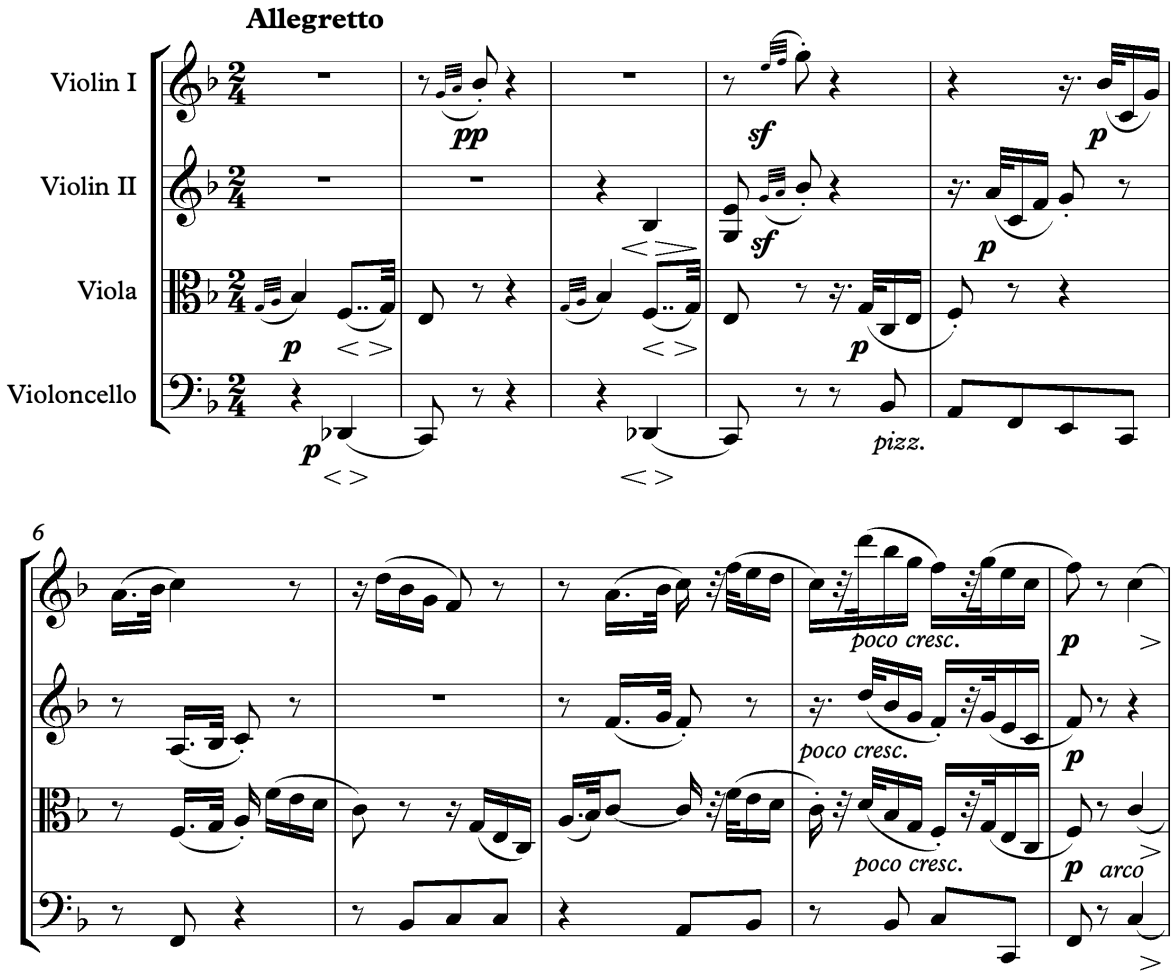
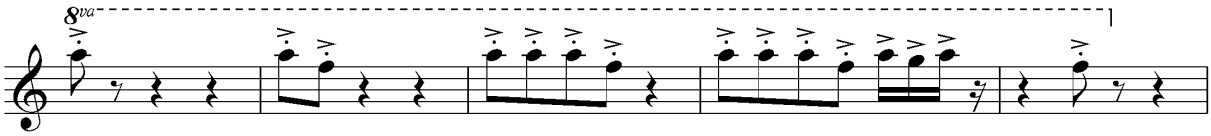
Chapter 15 Assignment 1

For the following examples, determine how the rate of information generates tension and closure. How might a performer enhance this?



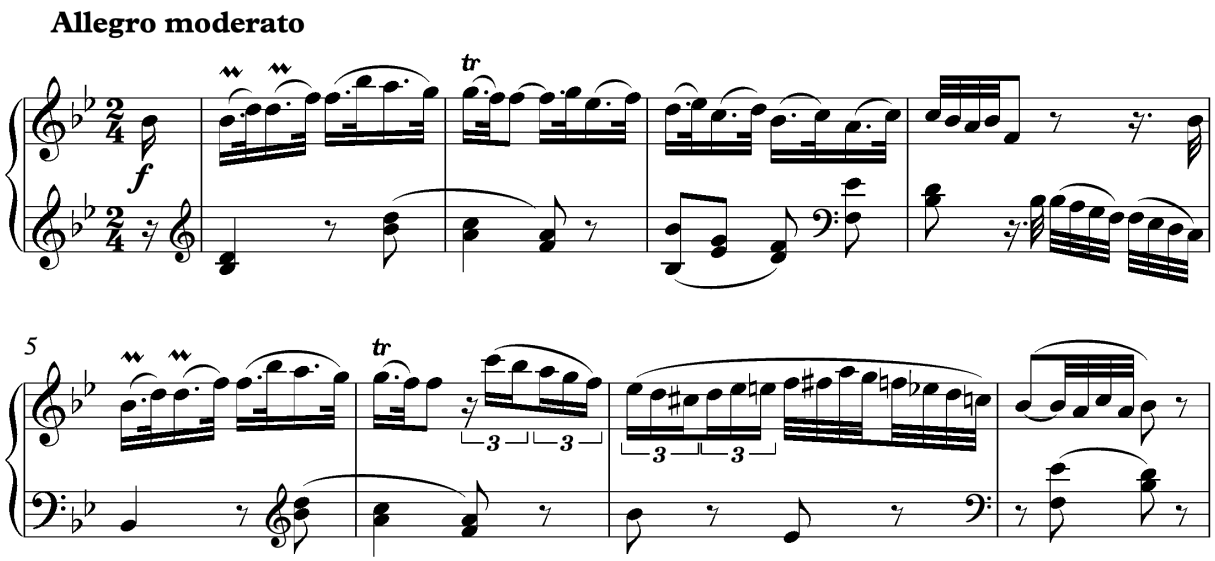
Example 1. Ludwig van Beethoven, *String Quartet No. 16 in F Major, Op. 135*, I, mm. 1-10 (1826).

