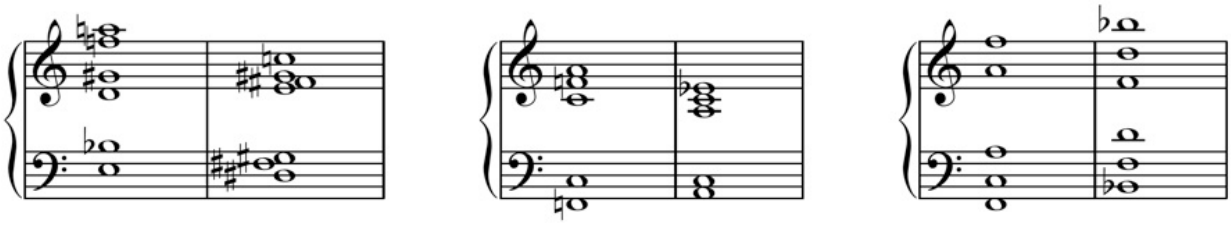
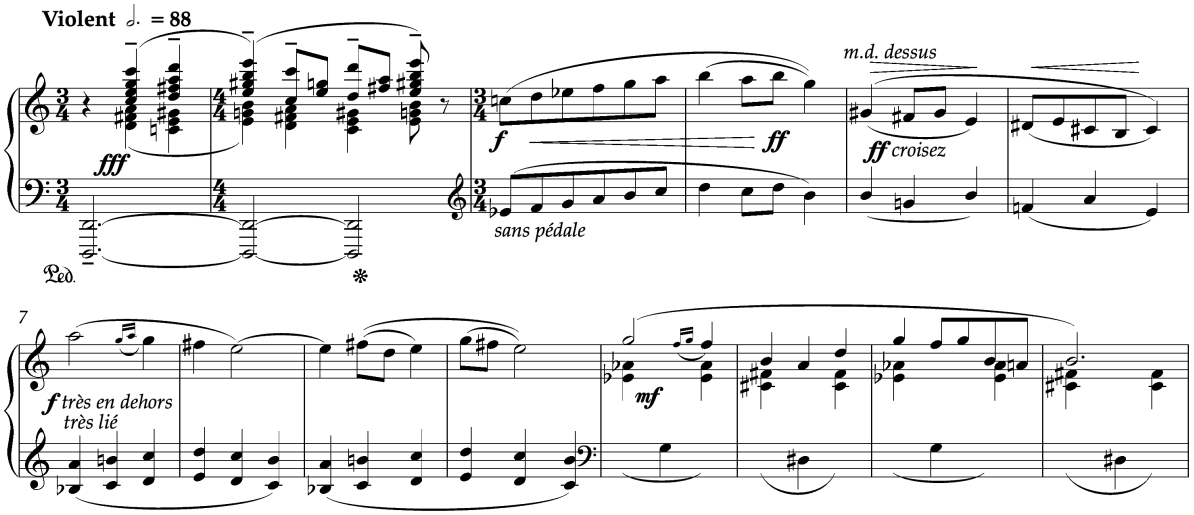
Chapter 23 Assignment 1

1. Compare each pair of sonorities in terms of perceived density. What makes one sound denser than the other? Is each sonority open or closed?



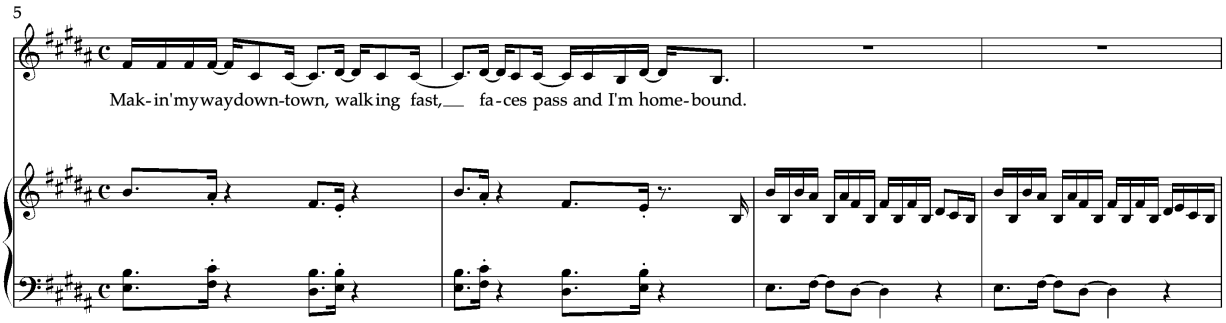
Example 1. Three pairs of chords from Charles Ives, *Down East* (1919).

2. In the examples below, how does density contribute to closure and tension?



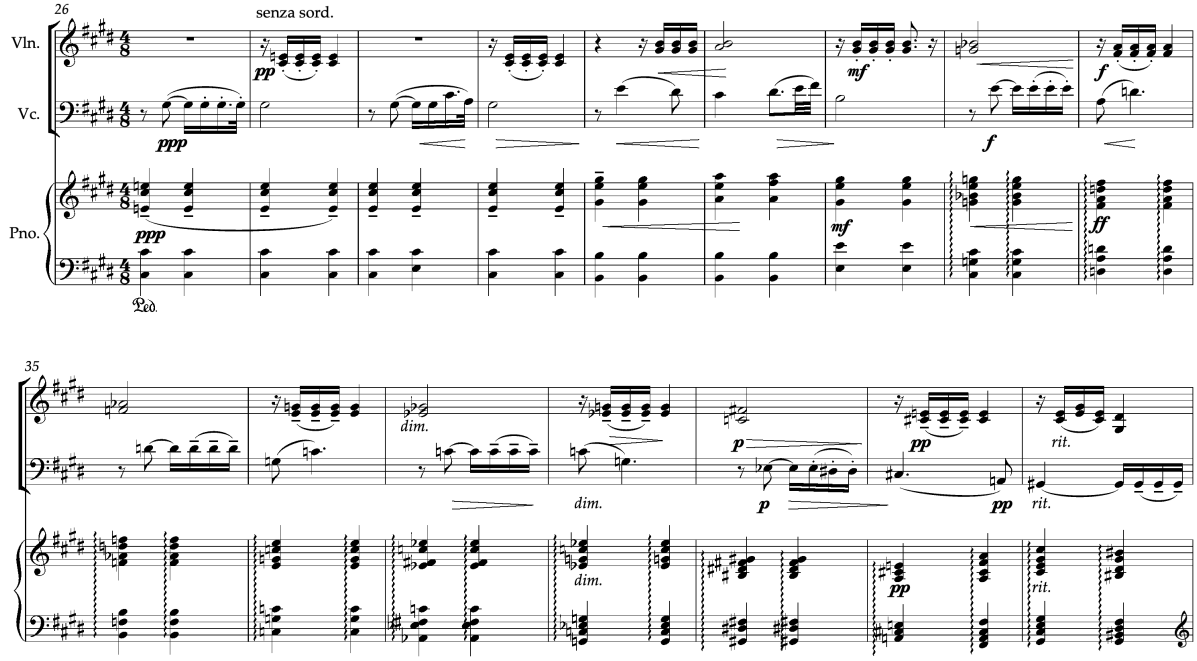
Example 2. Francis Poulenc, *Impromptu No. 4*, mm. 1-14 (1920-21, rev. 1939).

