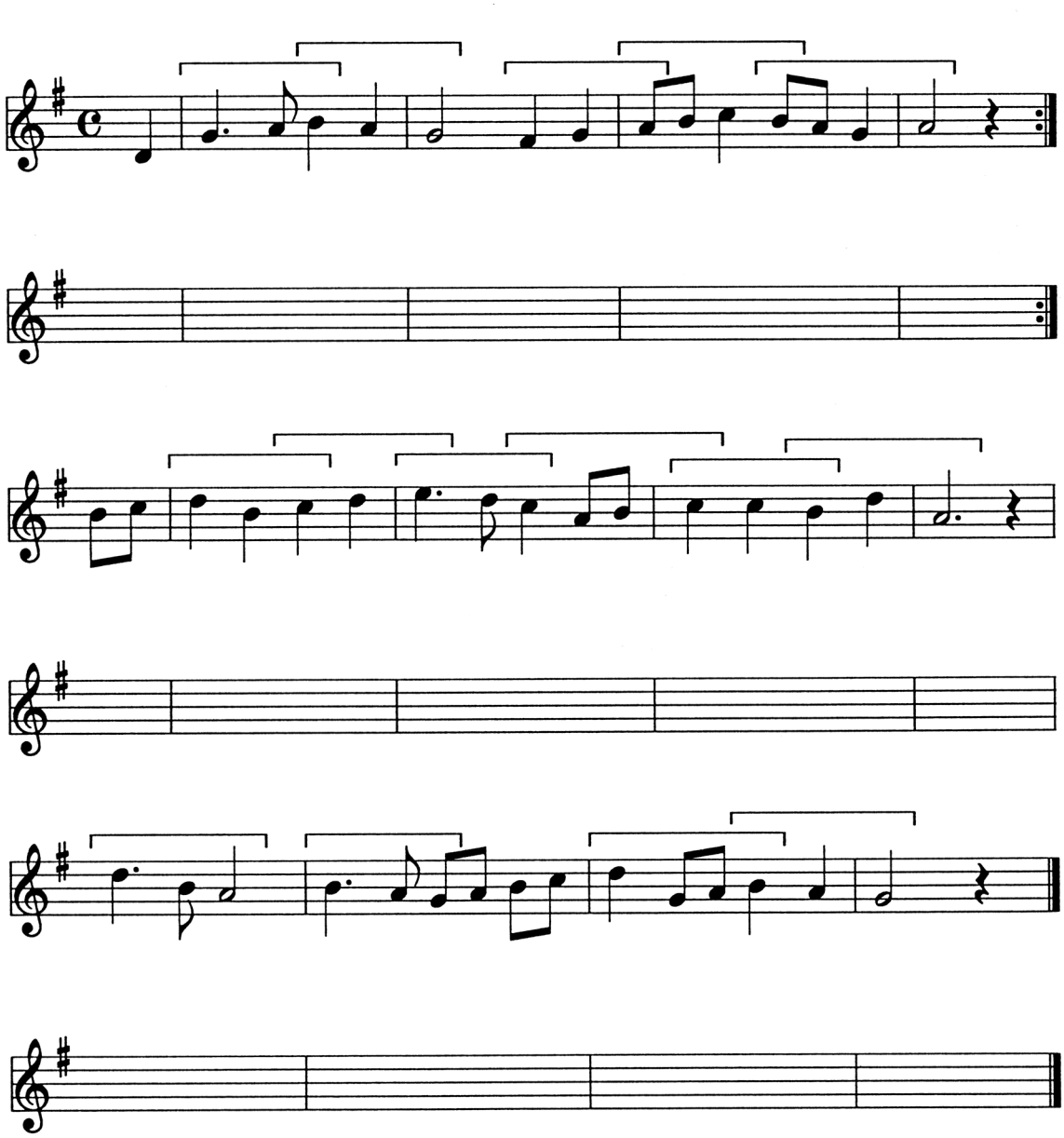
Assignment 17.1

Name: _____

Three melodies by Johannes Brahms are given below. For each melody:

1. Above the staff: label the bracketed three- and four-note melodic figures.
2. Below the staff: label the rhythmic pattern for each melodic figure below the staff, using the abbreviations introduced in Chapter 13: SPO, TRO, DAC and ANA.
3. On the blank staff: notate the melody's secondary structural line. This will be in half notes for melody (a), and in quarter notes for melodies (b) and (c).
4. Within the structural line: bracket and label the three-note spondaic melodic figures, from downbeat to downbeat.

(a) J. Brahms, "Sandmännchen" from *German Folksongs* (19th c.)



