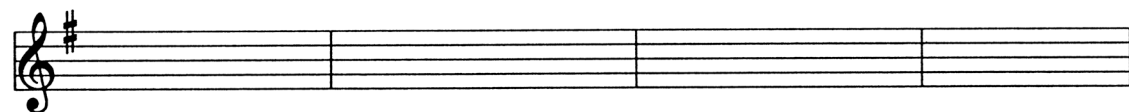
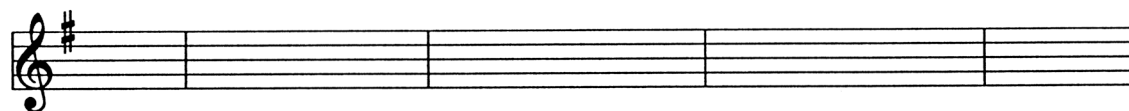
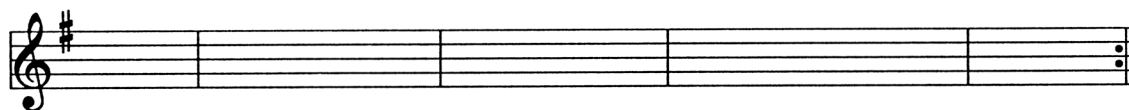


Three melodies by Johannes Brahms are given below. For each melody:

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.)



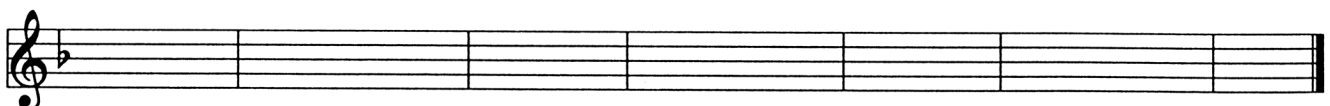
(continued on next page)

Assignment 17.1 (continued)

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



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



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)

A musical staff in bass clef with a key signature of one sharp (F#). The fragment consists of five half notes: F#2, A2, B2, C3, and D3.

Secondary Structural Line

An empty musical staff in bass clef with a key signature of one sharp (F#), intended for the secondary structural line.

Paraphrase 1

An empty musical staff in bass clef with a key signature of one sharp (F#), intended for Paraphrase 1.

Paraphrase 2

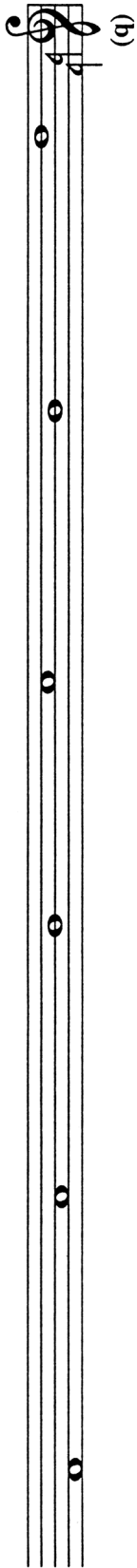
An empty musical staff in bass clef with a key signature of one sharp (F#), intended for Paraphrase 2.

Paraphrase 3

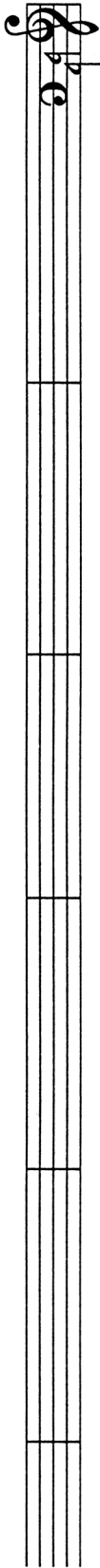
An empty musical staff in bass clef with a key signature of one sharp (F#), intended for Paraphrase 3.