https://www.youtube.com/watch?v=38DA-F1V0t8



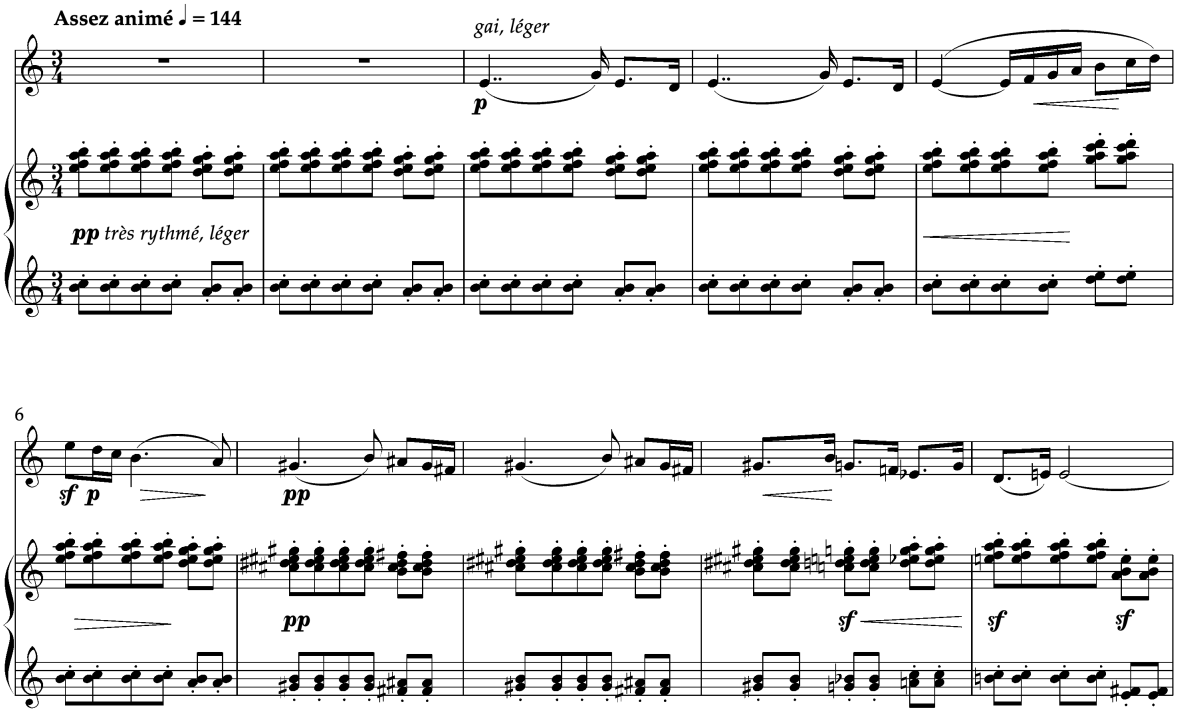
Example 2. Witold Lutosławski, *Concerto for Orchestra*, II, rehearsal 22 (1954).

https://www.youtube.com/watch?v=wNS-xHqyVLo



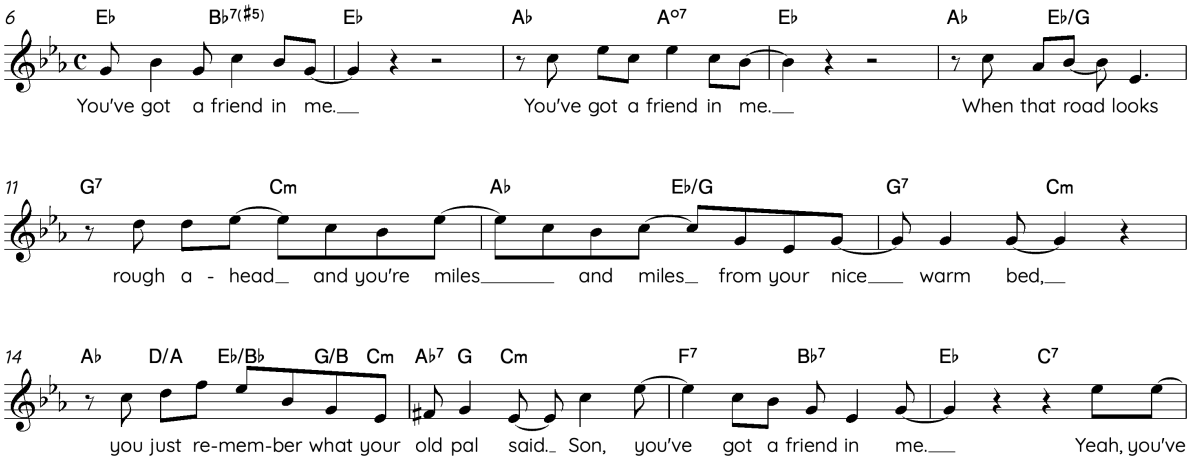
Example 3. Joseph Haydn, *Piano Sonata in Bb Major, Hob.XVI:18*, I, mm. 1-8 (1771-73).

https://www.youtube.com/watch?v=vdCI72TEZCc



Example 4. Lili Boulanger, *D'un matin de printemps*, mm. 1-10 (1917).

