

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.)

The image shows two staves of musical notation. The top staff is labeled 'P' and the bottom staff is labeled 'TRO'. Both staves are in the key of D major (one sharp) and 4/4 time. The 'P' staff contains a melody with various intervals and rests, while the 'TRO' staff provides a harmonic accompaniment. Brackets above the notes indicate phrasing or melodic lines.

(b) “Isaiah Round” from *The Summit Choirbook* (1983)

The image displays three staves of musical notation for the song "The Rose Tree". The notation is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody consists of eighth, quarter, and half notes, with some notes beamed together. The second staff continues the melody, featuring similar note values and beaming. The third staff concludes the melody with a final half note and a quarter rest, followed by a double bar line. The notation is clear and legible, with a focus on the melodic line.

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Assignment 10.1 (continued)

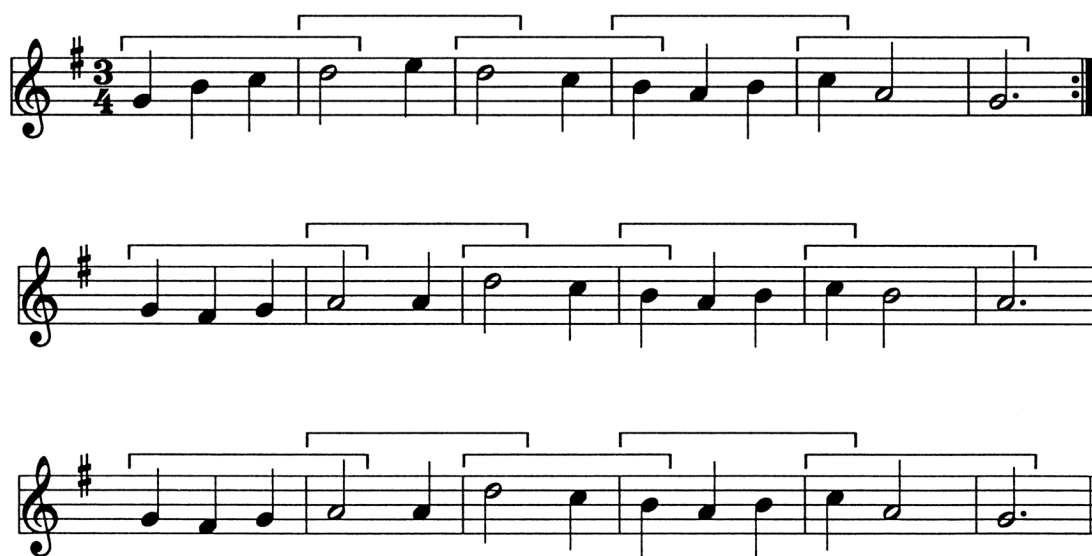
(c) “Ein Kindlein in der Wiegen” from *Geistliche Nachtigal* (17th c.)



(d) “Gaude, Regina Gloriam,” Bohemian Brethren (16th c.)



(e) Traditional French carol, “Nous allons, ma mie”



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.

A

Thang Vu

formal design: _____

C

Bonnie Johnson

formal design: _____

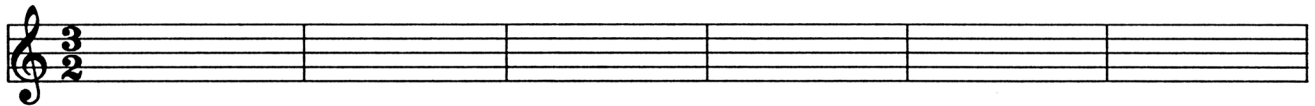
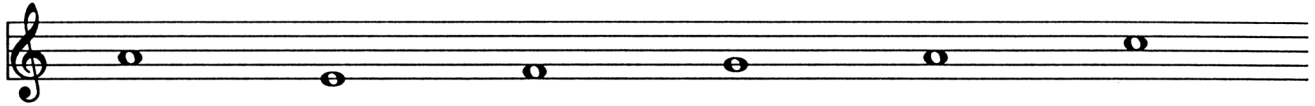
E

Cecilia Swereda

formal design: _____

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.



