Assignment 10.1

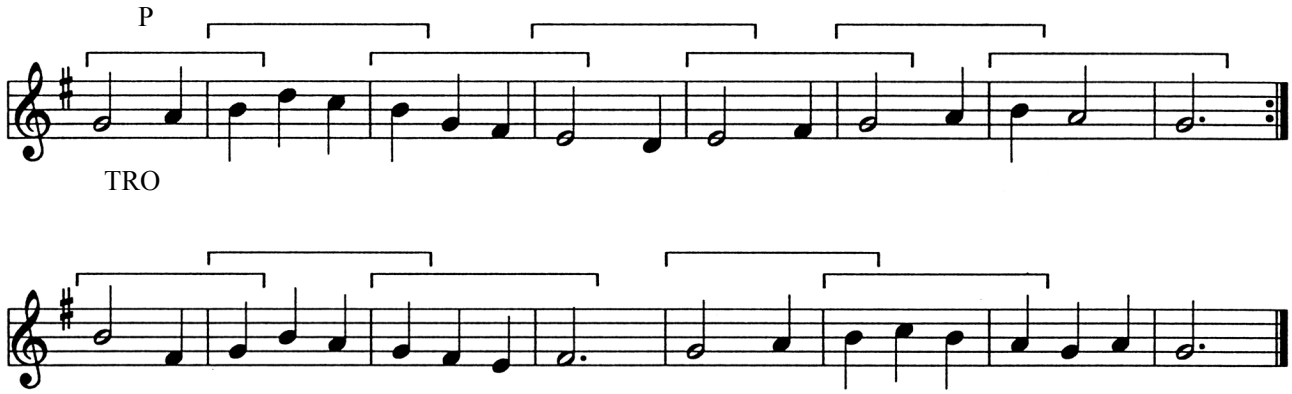
Name: _____

Four melodies are given below. For each melody:

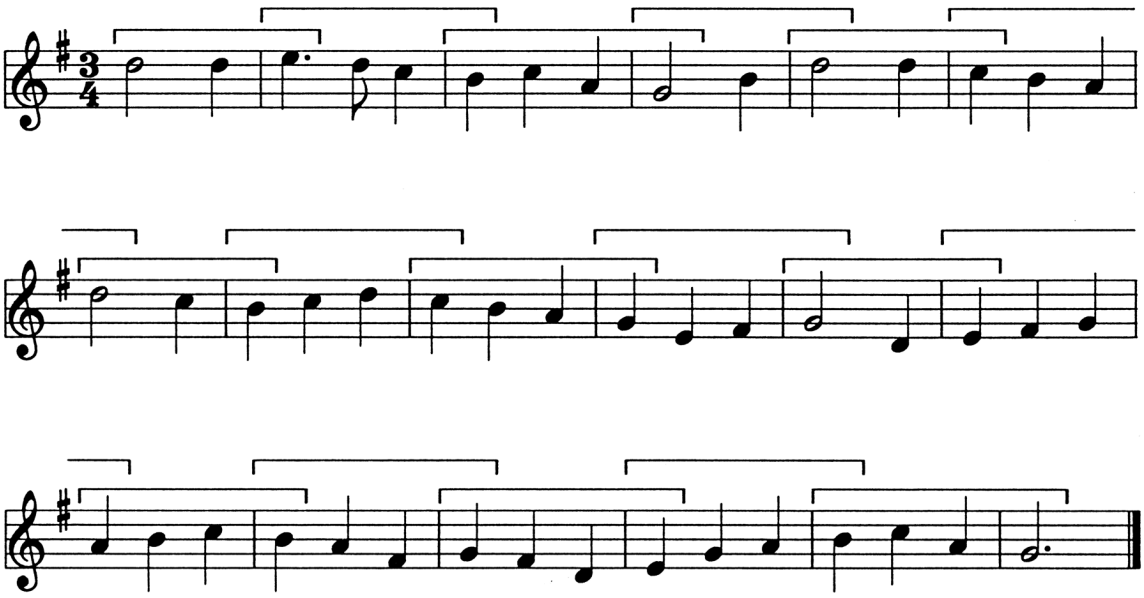
1. Above the melody, label the bracketed melodic figures, using the abbreviations given in the text.
2. Below the melody, label the rhythmic pattern in each bar, using the following abbreviations: TRO for trochaic, IAM for iambic, TRI for tribrachic, and DAC for dactylic.