https://www.youtube.com/watch?v=wdE8YLVHWto

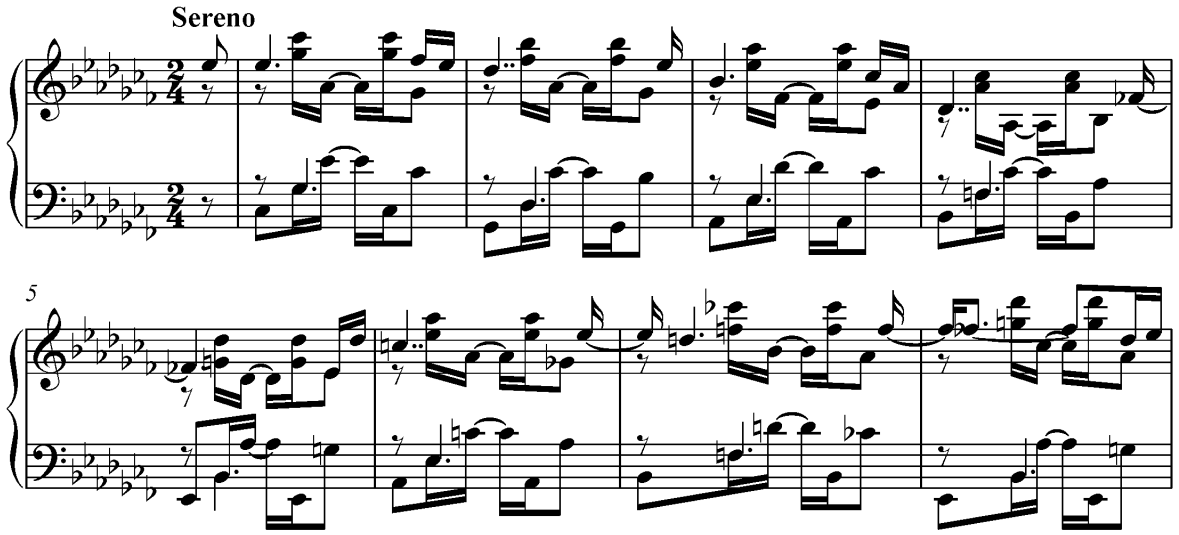


Example 5. Randy Newman, "You've Got a Friend In Me" from *Toy Story*, mm. 6-17 (1995).

https://www.youtube.com/watch?v=XHFy3YWpRx8

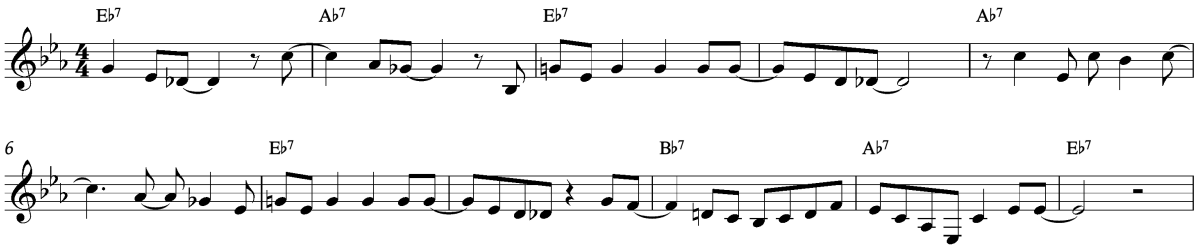
Chapter 15 Assignment 2

For the following examples, find the syncopation and determine how it contributes to tension and closure.



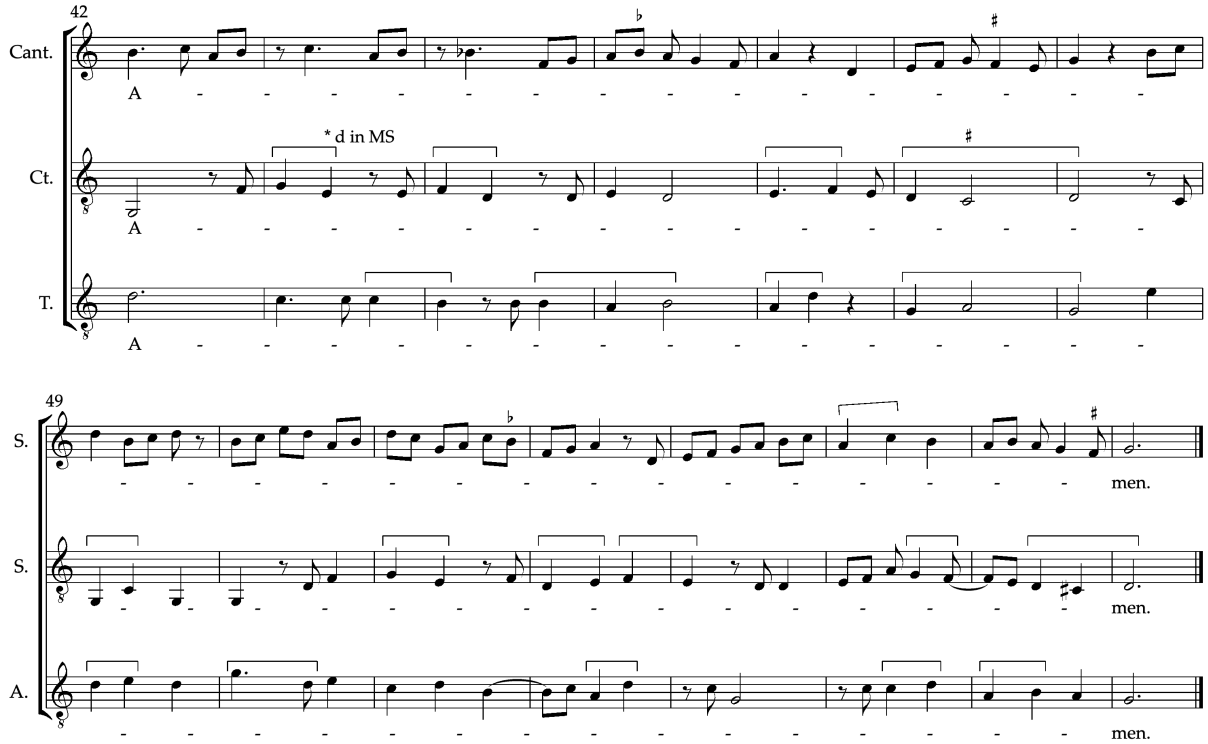
Example 1. Cacilda Borges Barbosa, *Diorama, No. 2*, mm. 1-8 (1989).

