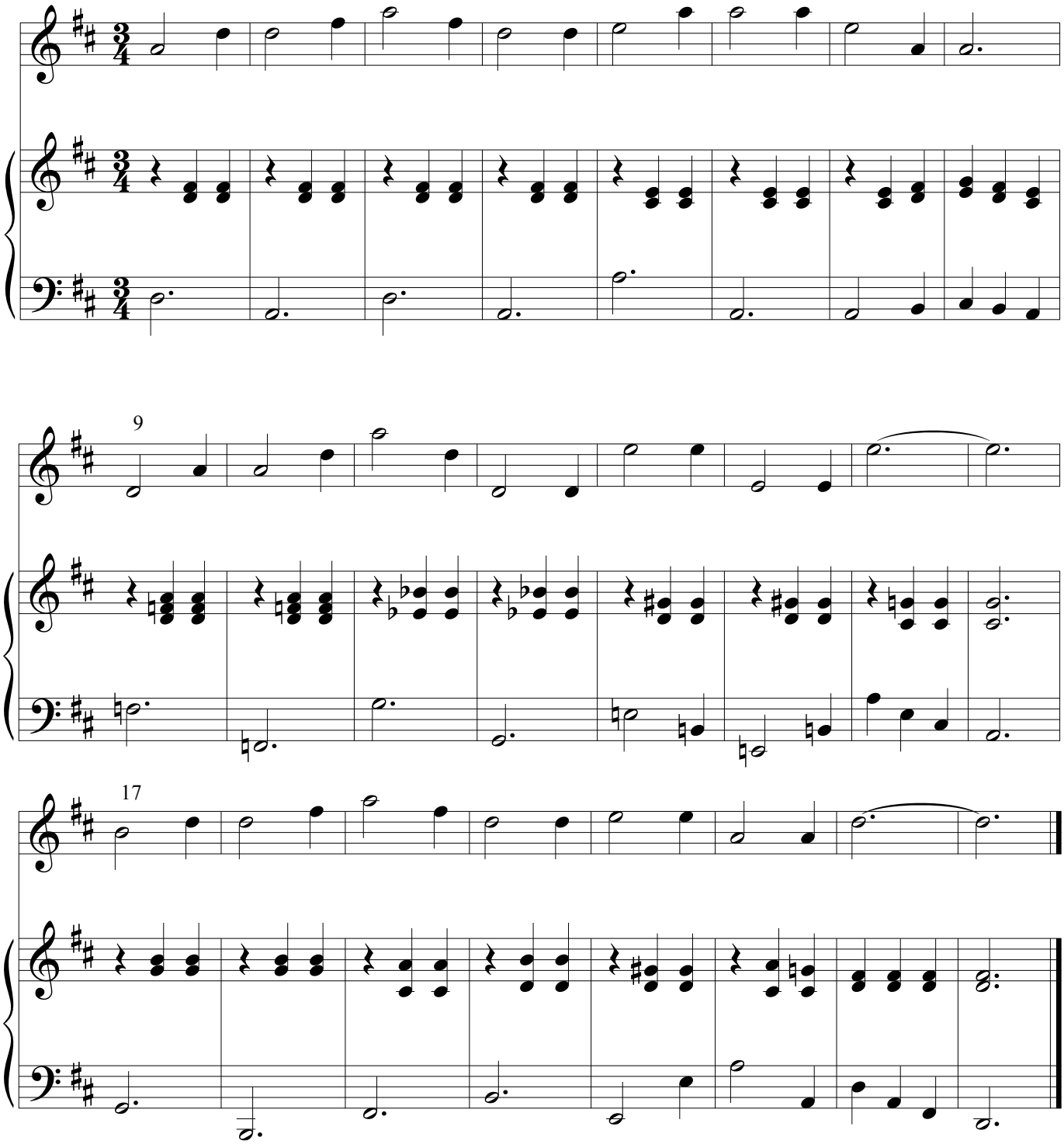
Extended Consequent--Abandoned Cadence--Waltz



ms. 1-8 ANTECEDENT
ms. 1-4 basic idea
ms. 5-8 conotrasting idea
ms. 5-6 fragment
ms. 7-8 fragment
ms. 9-16 CONSEQUENT
ms. 12-16 abandoned cadence
ms. 17-24 CONSEQUENT REPEATED
ms. 21-24 cadence

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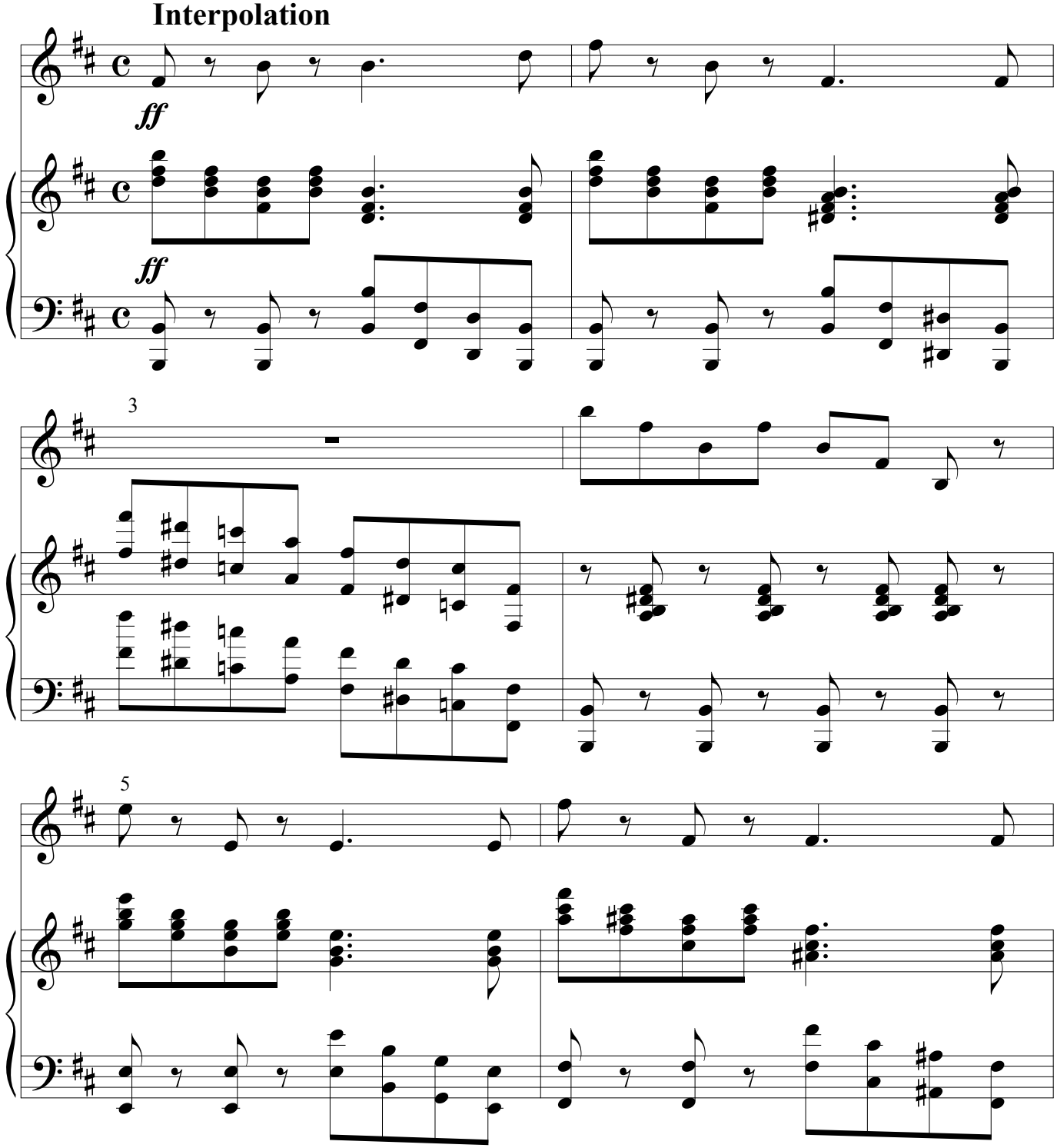

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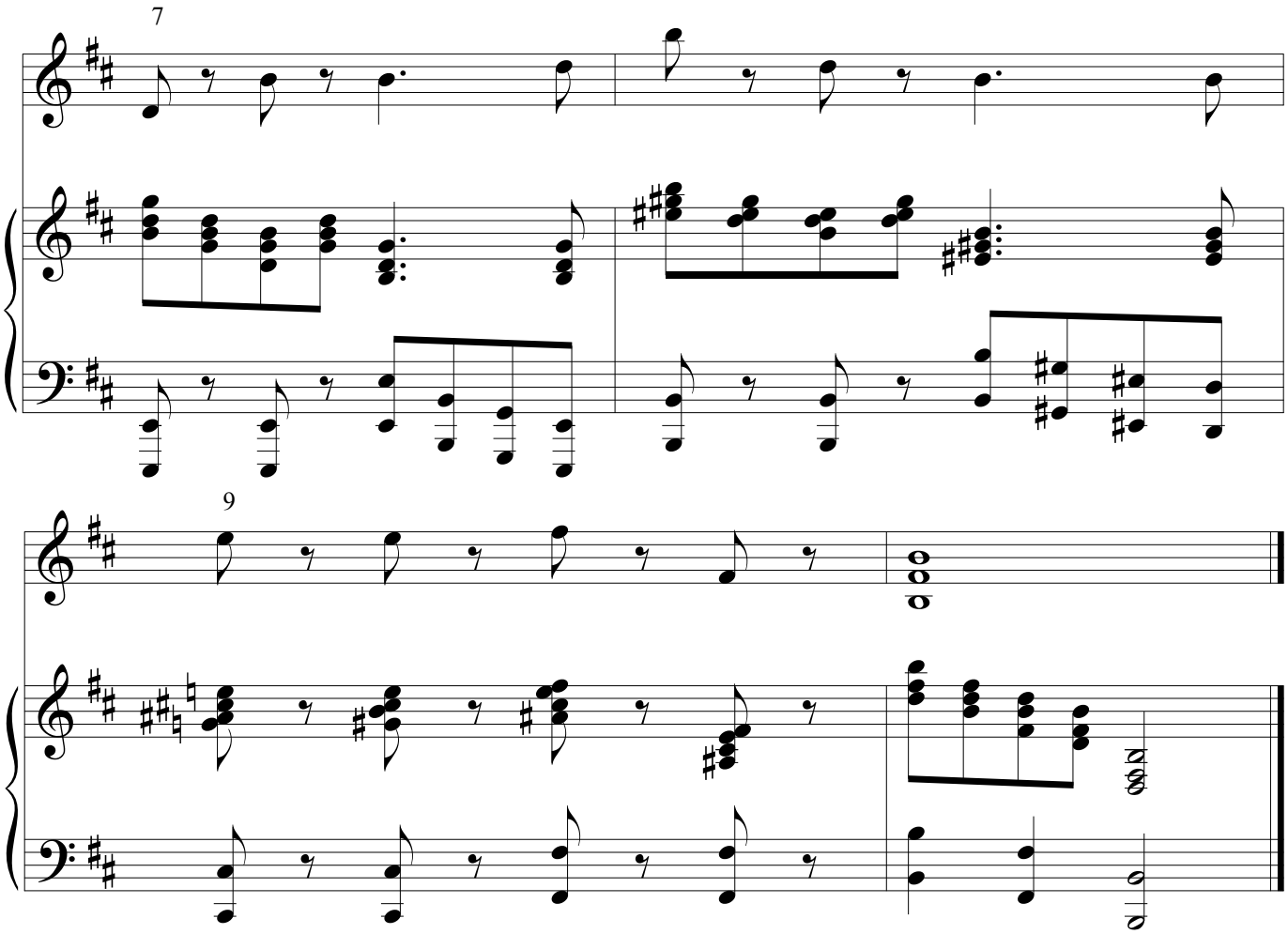

ms. 1-4 ANTECEDENT
ms. 1-2 basic idea
ms. 3-4 interpolation
ms. 5-6 CONTRASTING IDEA
ms. 5 fragment
ms. 6 fragment
ms. 7-10 CONSEQUENT
ms. 9-10 cadence