The first melodic figure and rhythmic pattern in melody (a) have been labelled.

(a) H. Albert, "Gott des Himmels" (17th c.)



(b) "Isaiah Round" from *The Summit Choirbook* (1983)



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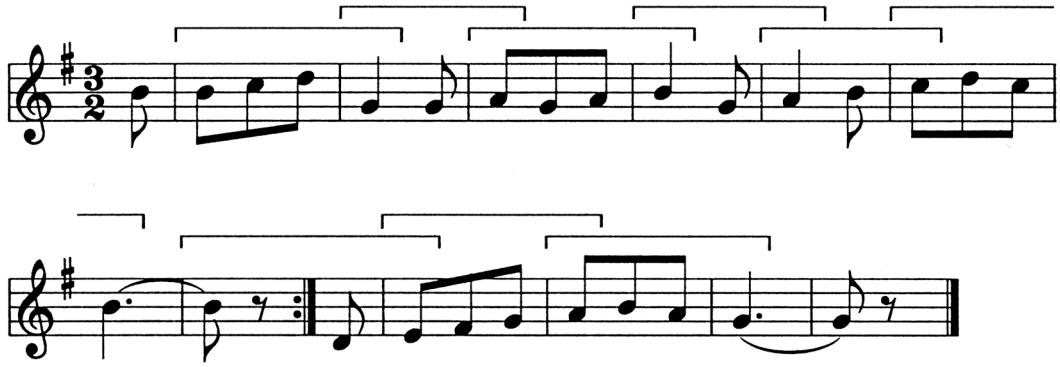
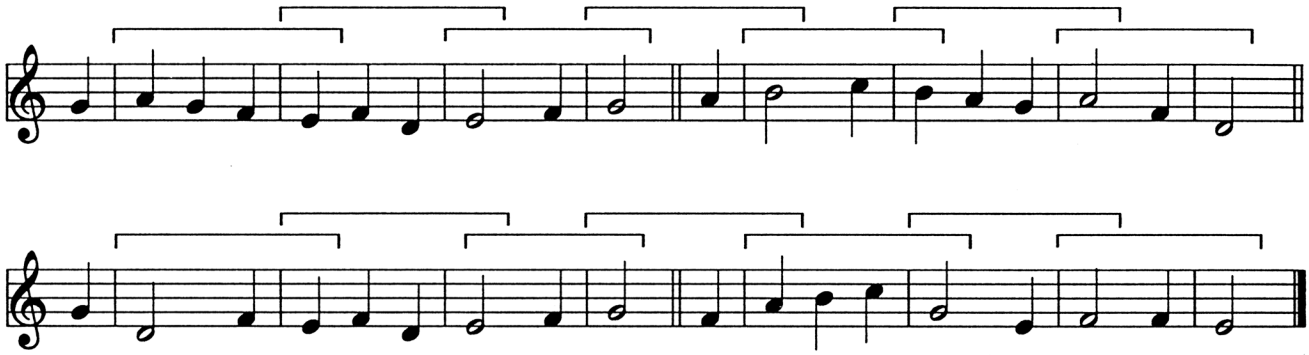
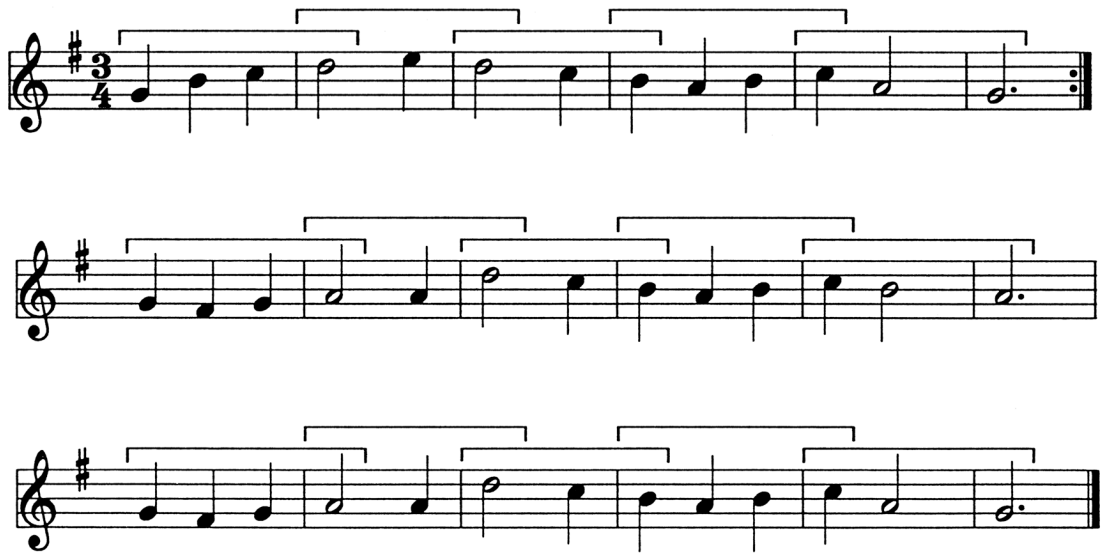
(c) "Ein Kindlein in der Wiegen" from *Geistliche Nachtigal* (17th c.)