https://www.youtube.com/watch?v=uXmv75rYBWk



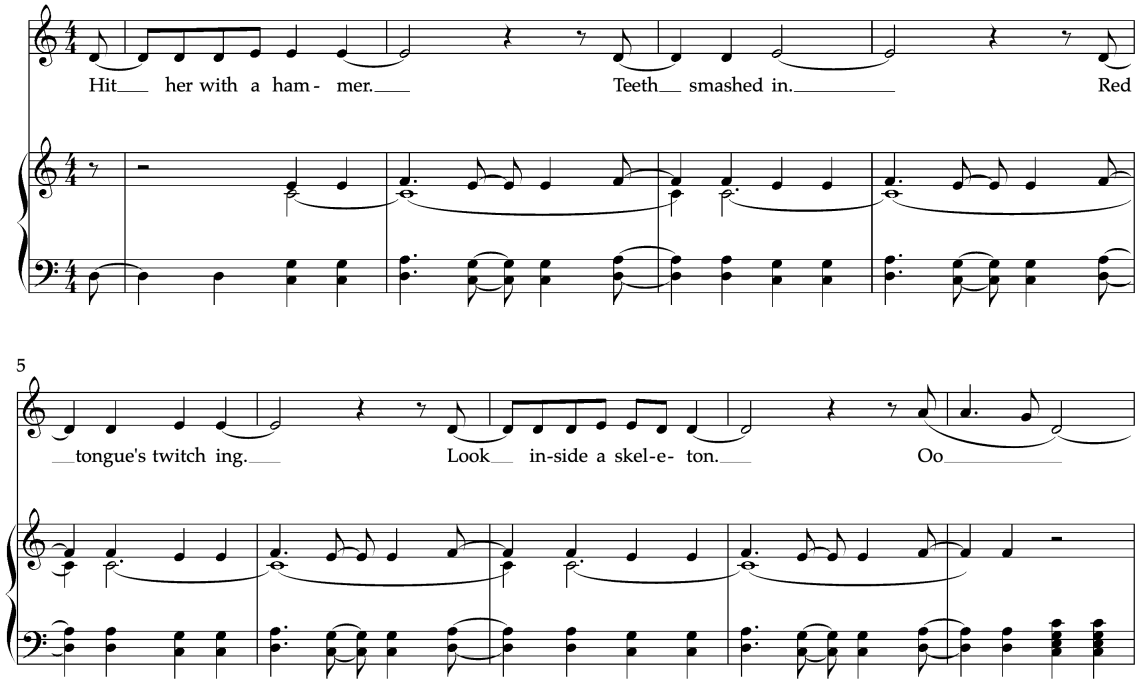
Example 2. John Coltrane, "Bessie's Blues," mm. 1-11 (1964).

https://www.youtube.com/watch?v=XMC2bvHk0Bo



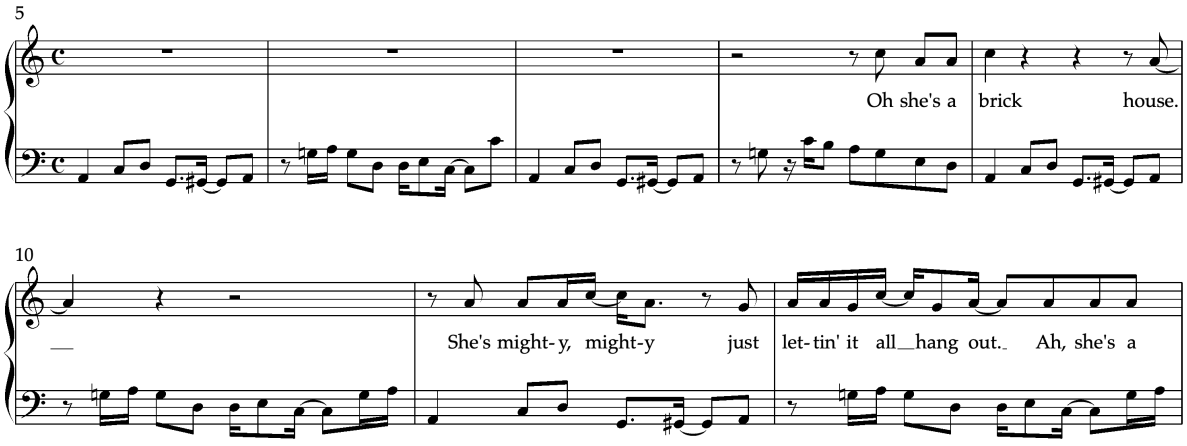
Example 3. Johannes Ciconia, *Gloria*, mm. 42-56 (after 1425).

https://www.youtube.com/watch?v=HI7eGnBIc1E



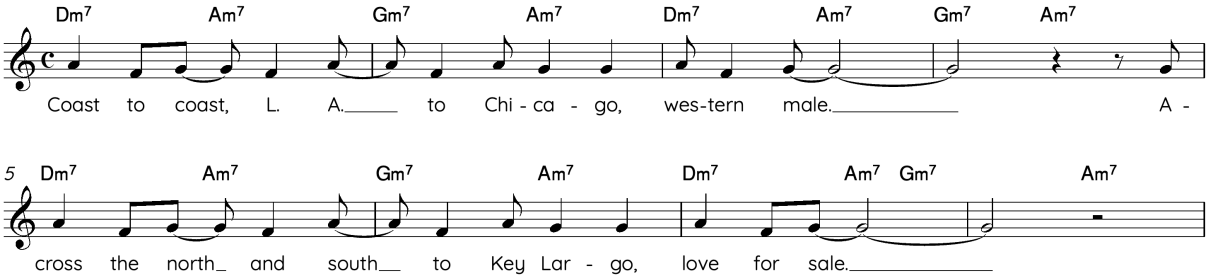
Example 4. P.J. Harvey, "The Piano" from *White Chalk*, mm. 1-9 (2007).