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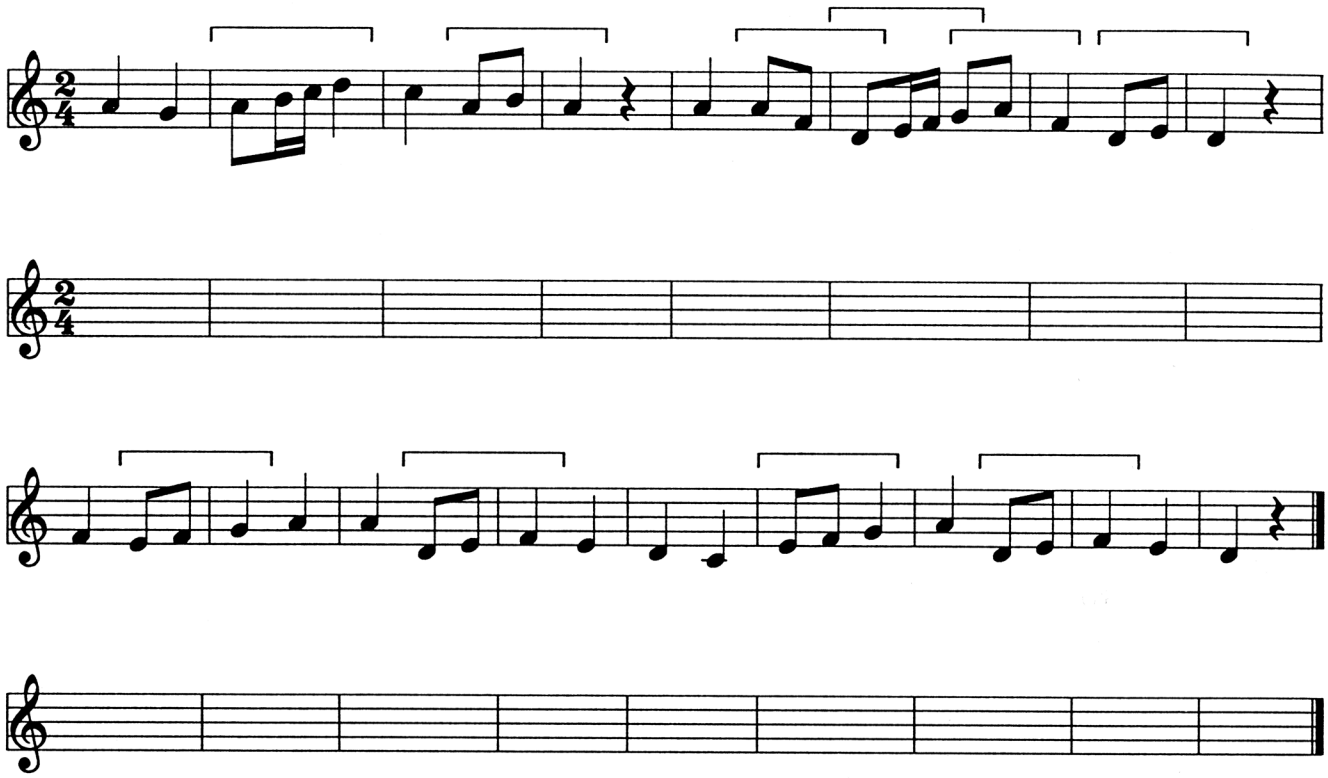
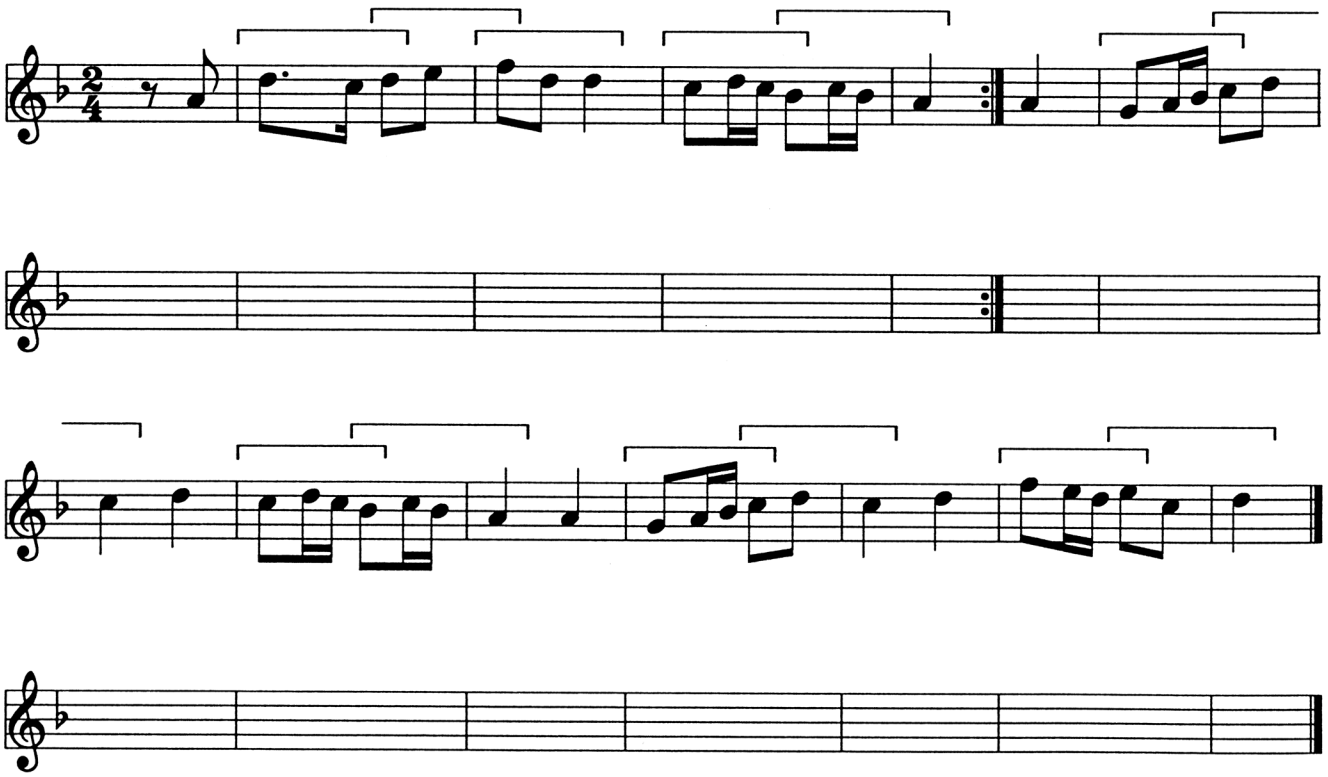
(b) J. Brahms, "Der getreue Eckart" from *German Folksongs* (19th c.)