(d) "Gaude, Regina Gloriae," Bohemian Brethren (16th c.)



(e) Traditional French carol, "Nous allons, ma mie"



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Assignment 10.2

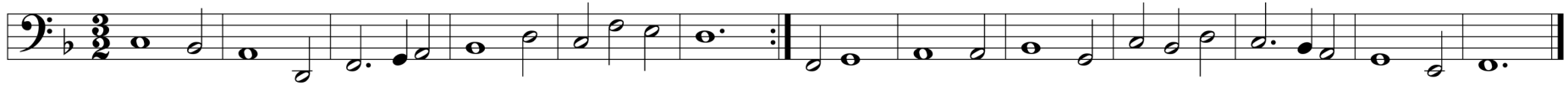
Name: _____

Paraphrases **A**, **C**, and **E** from the *Examples for Study* in this chapter are given below. For each paraphrase:

1. Bracket and label the melodic figures above the line.
2. Using the abbreviations given in Assignment 10.1, label the rhythmic patterns below the line.
3. Name the type of formal design employed in each paraphrase.

Thang Vu

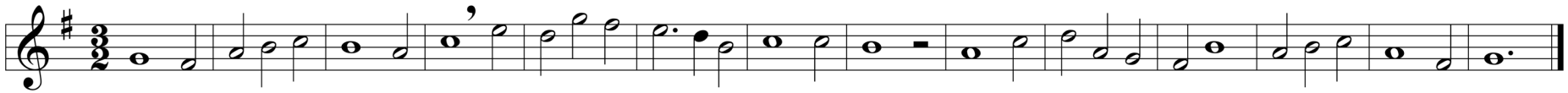
A



formal design: _____

Bonnie Johnson

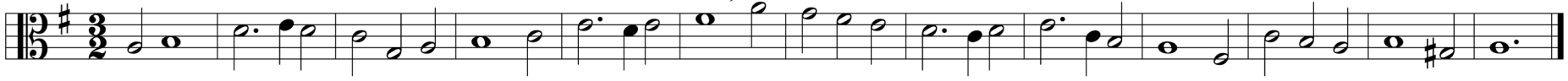
C



formal design: _____

Cecilia Swereda

E



formal design: _____

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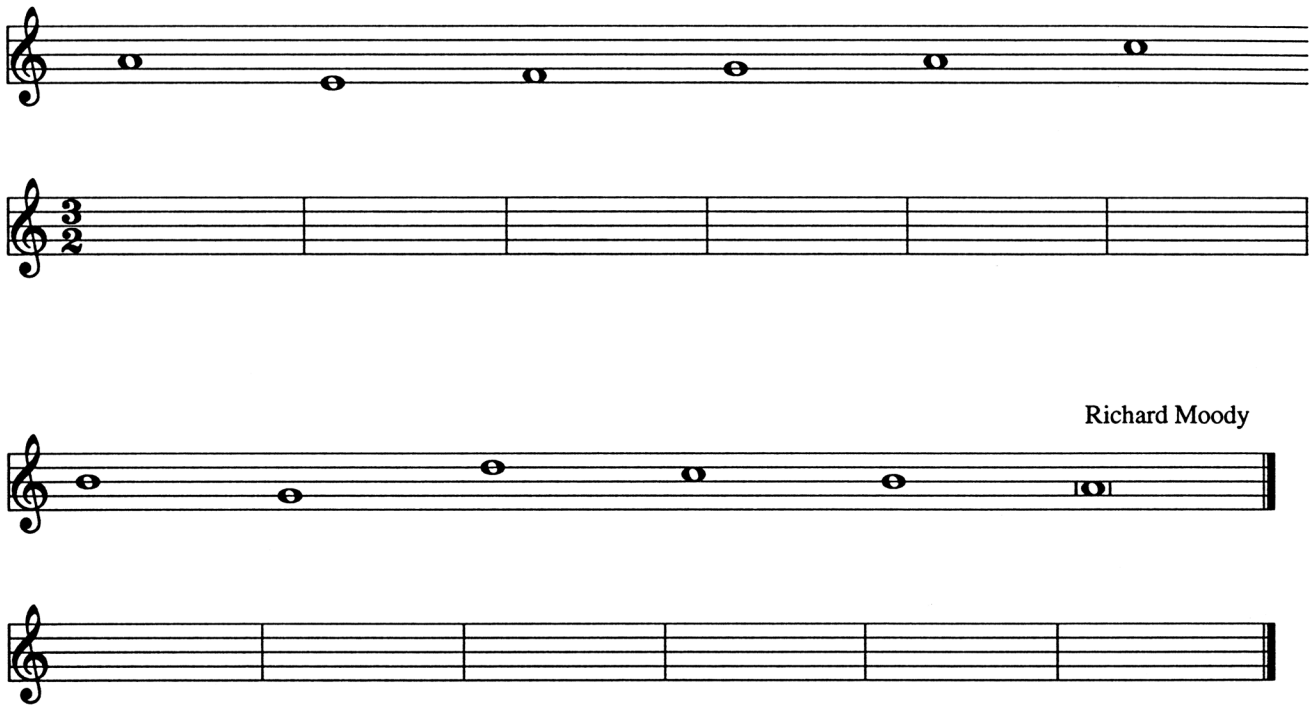
Assignment 10.3

Name: _____

A cantus is given below. Based on the cantus:

1. Compose a triple paraphrase set in an antecedent-consequent period.
2. Bracket and label the melodic figures above the line.
3. Label the rhythmic patterns below the line.



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Assignment 10.4

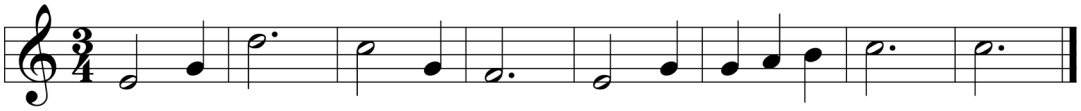
Name: _____

Phrases from two songs have been recast below in whole notes. Compose a triple paraphrase of each song phrase, as follows:

1. Set paraphrase (a) in bar form.
2. Set paraphrase (b) in an asymmetrical phrase group, containing three phrases.
3. For each paraphrase: bracket and label the melodic figures above the line, and label the rhythmic patterns below the line.

(a) Paraphrase set in bar form

R.Rodgers, "Edelweiss" from *The Sound of Music* (1959)