https://www.youtube.com/watch?v=pJ64-EqGbCQ



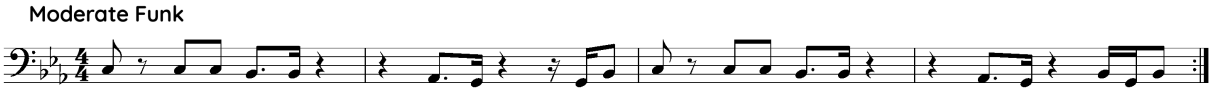
Example 5. Lionel Richie, Milan Williams, Walter Orange, Ronald LaPread, Thomas McClary, William King, and Shirley Hanna-King, "Brick House" from *Commodores*, mm. 5-12 (1977).

https://www.youtube.com/watch?v=rrBx6mAWYPU



Example 6. Sade Adu and Ray St. John, "Smooth Operator" from *Diamond Life*, 1:36-1:52 (1984).

https://www.youtube.com/watch?v=4TYv2PhG89A

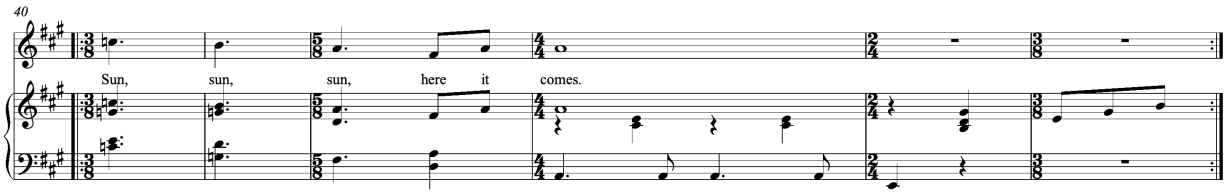


Example 7. Dr. Dre, Snoop Dogg, Colin Wolfe, George Clinton, Garry Shider, and David Spradley "Dre Day" from *The Chronic*, mm. 1-4 (1993).

https://www.youtube.com/watch?v=0xS9hvs5F7s

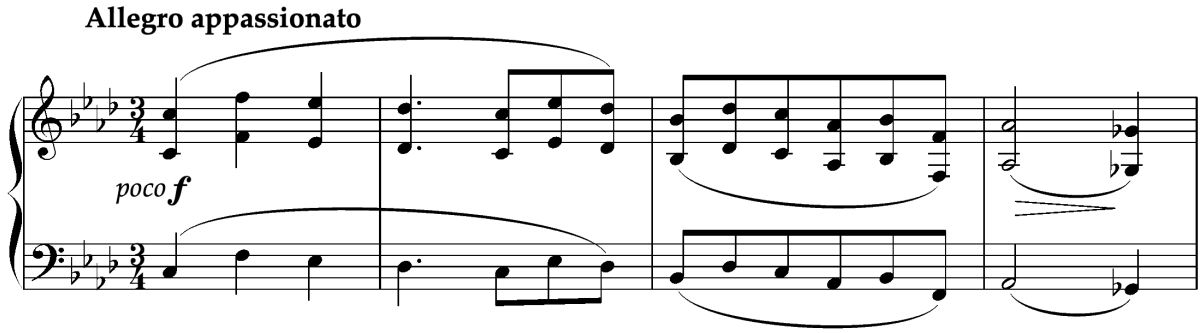
Chapter 15 Assignment 3

For the following examples, determine if and when the perceived meter changes and how these changes and asymmetrical meter affect tension and closure.



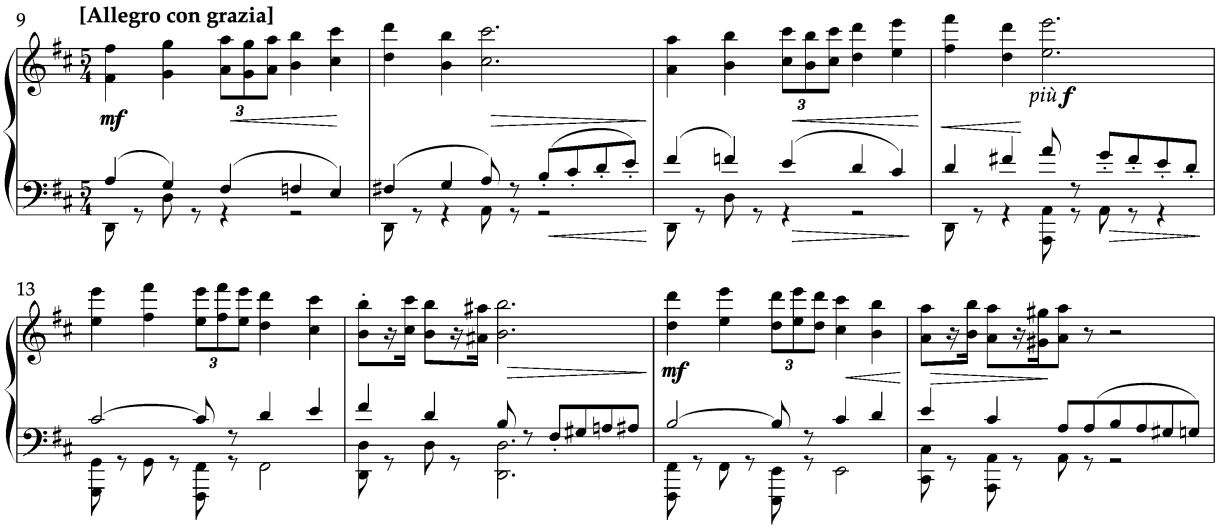
Example 1. George Harrison, "Here Comes the Sun" from *Abbey Road*, mm. 40-45 (1969).