(c) J. Brahms, "Dem Himmel will ich klagen" from *German Folksongs* (19th c.)



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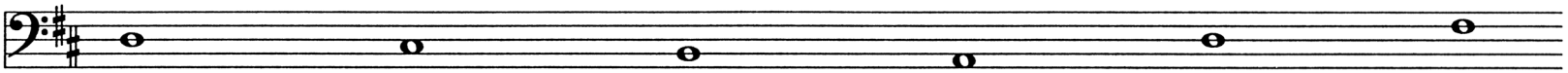
Assignment 17.2

Name: _____

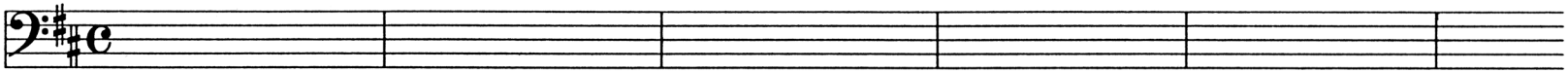
Two opening cantus fragments are given below, labelled (a) and (b). For each cantus fragment:

1. Compose a secondary structural line, and three contrasting quadruple paraphrases based on that secondary line. Close each paraphrase with a phrase cadence.
2. For each paraphrase, bracket and label the melodic figures above the line, and label the rhythmic patterns below the line.

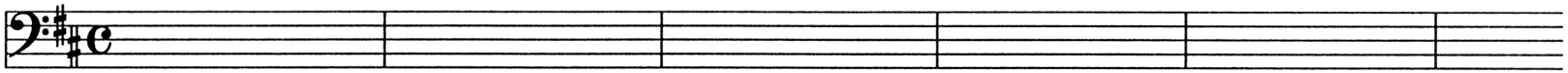
(a)



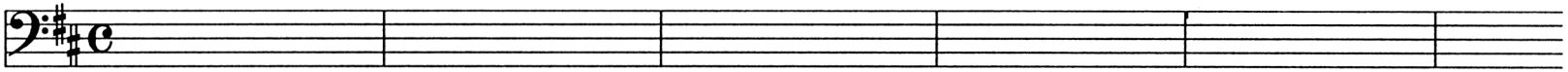
Secondary Structural Line



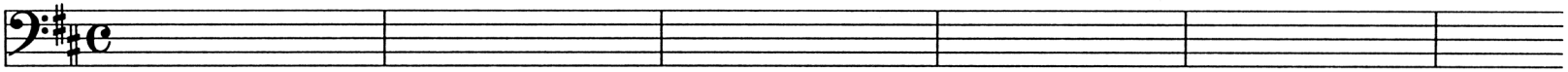
Paraphrase 1



Paraphrase 2



Paraphrase 3



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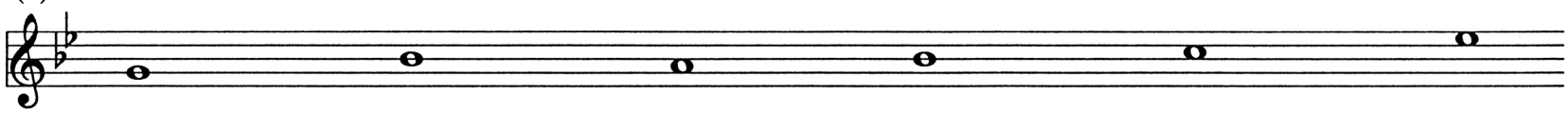
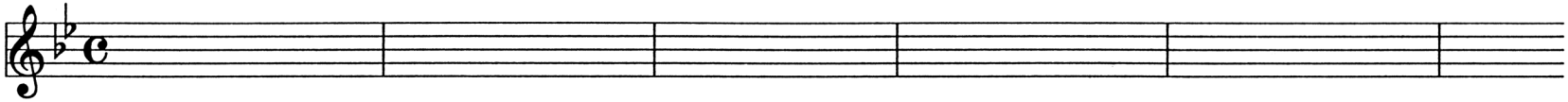
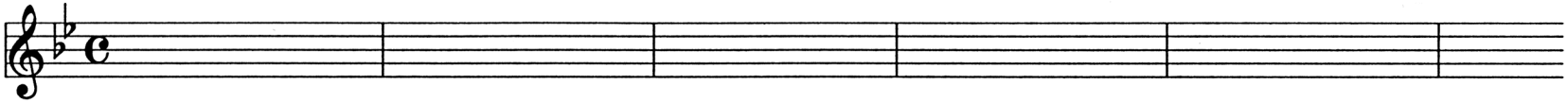
(b)



