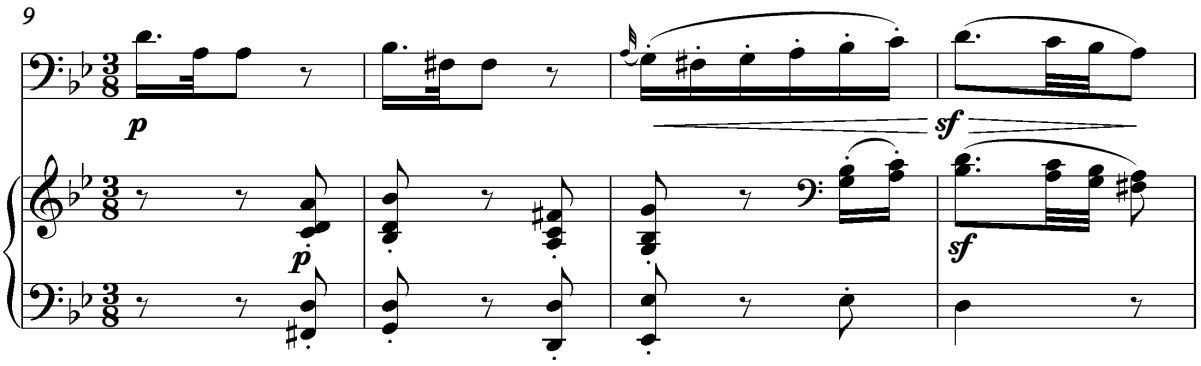
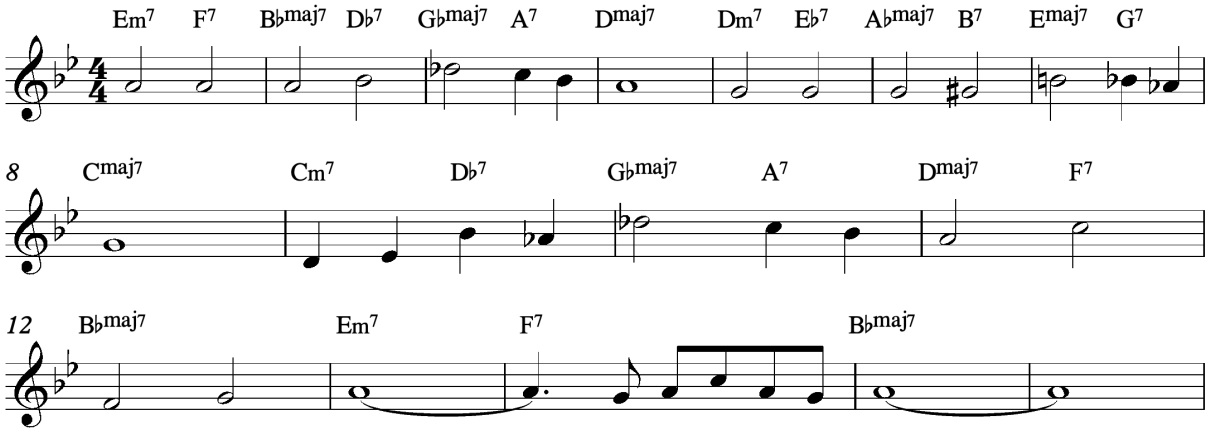
Chapter 11 Assignment 1

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



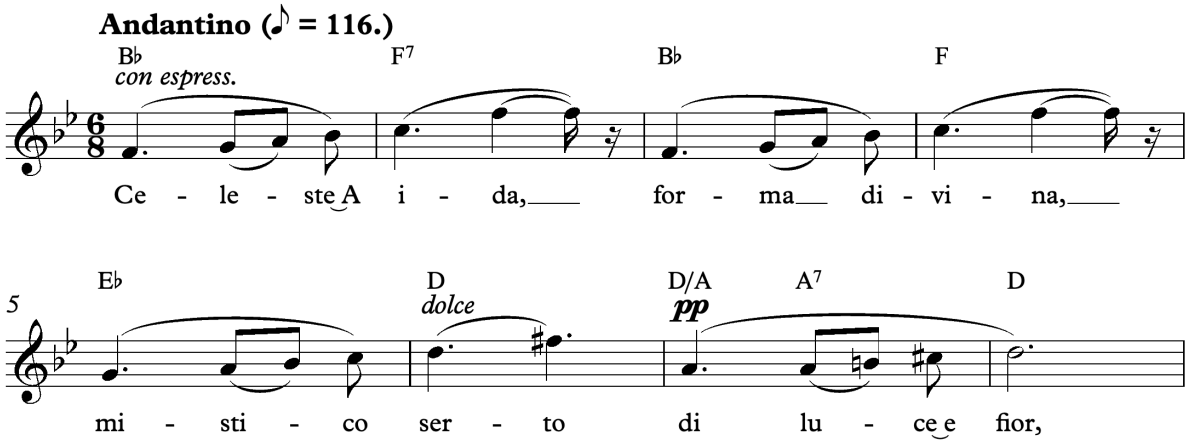
Example 1. Felix Mendelssohn, *Cello Sonata No. 1 in B♭ Major*, Op. 45, II, mm. 9-12 (1838).