https://www.youtube.com/watch?v=Etd0VYdUI-w



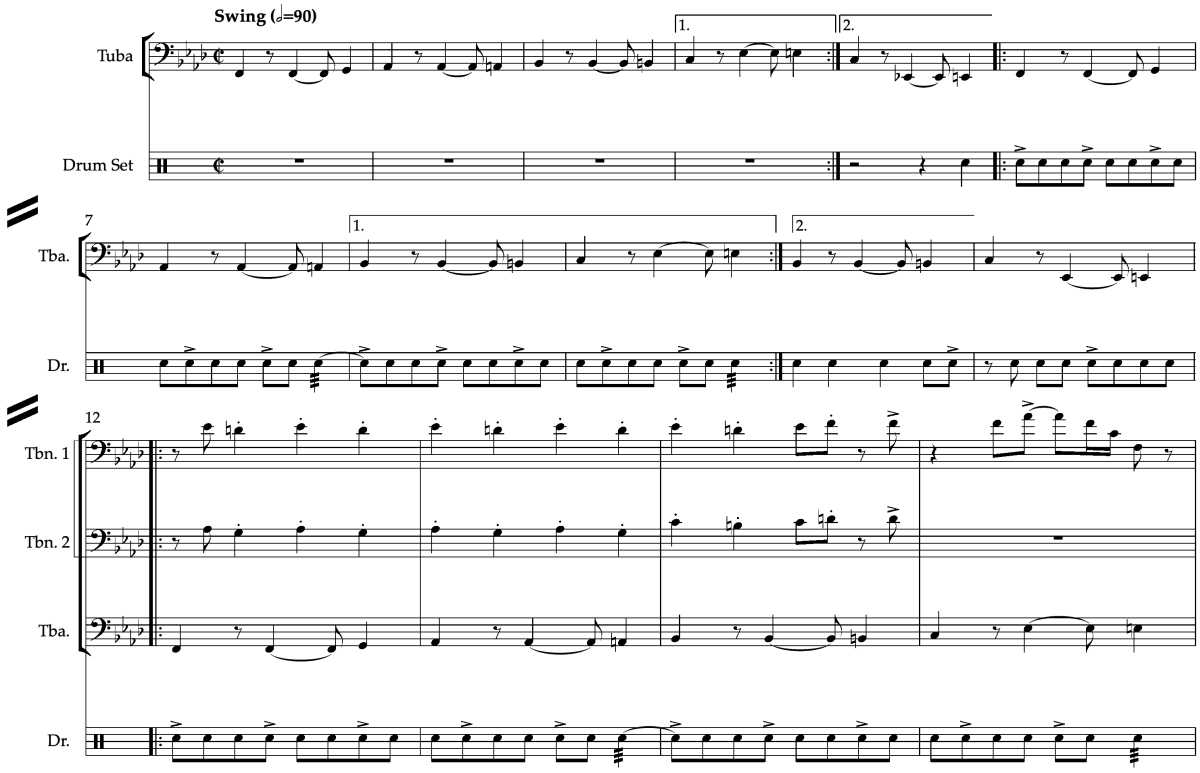
Example 3. Vanessa Carlton, "A Thousand Miles" from *Be Not Nobody*, mm. 5-8 (2002).

https://www.youtube.com/watch?v=Cwkej79U3ek



Example 4. Antonín Dvořák, *Piano Trio No. 4 in E Minor, Op. 90* ("Dumky"), II, mm. 26-41 (1891).

https://www.youtube.com/watch?v=EkmHGd0U8yE

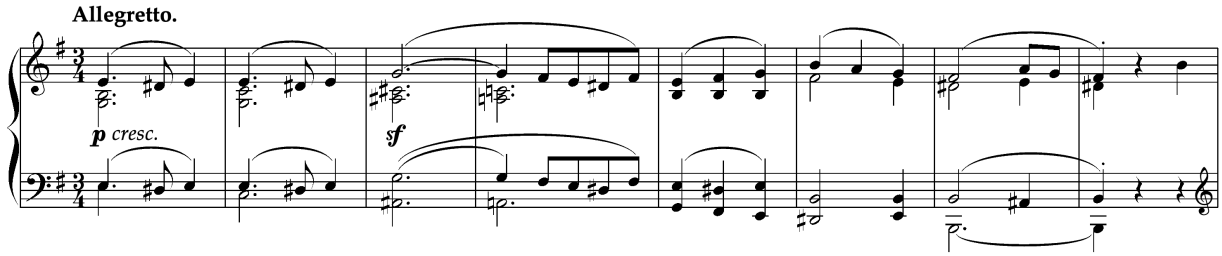


Example 5. Roderick "Claude" Paulin, "Ya Move Ya Lose" from *Rollin'*, 0:00-0:27 (1994).