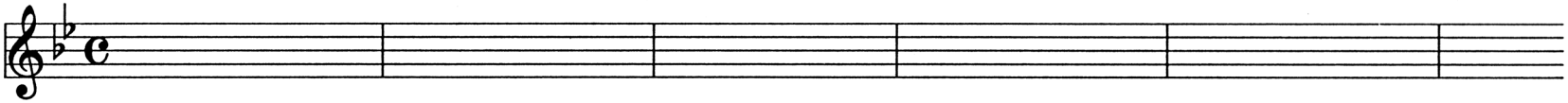
Secondary Structural Line



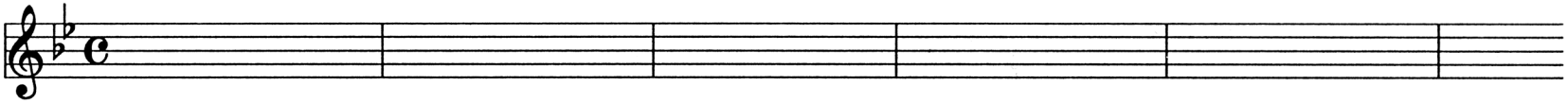
Paraphrase 1



Paraphrase 2



Paraphrase 3



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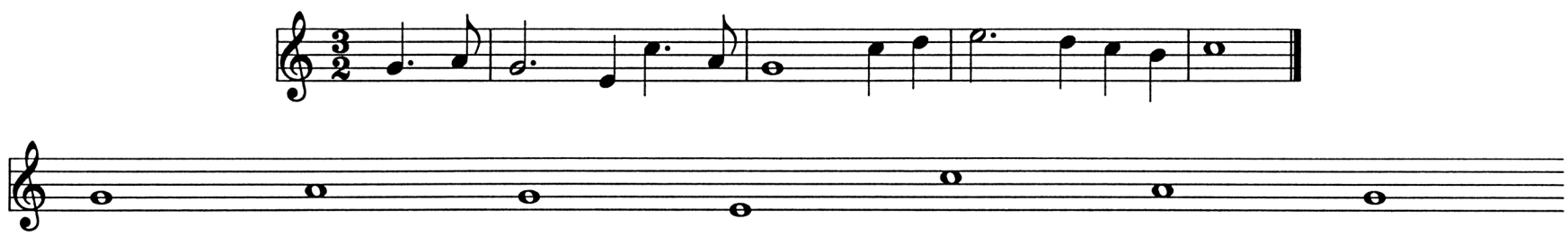
Assignment 17.3

Name: _____

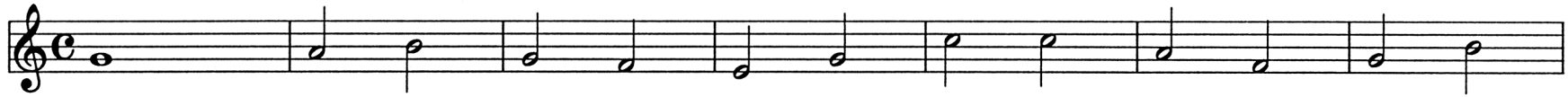
The two closing phrases of the hymn tune given below have been recast as a whole-note cantus, and then elaborated as a secondary structural line.

1. Compose two contrasting quadruple paraphrases based on this secondary structural line. Set Paraphrase (a) as a contrasting period, and Paraphrase (b) in an asymmetrical phrase group of three phrases.
2. For both paraphrases: bracket and label the melodic figures above the line, and label the rhythmic patterns below the line.

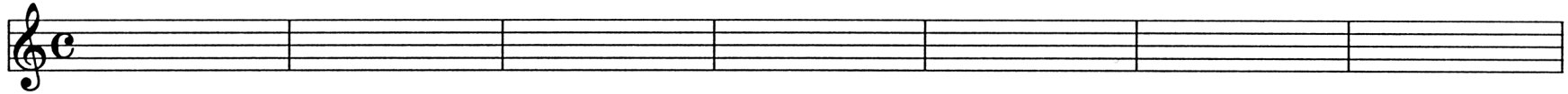
T. Hastings, "Toplady" (19th c.)



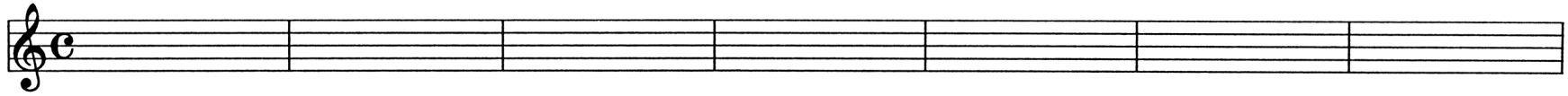
Secondary Structural Line



Paraphrase (a): contrasting period



Paraphrase (b): asymmetrical phrase group



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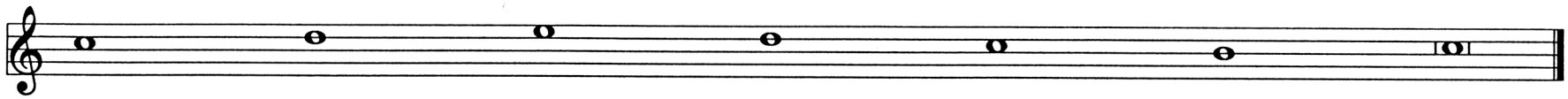
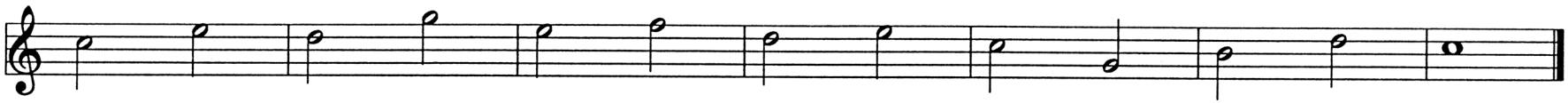
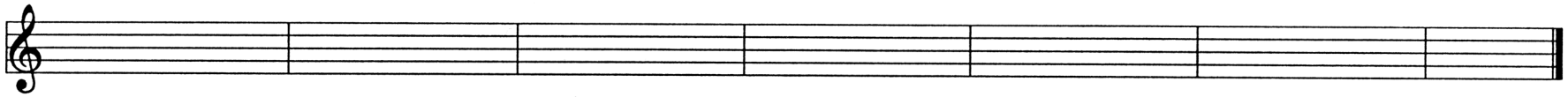