https://www.youtube.com/watch?v=tVr00lOH1PI



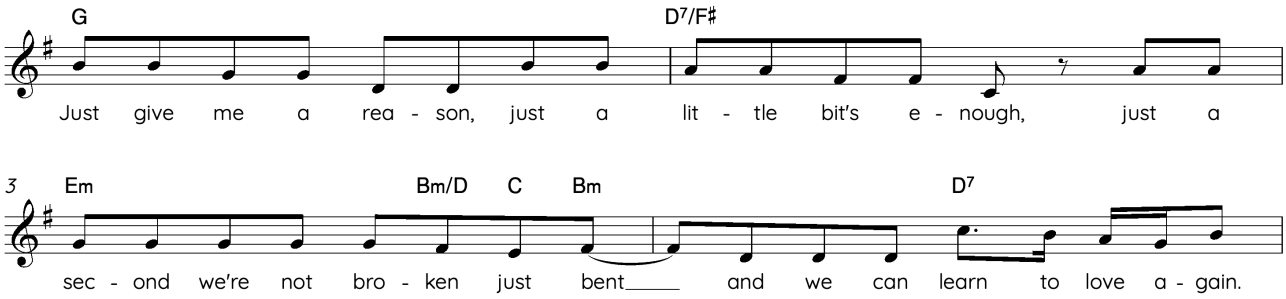
Example 2. John Coltrane, "Countdown," mm. 1-16 (1960).

https://www.youtube.com/watch?v=lJ7QTRzV9RM



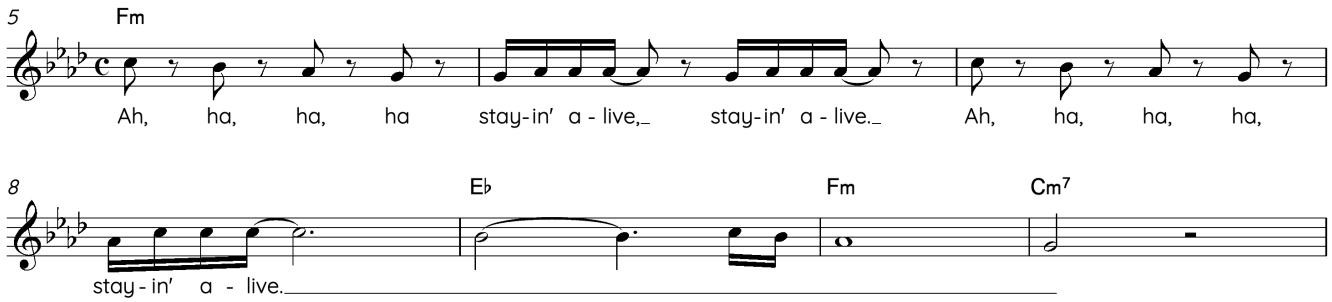
Example 3. Giuseppe Verdi, "Celeste Aida" from *Aida*, mm. 1-8 (1871).

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



Example 4. Alecia Moore (Pink), Jeff Bhasker, and Nate Ruess, "Just Give Me a Reason" from *The Truth About Love*, chorus, mm. 1-4 (2012).

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

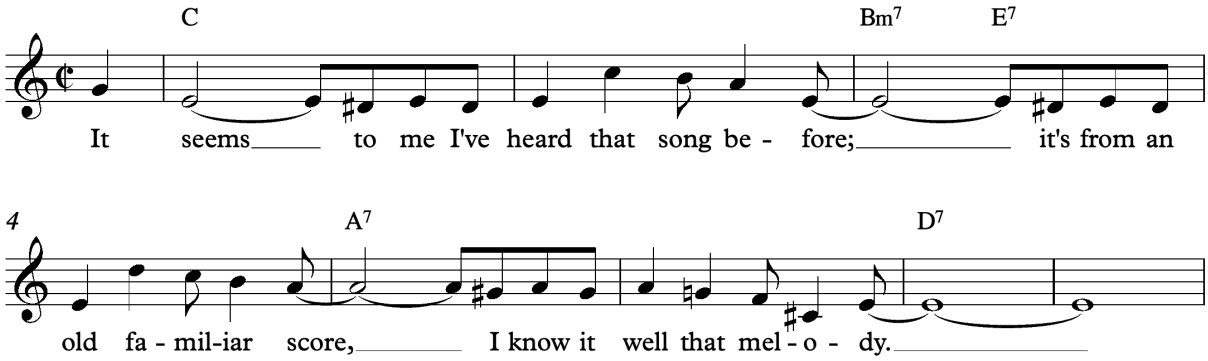


Example 5. Barry Gibb, Maurice Gibb, and Robin Gibb, "Stayin' Alive," chorus, mm. 5-11 (1977).