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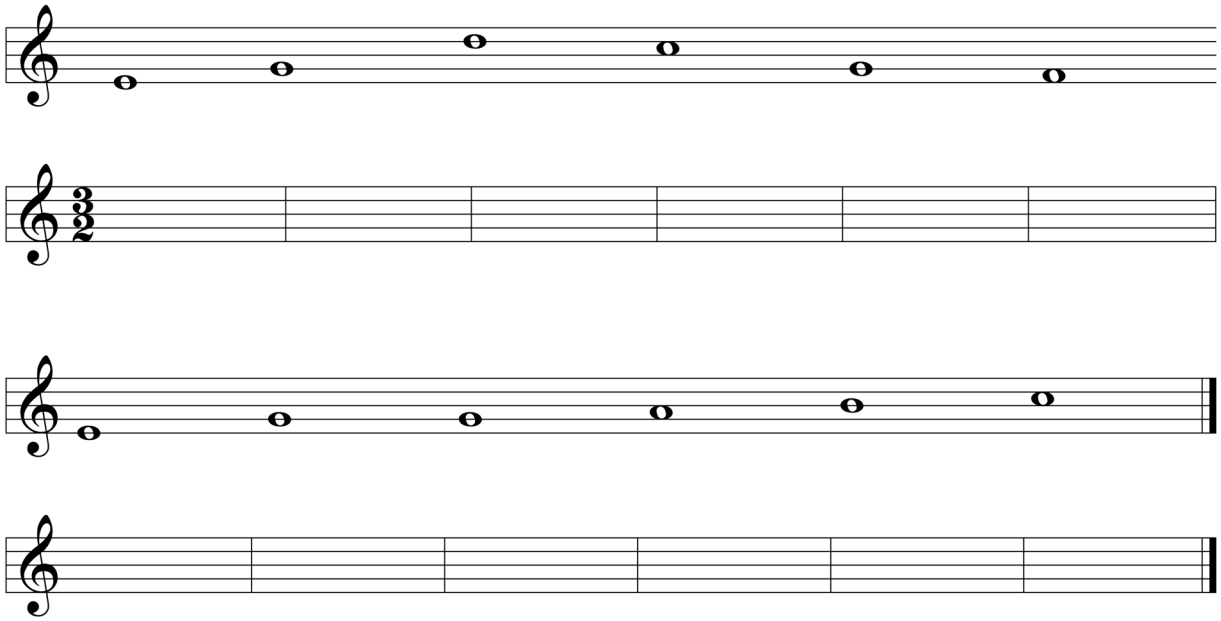

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