(secondary structural line)



(a)



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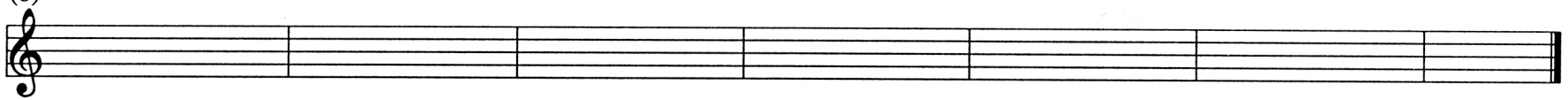

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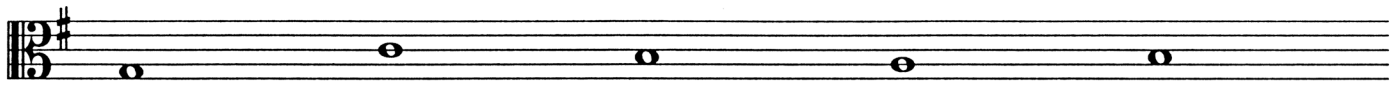
Assignment 17.4

Name: _____

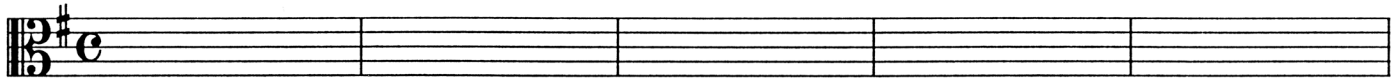
Two cantus are provided below.

1. On cantus (a): write a secondary structural line, and then compose a quadruple paraphrase as a parallel period.
2. On cantus (b): write a secondary structural line, and then compose a quadruple paraphrase in an asymmetrical phrase group.
3. For both paraphrases, bracket and label the melodic figures above the line, and label the rhythmic patterns below the line.

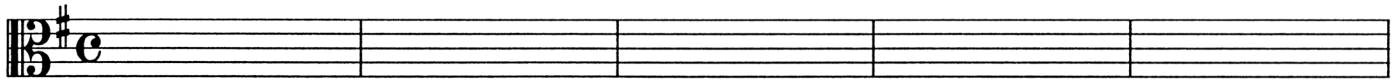
(a)