https://www.youtube.com/watch?v=GKdl-GCsNJ0



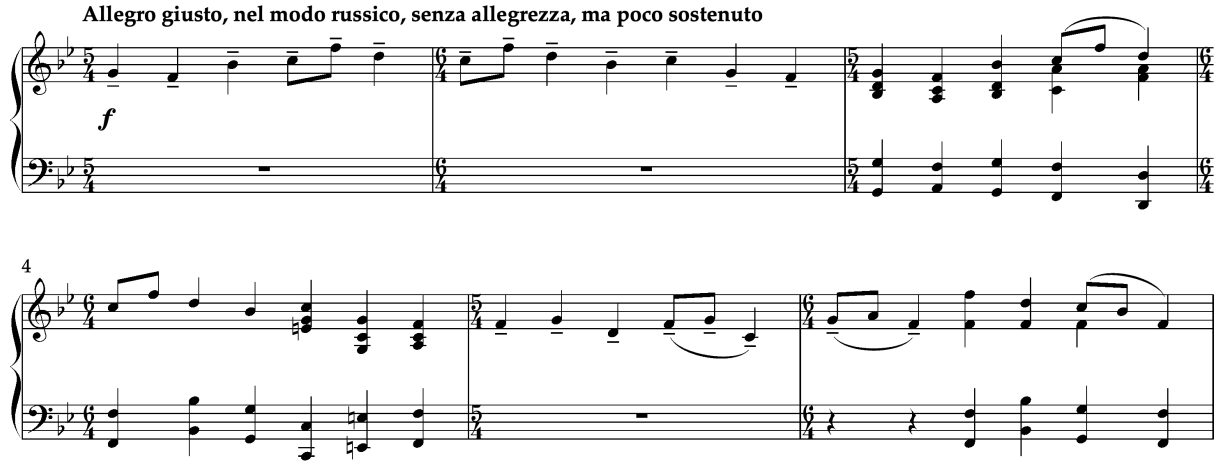
Example 2. Johannes Brahms, *Clarinet Sonata in F Minor, Op. 120, No. 1*, I, mm. 1-4 (1894).

https://www.youtube.com/watch?v=_16io5rzmsQ



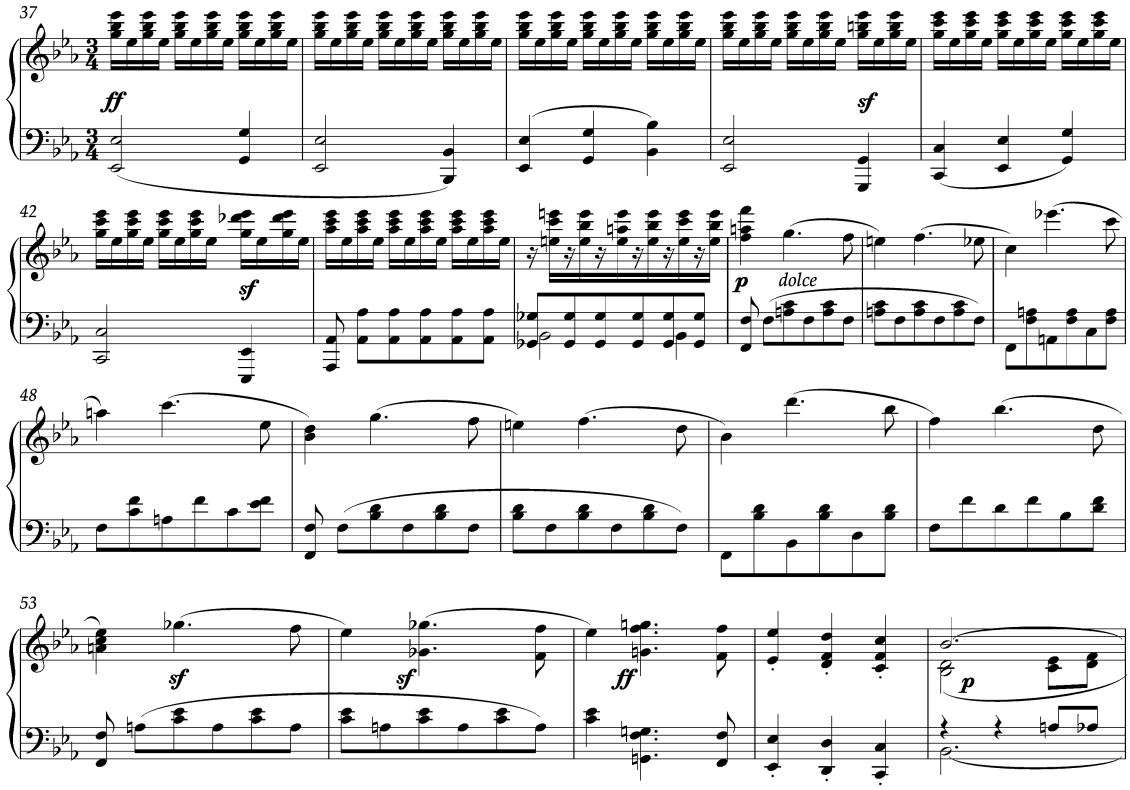
Example 3. Peter Ilyich Tchaikovsky, *Symphony No. 6 in B Minor, Op. 74*, II, mm. 9-16 (1893).

https://www.youtube.com/watch?v=GvEzdij0dlk



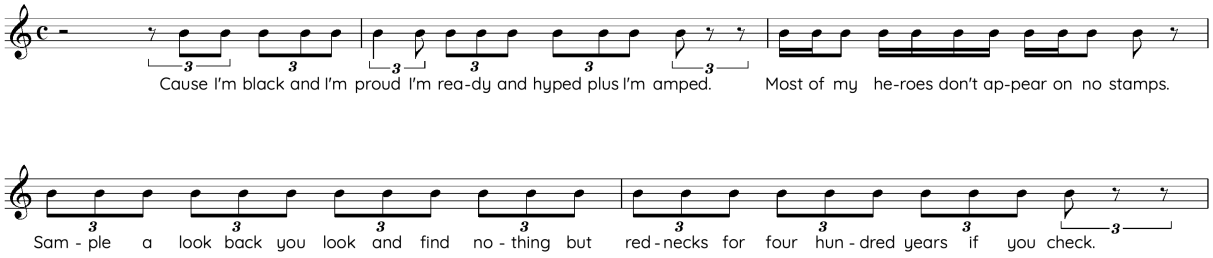
Example 4. Modest Mussorgsky, "Promenade" from *Pictures at an Exhibition*, mm. 1-6 (1874).

