

Chapter 12 Assignment 1

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

The first system of the musical score is in 4/4 time. The vocal line (treble clef) begins with a piano (*p*) dynamic and features a long, sweeping melodic line that spans across the first two measures, with a slight rise and then a gradual descent. The lyrics "Since you love me _____ and I love you _____ The" are written below the notes. The piano accompaniment (treble and bass clefs) starts with a piano (*p*) dynamic and consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

The second system of the musical score continues the 4/4 time signature. The vocal line (treble clef) has a long, sweeping melodic line that spans across the first two measures, with a slight rise and then a gradual descent. The lyrics "rest _____ mat - ters not. _____" are written below the notes. The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The tempo markings "slight accel." and "ritard - - - - - very much - - - - -" are written above the piano part.

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

https://www.youtube.com/watch?v=IG7_IYoYxvo

When I am laid, am laid in earth, may my

wrongs create no trouble, no

trouble in thy breast.

6/5 6/4 \flat 7 6 6/2 \sharp 7 6

6/5 4 \sharp

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>

Chord symbols: B \flat , E \flat , D \flat °7, A \flat , Fm7, B \flat , Gm, D \flat °7, Fm7, G7.

Lyrics:
 'cause we are born in - no - cent. Be-lieve me, A-di - a, we are still
 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>

Chord symbols: D \sharp maj7, B \flat °7, Am7, D7(b9), G \sharp maj7, Gm6, F \sharp 7, F \sharp +7, B9, B7(b9), Bm7/E, E7, B \flat 9, A7, Dm7, G13, Dm7, G13.

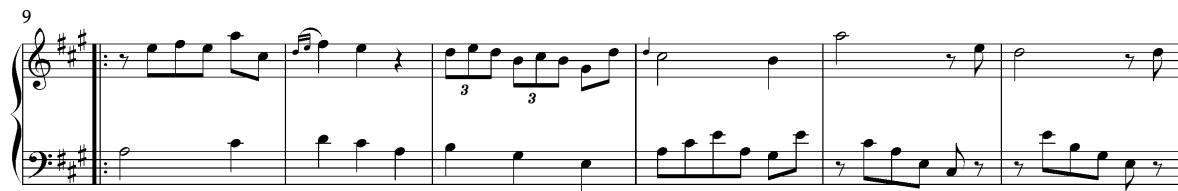
Example 4. Antonio Carlos Jobim, “Vou Te Contar (Wave),” mm. 7-19 (1967).

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

Chord symbols: F7, F7/A, B \flat 7, B°7, F7, B \flat 7, F7, Am7, D7, 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

Exercise a consists of two staves. The top staff is a single treble clef in C major (one sharp) with a common time signature. The bottom staff is a grand staff (treble and bass clefs) in C major with a common time signature. The bass line in the bottom staff contains four whole notes: C2, D2, E2, and F2, spanning the first four measures.

b

Exercise b consists of two staves. The top staff is a single treble clef in C major (one sharp) with a common time signature. The bottom staff is a grand staff (treble and bass clefs) in C major with a common time signature. The bass line in the bottom staff contains four measures, each with a half note in the bass and a half note in the treble: Measure 1 (F2, C3), Measure 2 (E2, D3), Measure 3 (D2, C3), and Measure 4 (C2, B1).

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 ♩ = 104
con molta grazia ed eleganza

Quan - do me'n vo' — quan-do me'n vo' so - let-ta per la

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

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

pp, *quasi rit.*, *appena allarg.*, *a tempo*, *col canto*, *f*

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 (♩ = 60) *Zart bewegt*

pp Dies ist ein Lied für dich al - lein;

ppp *pp*

pp von kin - di - schem Wäh - nen, von from - men Trä - nen...

pp *pp* *pp*

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)

Violin I

Violin II

Viola

Violoncello

Piano

23

p espress.

p dolce espress.

p

p dolce

Example 3. Johannes Brahms, *Piano Quintet in F Minor, Op. 34, I*, mm. 23-26 (1864).

Performances:

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.