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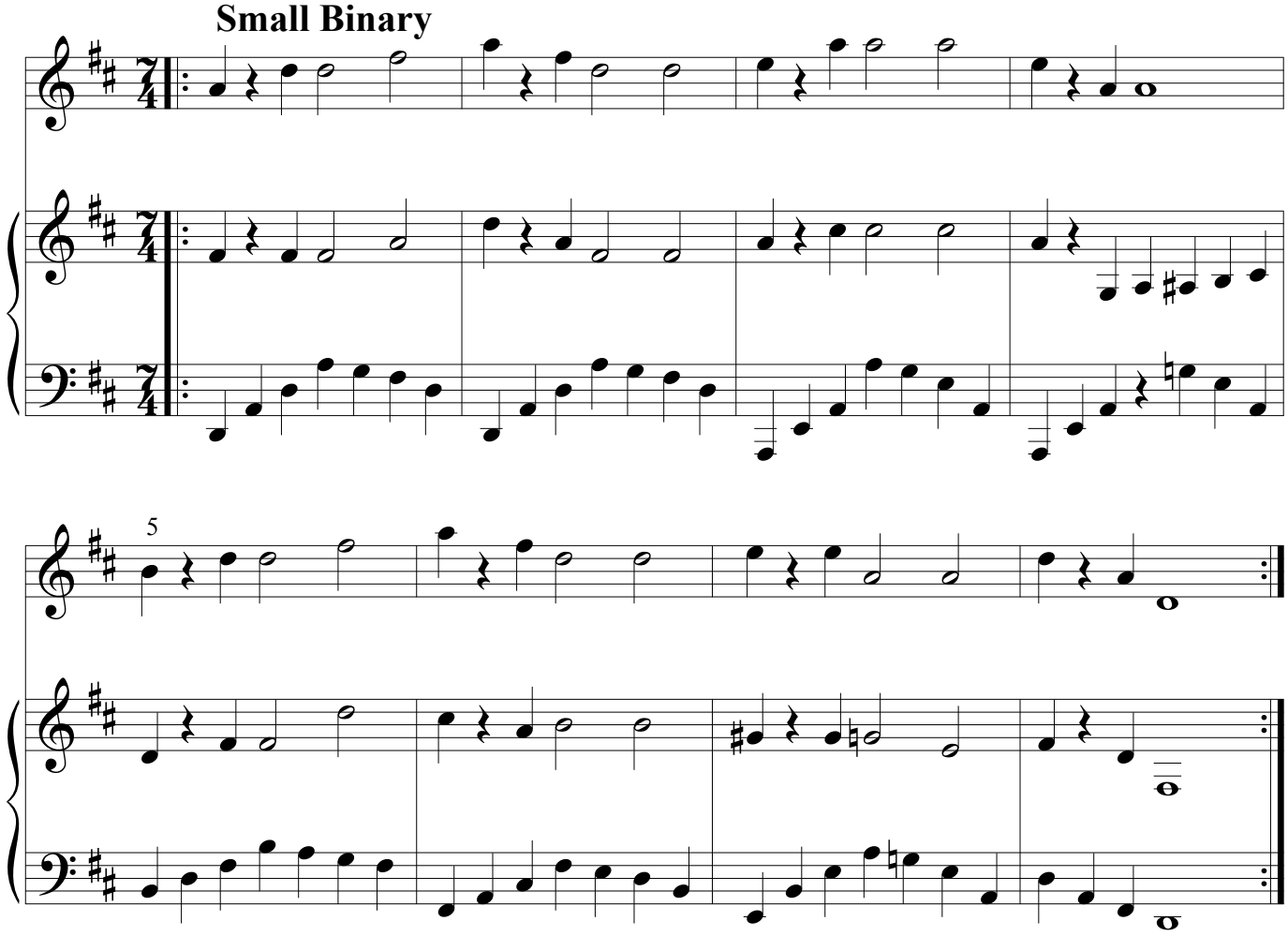
Small Binary



ms. 1-8 FIRST PART
ms. 7-8 cadence
ms. 9-16 SECOND PART
ms. 15-16 cadence

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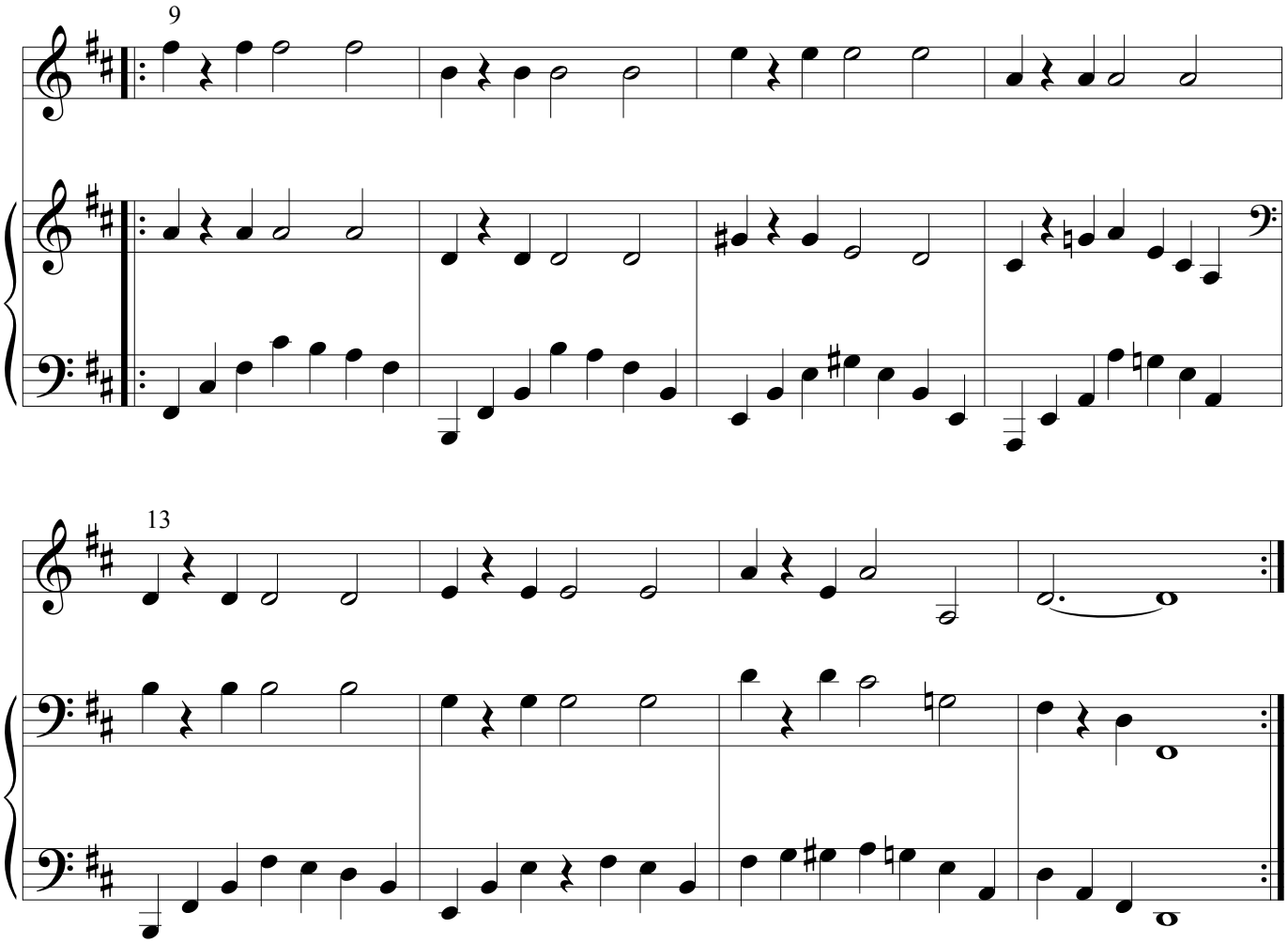