https://www.youtube.com/watch?v=VHbJ_vXI79E

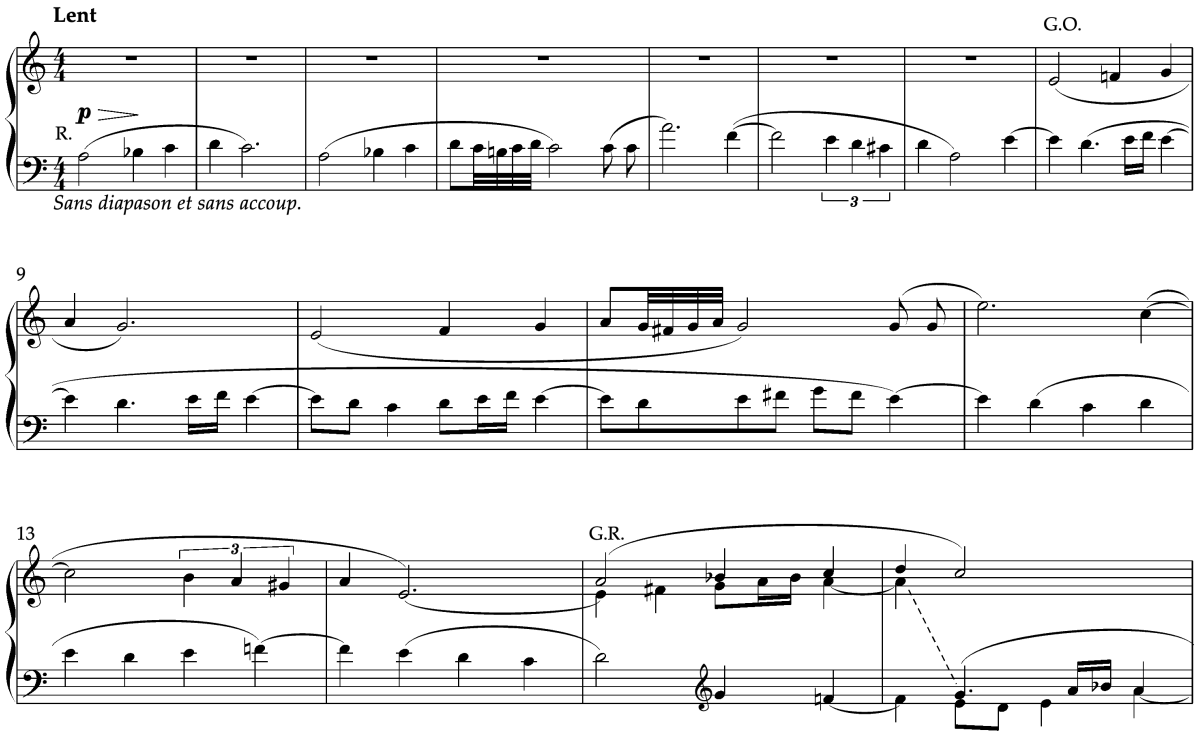
Chapter 23 Assignment 2

1. Label all textural types in the following examples.



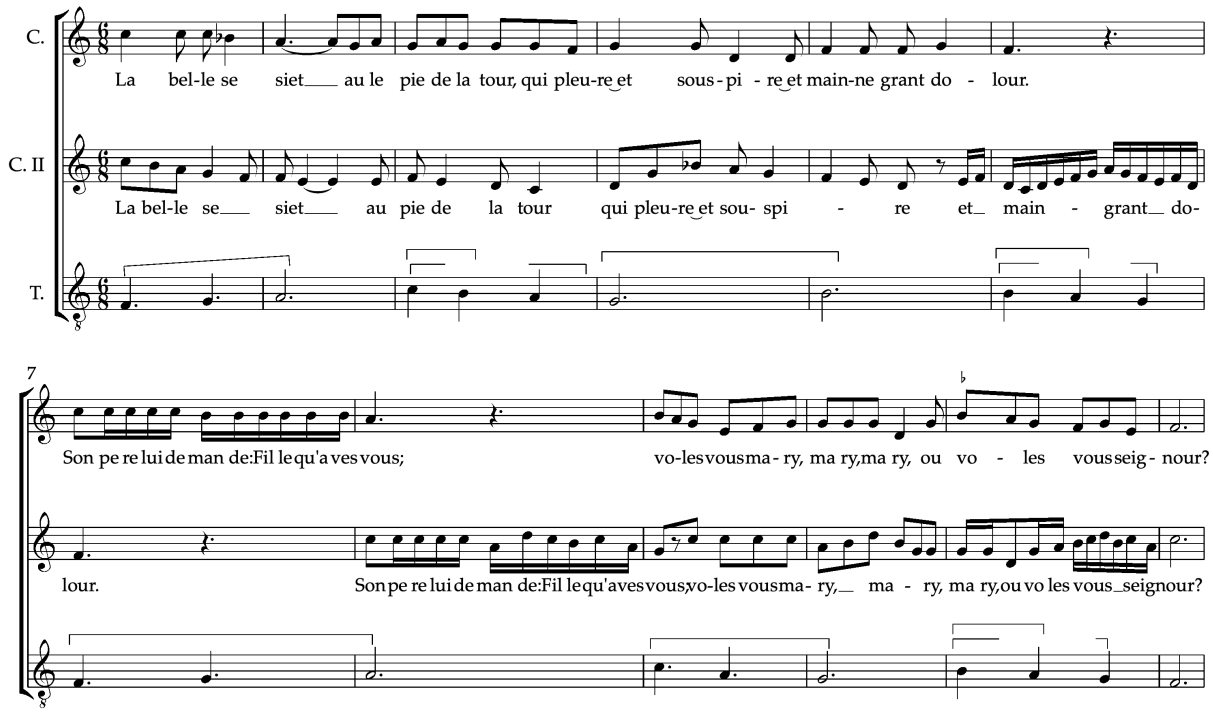
Example 1. Ludwig van Beethoven, *Sonata No. 9 in E Major, Op. 14, No. 1*, II, mm. 1-8 (1798).