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

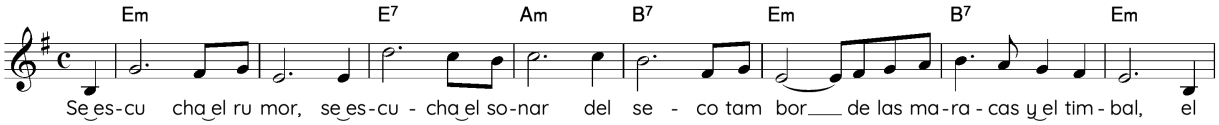
Chapter 11 Assignment 2

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



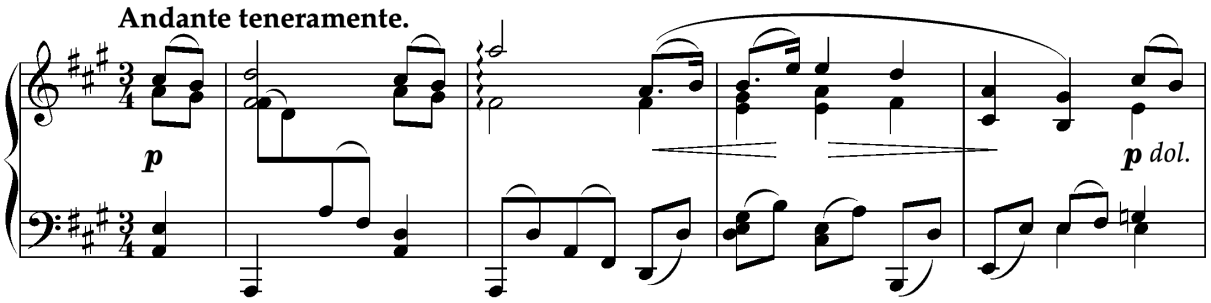
Example 1. Jule Styne and Sammy Cahn, "I've Heard That Song Before," mm. 1-8 (1942).

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



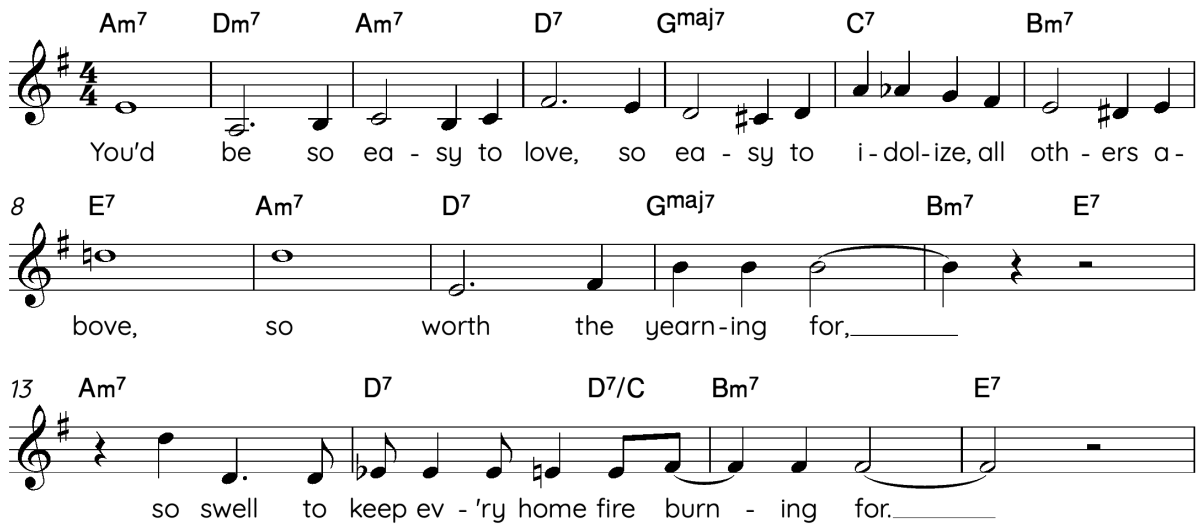
Example 2. Ernesto Lecuona, "La Comparsa," mm. 1-8 (1929).