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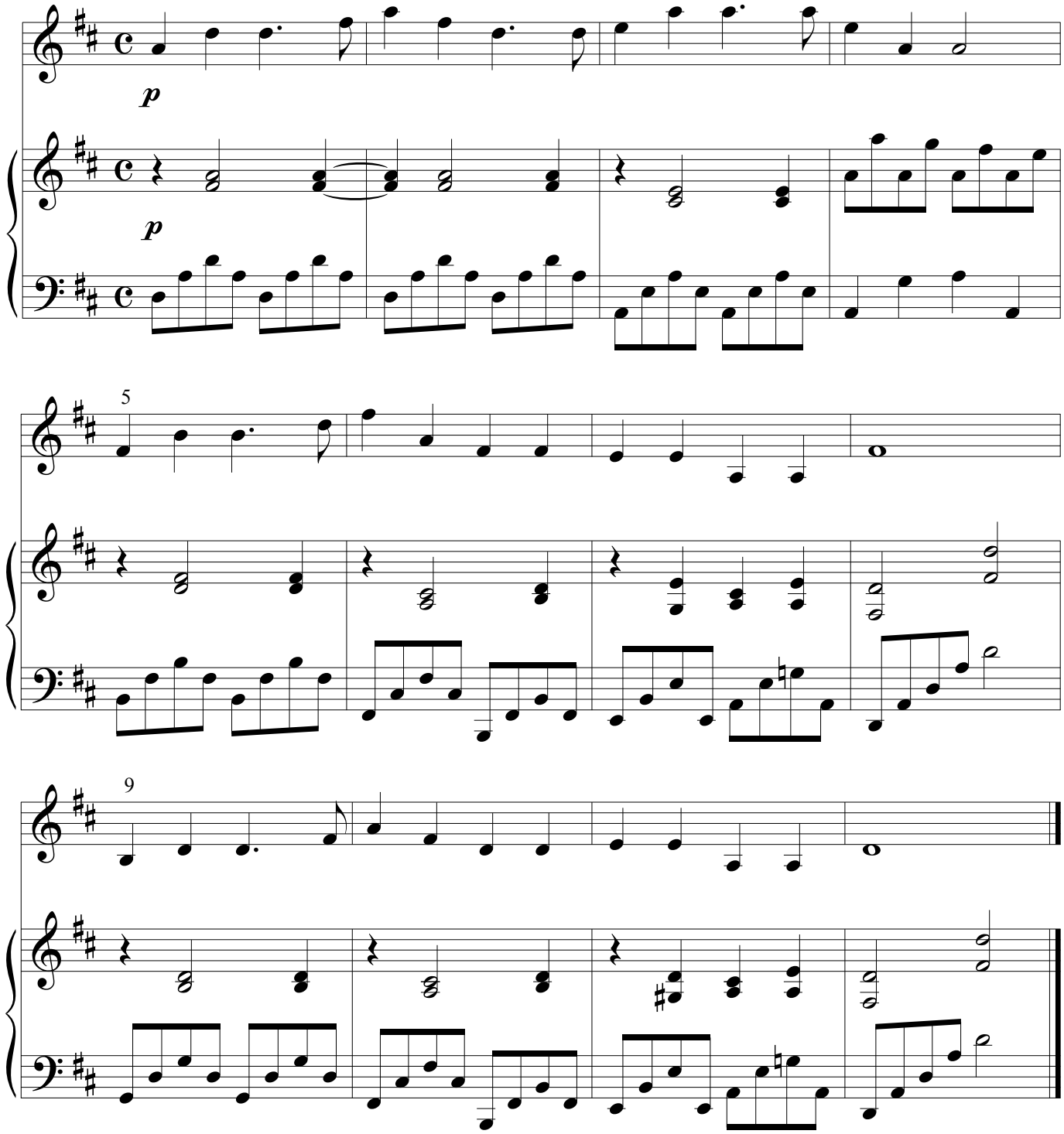
Extended Consequent--Imperfect Authentic Cadence



ms. 1-4 ANTECEDENT
ms. 1-2 basic idea
ms. 3-4 contrasting idea
ms. 3 fragment
ms. 4 fragment
ms. 5-8 CONSEQUENT
ms. 7-8 imperfect authentic cadence
ms. 9-12 CONSEQUENT REPEATED
ms. 11-12 perfect authentic cadence

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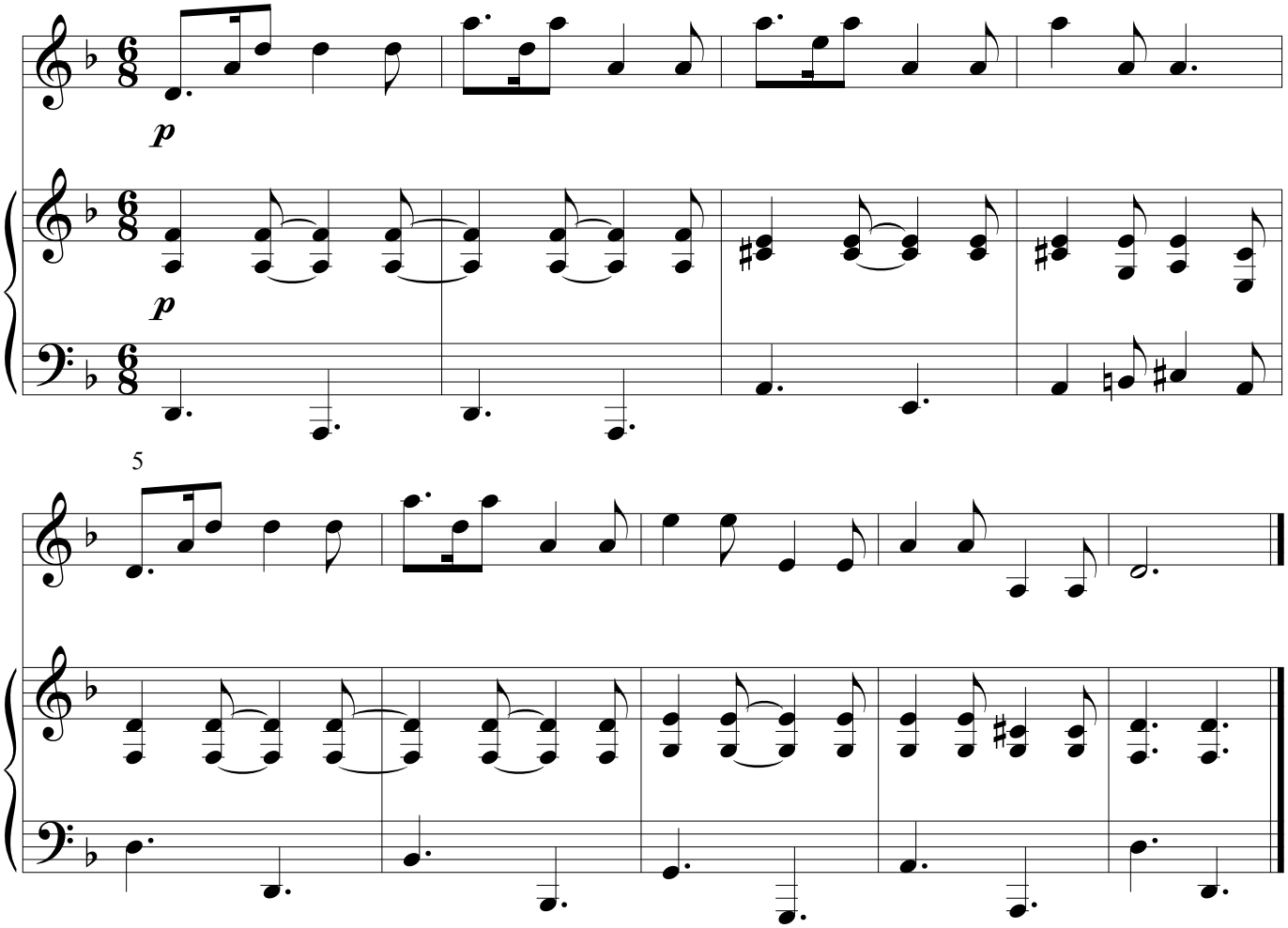
Extended Cadence--Siciliano



ms. 1-4 ANTECEDENT
ms. 1-2 basic idea
ms. 3-4 contrasting idea
ms. 3 fragment
ms. 4 fragment
ms. 5-9 CONSEQUENT
ms. 7-9 extended cadenc

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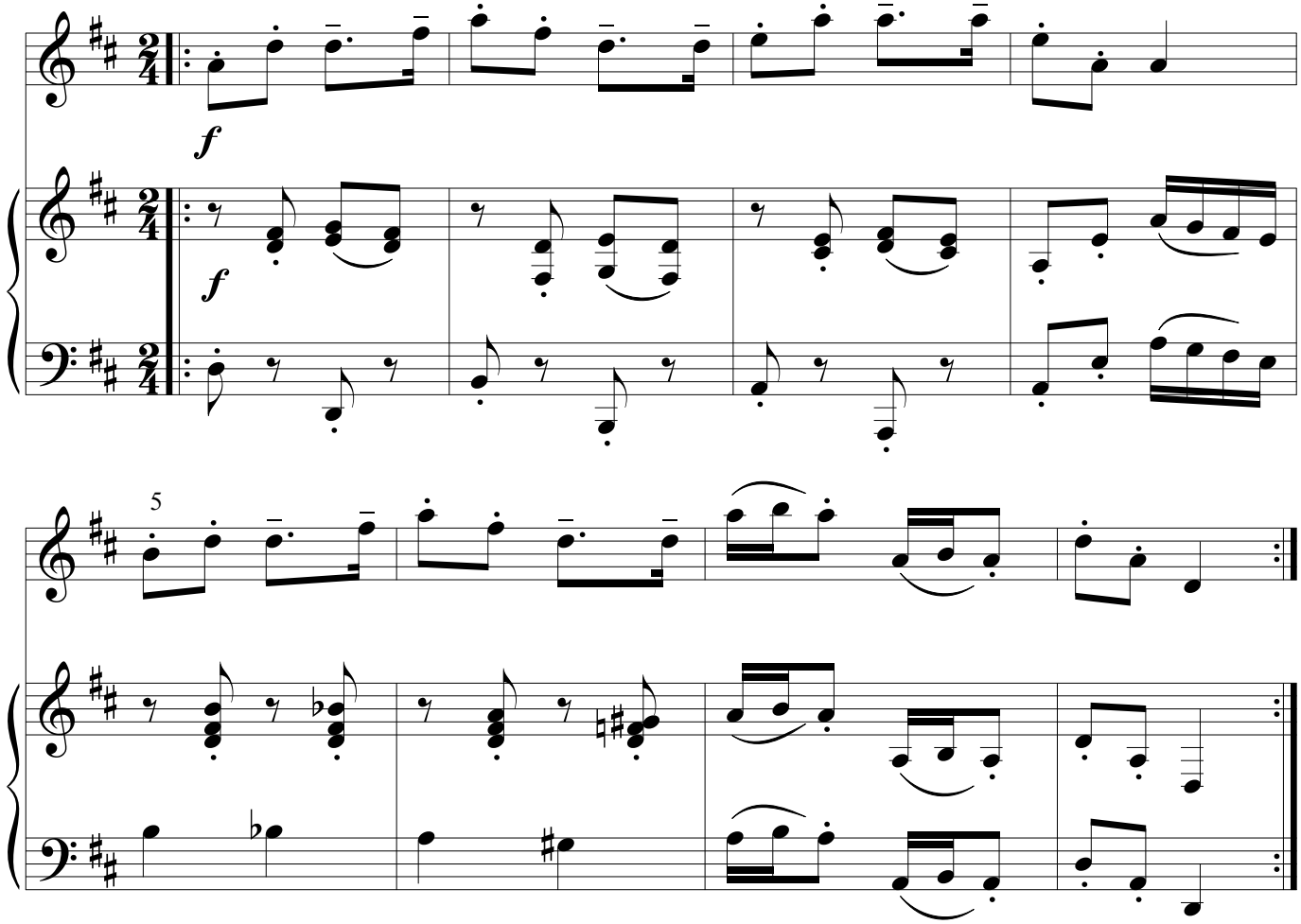
Rounded Binary--Polka



1-8 EXPOSITION
1-4 antecedent
5-8 consequent
7-8 cadence
9-12 CONTRASTING MIDDLE
13-16 RECAPITULATION
15-16 cadence