https://www.youtube.com/watch?v=R1GwvPzzK1k



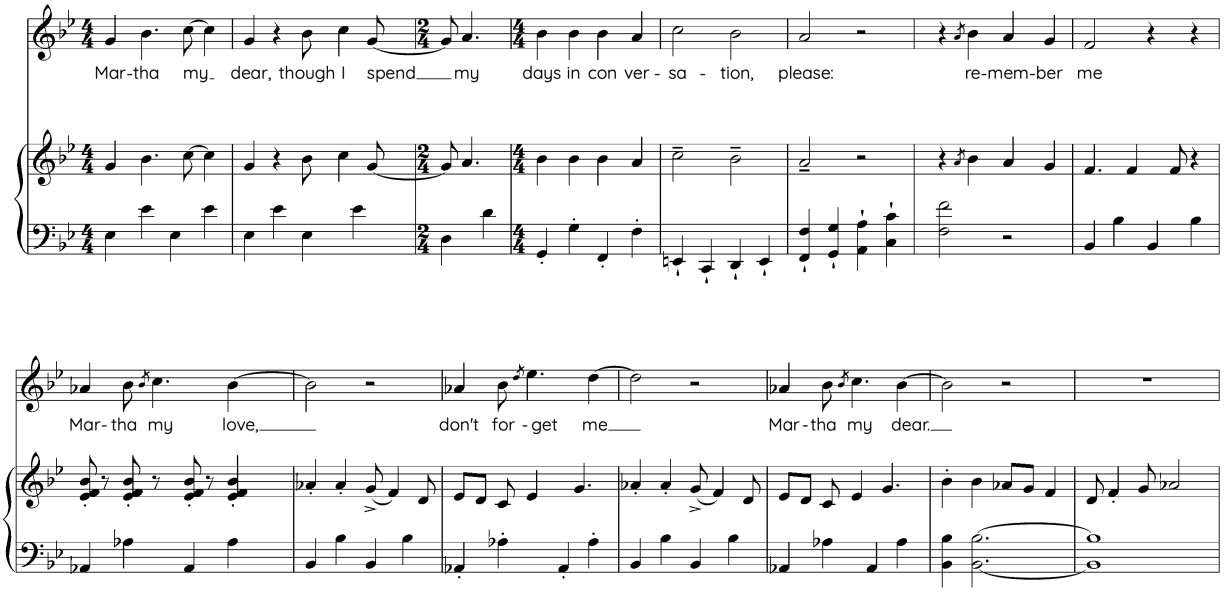
Example 5. Ludwig van Beethoven, *Symphony No. 3 in Eb Major, Op. 55*, I, mm. 37-57 (1804).

https://www.youtube.com/watch?v=nbGV-MVfgec



Example 6. Carlton Ridenhour, Eric Sadler, Hank Boxley, and Keith Boxley, "Fight the Power" from *Fear of a Black Planet*, 3:13-3:24 (1989).

https://www.youtube.com/watch?v=mmo3HFa2vjg

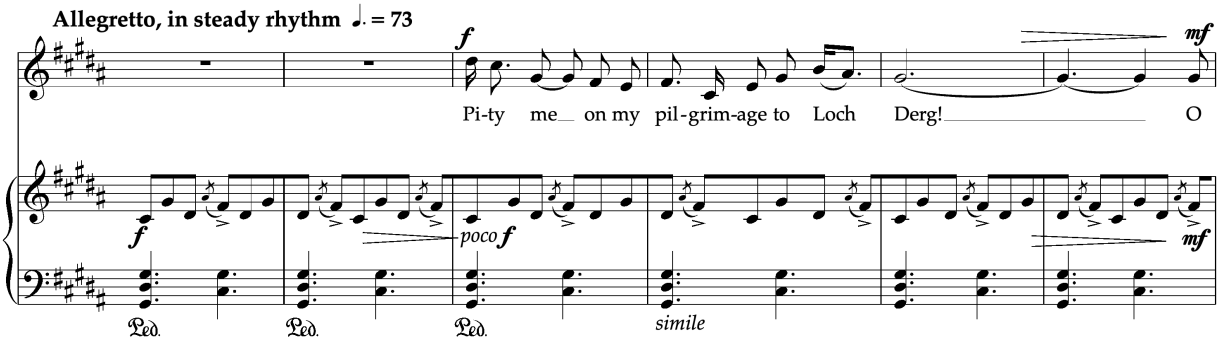


Example 7. Paul McCartney, "Martha My Dear" from *The Beatles*, 0:19-0:38 (1968).

https://www.youtube.com/watch?v=RXawa90YU2s

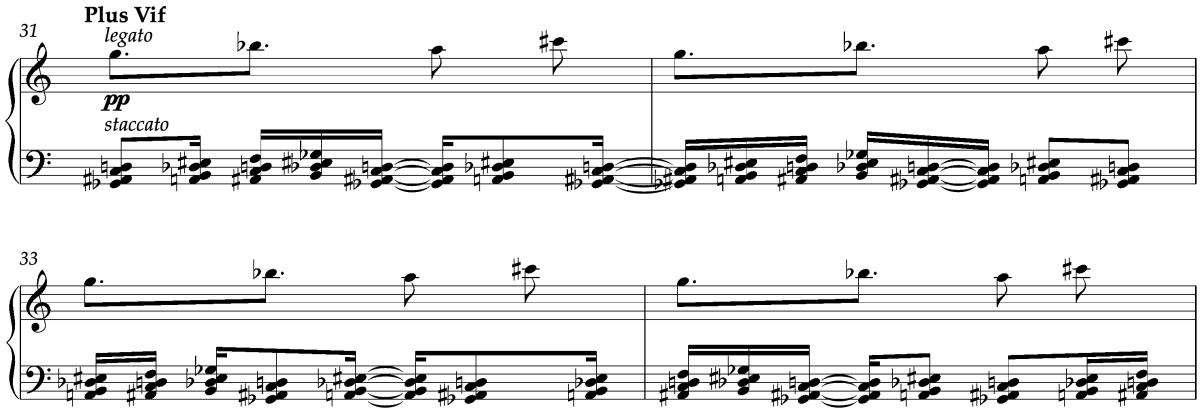
Chapter 15 Assignment 4

For the following examples, discover any polymeter and how it generates tension and closure.



