

Chapter 24 Assignment 1

1. For each of the following examples, draw a map of the formal hierarchy, including subphrases, phrases (and cadences), and phrase groups (and more specifically period and double period structures).

A - maz - ing_ Grace how sweet the sound that saved a wretch like me._____ I

9 once was_ lost but now I'm found, was blind but_ now I see._____ 'Twas

Example 1. “Amazing Grace” (traditional hymn), mm. 1-16 (text by John Newton, 1779).

A - maz - ing_ Grace how sweet the sound that saved a wretch like me._____ I

9 once was_ lost but now I'm found, was blind but_ now I see._____ 'Twas

A - maz - ing_ Grace how sweet the sound that saved a wretch like me._____ I

Example 2. Luise Adolpha Le Beau, *Romanze, Op. 35*, mm. 5-20 (1887).

4 Tutti.
fp > *espressivo*

8 Solo.
p *espressivo*

14 *f* *p*

Example 3. Robert Schumann, *Piano Concerto in A Minor*, Op. 54, I, mm. 4-19 (1845).

Example 4. Samuel Scheidt, *Bergamasca*, SSWV 560, mm. 1-4 (17th c.).

G Am7/C G/D D

On the lake where drooped the wil - low, long time a - go,

5 C Am7 G/D D G

where the rock threw back the bil - low, bright - er than snow.

Example 5. “Long Time Ago” (traditional folk song), mm. 1-8.

Allegro non troppo, ma con brio
62

Hn.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

p
poco f
poco f
pizz. mp
mp

Example 6. Johannes Brahms, *Symphony No. 1 in C Minor, Op. 68*, IV, mm. 62-69 (1876).

Medium Swing

Cm Cm/Bb Am7(b5) Abmaj7 Am7(b5) D7 Dm7(b5) G7

5 Cm Cm/Bb Am7(b5) Abmaj7 Dm7(b5) G+7 F Cm

Example 7. Bobby Timmons, “Dat Dere,” mm. 1-8 (1960).

Chem-is-try was cra-zy from the get go, nei-ther one of us knew why. We did-n't build

noth-in' o-ver night, 'cause a love like this takes some time. Peo-ple swore it off as a phase, said,

"We can't see that." Now from top to bot-tom, they see that we did that. (Yes.) It's so true that

(Yes.) we been through it, (Yes.) 'cause we got real shit. (Yes.) See, ba - by, we've been

Chord symbols: Dm, B♭maj7, C, Am7, Dm, A7, B♭maj7, C, Am7, Dm, Gm7, C, A7.

Example 8. Mary J. Blige, Johnta Austin, Bryan Michael Cox, and Jason Perry, “Be Without You” from *The Breakthrough*, 0:30-0:57 (2005).

Andante maestoso
194
mf

202

210

Example 9. Gustav Holst, “Jupiter” from *The Planets*, Op. 32, mm. 193-217 (1914-16, piano transcription).

Rondo [Andante]

Flute

9

16

25

34

Example 10. Leopold Koželuch, “Rondo” from *The Gentleman’s Musical Companion, Vol. 1* (after 1791).

Chapter 24 Assignment 2

Compose a **parallel period** with the given antecedent phrase.

5

mf

13

Example 1. Adaline Shepherd, “Pickles and Peppers,” mm. 5-12 (1906).

Compose a **parallel period** with the given antecedent phrase.

Allegro moderato

f

Vln I

Vln II

Vla

Vlc

5

Example 2. Joseph Bologne, Chevalier de Saint-Georges, *String Quartet No. 4 in C Minor* from *Six quatuors a cordes, pour 2 vls, alto & basse, dedies au prince de Robecq, Op. 1*, I, mm. 1-4 (ca. 1770).

Compose a **contrasting period** with the given antecedent phrase.

Soprano

Bein lo pre - go na la voz del cla - rín

Violin

Continuo

5

Example 3. Esteban Ponce de León, *Venid, Venid, Deydades (Opera Serenata)*, VI. Minuet, mm. 1-8 (ca. 1749).

Compose a **double period** with the given antecedent phrase.

Gm⁷ C⁷ Fmaj⁷ B^b7 Am⁷ A^bo⁷ Gm⁷ C⁷ Fmaj⁷

9

17

25

Example 4. Maria Grever, “What a Difference a Day Makes” (“Cuando vuelva a tu lado”), mm. 1-8 (1934).