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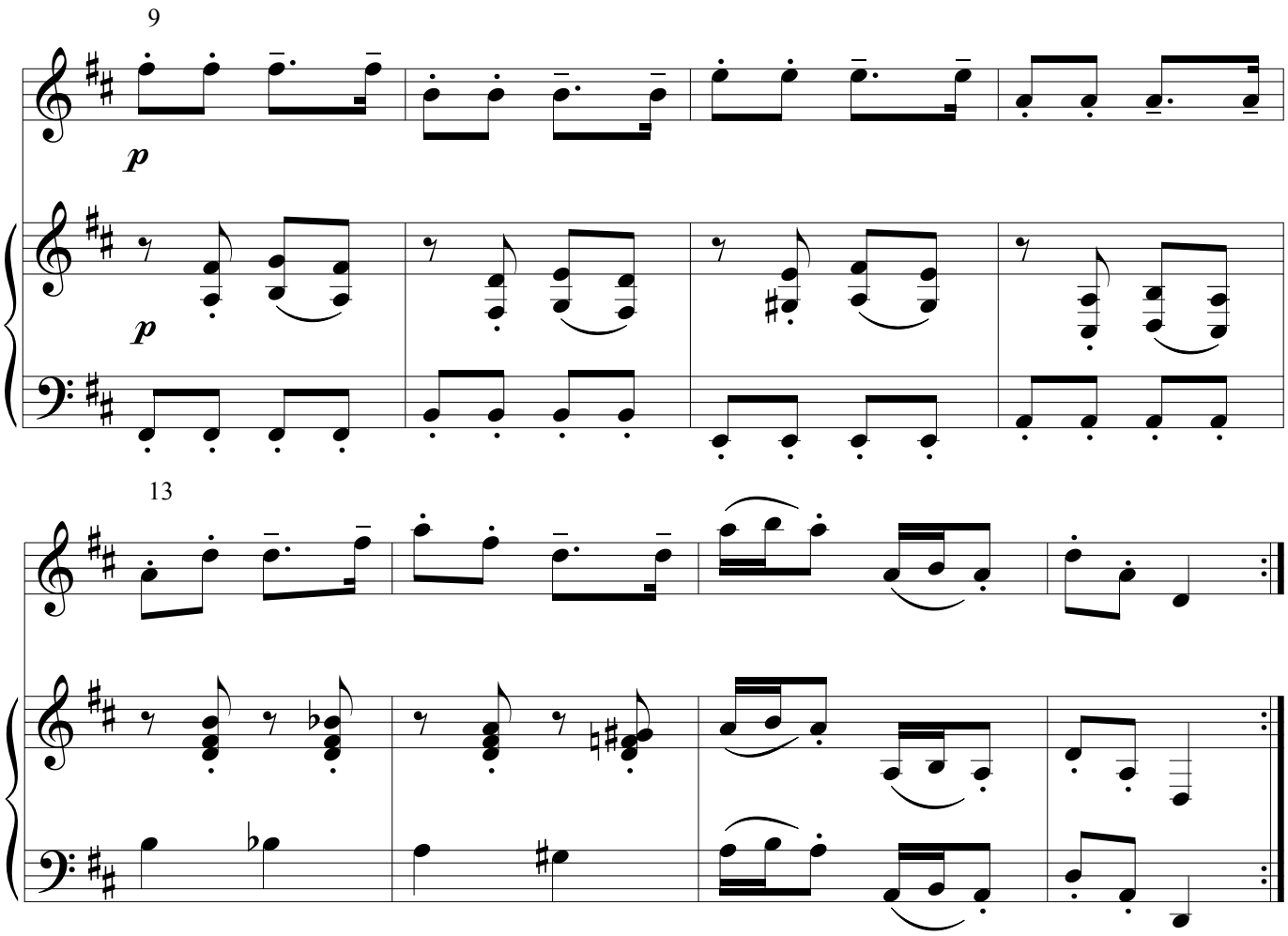

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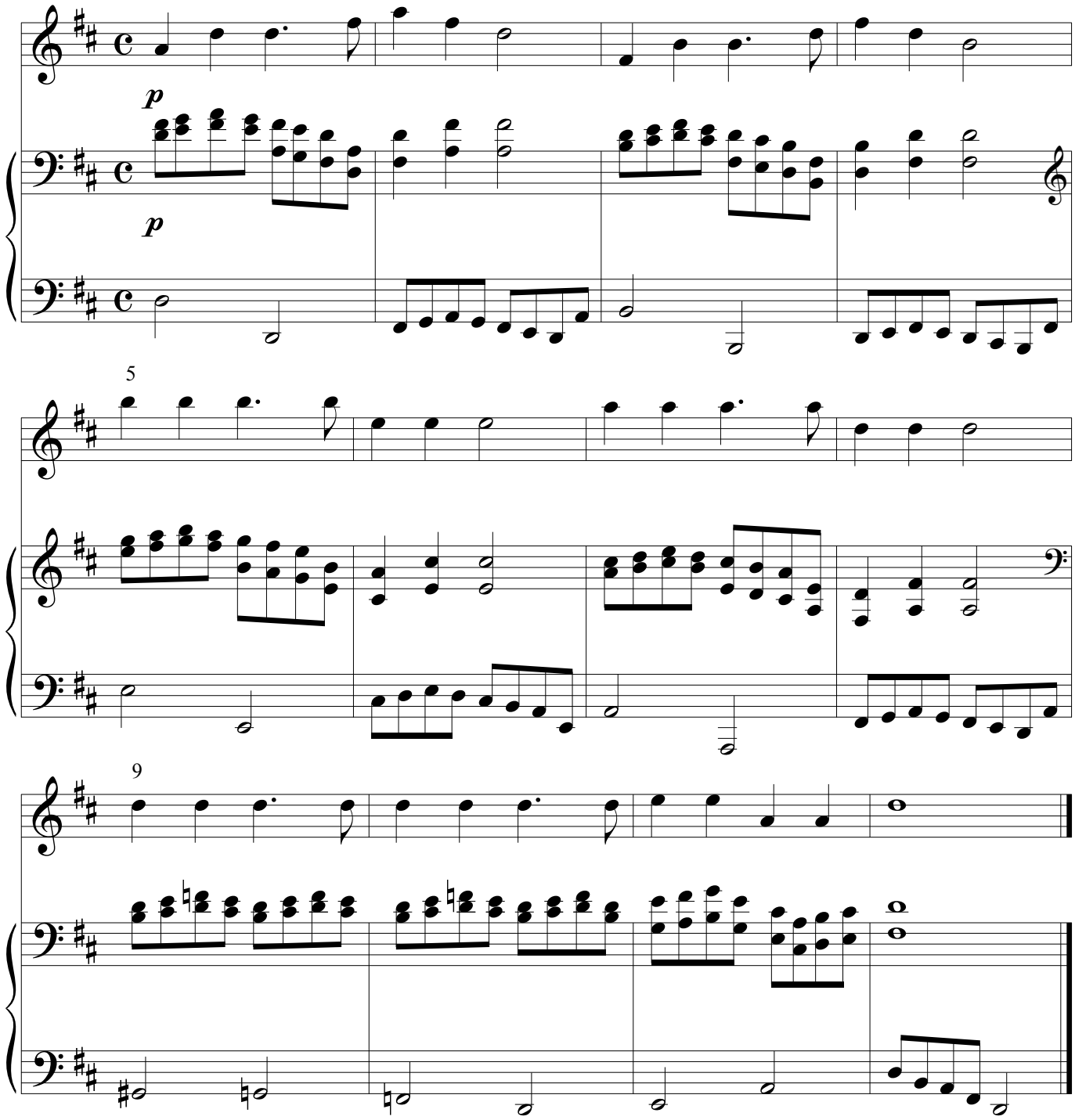
Sentence
Andante



ms. 1-4 PRESENTATION
ms. 1-2 basic idea
ms. 3-4 sequence

ms. 5-12 CONTINUATION
ms. 5 fragment
ms. 6 fragment
ms. 7 fragment
ms. 8 fragment
ms. 9 fragment
ms. 10 fragment
ms. 11-12 cadence

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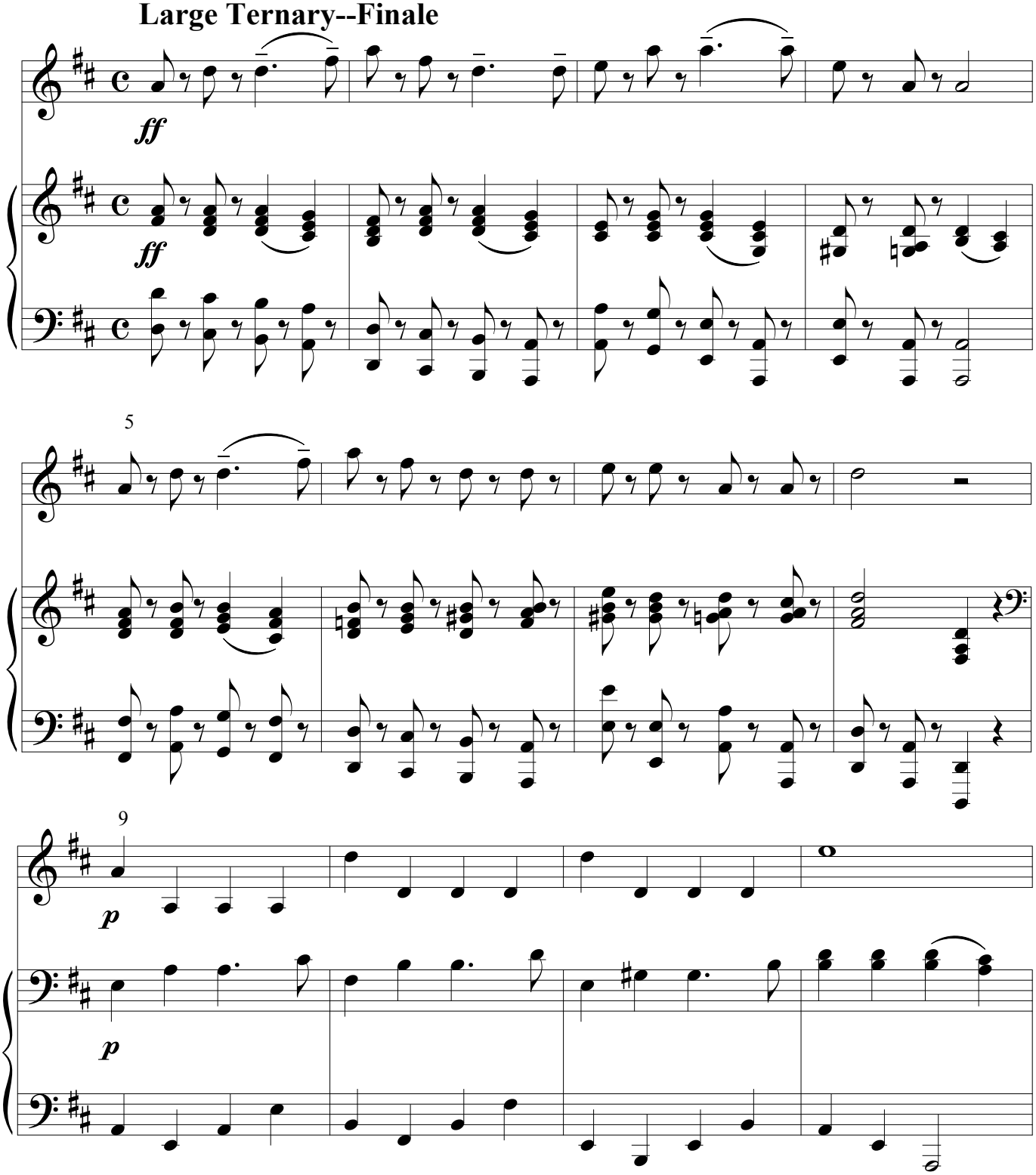