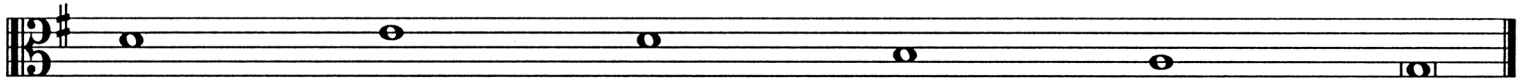
Secondary structural line

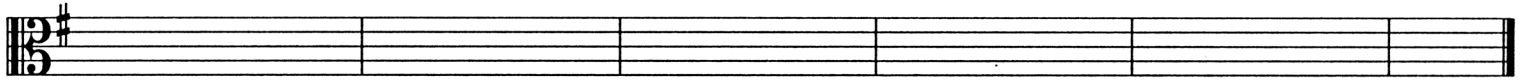


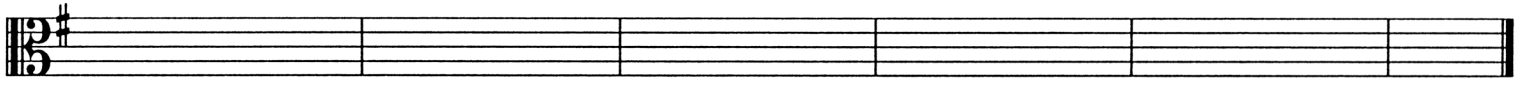
Paraphrase



Tara Driver







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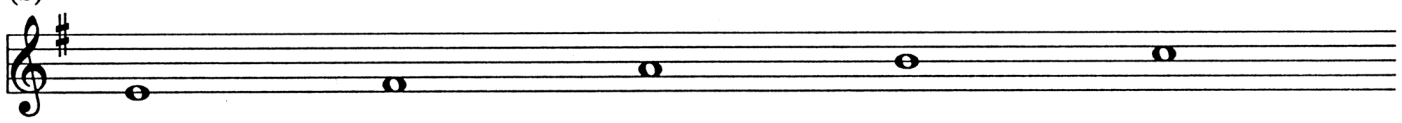
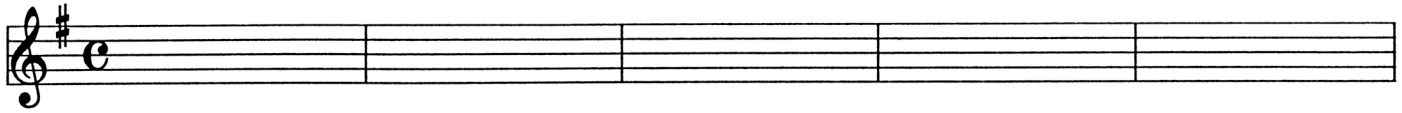
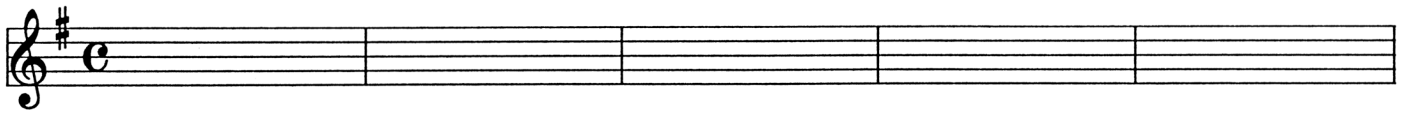
(b)



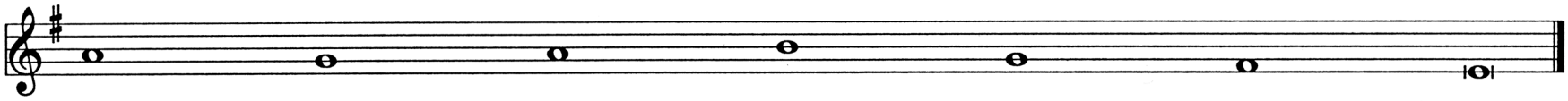
Secondary structural line

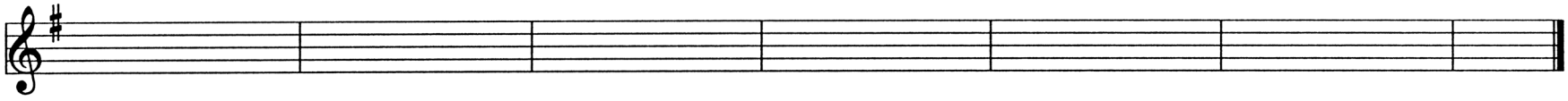


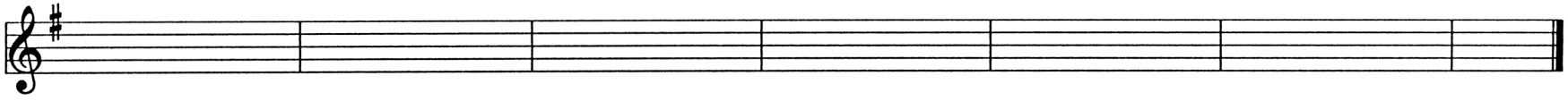
Paraphrase



Kim Hayden







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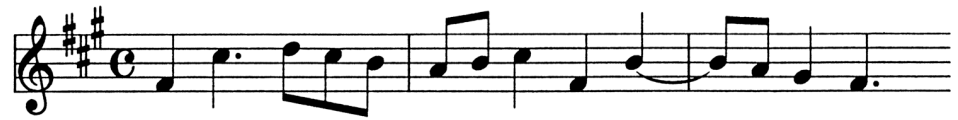
Assignment 17.5

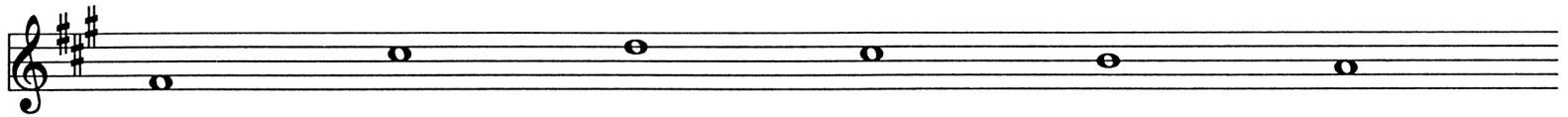
Name: _____

The fugue subject given below has been recast as a whole-note cantus. Based on this cantus:

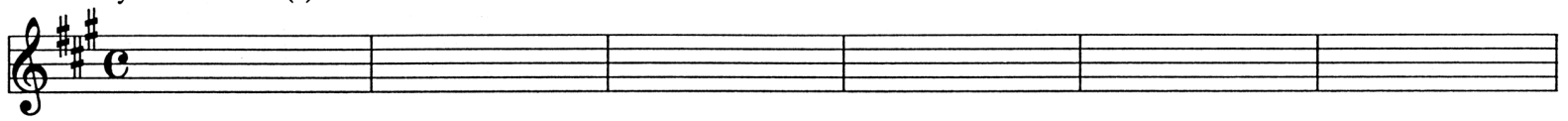
1. Compose two contrasting secondary structural lines, and two contrasting paraphrases. Set each paraphrase in an asymmetrical phrase group.
2. For both paraphrases: bracket and label the melodic figures above the line, and label the rhythmic patterns below the line.