Richard Moody

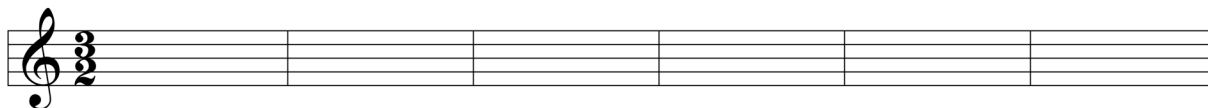
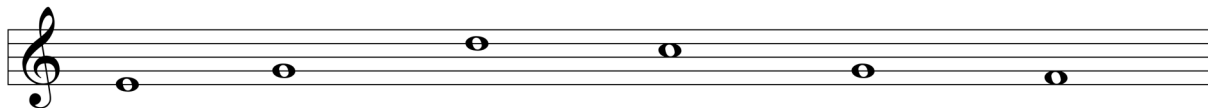


Phrases from two songs have been recast below in whole notes. Compose a triple paraphrase of each song phrase, as follows:

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)

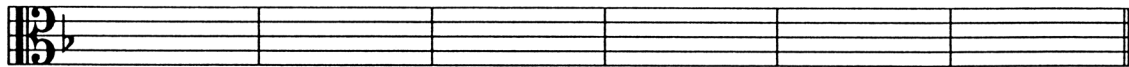
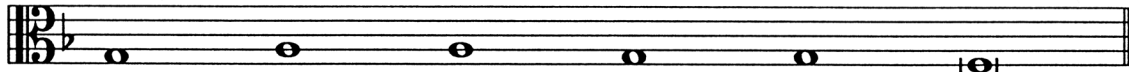
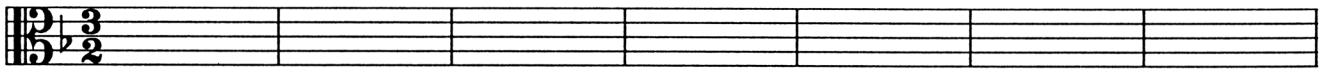
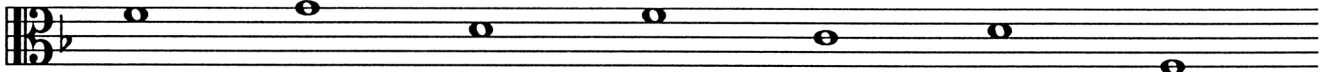


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Assignment 10.4 (continued)

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

S. Foster, 'The Village Maiden' (19th c.)



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.

A musical staff with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody consists of a single line of music with the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

An empty musical staff with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The staff is divided into three measures by bar lines.

A musical staff with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody consists of a single line of music with the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

Louise Redekop

An empty musical staff with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The staff is divided into three measures by bar lines.

The closing two phrases of a hymn tune have been recast as a whole-note cantus.

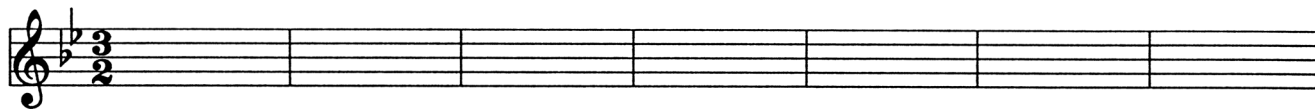
Compose two contrasting paraphrases of the cantus, as follows:

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.