(continued on next page)

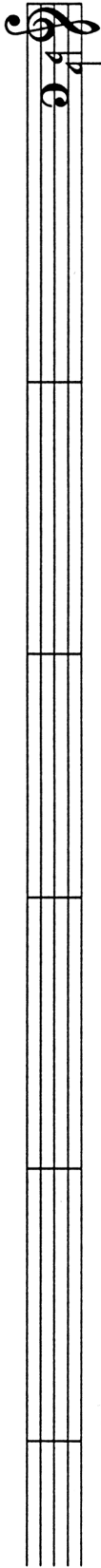
(b)



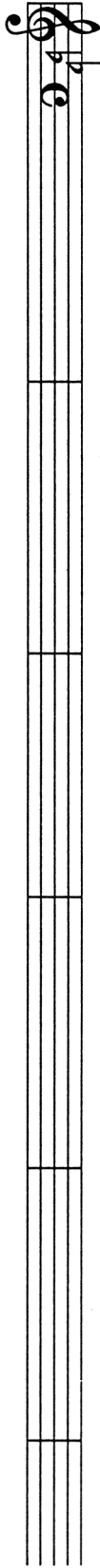
Secondary Structural Line



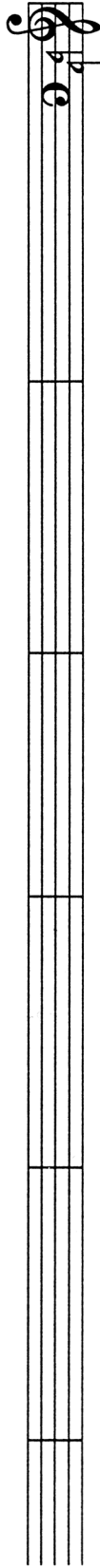
Paraphrase 1



Paraphrase 2



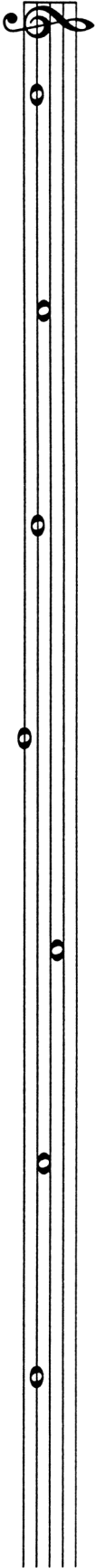
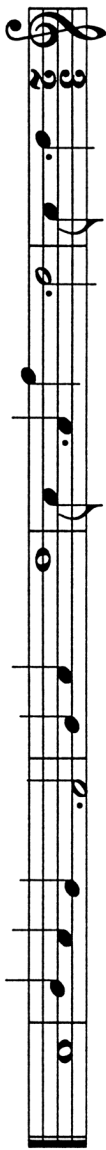
Paraphrase 3



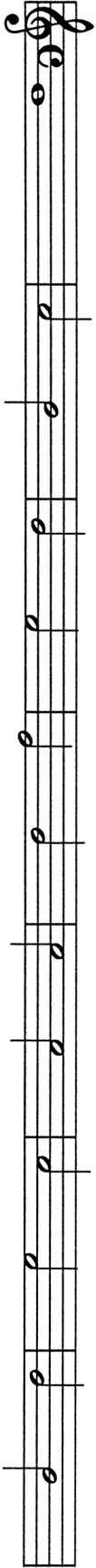
The two closing phrases of the hymn tune given below have been recast as a whole-note cantus, and then elaborated as a secondary structural line.

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.

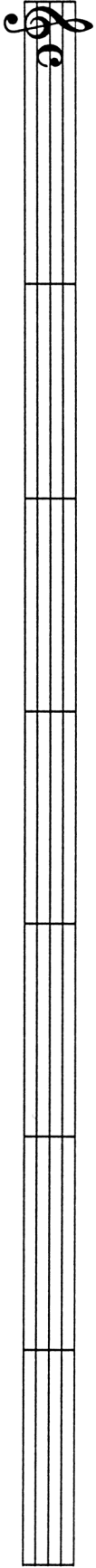
T. Hastings, "Toplady" (19th c.)



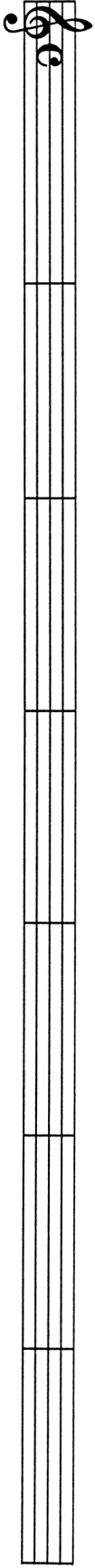
Secondary Structural Line



Paraphrase (a): contrasting period



Paraphrase (b): asymmetrical phrase group



(continued on next page)

(secondary structural line)

(a)

(b)

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)

A musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a single melodic line with five whole notes: F#4, A4, B4, C5, and D5.