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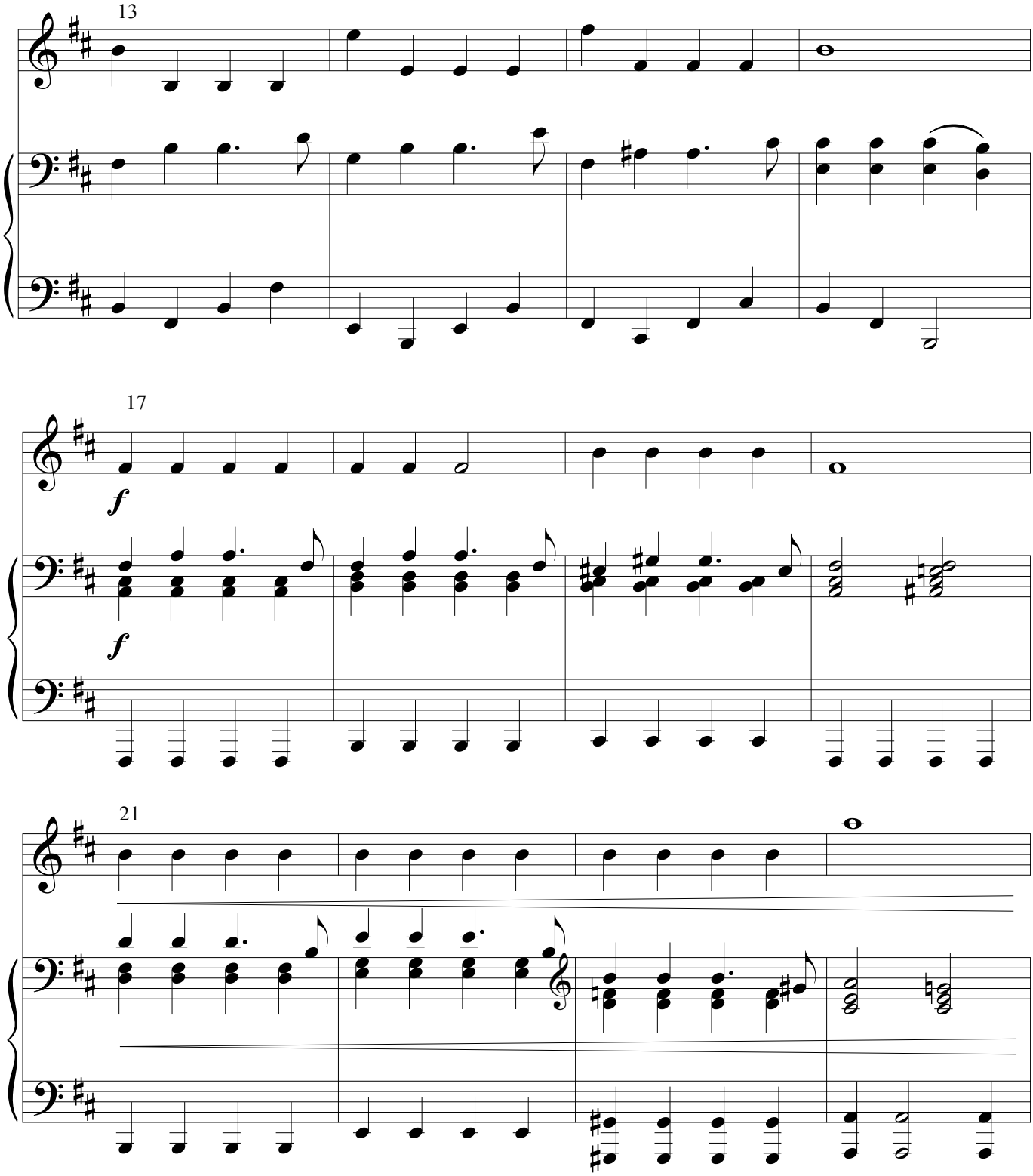

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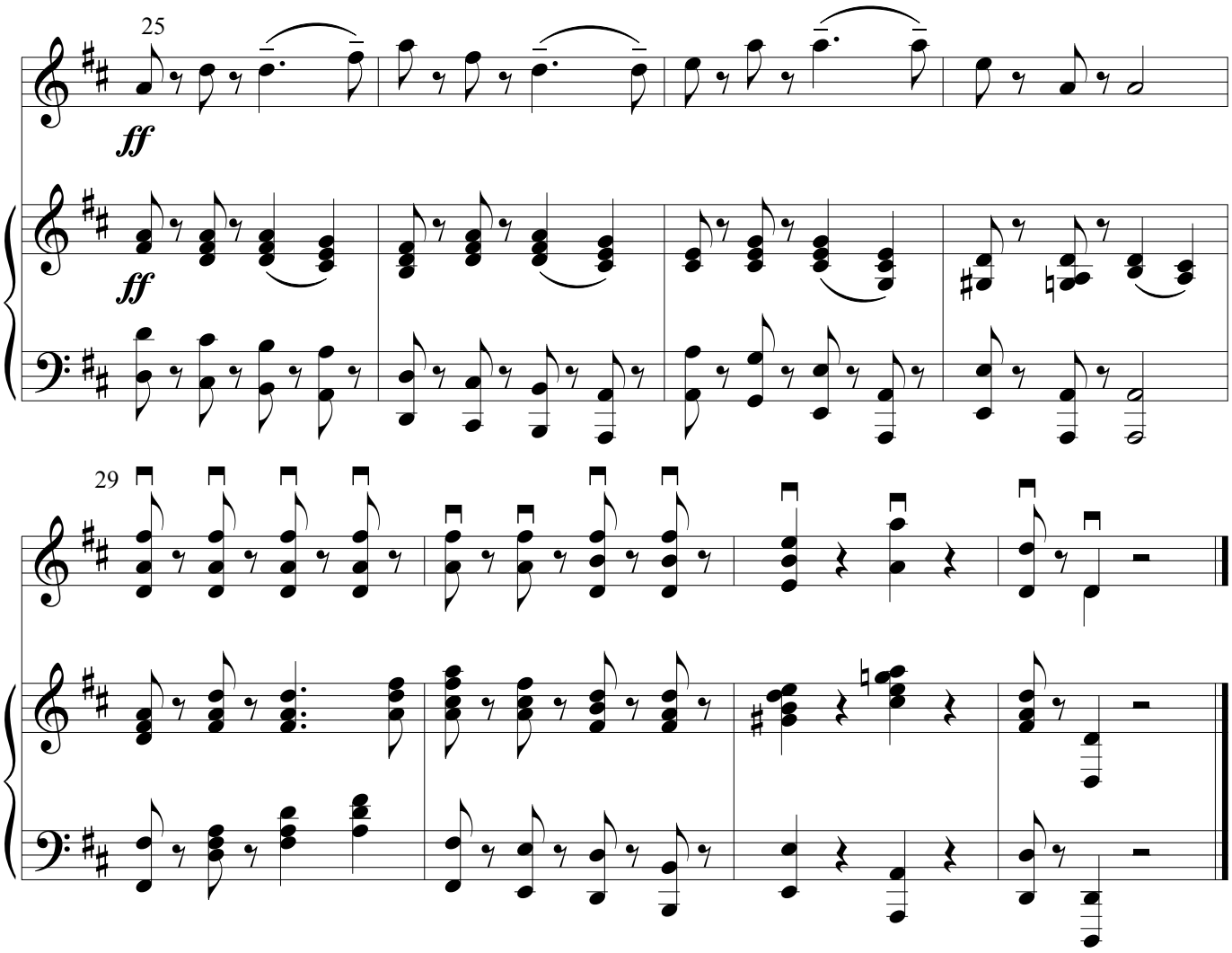

1-8 EXPOSITION
1-4 antecedent
5-8 consequent
7-8 cadence
9-24 CONTRASTING MIDDLE
23-24 cadence
25-32 RECAPITULATION
25-28 antecedent
29-32 consequent
31-32 cadence

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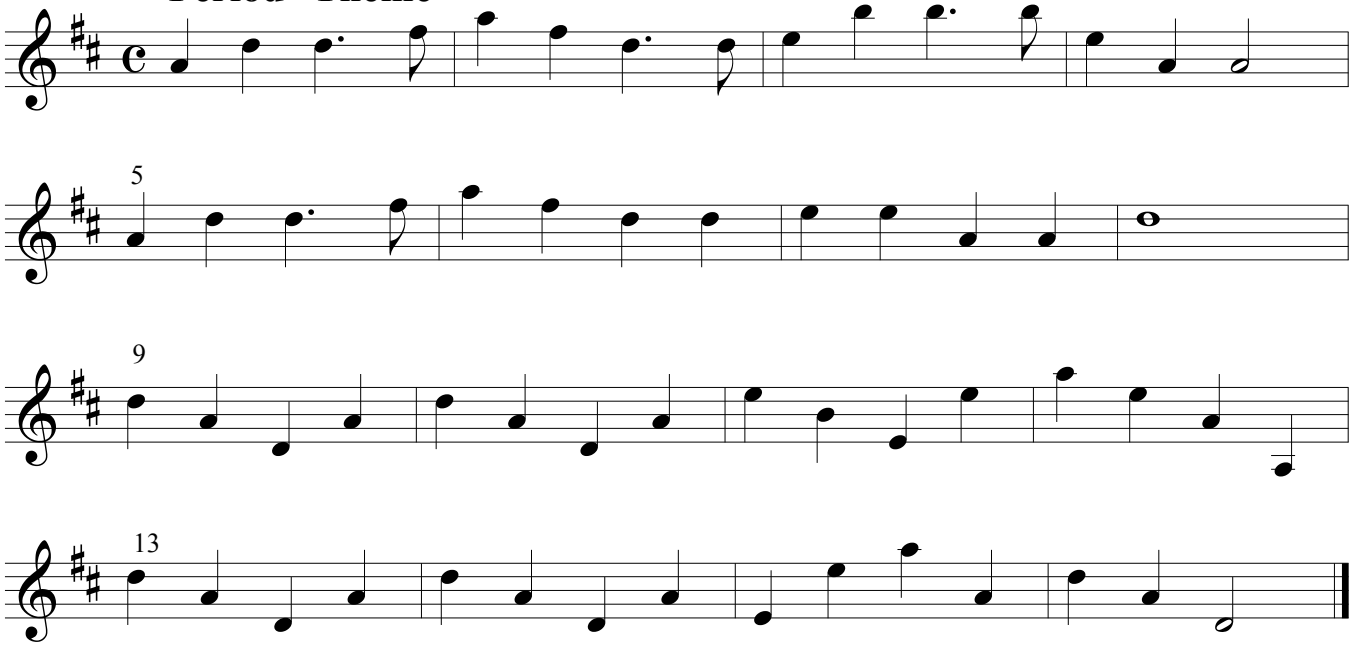
Violin