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



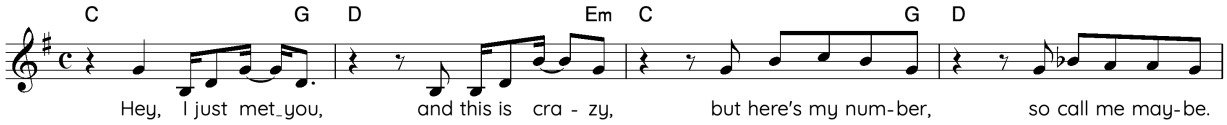
Example 3. Johannes Brahms, *Intermezzo in A Major, Op. 118, No. 2*, mm. 1-4 (1893).

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



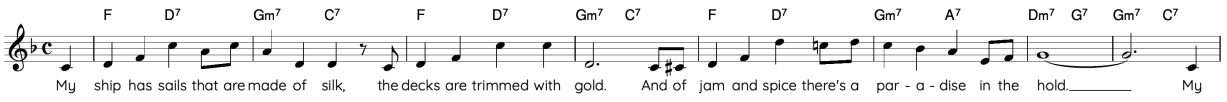
Example 4. Cole Porter, "Easy to Love" from *Born to Dance*, mm. 1-16 (1936).

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



Example 5. Carly Rae Jepsen, Joshua Ramsay, and Tavish Crowe, "Call Me Maybe" from *Curiosity*, chorus mm. 1-4 (2011).

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

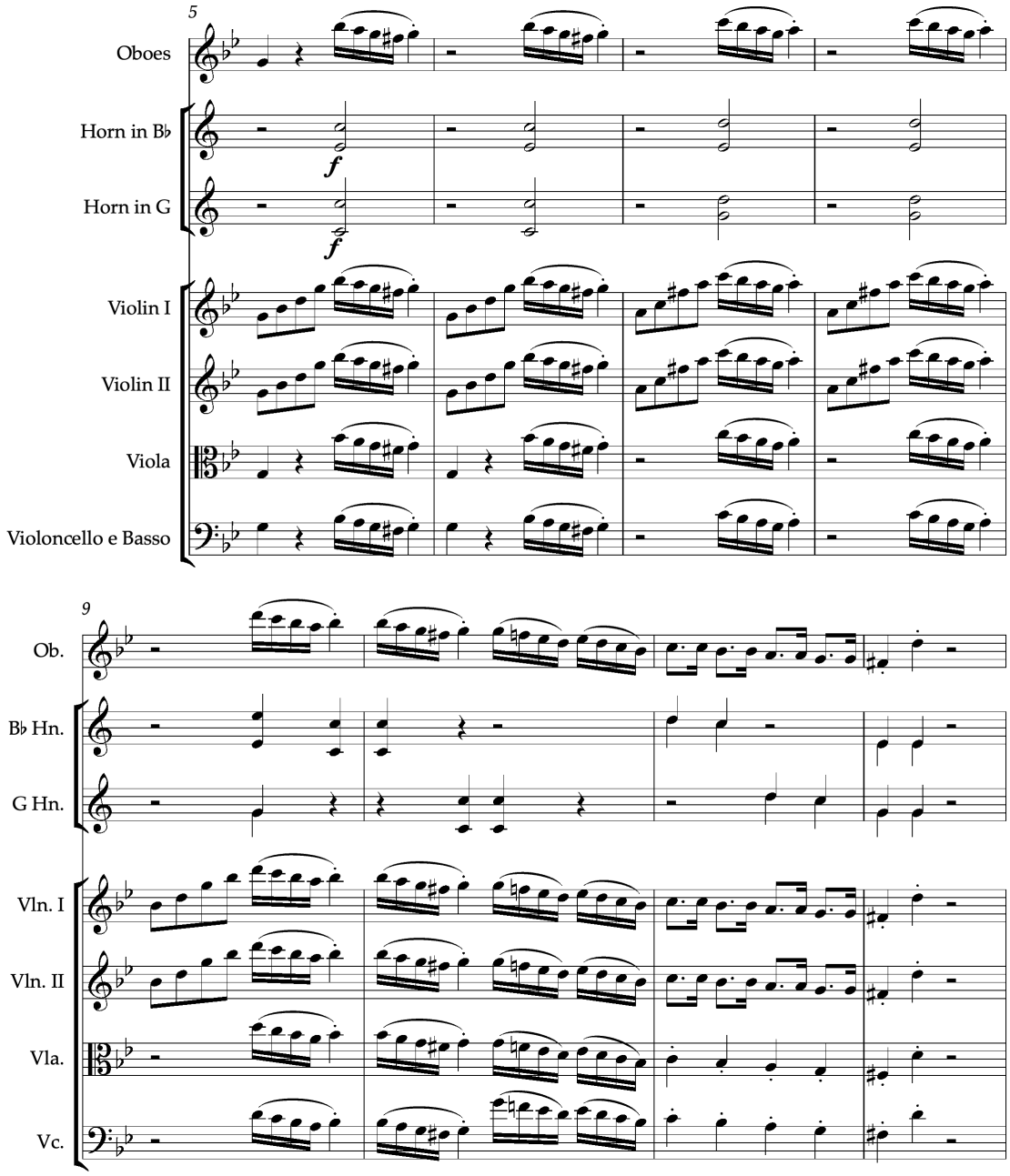


Example 6. Kurt Weill and Ira Gershwin, "My Ship," mm. 1-8 (1941).

