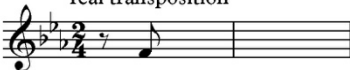
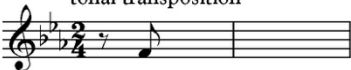
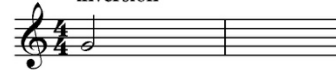
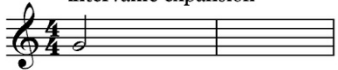
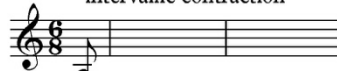
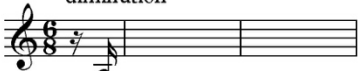
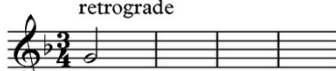
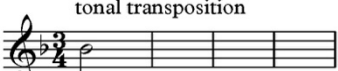
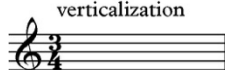
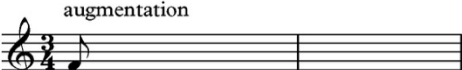
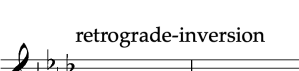


1. For each given motive, provide an example of each transformation.

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

a

65

b

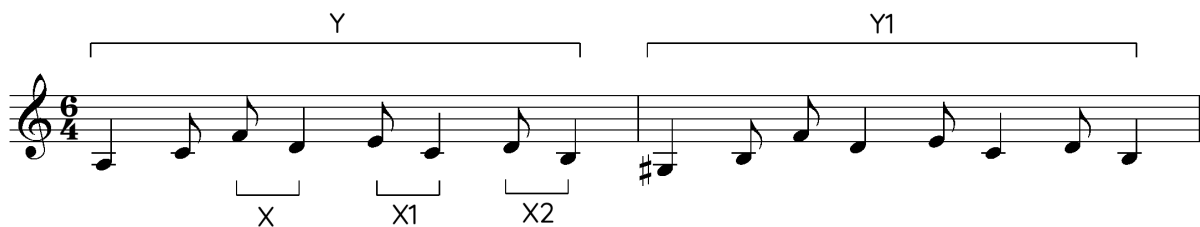
Example 1. Elsa Barraine, *Fugue for Organ (on a Jewish prayer chant)*, (a) mm. 1-4 and (b) mm. 65-68 (mid 20th c.).

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



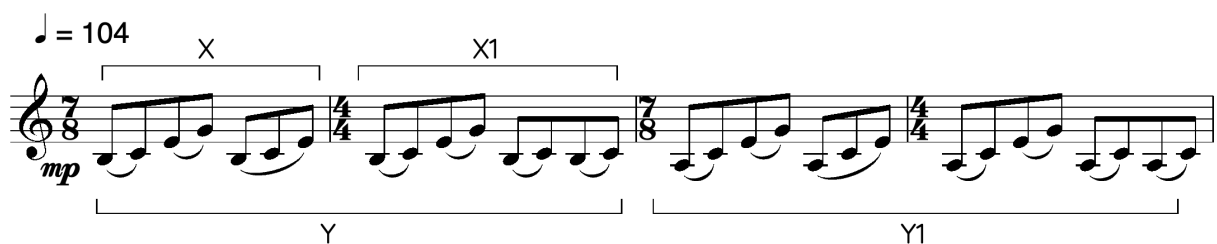
Example 2. Charlie Parker, “Moose the Mooche,” mm. 1-4 (1946).

<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>



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

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

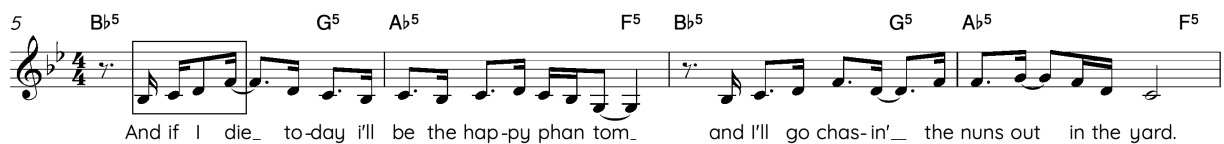


Chapter 10 Assignment 2

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

5 $\text{♩} = 72$

5 $B\flat^5$ G^5 $A\flat^5$ F^5 $B\flat^5$ G^5 $A\flat^5$ 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 - - - - -

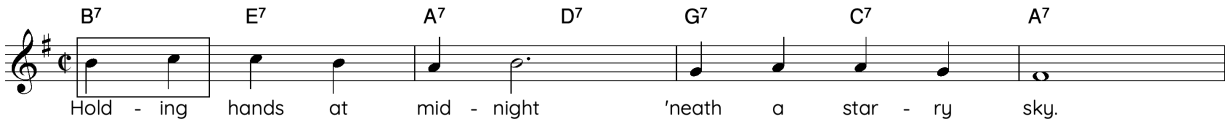
A - - - - -

- - - 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>



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

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



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.



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>

O _____ mag - - ne Pa - - - ter,

in _____ mag - na ne - ces - si - ta - te _____ su - mus.

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

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

♩ = 120

9 Bbm Cb

13 Bbm Cb

Example 10. Amala Diamini (Doja Cat) and Lukasz Gottwald, “Need to Know” from *Planet Her*, mm. 9-16 (2021).

<https://www.youtube.com/watch?v=dI3xkL7qUAc>

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.

Fm⁷(add9) Ebmaj⁷ G⁹ C⁹ Fmaj⁷ Bbm⁷(add9) Eb⁷ Abmaj⁷ Bbm⁷(add11) A⁷ Bm⁷(add11) Bb⁷(#5)

Example 11. Thelonious Monk, “Ruby, My Dear,” mm. 1-8 (1945).