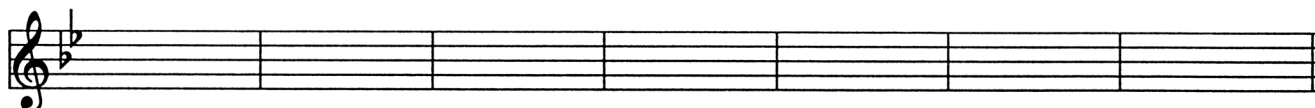
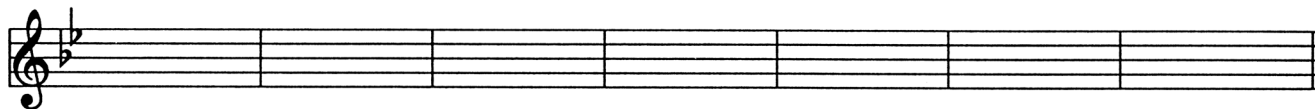
T. Hastings, "Toplady" (19th c.)



Paraphrase (a):



Paraphrase (b):

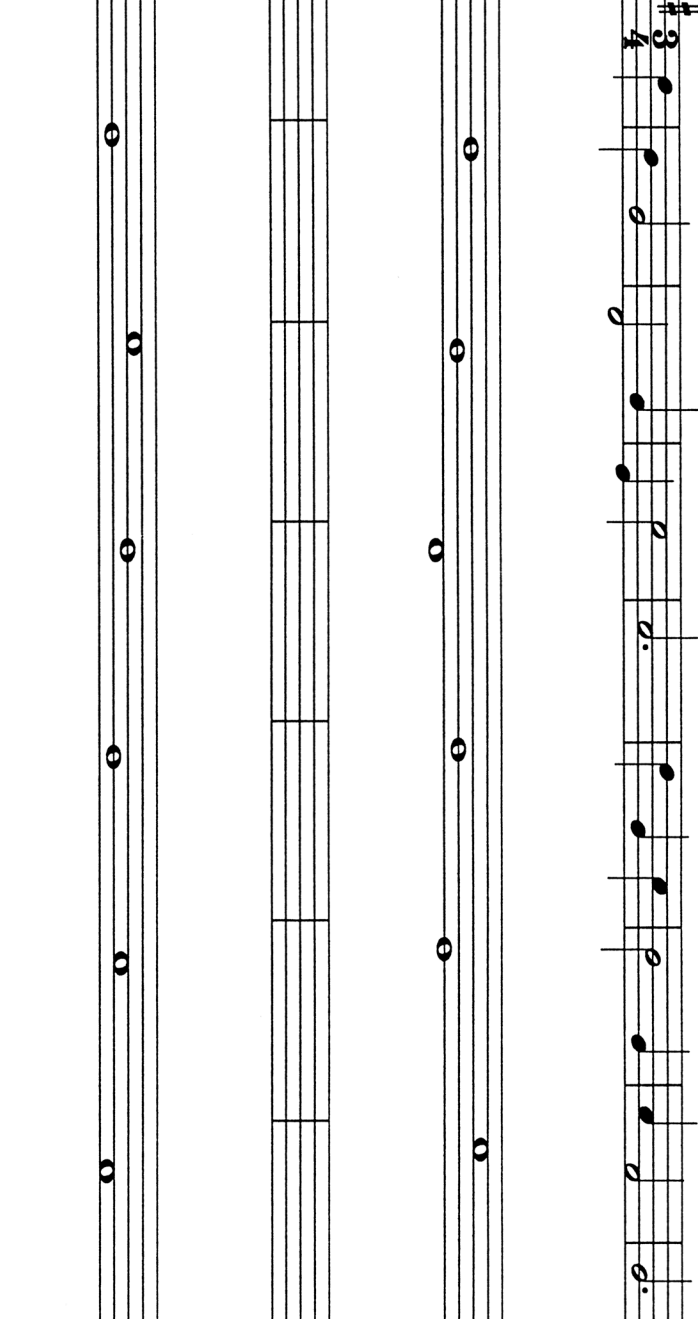


The opening period of a song has been recast below as a whole-note cantus.

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.)



The musical score is written on a single staff with a treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The score is divided into measures by vertical bar lines.