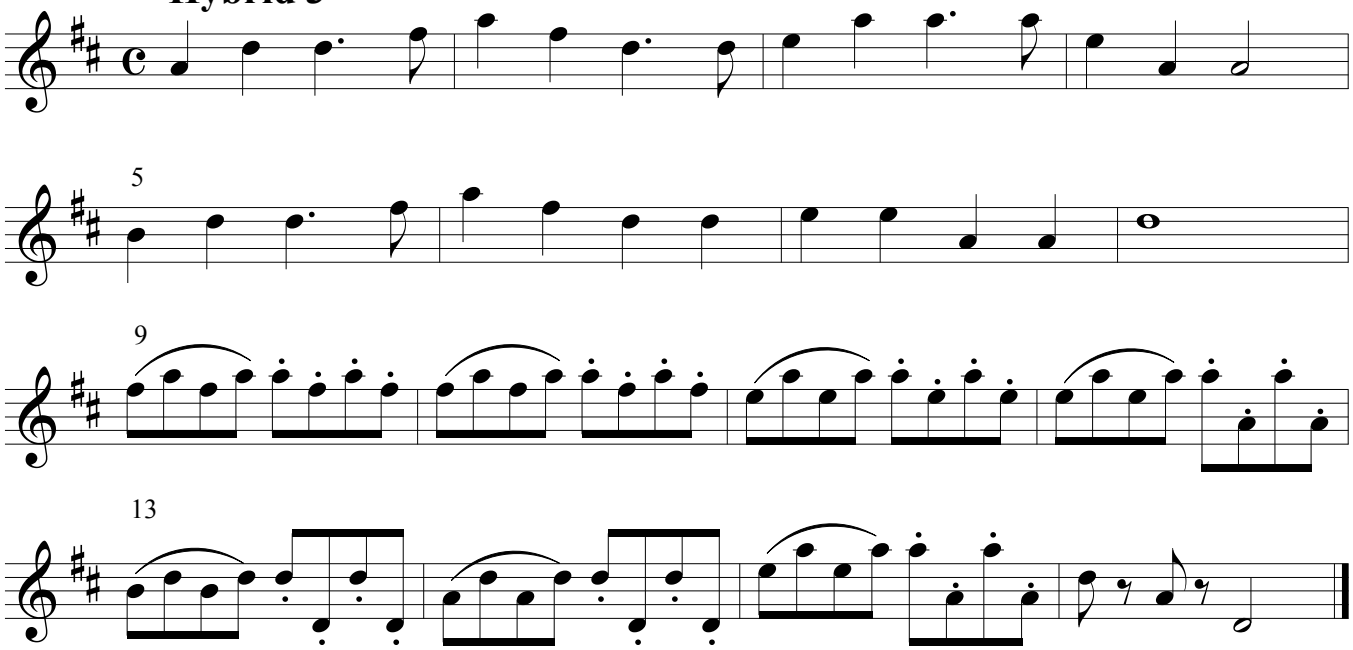
Variations on The Muffin Man

Thomas Robertson

Period--Theme



Hybrid 3



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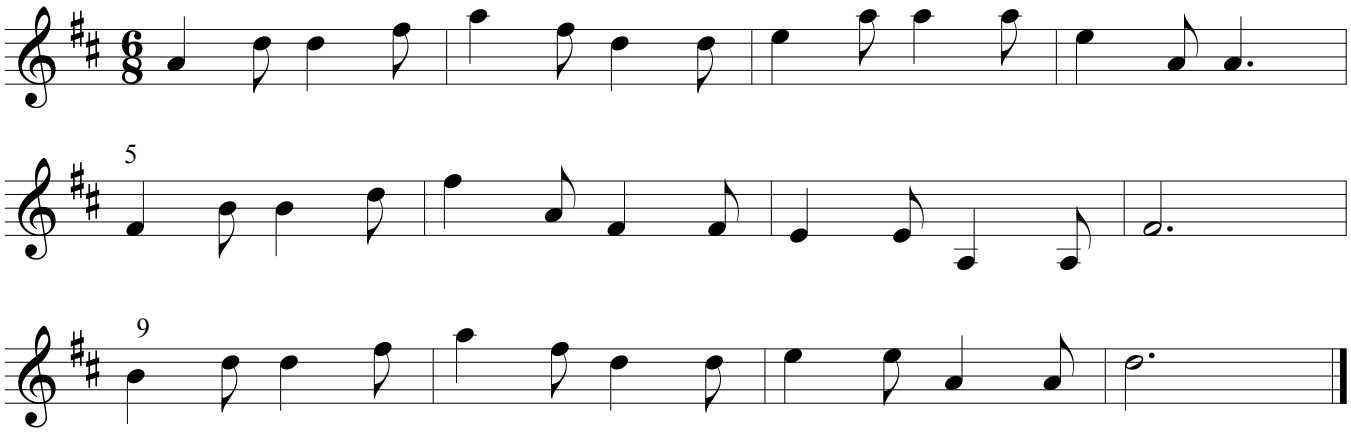
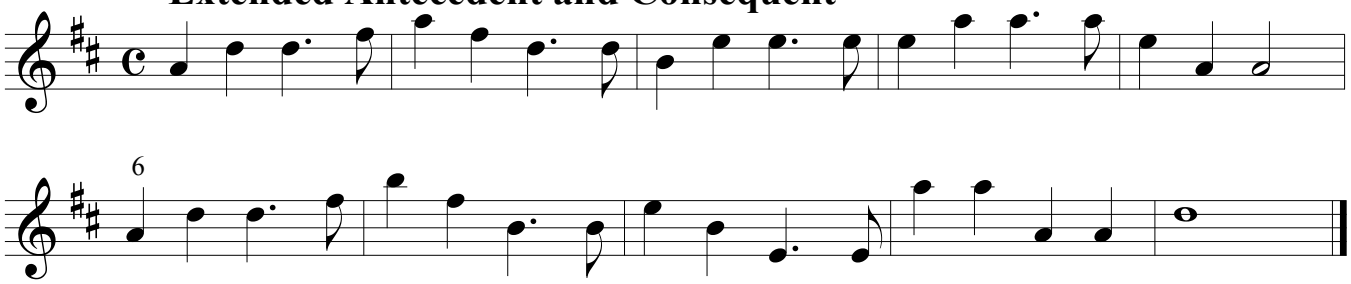
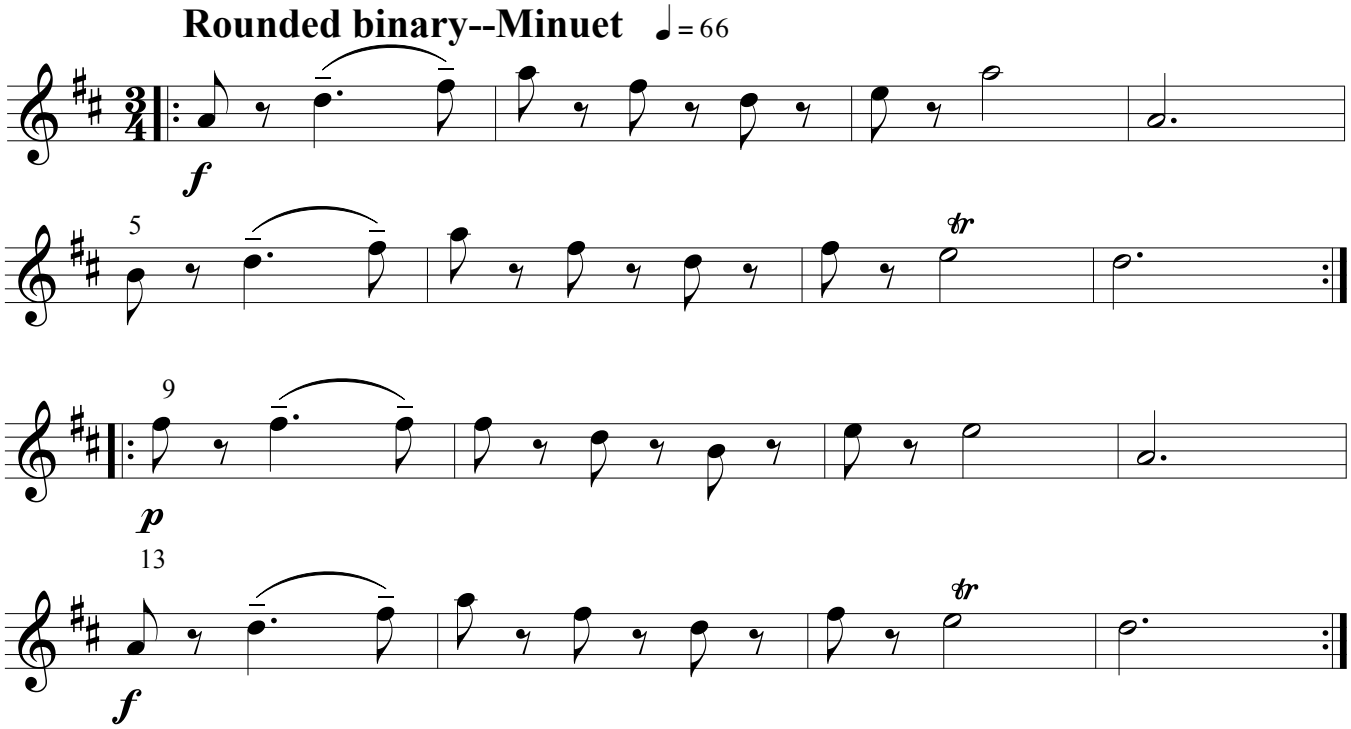
Extended Consequent--Deceptive Cadence