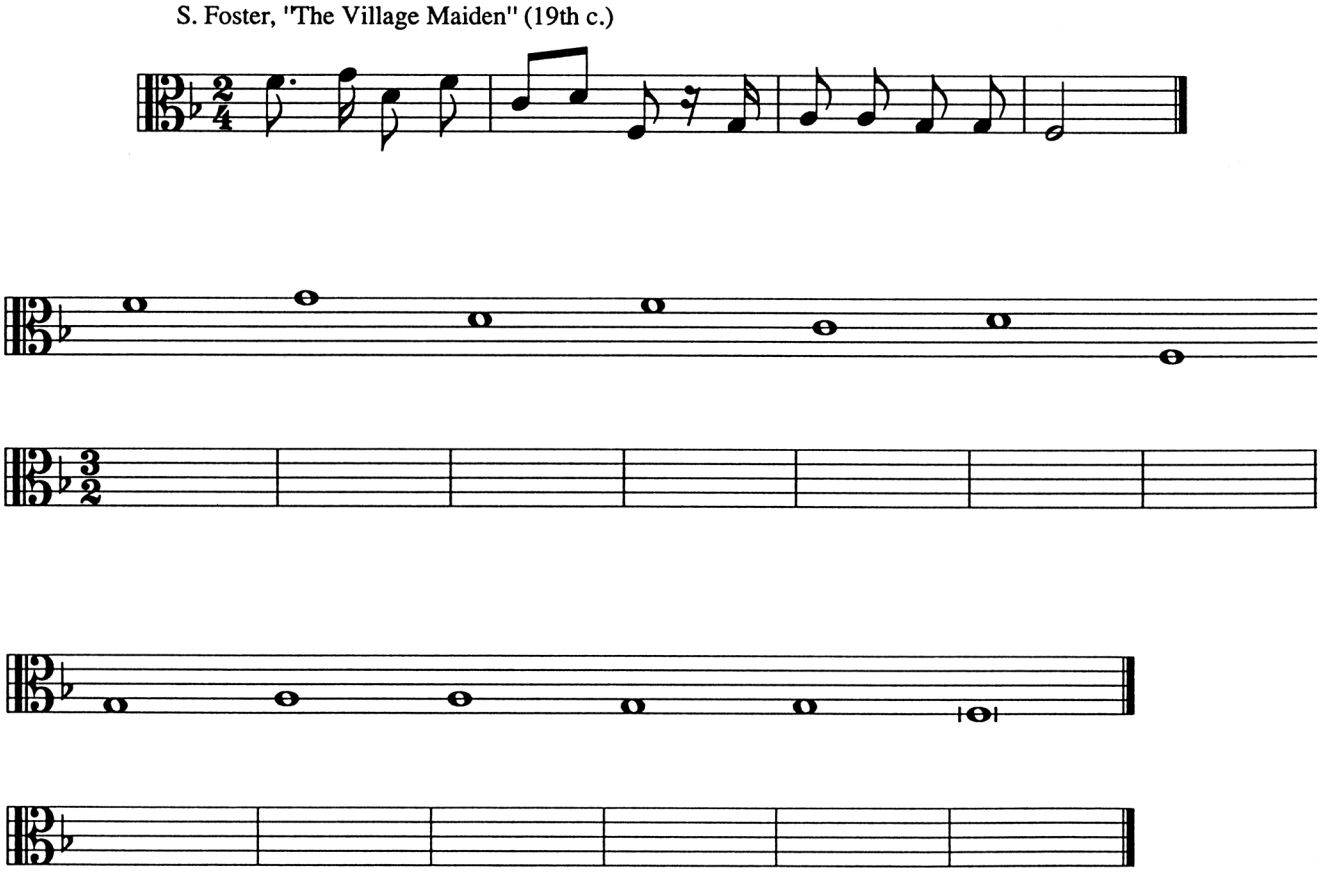
(b) Paraphrase set in an asymmetrical phrase group, with three phrases



