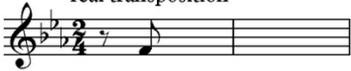
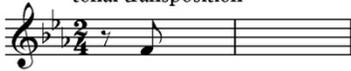
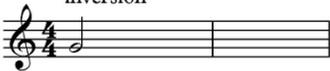
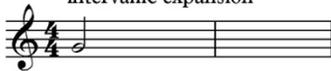
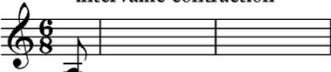
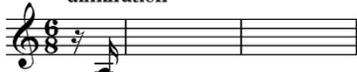
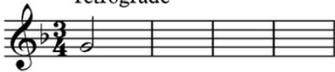
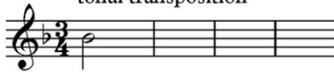
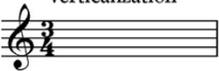
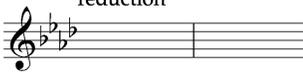
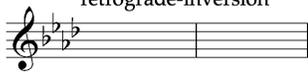


Chapter 10 Assignment 1

1. For each given motive, provide an example of each transformation.

	real transposition 	tonal transposition 
	inversion 	intervallic expansion 
	intervallic contraction 	diminution 
	retrograde 	tonal transposition 
	verticalization 	augmentation 
	reduction 	retrograde-inversion 

2. Determine how each transformation relates to the original motive.

a 

b ⁶⁵ 

Example 1. Elsa Barraine, *Fugue for Organ (on a Jewish prayer chant)*, (a) mm. 1- 4 and (b) mm. 65-68 (mid 20th c.).

<https://www.youtube.com/watch?v=LBOXqoB4m9g>

Fast Swing

Example 2. Charlie Parker, “Moose the Mooche,” mm. 1-4 (1946).

<https://www.youtube.com/watch?v=HOoZ6zo8HAQ>

Example 3. “Toro Mata” (traditional Peruvian song) performed by Caitro Soto (*Caitro Soto: The Master of the Afro Peruvian Music*), 0:11-0:17 (1973).

<https://www.youtube.com/watch?v=UD49CgDY3LY>

♩ = 104

Example 4. Philip Glass, “Etude No. 2” from *Etudes for Piano, Vol. 1*, mm. 1-4 (1994).

<https://www.youtube.com/watch?v=6Jk6E9E1CN0>

8 *mf* X X X X2 X2 X2 X2 *accell.* < *allarg.*

X1 X1

Detailed description: This musical score is for a single staff in treble clef with a key signature of one sharp (F#). It begins at measure 8. The first two measures feature a melody with eighth notes and a triplet of eighth notes in the bass line. Above the first two measures are 'X' marks, and below the first two measures are 'X1' marks. The third measure continues the melody with a triplet. The fourth measure has a triplet and an 'X' above it. The fifth measure has a triplet and an 'X2' above it. The sixth measure has a triplet and an 'X2' above it. The seventh measure has a triplet and an 'X2' above it. The eighth measure has a triplet and an 'X2' above it. The piece concludes with a triplet of eighth notes marked 'allarg.' and a fermata.

Example 5. Rebecca Clarke, *Sonata for Viola and Piano*, I, mm. 8-12 (1919).

<https://www.youtube.com/watch?v=kyhWWyDHfM>

Detailed description: This musical score is for a single staff in treble clef with a key signature of one sharp (F#). It consists of four measures. The first three measures each begin with a triplet of eighth notes. The first measure has a fermata over the final note. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note. Brackets are placed below the first three measures, and another bracket is placed below the fourth measure.

Example 6. Duke Ellington, “I’m Just a Lucky So-and-So,” mm. 1-4 (1945).

<https://www.youtube.com/watch?v=TDIkQVgtShw>

Chapter 10 Assignment 2

1. For each of the following excerpts, identify transformations of the highlighted motive.

3 $\text{♩} = 72$



9



13



Example 1. Chick Corea, “Children’s Song No. 1,” mm. 3-16 (1971).

<https://www.youtube.com/watch?v=vjfyTBkew6A>

Molto moderato $\text{♩} = 108$



Example 2. Igor Stravinsky, “Introduction” to *The Firebird* (piano reduction), mm. 1-2 (1910).

<https://www.youtube.com/watch?v=HDqR1qHLKEc>

5 Bb^5 G^5 A^b5 F^5 B^b5 G^5 A^b5 F^5

And if I die_ to-day i'll be the hap-py phan tom_ and I'll go chas-in'_ the nuns out in the yard.

Example 3. Tori Amos, “Happy Phantom,” mm. 5-8 (1990).

<https://www.youtube.com/watch?v=o8fJmpuPH7w>

Soprano

A - - - - ve, Re - gi - - - -

Alto

A - - - - ve,

Tenore I

Tenore II

A -

Basso

5

- na cae - lo - rum, cae - lo - rum; A - ve,

Re - gi - - - - na cae - lo - rum, cae - lo -

A - - - -

- - ve, Re - gi - - - -

A - - - - ve,

Example 4. Carlo Gesualdo, *Ave, Regina Caelorum*, from *Sacrae Cantiones I, Op. 9*, mm. 1-8 (1603).

<https://www.youtube.com/watch?v=MXbEuP1Mj44>

B7 E7 A7 D7 G7 C7 A7
Hold - ing hands at mid - night 'neath a star - ry sky.

5 G/D Am G/B C6 G/B Bb°7 Am7 G
Nice work if you can get it, and you can get it if you try.

Example 5. George and Ira Gershwin, “Nice Work If You Can Get It,” mm. 1-8 (1937).

<https://www.youtube.com/watch?v=RlspYEurfRA>

15 3
If we were made in His_ im - age, then call__ us by__ our names. Most in-tel-lects do not__ be - lieve in God, but they fear us just__ the same. Oh,

Example 6. Erica Wright (Erykah Badu) and Jamal Cantero, “On and On,” mm. 15-18 (1997).

<https://www.youtube.com/watch?v=-CPCs7vVz6s>

2. For the following examples, find motives and their transformations.

21 Fast Latin

Example 7. Junior Cepeda, “Quimbara,” mm. 21-28 (1974).

<https://www.youtube.com/watch?v=TxRWQHCSmUg>

Example 8. Roxanna Panufnik, *Hora Bessarabia*, mm. 10-17 (2015).

<https://www.youtube.com/watch?v=uFKSsKtp0M0>

Example 9. Hildegard von Bingen, “O magne pater” (12th c.).

<https://www.youtube.com/watch?v=rRUjxzx7FTQ>

3. **Composition:** Compose an 8-bar melody using the chord progression and initial motive given below. Use at least one transposition of the motive and one other transformation. Use only chord tones and the types of NCT’s that you learned in Theory 1.

Example 10. Thelonious Monk, “Ruby, My Dear,” mm. 1-8 (1945).