J. S. Bach, Fugue No. 8 (transposed) from *Wohltemperiertes Klavier* (18th c.)

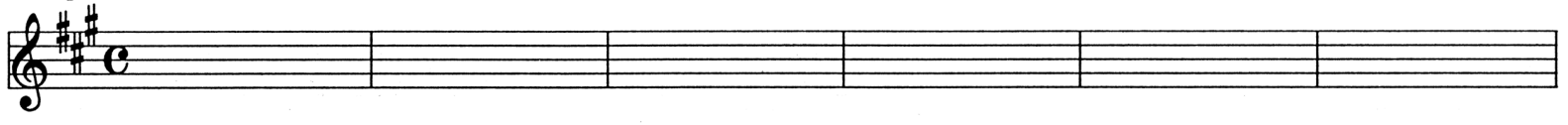


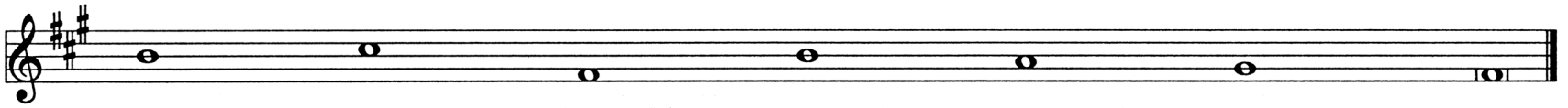


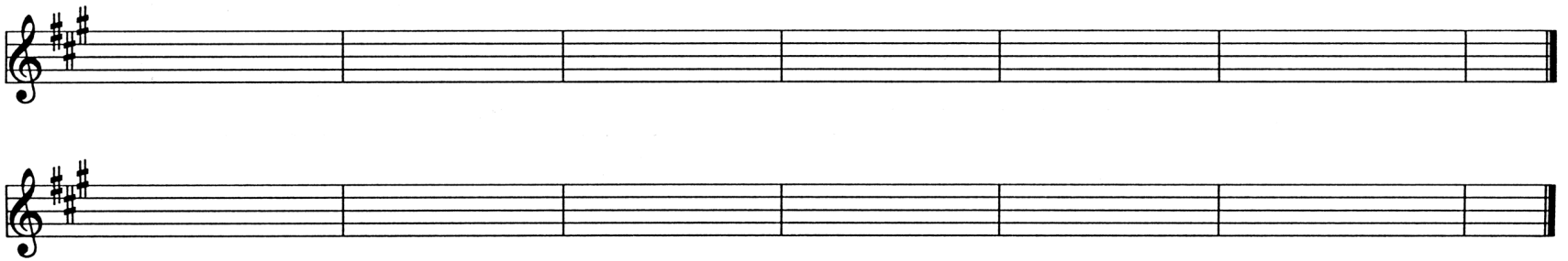
Secondary structural line (a)



Paraphrase (a)







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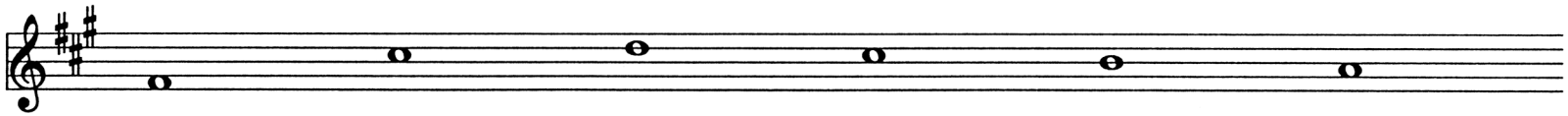
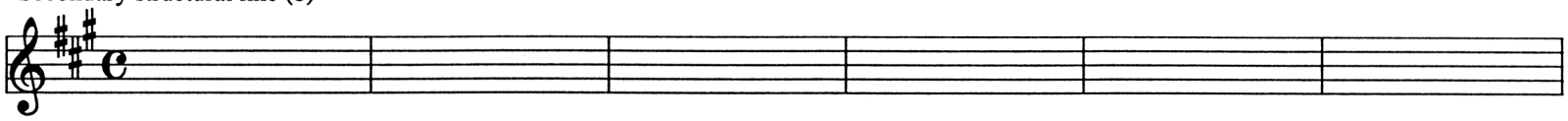
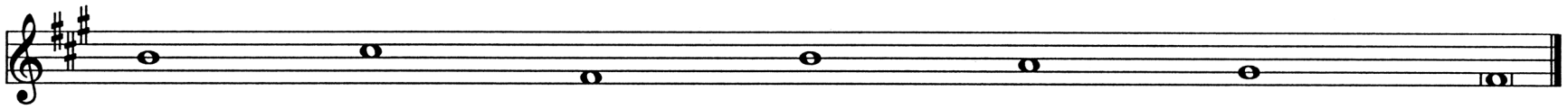
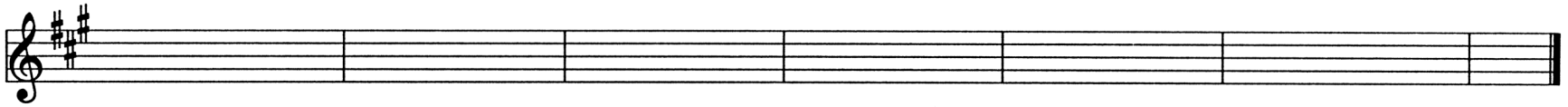


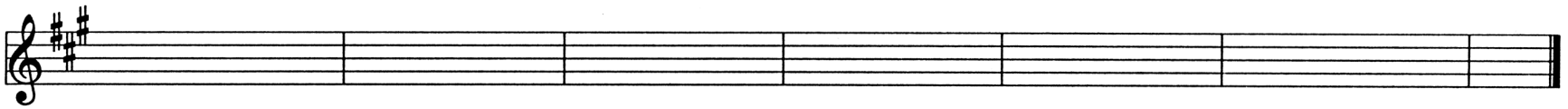
Secondary structural line (b)