Extended Antecedent and Consequent



Rounded binary--Minuet ♩ = 66



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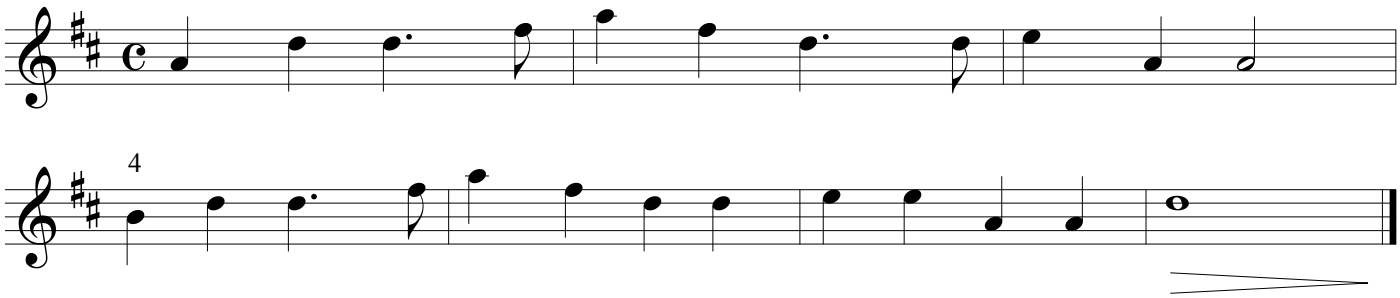
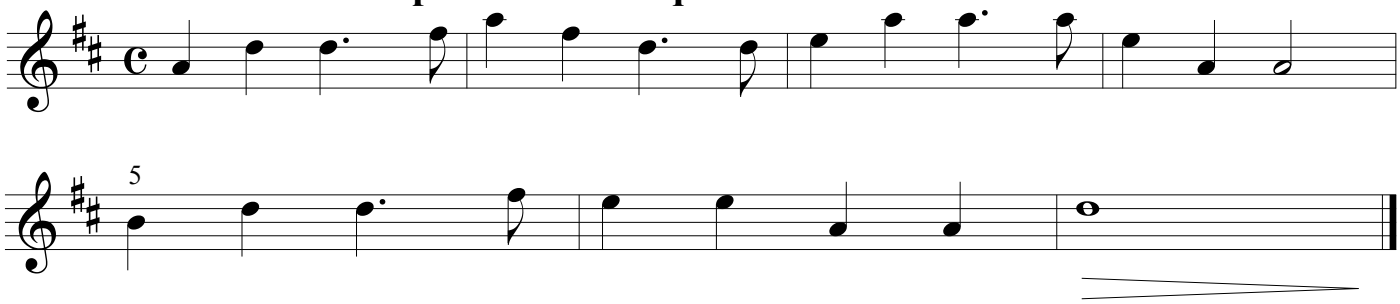
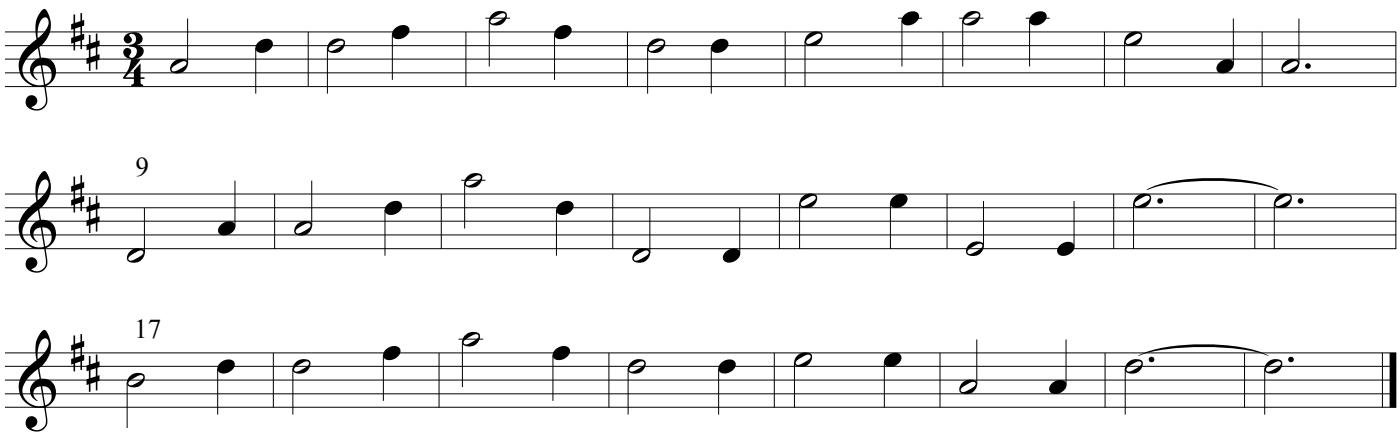
Period--Compressed Antecedent--Chorale



Period--Compressed Consequent--Chorale



Extended Consequent--Abandoned Cadence--Waltz



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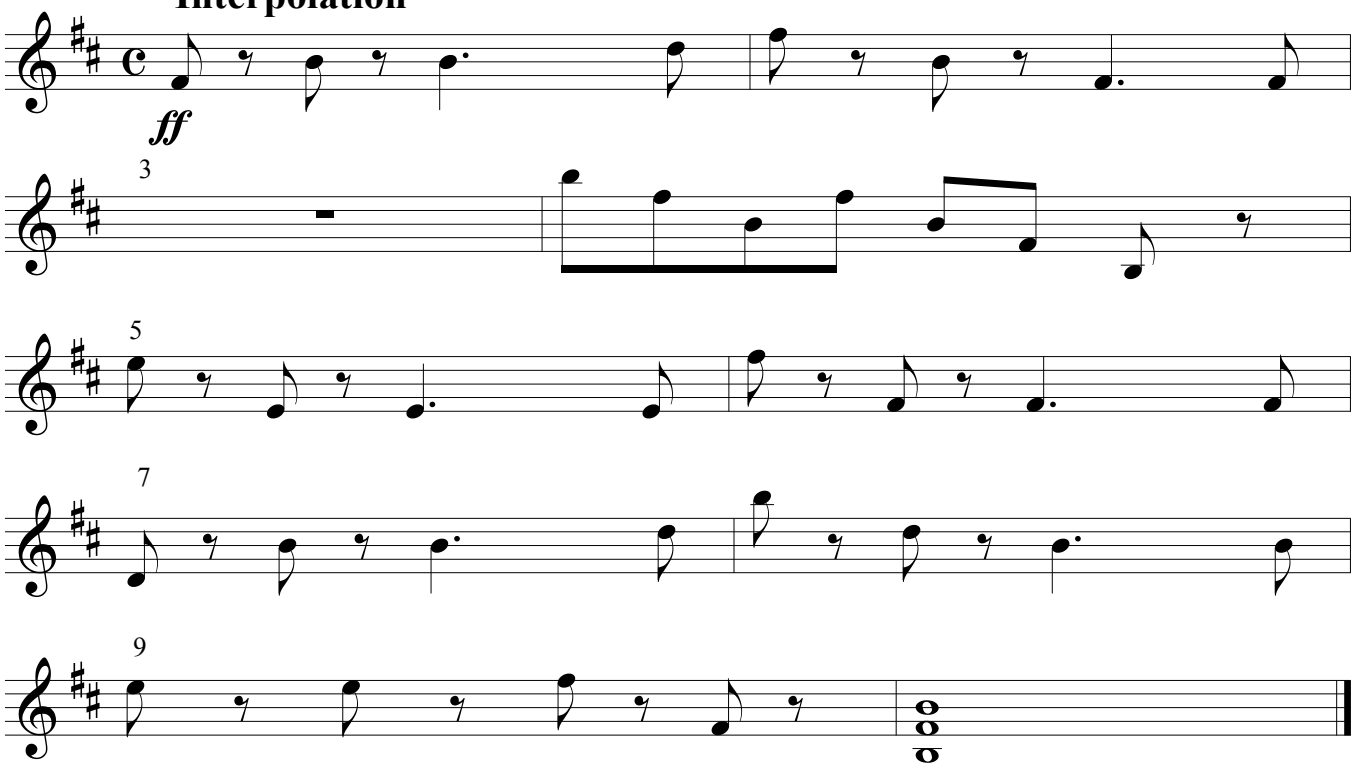
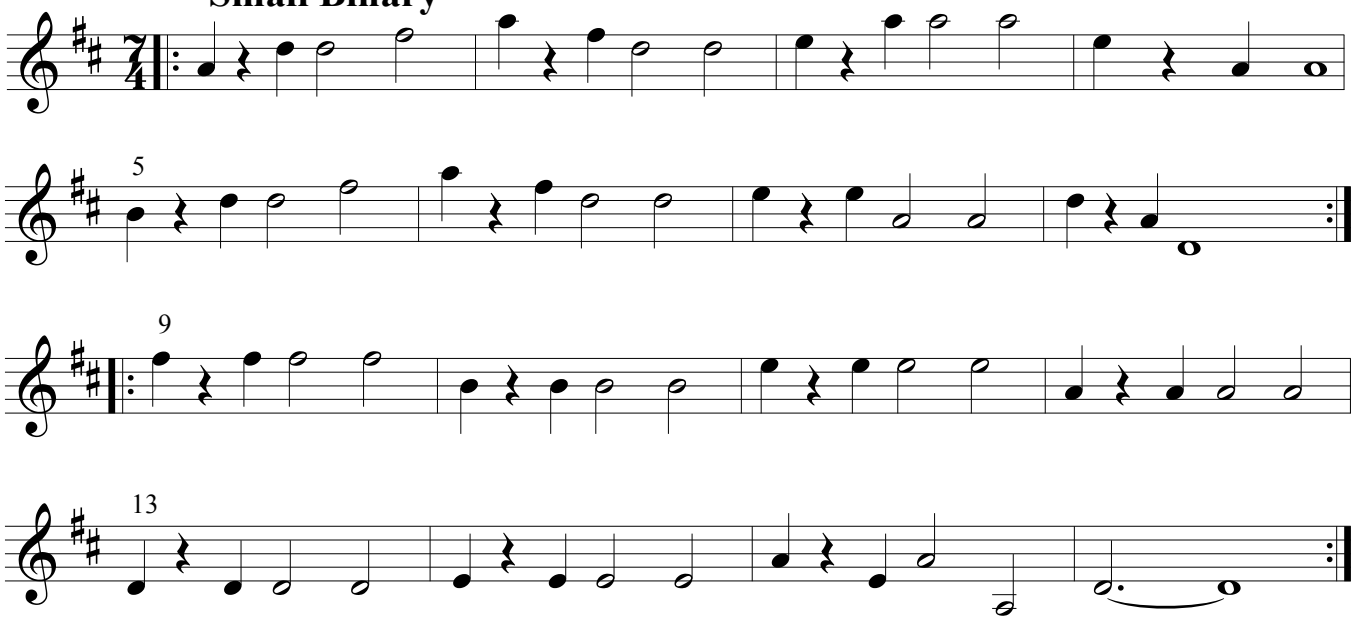
Interpolation