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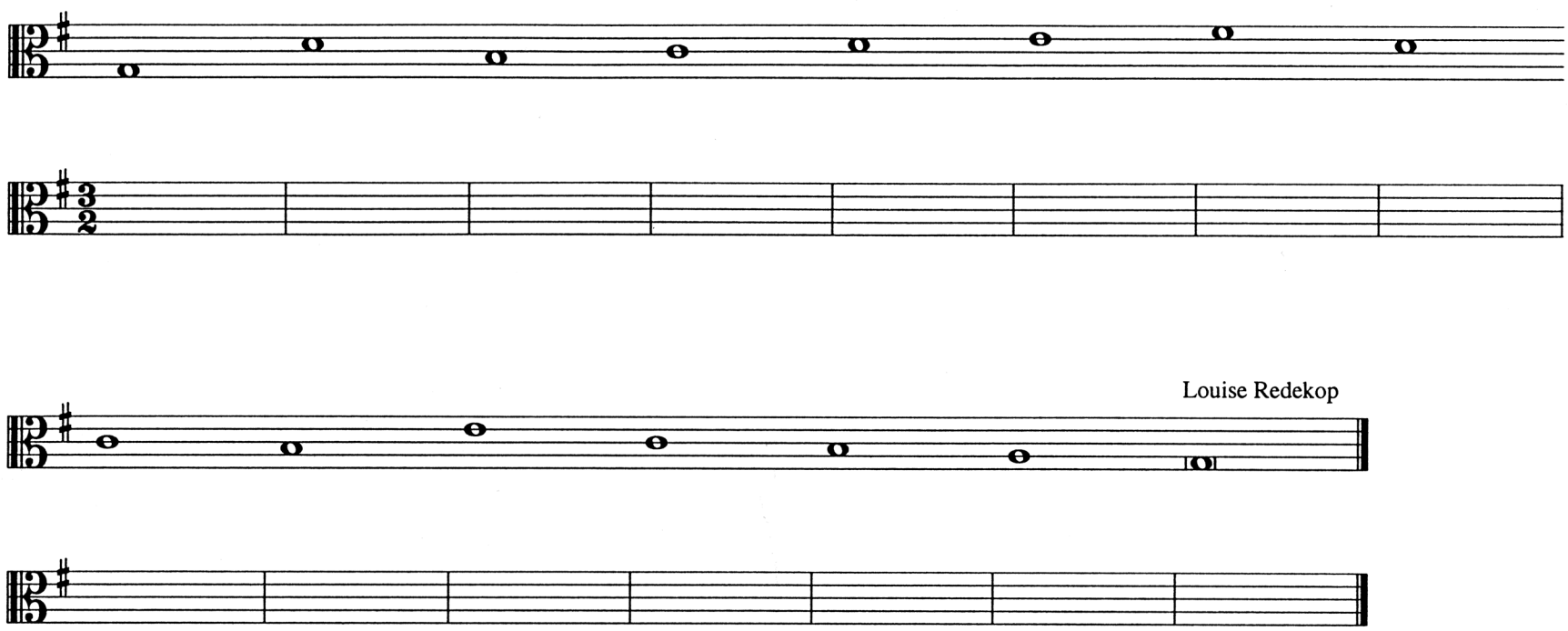
Assignment 10.5

Name: _____

A cantus is given below.

1. Compose a triple paraphrase in bar form.
2. Bracket and label the melodic figures above the line.
3. Label the rhythmic patterns below the line.