https://www.youtube.com/watch?v=6vG-tOWxp7c



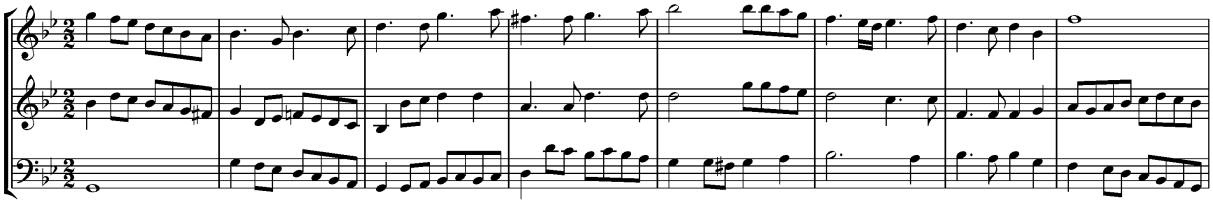
Example 2. Elsa Barraine, *Fugue No. 2 for Organ*, mm. 1-16 (1929).

https://www.youtube.com/watch?v=dXi6fon3diU



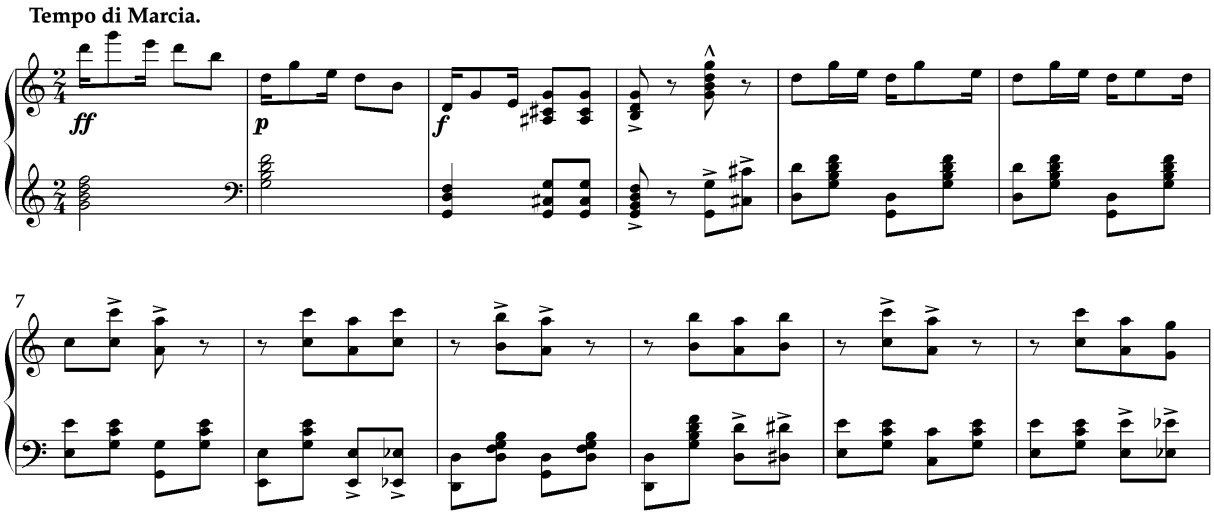
Example 3. Guillaume Dufay, "La belle se siet," mm. 1-12 (early 15th c.).

https://www.youtube.com/watch?v=1WtnCYlcb24



Example 4. Élisabeth Jacquet de La Guerre, "Overture" from *Céphale et Procris*, mm. 1-8 (1694).

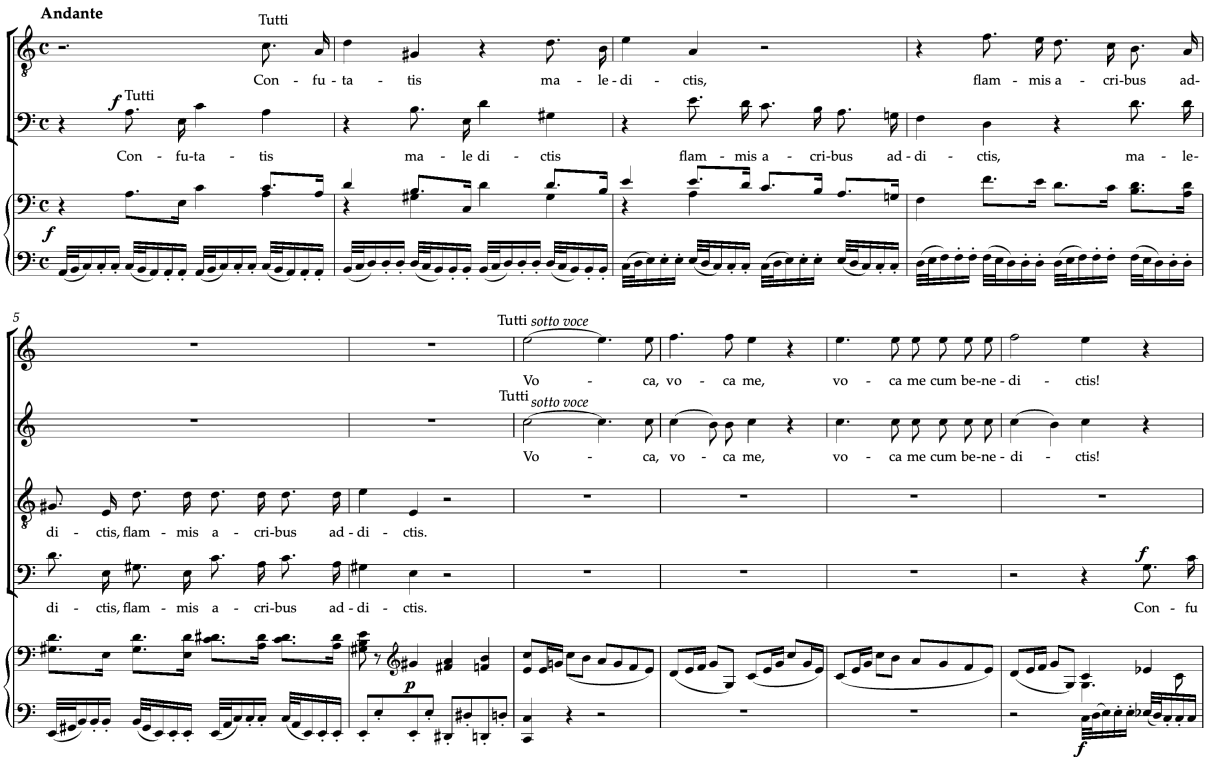
https://www.youtube.com/watch?v=xsEepShZEPo



Example 5. May Aufderheide, *Richmond Rag*, mm. 1-12 (1908).