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

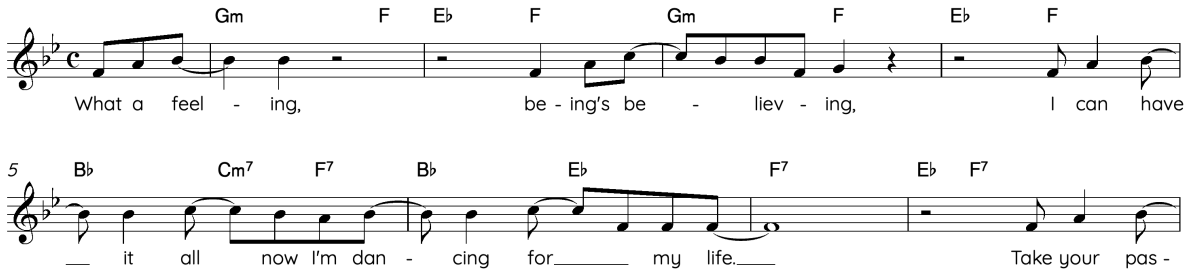
Chapter 11 Assignment 3

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



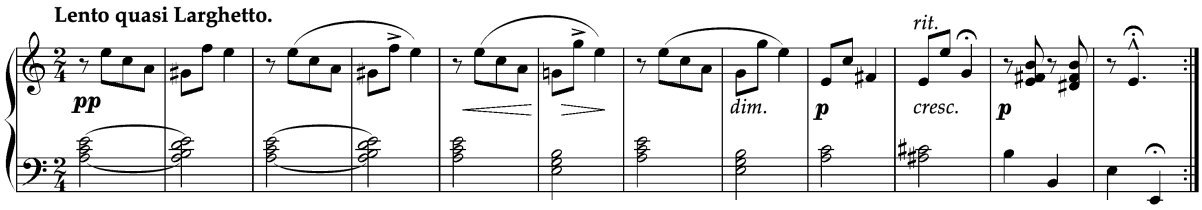
Example 1. W. A. Mozart, *Symphony No. 25 in G Minor, K. 183*, I, mm. 5-12 (1773).

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



Example 2. Giorgio Moroder, Irene Cara, and Keith Forsey, "Flashdance…What a Feeling" from *Flashdance*, chorus, mm. 1-8 (1983).

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

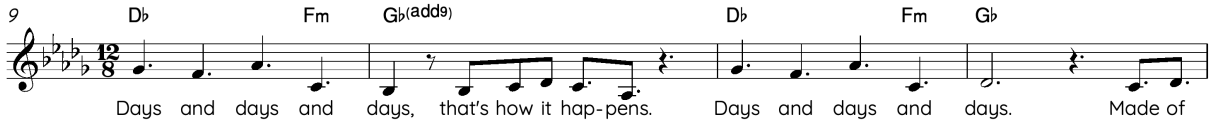


Example 3. Josephine Lang, "Heimweh" from *Drei Klavierstücke*, mm. 1-12 (ca. 1890).

