

Chapter 11 Assignment 1

For each of the following examples, identify the primary motive and its transformations. Then determine how repetition and transposition of this motive create surprise.

Example 1. Felix Mendelssohn, *Cello Sonata No. 1 in B^bMajor*, Op. 45, II, mm. 9-12 (1838).

<https://www.youtube.com/watch?v=G7uR9exPYo0>

Example 2. John Coltrane, "Countdown" (1960).

<https://www.youtube.com/watch?v=IJ7QTRzV9RM>

Andantino (♩ = 116.)
con espress.

Ce - le - ste A i - da, for - ma di - vi - na,
 mi - sti - co ser - to di lu - ce e fior,

Example 3. Giuseppe Verdi, “Celeste Aida” from *Aida*, mm. 1-8 (1871).

https://www.youtube.com/watch?v=XP1vp_G9mLc

Just give me a rea - son, just a lit - tle bit's e - nough, just a
 sec - ond we're not bro - ken just bent and we can learn to love a - gain.

Example 4. Alecia Moore, Jeff Bhasker, and Nate Ruess, “Just Give Me a Reason,” chorus, mm. 1-4 (2012).

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

Ah, ha, ha, ha stay-in' a - live, stay-in' a - live. Ah, ha, ha, ha,
 stay-in' a - live.

Example 5. Barry Gibb, Maurice Gibb, and Robin Gibb, “Stayin’ Alive,” chorus, mm. 5-11 (1977).

<https://www.youtube.com/watch?v=fNFzfwLM72c>

Chapter 11 Assignment 2

For each of the following examples, determine how intervallic expansion contributes to tension.

The image shows two staves of music in C major. The first staff has a treble clef and a common time signature. The melody starts on G4, moves to A4, then B4, and then C5. The lyrics are: "It seems to me I've heard that song before; it's from an". Above the staff, the chords are labeled C, Bm7, and E7. The second staff starts with a 4-measure rest, then continues the melody. The lyrics are: "old familiar score, I know it well that melody." Above the staff, the chords are labeled A7 and D7.

Example 1. Jule Styne and Sammy Cahn, "I've Heard That Song Before," mm. 1-8 (1942).

<https://www.youtube.com/watch?v=FRyuRfj8KXc>

The image shows a single staff of music in C major with a common time signature. The melody starts on G4, moves to A4, then B4, and then C5. The lyrics are: "Se es-cu cha el ru mor, se es-cu - cha el so-nar del se - co tam bor de las ma-ra-cas y el tim-bal, el". Above the staff, the chords are labeled Em, E7, Am, B7, Em, B7, and Em.

Example 2. Ernesto Lecuona, "La Comparsa," mm. 1-8 (1929).

<https://www.youtube.com/watch?v=ZqOUBNkGvR8>

The image shows a piano score for "Intermezzo in A Major, Op. 118, No. 2" by Johannes Brahms. The tempo is marked "Andante teneramente." The key signature is A major (two sharps) and the time signature is 3/4. The score is in treble and bass clefs. The melody starts on A4, moves to B4, and then C5. The dynamics are marked *p* and *p dol.*

Example 3. Johannes Brahms, *Intermezzo in A Major, Op. 118, No. 2*, mm. 1-4 (1893).

<https://www.youtube.com/watch?v=20Gb0JcviRA>

Am⁷ Dm⁷ Am⁷ D⁷ Gmaj⁷ C⁷ Bm⁷

You'd be so ea - sy to love, so ea - sy to i - dol - ize, all oth - ers a -

8 E⁷ Am⁷ D⁷ Gmaj⁷ Bm⁷ E⁷

bove, so worth the yearn - ing for, _____

13 Am⁷ D⁷ D⁷/C Bm⁷ E⁷

so swell to keep ev - 'ry home fire burn - ing for. _____

Example 4. Cole Porter, “Easy to Love” from *Born to Dance*, mm. 1-16 (1936).

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

C G D Em C G D

Hey, I just met you, and this is cra - zy, but here's my num - ber, so call me may - be.

Example 5. Carly Rae Jepsen, Joshua Ramsay, and Tavish Crowe, “Call Me Maybe,” chorus mm. 1-4 (2011).

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

F D⁷ Gm⁷ C⁷ F D⁷ Gm⁷ C⁷ F D⁷ Gm⁷ A⁷ Dm⁷ G⁷ Gm⁷ C⁷

My ship has sails that are made of silk, the decks are trimmed with gold. And of jam and spice there's a par - a - dise in the hold. _____ My

Example 6. Kurt Weill and Ira Gershwin, “My Ship,” mm. 1-8 (1941).