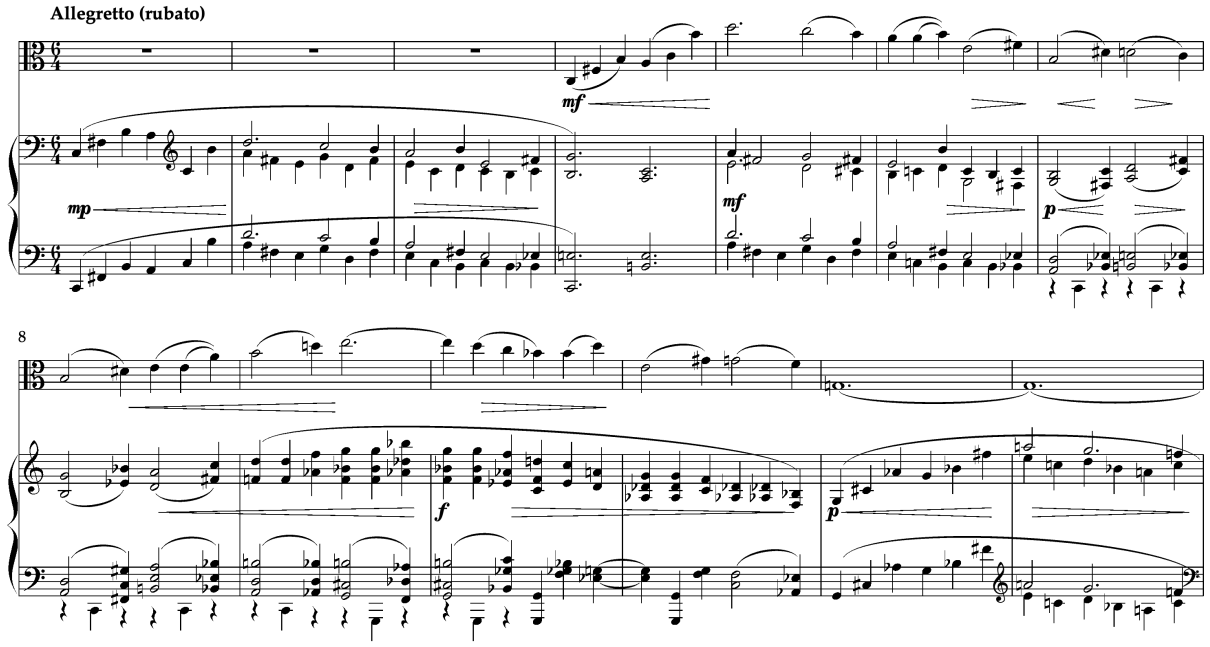
https://www.youtube.com/watch?v=5ypoQcndqXA

2. For the following examples, provide appropriate labels for textural types. Then discuss how the changes from one type to another (and the more subtle changes within one type) create tension and closure.



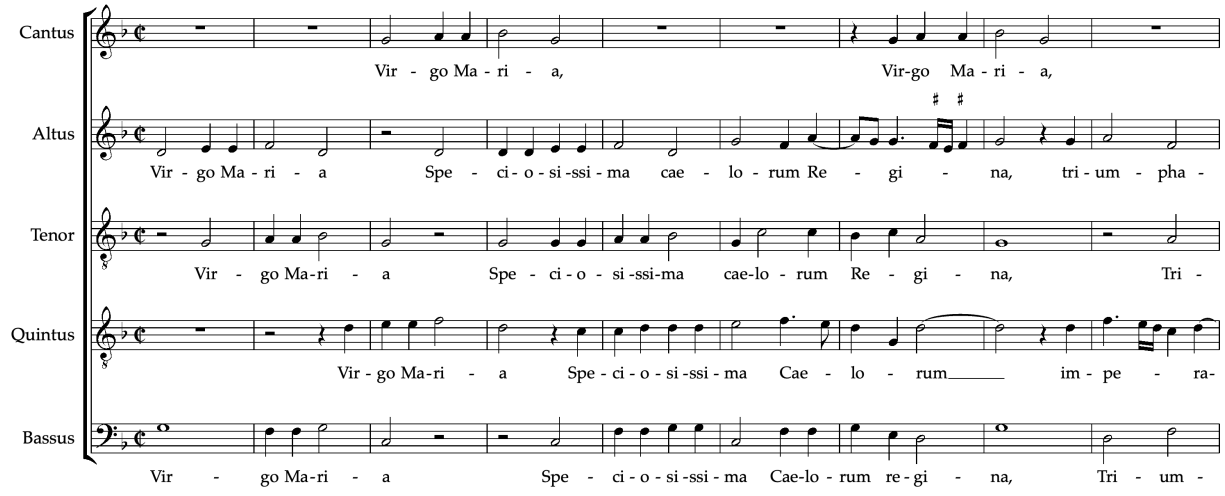
Example 6. W.A. Mozart, *Requiem in D Minor, K. 626*, "Confutatis," mm. 1-10 (1791).