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

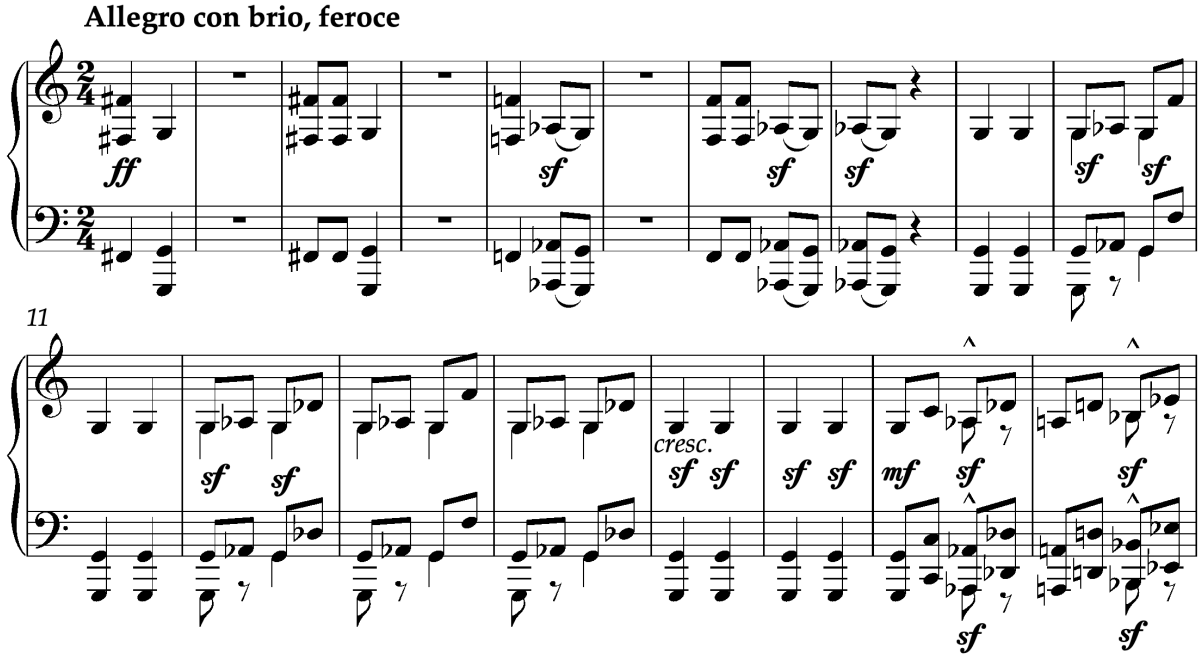
Chapter 11 Assignment 4

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?



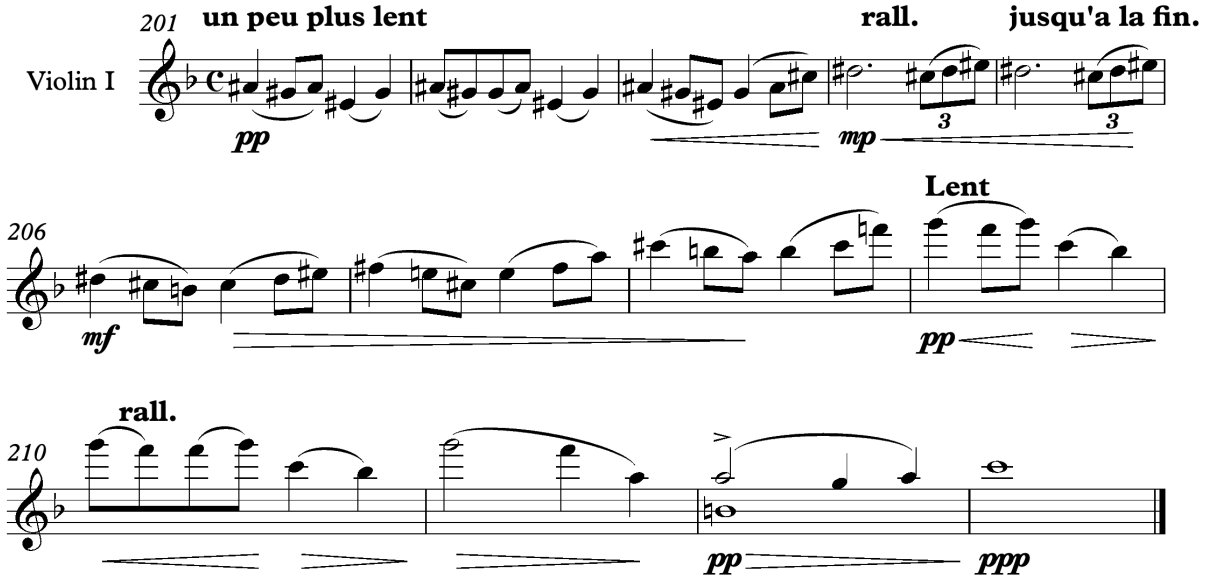
Example 1. Jeanine Tesori and Lisa Kron, "Days and Days" from *Fun Home*, mm. 9-12 (2013).

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



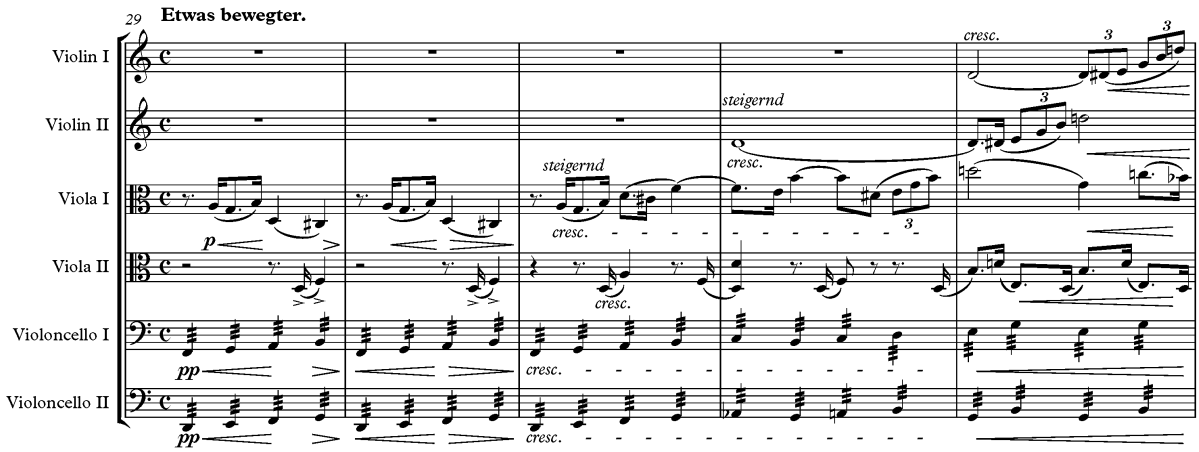
Example 2. Modest Mussorgsky, "Baba-Yaga's Hut" from *Pictures at an Exhibition*, mm. 1-18 (1874).

