

For each melody given below, identify the bracketed melodic figures, using the abbreviations given in the text.

(a) J. Brahms, “Blinde Kuh” (19th c.), mm. 6–19



(b) Medieval English rota, “Sumer is icumen in”



For each melody given below, identify the bracketed melodic figures, using the abbreviations given in the text.

(a) Traditional Irish folk song, “Londonderry Air”



(b) W. A. Mozart, “Das Veilchen” (18th c.), mm. 8–14



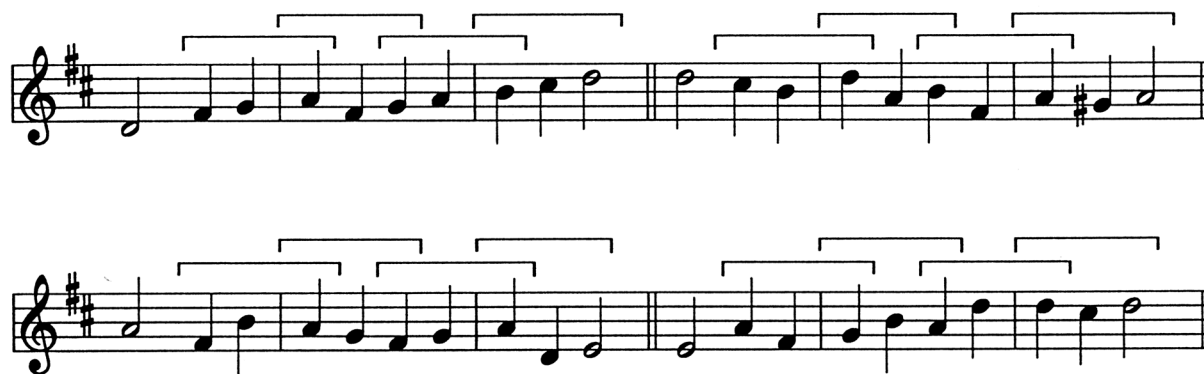
Four melodies are given below.

For each melody, identify the bracketed melodic figures, using the abbreviations given in the text.

(a) Medieval French carol, “Orientis partibus”



(b) H. Lawes, “Farley Castle” (17th c.)



(continued on next page)

Assignment 6.3 (continued)

(c) C. V. Stanford, Magnificat in B-flat major (19th c.), mm. 36–43



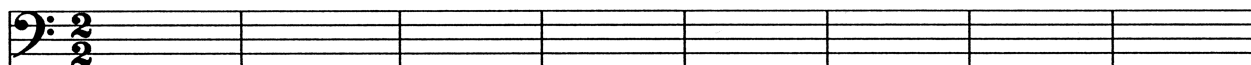
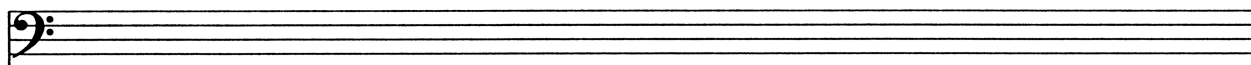
(d) J. Thornton, “When You Were Sweet Sixteen” (19th c.)



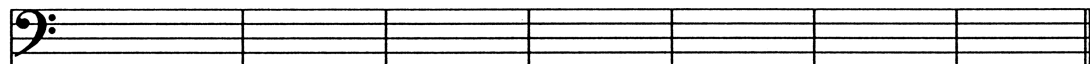
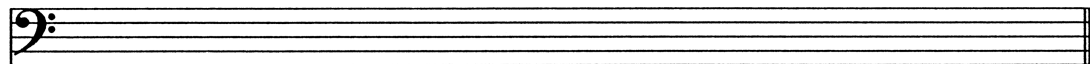
A paraphrased cantus is given below. The cantus tones have not been shifted, though the first tone has been displaced by a rest.

1. Identify the mode. Bracket and identify the melodic figures from downbeat to downbeat.
2. On the middle staff, notate the undecorated cantus, aligning cantus tones with metric downbeats of the paraphrase.
3. On the bottom staff, compose a contrasting paraphrase of the cantus.

Mode: _____



Ross Brownlee

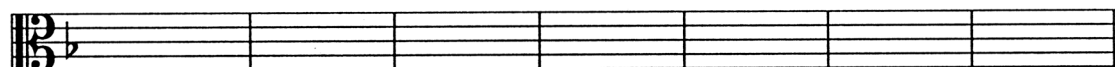
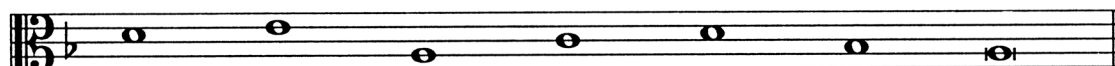
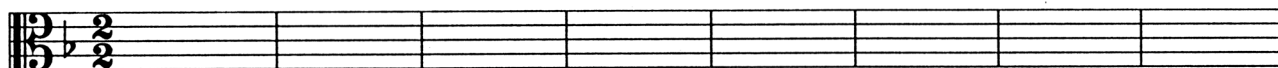
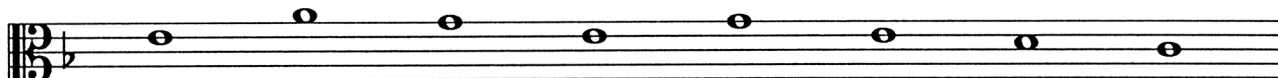


The folk melody given below has been set in whole notes as a cantus.

1. Identify the mode.
2. Compose a paraphrase on this cantus.
3. Bracket and identify the melodic figures in your paraphrase.

Mode: _____

Bohemian folk song, "Freuen wir uns all in ein" (15th c.)



The chorale melody given below has been set in whole notes as a cantus.

1. Identify the mode.
2. Compose a paraphrase on this cantus.
3. Bracket and identify the melodic figures in your paraphrase.

Mode: _____

"Es ist das Heil uns kommen her," Nürnberg (16th c.)