https://www.youtube.com/watch?v=ENwUp6po3M4



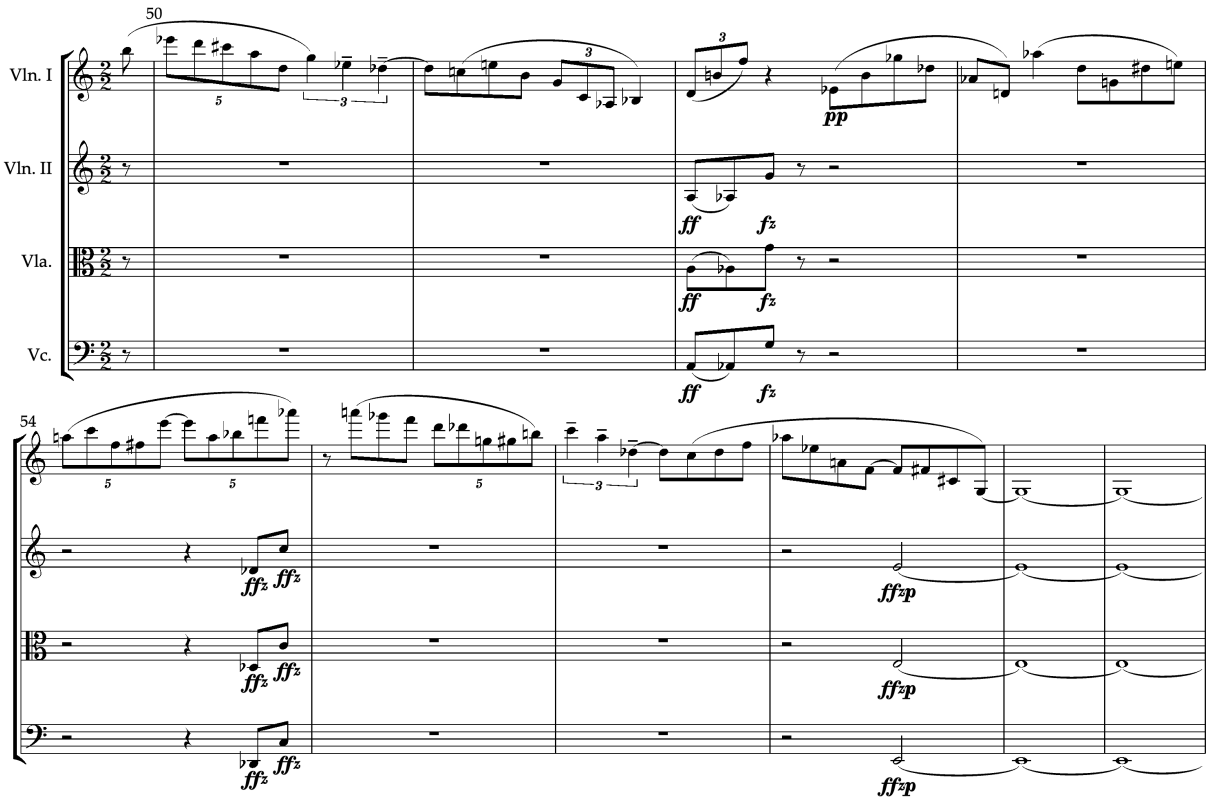
Example 7. Marion Bauer, *Sonata for Viola (or Clarinet) and Piano, Op. 22*, I, mm. 1-13 (1932).

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



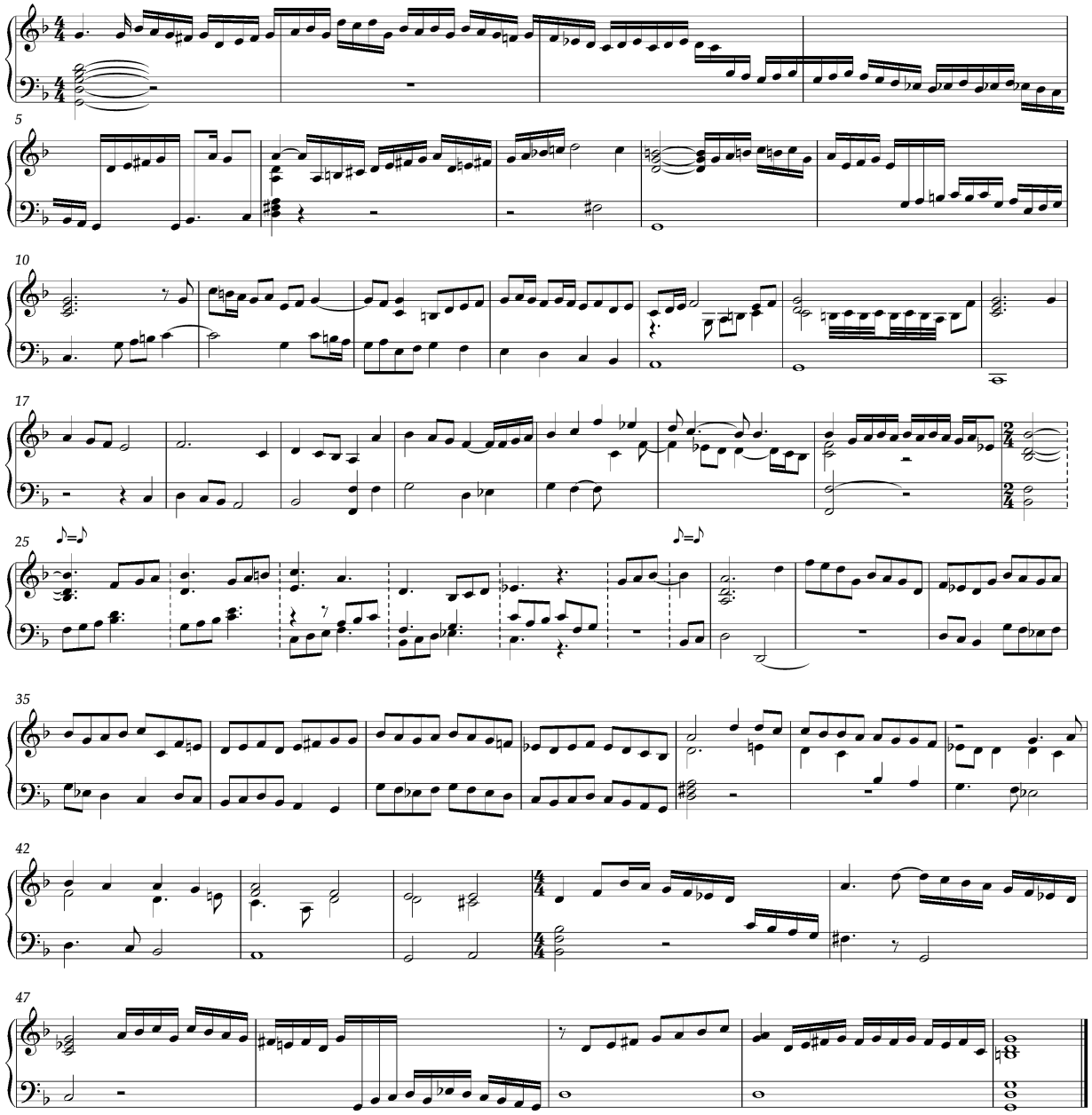
Example 8. Eleanora d'Este, "Virgo Maria Speciosissima" from *Musices Quinqyae Parium Vocum*, mm. 1-9 (1543).