Small Binary



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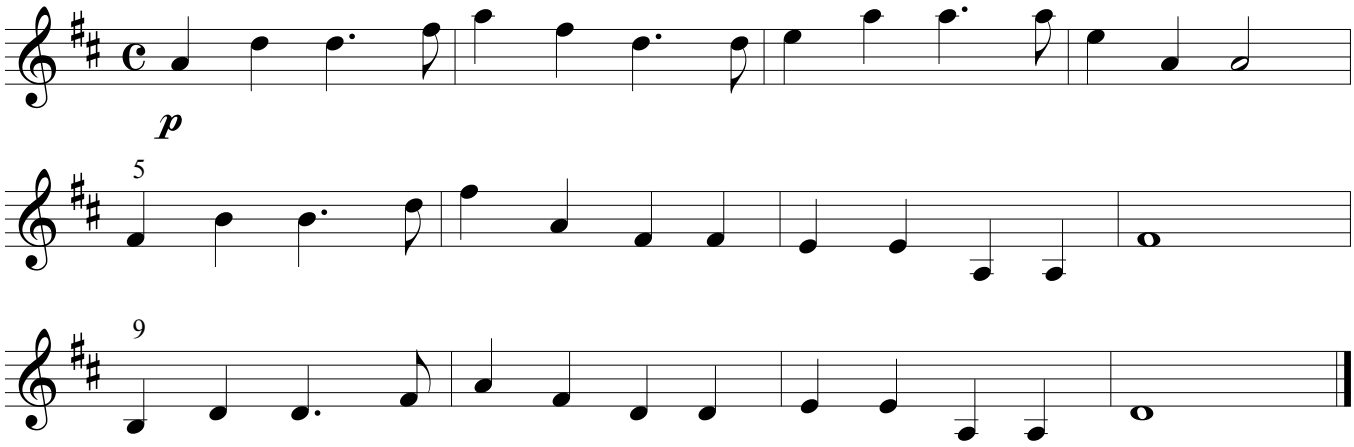
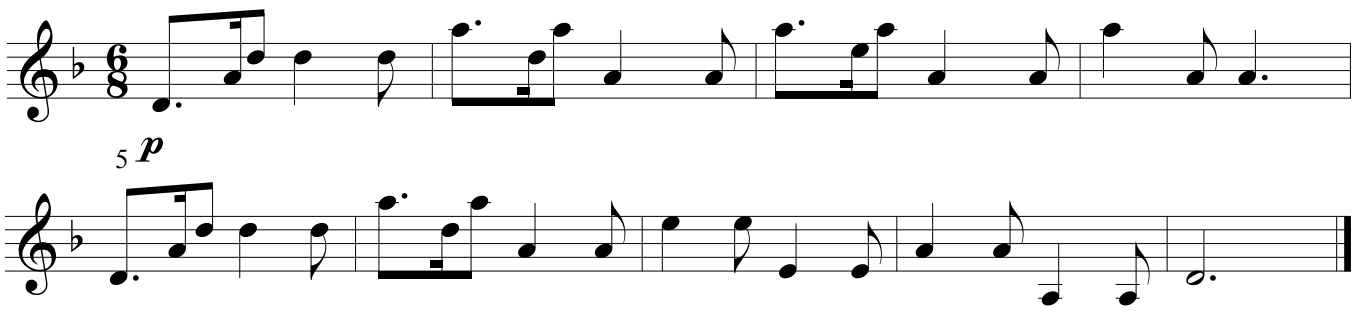
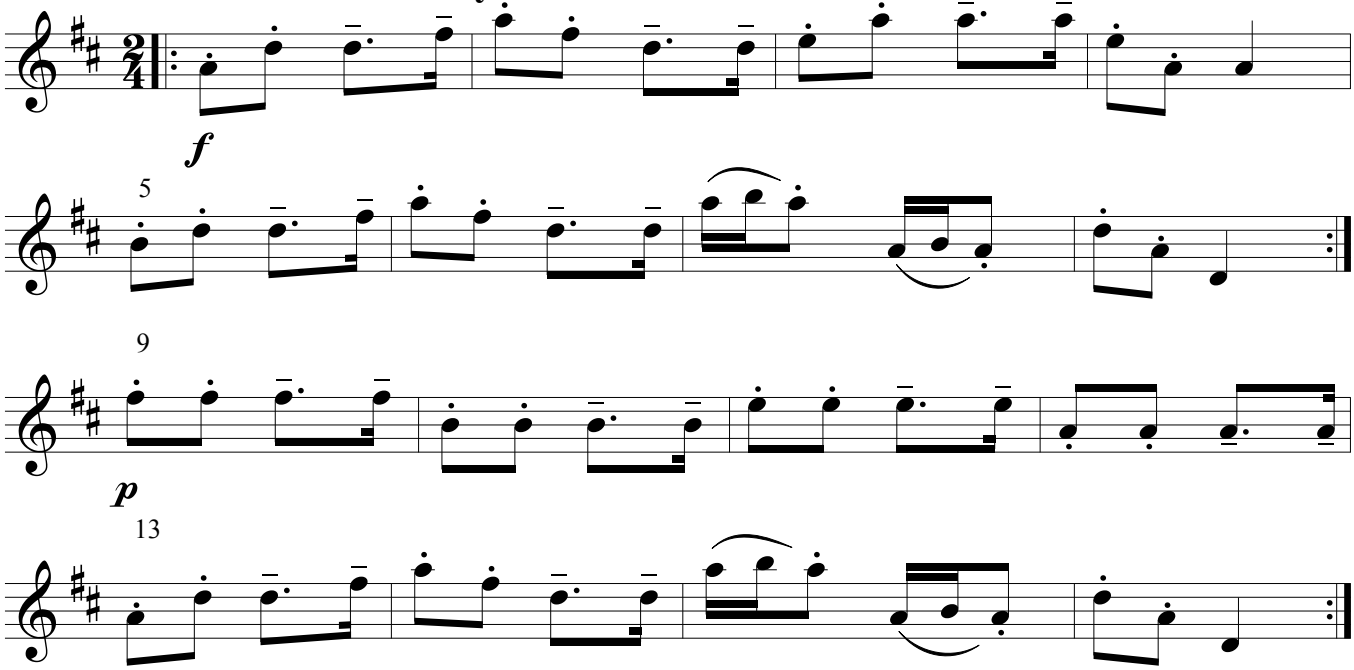
Extended Consequent--Imperfect Authentic Cadence



Extended Cadence--Siciliano



Rounded Binary--Polka



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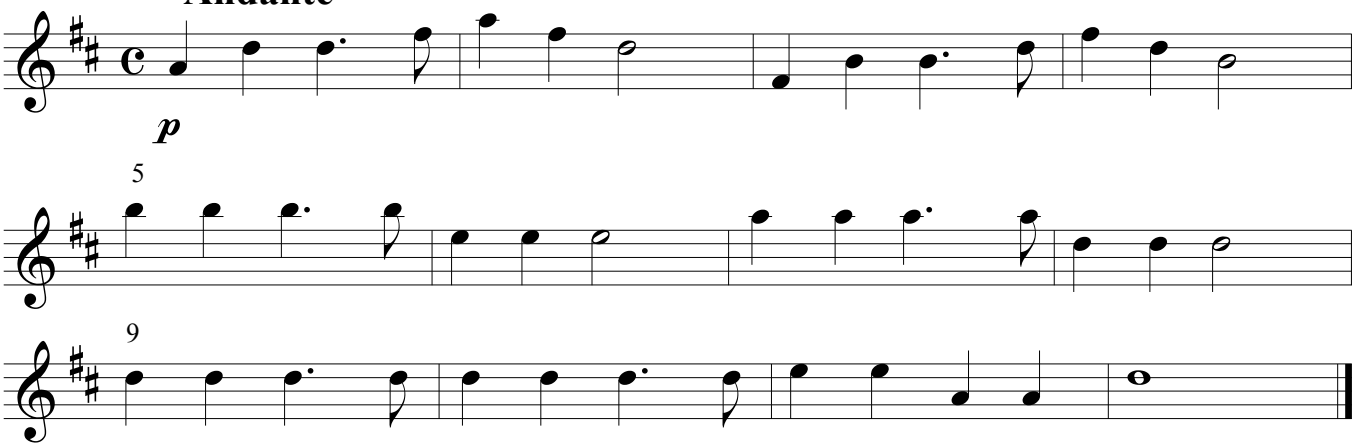
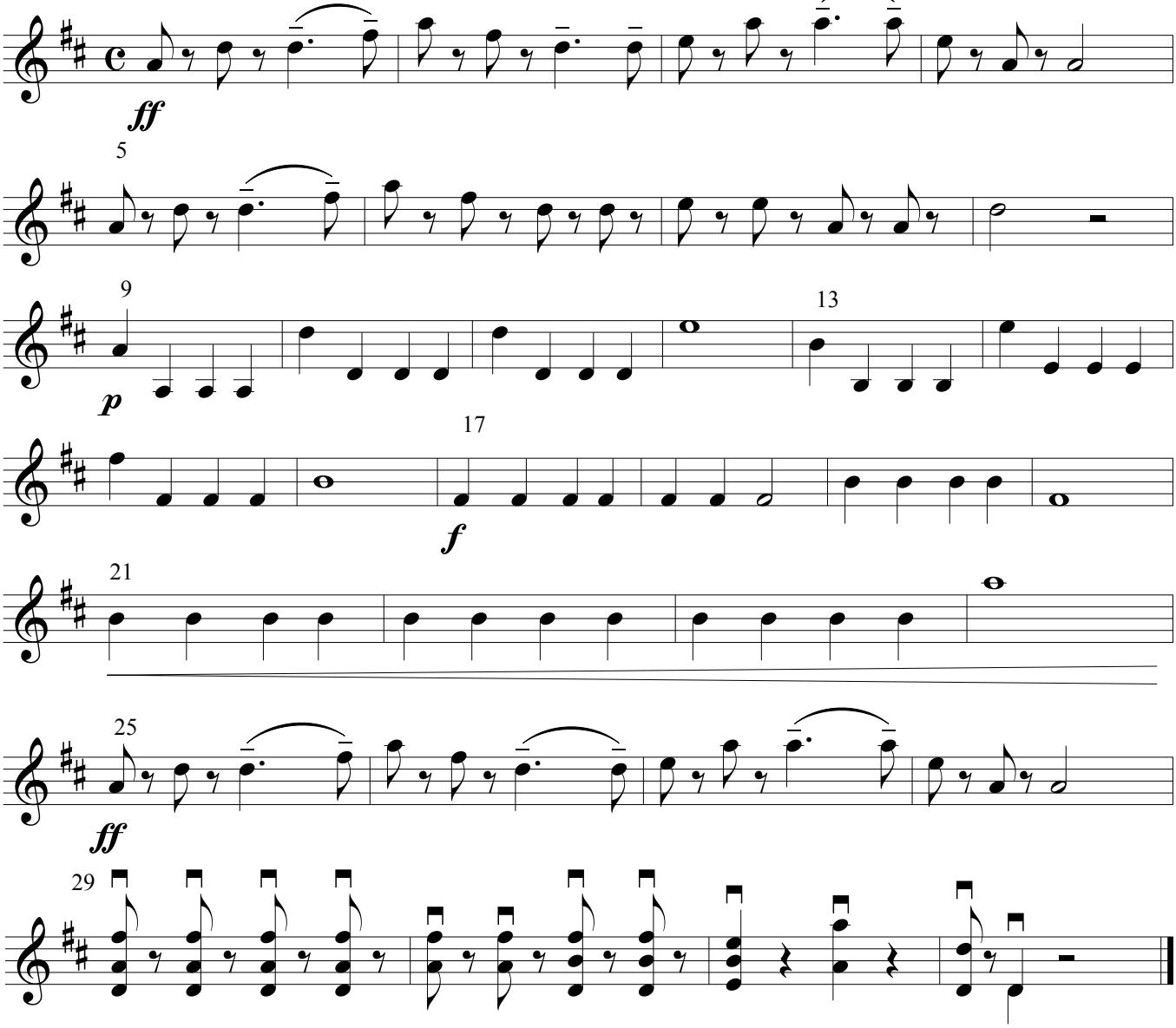
Sentence
Andante



Large Ternary--Finale



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