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



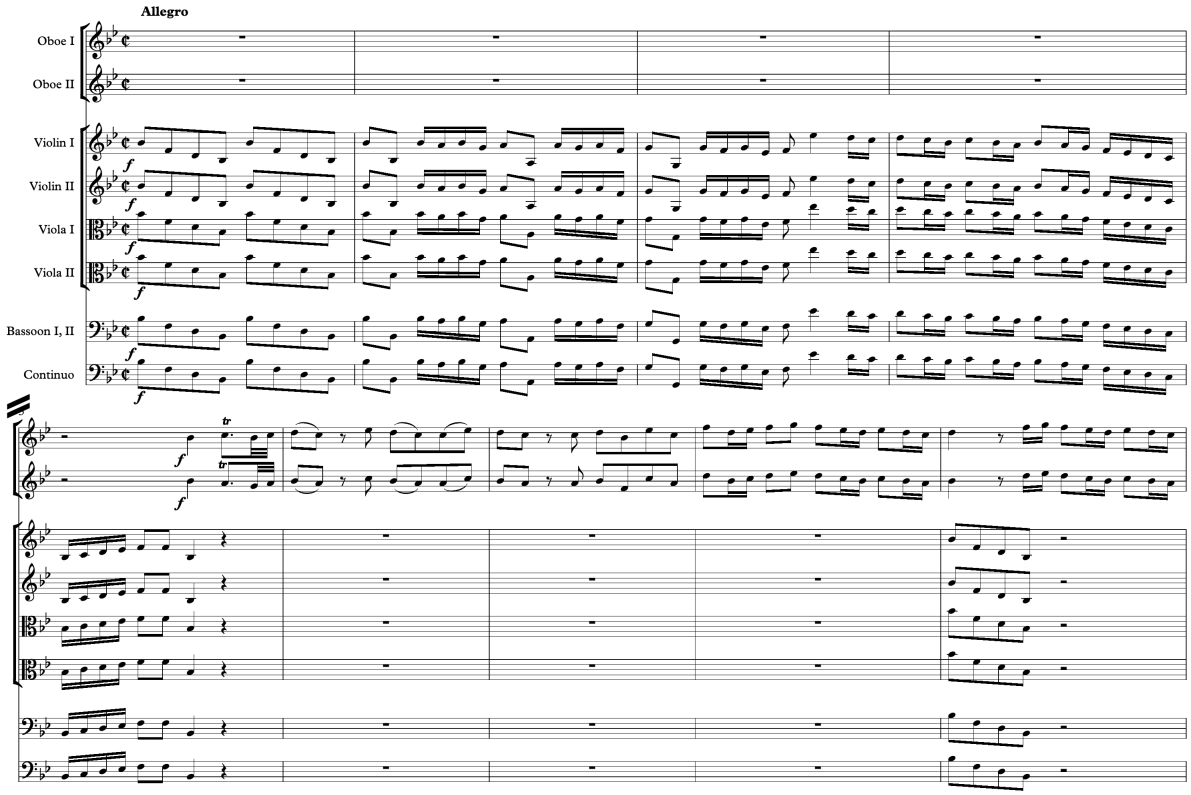
Example 3. Maurice Ravel, Violin I part from *String Quartet in F Major*, I, mm. 201-213 (1903).