https://www.youtube.com/watch?v=OZIdapG4BGI



Example 9. Ruth Crawford Seeger, *String Quartet*, IV, mm. 50-59 (1931).

https://www.youtube.com/watch?v=_i2PgujTNm0

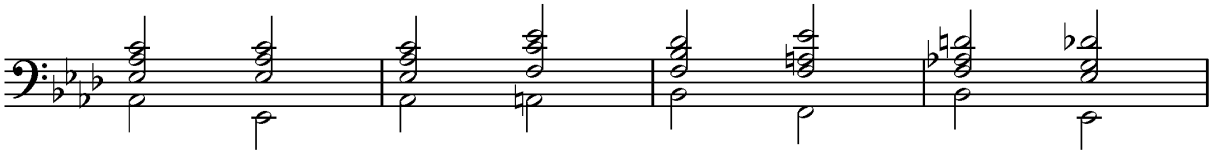


Example 10. Johannes Hieronymous Kapsberger, “Toccata No. 7” from *Libro primo d’intavolatura di lauto* (1611).

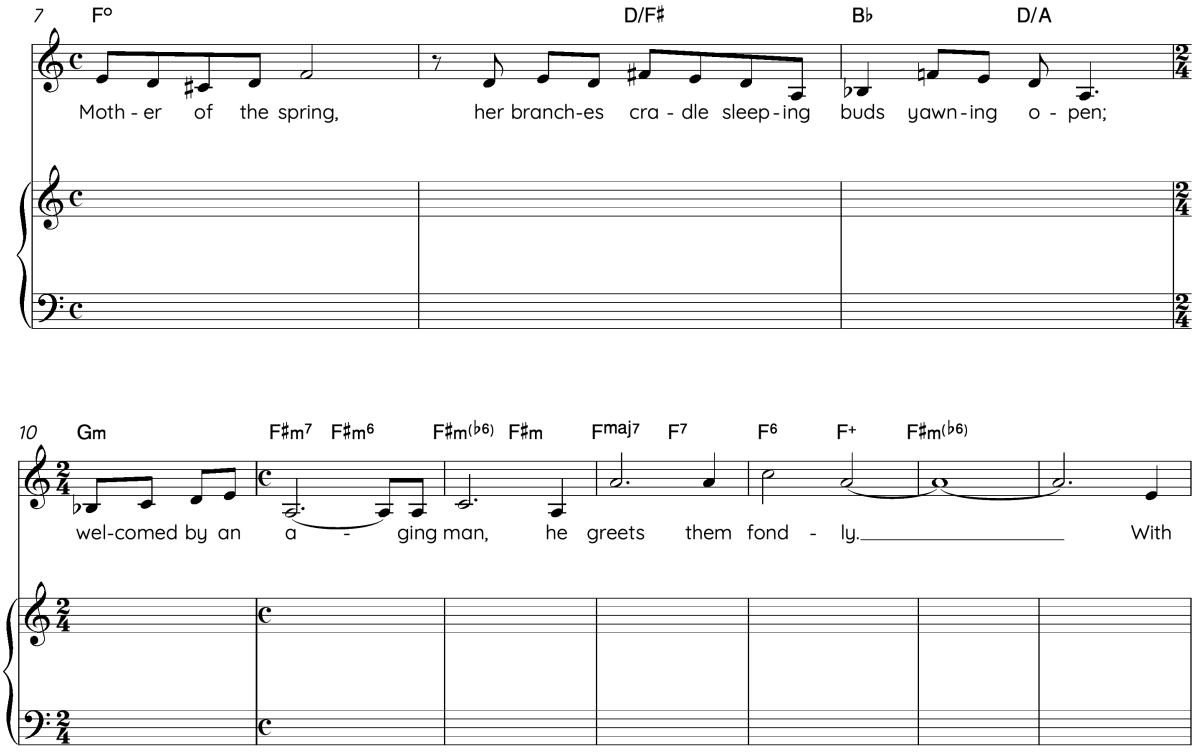
https://www.youtube.com/watch?v=Uzmiur_7Iwk

Chapter 23 Assignment 3

1. Write three different accompaniments based on the following block chords: 1) stride, 2) simple arpeggiation, and 3) Alberti bass.