Paraphrase (b)







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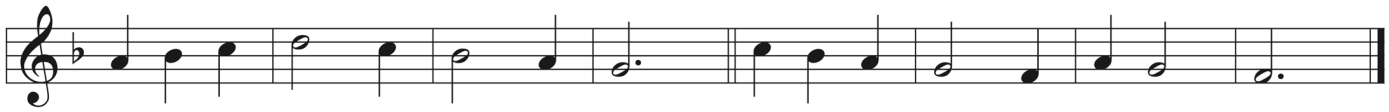
Assignment 17.6

Name: _____

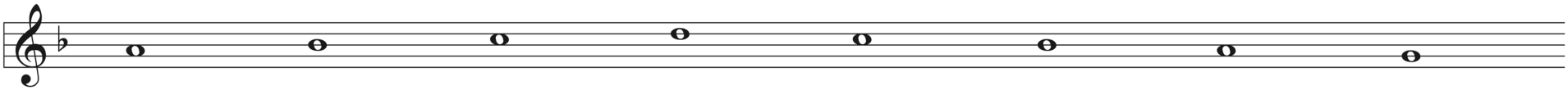
The last two phrases of a hymn tune have been recast as a whole-note cantus (continued on the next page). Based on this cantus:

1. Compose a secondary structural line, and a paraphrase set as a double period.
2. For the paraphrase: bracket and label the melodic figures above the line, and label the rhythmic patterns below the line.

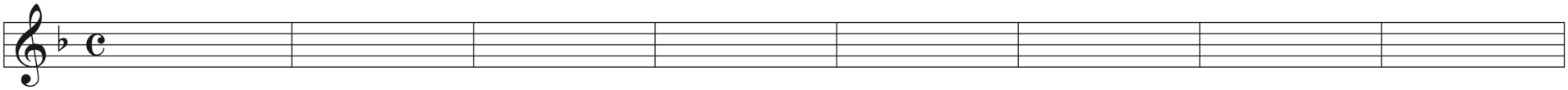
O. Gibbons, Song 34 (17th c.)



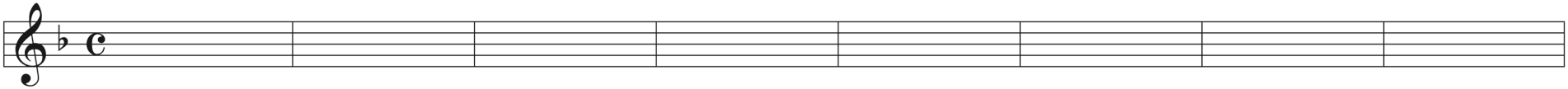
Cantus



Secondary structural line



Paraphrase



(continued on next page)

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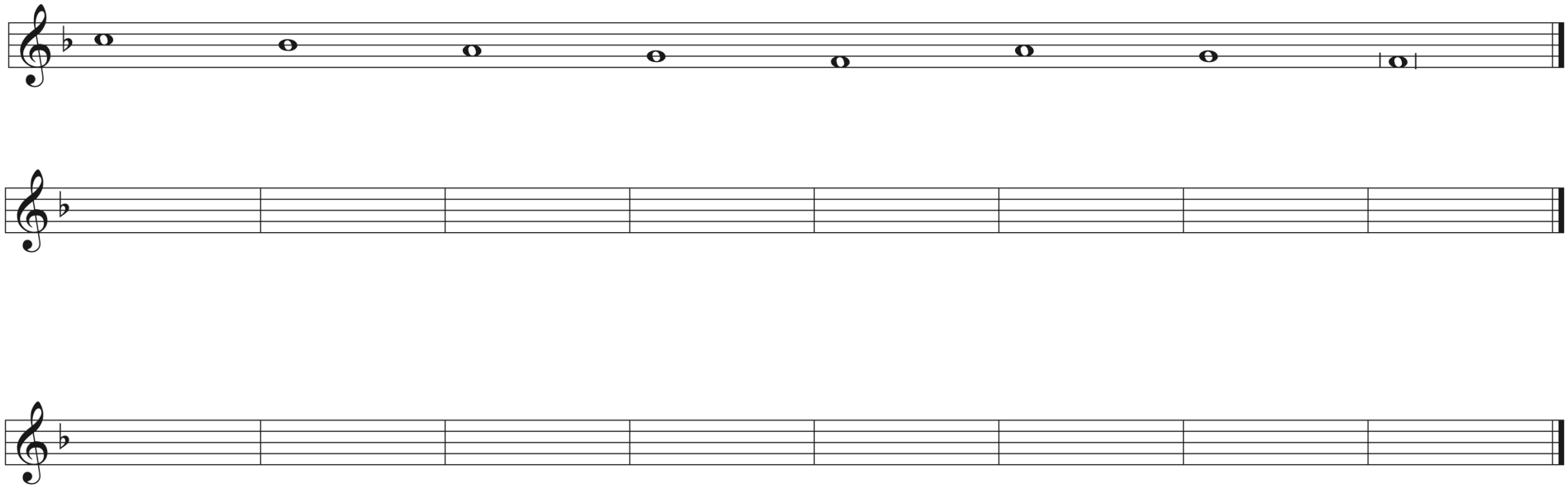
Assignment 17.6 (continued)



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