Secondary structural line

An empty musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff is divided into four measures by vertical bar lines.

Paraphrase

An empty musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff is divided into four measures by vertical bar lines.

Tara Driver

A musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains a single melodic line with five whole notes: F#4, A4, B4, C5, and D5.

An empty musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff is divided into four measures by vertical bar lines.

An empty musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff is divided into four measures by vertical bar lines.

(continued on next page)

(b)

A musical staff in treble clef with a key signature of one sharp (F#). It contains five whole notes: F#4, A4, C5, E5, and G5. The staff is divided into measures by vertical bar lines.

Secondary structural line

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It is currently empty, with vertical bar lines indicating measure divisions.

Paraphrase

A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). It is currently empty, with vertical bar lines indicating measure divisions.

Kim Hayden

A musical staff in treble clef with a key signature of one sharp (F#). It contains five whole notes: F#4, A4, C5, E5, and G5. The staff is divided into measures by vertical bar lines.

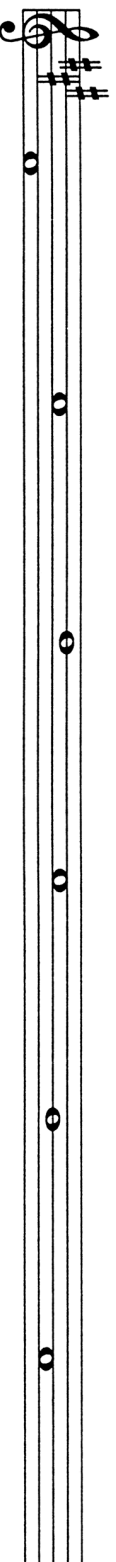
A musical staff in treble clef with a key signature of one sharp (F#). It is currently empty, with vertical bar lines indicating measure divisions.

A musical staff in treble clef with a key signature of one sharp (F#). It is currently empty, with vertical bar lines indicating measure divisions.

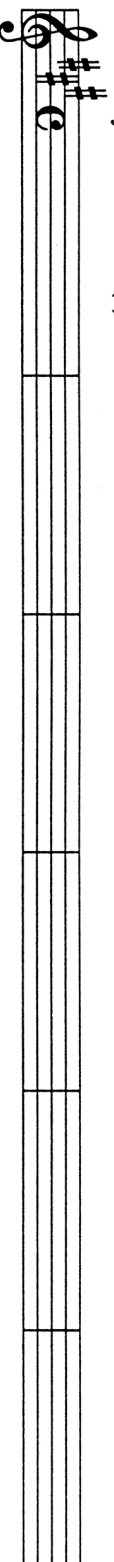
The fugue subject given below has been recast as a whole-note cantus. Based on this cantus:

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.

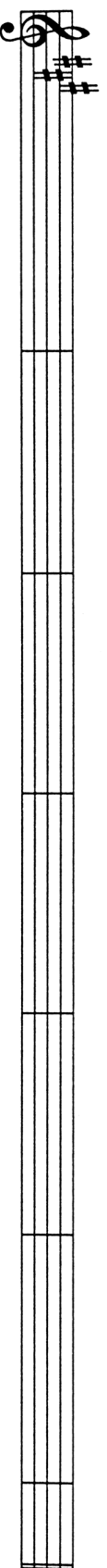
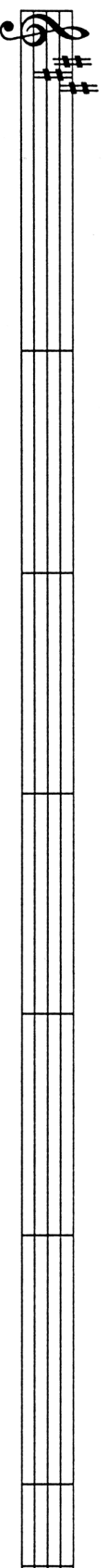
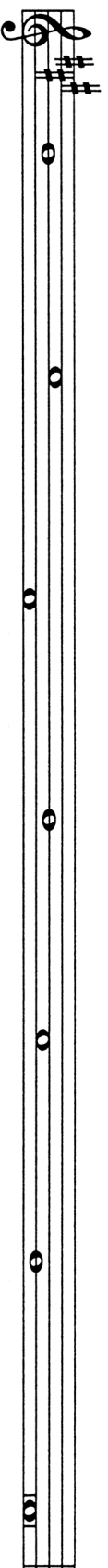
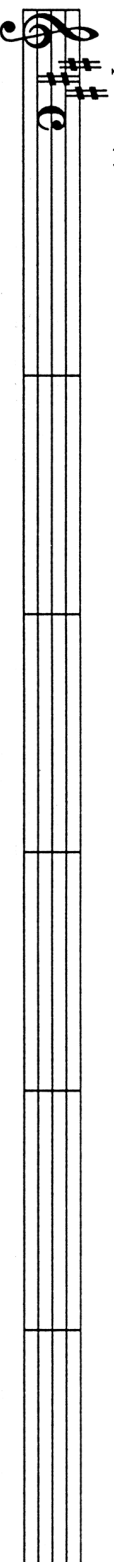
J. S. Bach, Fugue No. 8 (transposed) from *Wohltemperiertes Klavier* (18th c.)