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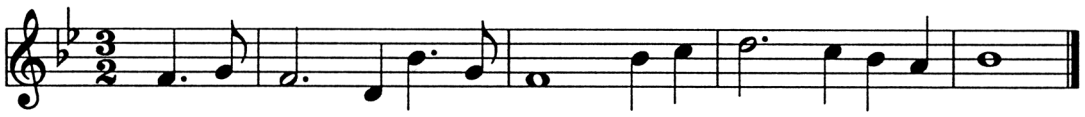
Assignment 10.6

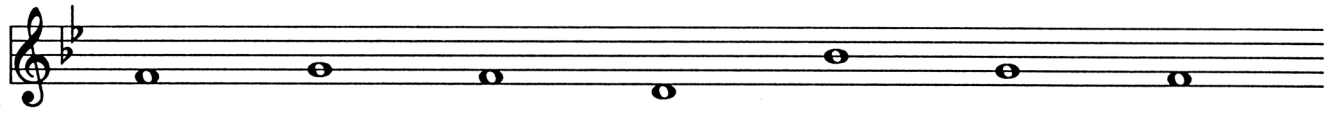
Name: _____

The closing two phrases of a hymn tune have been recast as a whole-note cantus.
Compose two contrasting paraphrases of the cantus, as follows:

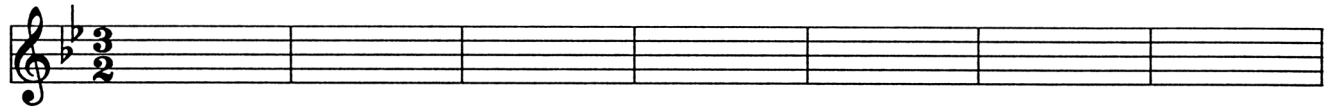
1. Set paraphrase (a) an antecedent-consequent period.
2. Set paraphrase (b) in an asymmetrical phrase group, containing three phrases.
3. For each paraphrase: bracket and label the melodic figures above the line, and label the rhythmic patterns below the line.

T. Hastings, "Toplady" (19th c.)

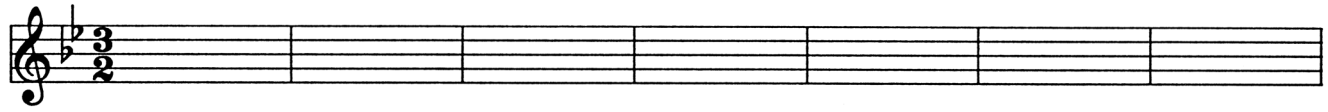


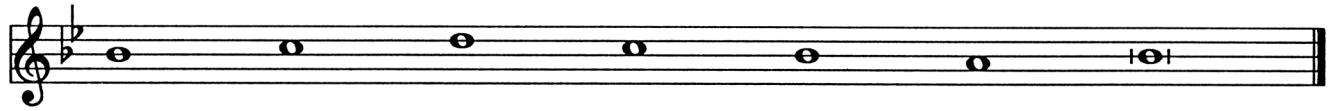


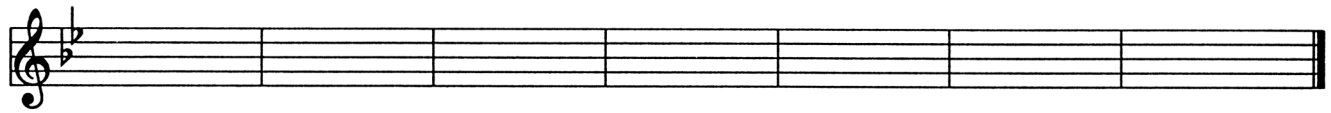
Paraphrase (a):

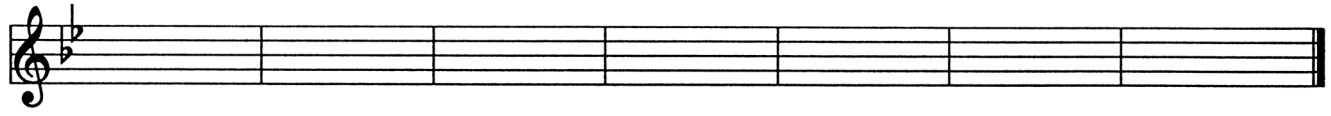


Paraphrase (b):