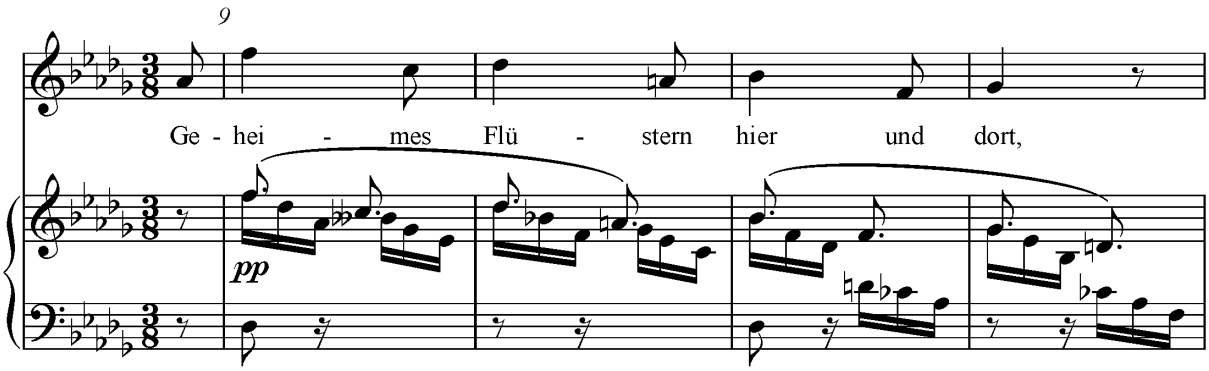
Example 1. Samuel Barber, "At Saint Patrick's Purgatory" from *Hermit Songs*, mm. 1-6 (1953).

https://www.youtube.com/watch?v=18DnBMWtxiY



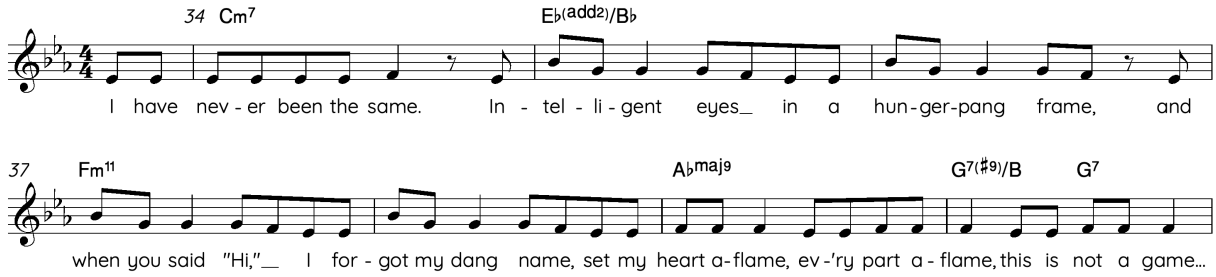
Example 2. Olivier Messiaen, "Le Verbe" from *La Nativité du Seigneur*, mm. 31-34 (1935).

https://www.youtube.com/watch?v=sXyS2RJF1BY



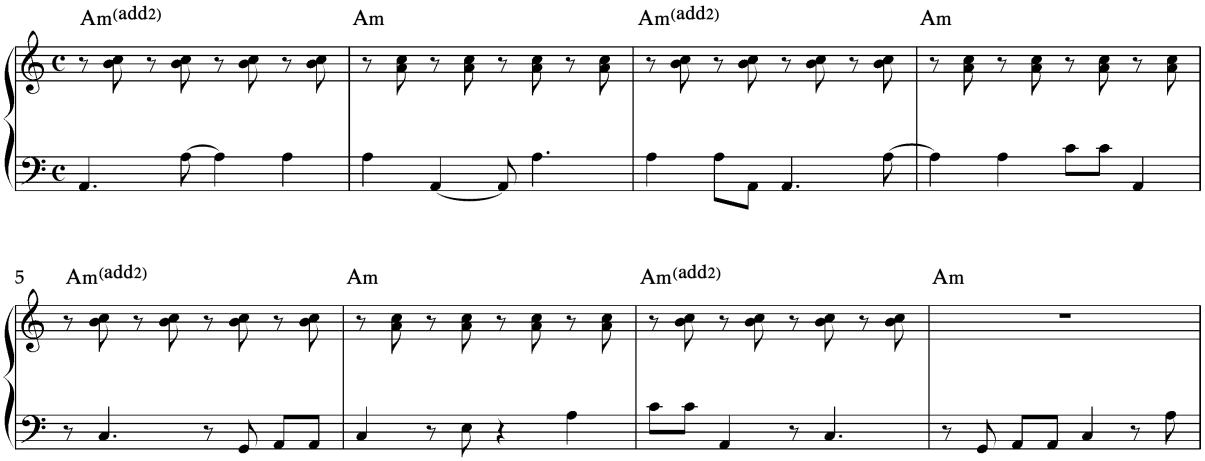
Example 3. Clara Schumann, *Sechs Lieder, Op. 23, No. 3*, mm. 9-12 (1855).

https://www.youtube.com/watch?v=QAw_xzH3Fj8



Example 4. Lin-Manuel Miranda, "Satisfied" from *Hamilton*, mm. 34-40 (2015).

https://www.youtube.com/watch?v=cnVBzu1Jrbk



Example 5. Ric Ocasek, "Touch and Go" from *Panorama*, 0:00-0:14 (1980).

https://www.youtube.com/watch?v=L7Gpr_Auz8Y