Secondary structural line (a)



Paraphrase (a)



(continued on next page)

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The staff contains a single half note on the second line (D4).

Secondary structural line (b)

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The staff is empty.

Paraphrase (b)

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The staff is empty.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The staff contains a sequence of half notes: D4, E4, F#4, G#4, A4, B4, C5, D5.

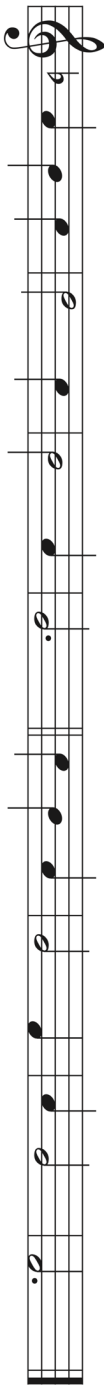
A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The staff is empty.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The staff is empty.

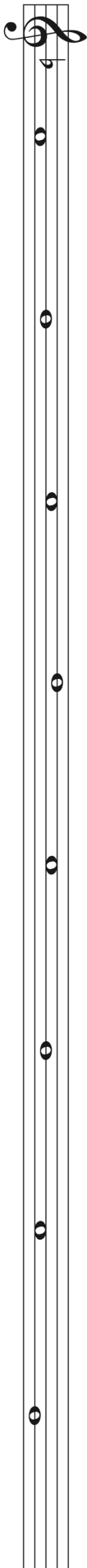
The last two phrases of a hymn tune have been recast as a whole-note cantus (continued on the next page). Based on this cantus:

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.

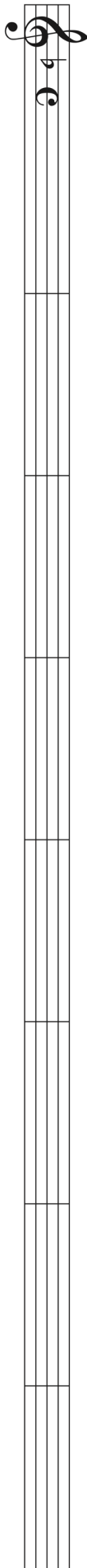
O. Gibbons, Song 34 (17th c.)



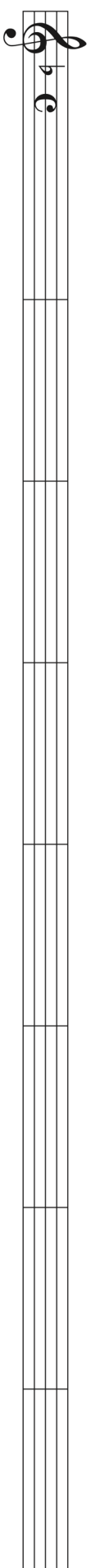
Cantus



Secondary structural line



Paraphrase



(continued on next page)

Assignment 17.6 (continued)

The first staff of music is written on a five-line staff with a treble clef. It contains a series of notes: a half note on the first line (F4), a quarter note on the second line (G4), a quarter note on the second space (A4), a quarter note on the third line (B4), a quarter note on the third space (C5), a quarter note on the fourth line (D5), a quarter note on the fourth space (E5), a quarter note on the fifth line (F5), and a quarter note on the fifth space (G5). The notes are connected by a single horizontal line, indicating they are part of the same melodic phrase.