

Chapter 12 Assignment 1

For the examples below, explain how contour contributes to the tension and/or closure of each phrase.

The musical score consists of two staves. The top staff is in 4/4 time, treble clef, and has a dynamic of *p*. The lyrics are: "Since you love me_____ and I love you_____ The". The bottom staff is in 4/4 time, bass clef, and has a dynamic of *p*. The bass line consists of sustained notes. The bottom staff continues with a dynamic of *p*, then changes to 3/8 time, bass clef, and a dynamic of *f*. The lyrics are: "rest_____ mat - ters not._____". The score then transitions to 2/4 time, with a dynamic of *f*. The bass line has a "slight accel." marking. The score concludes with a dynamic of *p* and 4/4 time.

Example 1. Aaron Copland, “Pastorale,” mm. 3-9 (1921).

https://www.youtube.com/watch?v=lG7_IYoYxvo

When I am laid, am laid in earth, may my
 wrongs create no trou - ble, no
 trou - ble in thy breast.

Example 2. Henry Purcell, “When I am Laid in Earth” from *Dido and Aeneas*, Act 3, mm. 14-23 (1688, realization by the authors).

<https://www.youtube.com/watch?v=uGQq3HcOB0Y>

B♭ E♭ D♭^{o7} A♭ F^{m7}
 'cause we are born_ in-no - cent._ Be-lieve me, A-di - a,_____ we are_ still

 9 B♭ Gm D♭^{o7} F^{m7} G⁷
 in - no - cent._____ It's eas - y, we all fal - ter. And does it mat - ter?

Example 3. Sarah McLachlan, “Adia,” 1:08-1:34 (1997).

<https://www.youtube.com/watch?v=Q5wW8N4pt3U>

13

Dmaj7 7 Bb7 Am7 D7(b9) Gmaj7 Gm6

F#7 F#7+ B9 B7(b9) Bm7/E E7 Bb9 A7 Dm7 G13 Dm7 G13

Example 4. Antonio Carlos Jobim, “Vou Te Contar (Wave),” mm. 7-19 (1967).

<https://www.youtube.com/watch?v=IAh-orA4V5o>

1 F7 F7/A Bb7 B97 F7 Bb7

6 F7 Am7 D7

9 Gm7 Gm(maj7) C7(sus4) C7 F7 D7(#9) Gm7 C7(sus4)

Example 5. Charlie Parker, “Billie’s Bounce,” mm. 1-12 (1945).

<https://www.youtube.com/watch?v=S4mRaEzwTYo>

Example 6. Elisabetta de Gambarini, “Minuet with 3 Variations” from *Lessons for the Harpsichord intermixed with Italian and English Songs, Op. 2*, mm. 1-20 (1748).

<https://www.youtube.com/watch?v=5HEn6SImZYU>

Chapter 12 Assignment 2

For the basslines below, provide Roman numerals assuming only root position chords, write out these chords with one note in the bass and three in the treble, and then compose a sentence structure that takes advantage of contour to create an emotional peak in mm. 3-4.

a



Three measures of bassline 'a' in G major (three sharps). The bass line starts on B4, moves to A4, then to G4, and finally to F4. The treble line is empty in all measures.

b



Three measures of bassline 'b' in C major (one flat). The bass line starts on E4, moves to D4, then to C4, and finally to B3. The treble line is empty in all measures.

Chapter 12 Assignment 3

For each example below, explain how dynamics (as represented in the score) contribute to the tension and/or closure of each phrase. Then listen to the selected recordings and consider how the performer shapes the dynamics in each.

Tempo di Valzer Leno $J = 104$
con molta grazia ed eleganza

Quan - do me'n vo', quando me'n vo' so - let-ta per la
pp
quasi rit.
appena allarg. *a tempo*
col canto *f*

via la gen - te sosta e mi - ra... e la bel - lez - za
quasi rit.

mi - a tut - ta ri - cerca in me ri - cerca in me da ca - po a piè;

Example 1. Giacomo Puccini, “Quando me'n vo” from *La Bohème*, Act II, mm. 1-15 (1896).

Performances:

Elizabeth Harwood (London, 421 049-2)

Nicole Cabell (Deutsche Grammophon, 4776600)

Fließend ($\text{♩} = 60$) *Zart bewegt*

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Dies ist ein Lied für dich allein;
von kindischem Wählen, von frommen Tränen...

Example 2. Anton Webern, “Dies ist ein Lied für dich allein” from *Fünf Lieder aus Der siebente Ring*, Op. 3, No. 1, mm. 1-4 (1907-08).

Performances:

Christiane Oelze (Newton Classics 8802055)

Heather Harper (Sony Classical B000002707)

Emerson Quartet and Leon Fleisher (Deutsche Grammophon B000MGB3DK)

Takács Quartet and András Schiff (Decca Import B00076YNGY)

Chapter 12 Assignment 4

Compose three different musical settings of the phrase of text given below.

Setting 1: I know you didn't do it. (telling a suspect that they are not under suspicion)

Setting 2: I know you didn't do it. (implying that, though they may have thought about doing something wrong, the suspect didn't follow through)

Setting 3: I know you didn't do it. (clarifying that the speaker may be alone in their belief that the suspect is innocent)

Each setting should be in common time.

For each version, consider the specific duration for each syllable when you speak the line.

For each version, write a melodic contour that matches your voice when speaking it.

For each version, add dynamics that match how you use dynamics when speaking it.