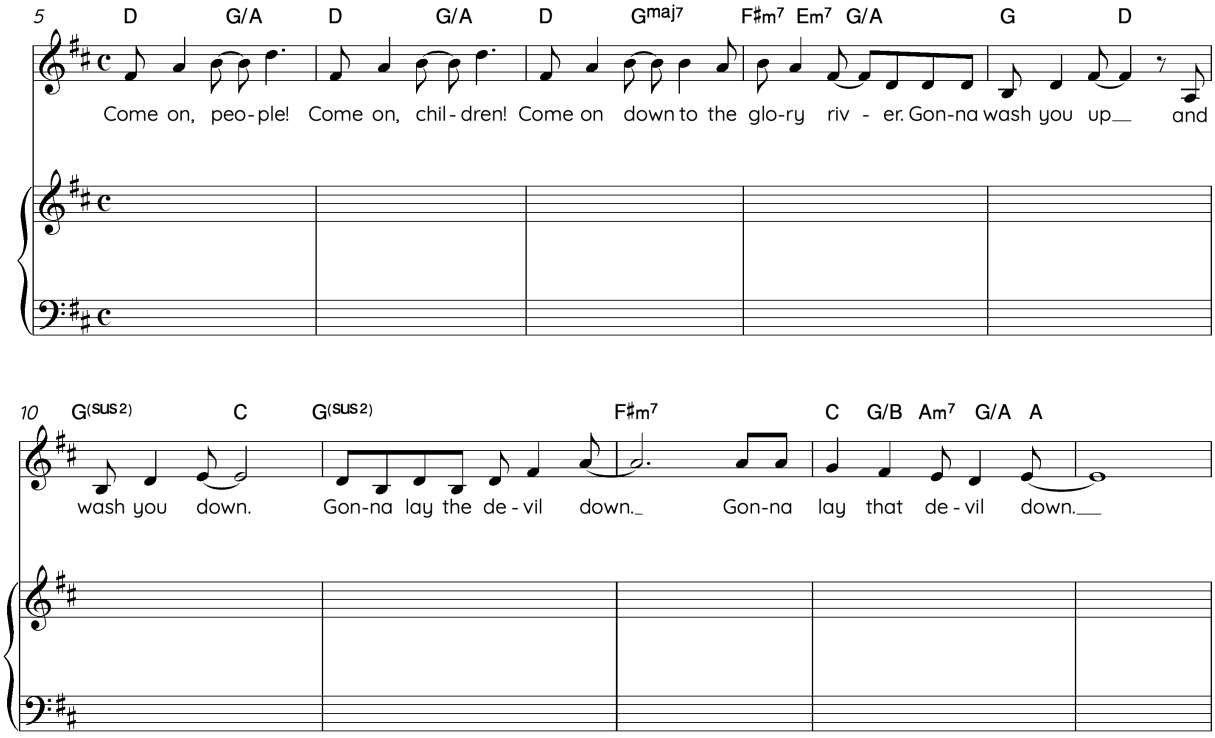


2. For each of the following examples, realize the lead sheet with an arpeggiated texture.



Example 1. Esperanza Spalding, "Apple Blossom" from *Chamber Music Society*, mm. 7-16 (2010).

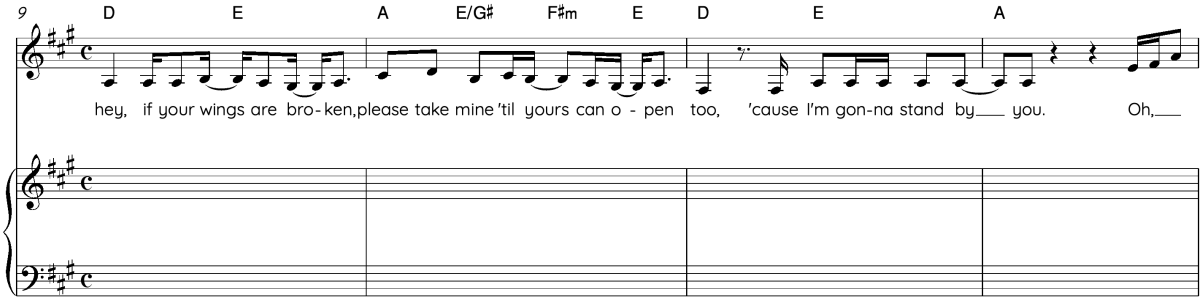
https://www.youtube.com/watch?v=ken1_xBeUDk



Example 2. Laura Nyro, "Save the Country," mm. 5-14 (1968).

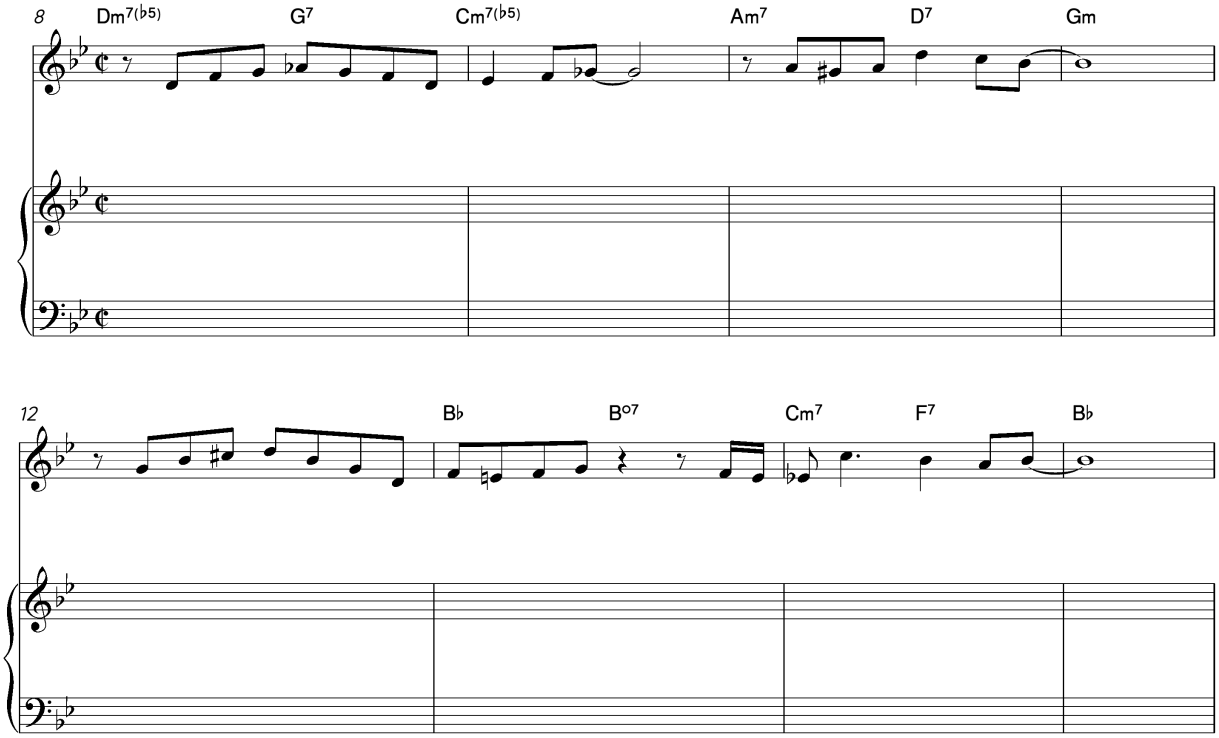
https://www.youtube.com/watch?v=E21KH_YOk7Y

3. For each of the following examples, realize the lead sheet with a stride texture.



Example 3. Rachel Platten, Joy Williams, Jack Antonoff, Jon Levine, and Matthew B. Morris, "Stand By You" from *Wildfire*, mm. 9-12 (2015).

https://www.youtube.com/watch?v=bwB9EMpW8eY



Example 4. Quincy Jones, “Stockholm Sweetnin’,” mm. 8-15 (1956).

https://www.youtube.com/watch?v=SQW1btx-kKI