<https://www.youtube.com/watch?v=Y5JvKoj-fPc>

Chapter 11 Assignment 3

For each of the following examples, determine how shortening, lengthening, diminution, and augmentation contribute to tension and closure.

The image displays two systems of musical notation for a symphony. The first system, starting at measure 5, includes staves for Oboes, Horn in Bb, Horn in G, Violin I, Violin II, Viola, and Violoncello e Basso. The second system, starting at measure 9, includes staves for Oboe (Ob.), Horn in Bb (Bb Hn.), Horn in G (G Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is in G minor, indicated by two flats in the key signature. The music features complex rhythmic patterns, including sixteenth-note runs and dotted rhythms, which are characteristic of the 'Andante' movement of Mozart's Symphony No. 25.

Example 1. W. A. Mozart, *Symphony No. 25 in G Minor, K. 183*, I, mm. 5-12 (1773).

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

Gm F Eb F Gm F Eb F
 What a feel - ing, be - ing's be - liev - ing, I can have
 5 Bb Cm7 F7 Bb Eb F7 Eb F7
 ___ it all now I'm dan - cing for ___ my life. ___ Take your pas -

Example 2. Giorgio Moroder, Irene Cara, and Keith Forsey, “Flashdance... What a Feeling,” chorus, mm. 1-8 (1983).

<https://www.youtube.com/watch?v=ILWSp0m9G2U>

Lento quasi Larghetto.
 pp dim. p cresc. p rit.

Example 3. Josephine Lang, “Heimweh” from *Drei Klavierstücke*, mm. 1-12 (ca. 1890).

<https://www.youtube.com/watch?v=rKt4x43tOdI>

Chapter 11 Assignment 4

For each of the following examples, determine how motive denies expectations and creates tension. Then listen to two different performances of one of the examples. How does each performer accentuate the motivic structure and its effects?

9 Db Fm Gb(add9) Db Fm Gb

Days and days and days, that's how it hap-pens. Days and days and days. Made of

Example 1. Jeanine Tesori and Lisa Kron, “Days and Days” from *Fun Home*, mm. 9-12 (2013).

<https://www.youtube.com/watch?v=SLyQxfG9ktQ>

Allegro con brio, feroce

11

ff *sf* *sf* *sf* *sf* *sf*

sf *sf* *cresc.* *sf sf* *sf sf* *mf sf* *sf* *sf*

sf *sf*

Example 2. Modest Mussorgsky, “Baba-Yaga’s Hut” from *Pictures at an Exhibition*, mm. 1-18 (1874).

<https://www.youtube.com/watch?v=tO5p-gNyVlo>

201 **un peu plus lent** **rall.** **jusqu'a la fin.**

Violin I

206

210

pp *mp* *mf* *pp* *ppp*

Example 3. Maurice Ravel, Violin I part from *String Quartet in F Major*, I, mm. 201-213 (1903).

<https://www.youtube.com/watch?v=ieRQyyPowH0>

29 **Etwas bewegter.**

Violin I

Violin II

Viola I

Viola II

Violoncello I

Violoncello II

p *pp* *cresc.* *steigernd* *cresc.* *ppp*

Example 4. Arnold Schoenberg, *Verklärte Nacht*, Op. 4, mm. 29-33 (1899).

Allegro

Oboe I
Oboe II
Violin I
Violin II
Viola I
Viola II
Bassoon I, II
Continuo

Example 5. George Frideric Handel, *Concerto Grosso in B^bMajor, HWV 312, I*, mm. 1-9 (ca. 1710).

<https://www.youtube.com/watch?v=z8yl2wYHRc0>

Andante espressivo: molto rubato ♩ = c.56

p *mf*

Example 6. Thea Musgrave, *Narcissus for flute and digital delay*, mm. 1-5 (1987).

<https://www.youtube.com/watch?v=SWryx8egdoY>

Look - ing in your eyes I see__ a par-a-dise, this world_ that I found is too good_ to be true. Stand

- ing here be-side you, want_ so much to give you this love__ in my heart that I'm feel - ing for you_

Example 7. Diane Warren and Albert Hammond, “Nothing’s Gonna Stop Us Now,” 0:22-0:42 (1987).

<https://www.youtube.com/watch?v=3wxyN3z9PL4>