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



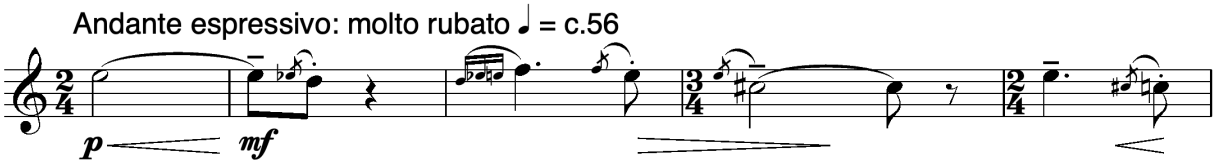
Example 4. Arnold Schoenberg, *Verklärte Nacht, Op. 4*, mm. 29-33 (1899).

https://www.youtube.com/watch?v=0DR3bvkUCBA



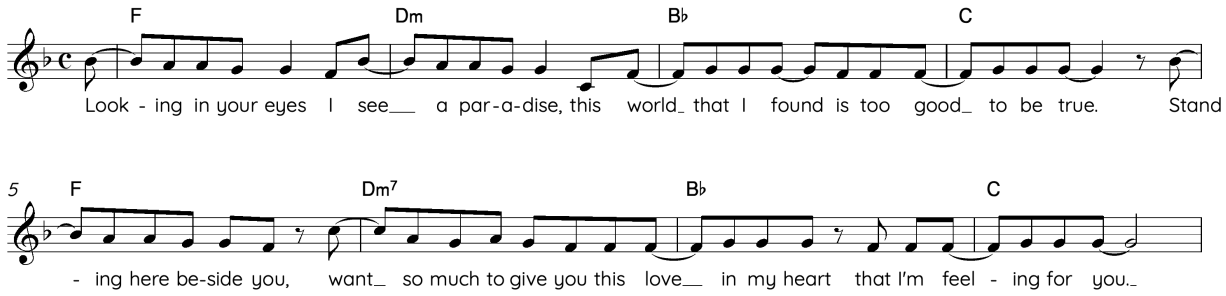
Example 5. George Frideric Handel, *Concerto Grosso in B♭ Major, HWV 312*, I, mm. 1-9 (ca. 1710).

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



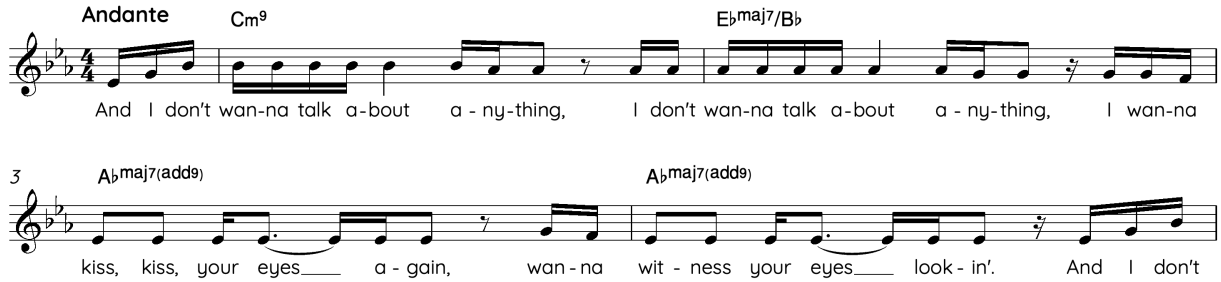
Example 6. Thea Musgrave, *Narcissus for flute and digital delay*, mm. 1-5 (1987).

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



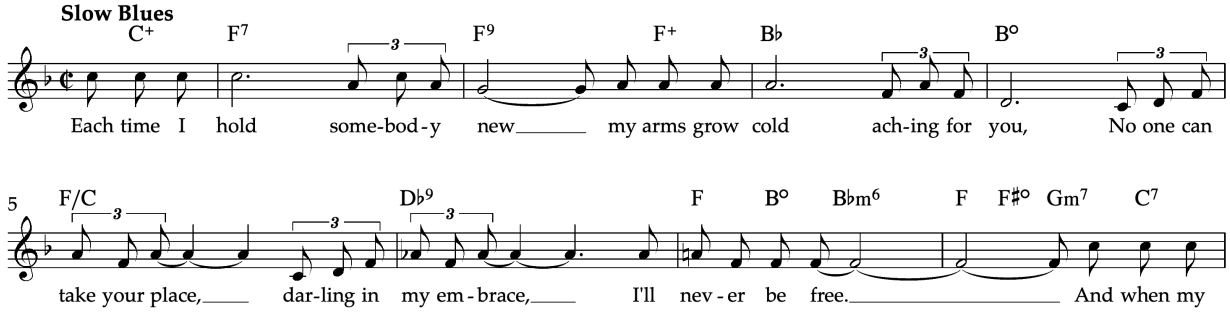
Example 7. Diane Warren and Albert Hammond, "Nothing's Gonna Stop Us Now," 0:22-0:42 (1987).

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



Example 8. Adrianne Lenker, "Anything" from *songs*, chorus, mm. 1-4 (2020).

https://www.youtube.com/watch?v=Bs4MffKz9rk



Example 9. Bennie Benjamin and George Weiss, "I'll Never Be Free," mm. 1-8 (1950).

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