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Assignment 10.7

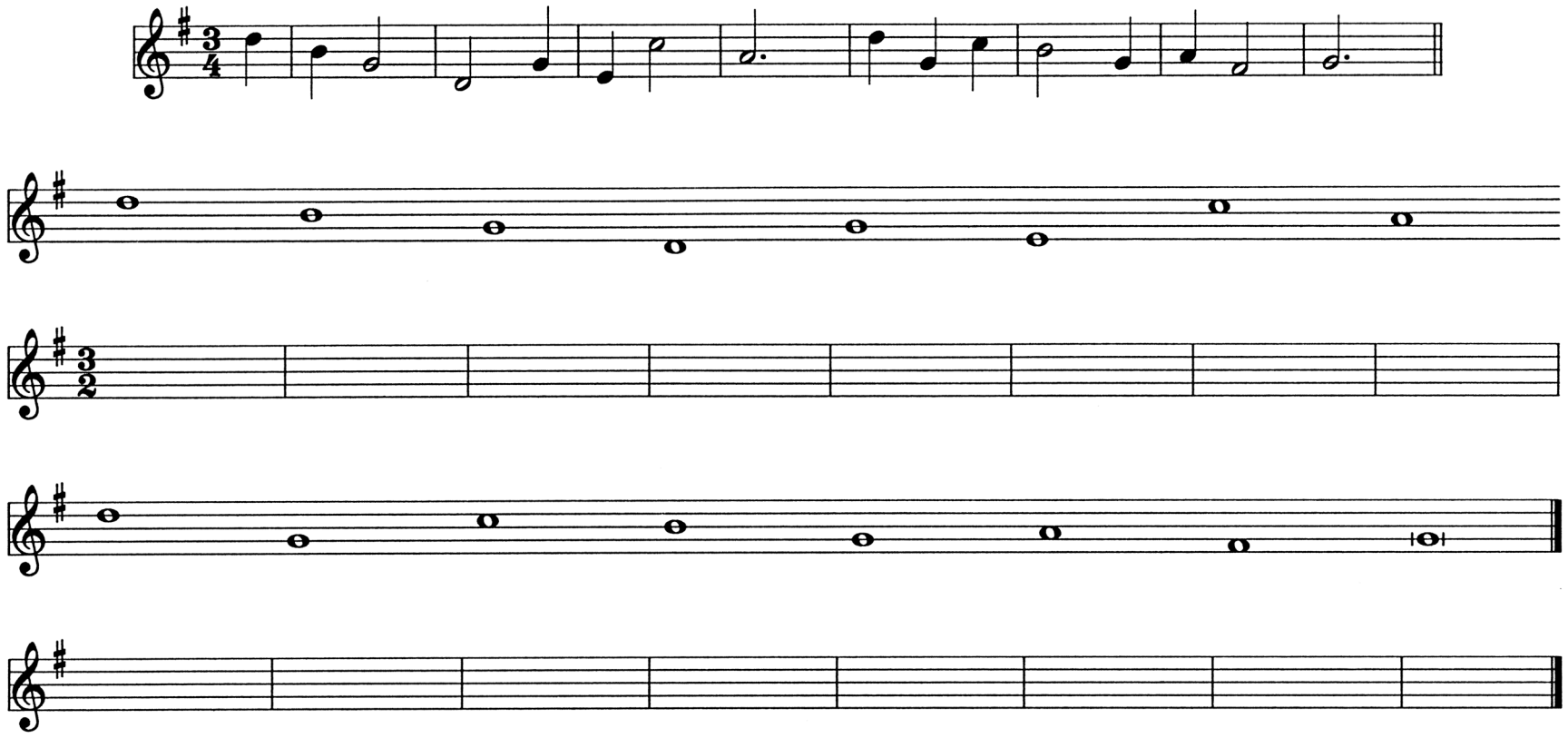
Name: _____

The opening period of a song has been recast below as a whole-note cantus.

1. Compose a triple paraphrase set as an antecedent-consequent period.
2. Bracket and label the melodic figures above the line.
3. Label the rhythmic patterns below the line.

This highly disjunct melody offers the opportunity to paraphrase a variety of intervals from seconds to sixths, and to transform the original line into a more conjunct and florid melody.

H. Purcell, "Thou Doting Fool" from *King Arthur* (17th c.)



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