

# MUS 318 Contemporary Composition Techniques I

## *Assignments/Excerpts Part I*

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### Chapter 2 – Melodic Contour & Organization

- Shostakovich – Symphony No. 5, mvt. 1 opening
- Williams – theme to “Schindler’s List”
- Collins – “You’ll Be In My Heart” chorus
- Bernstein – “America” and/or “Tonight” from West Side Story
- Coltrane – Giant Steps
- Bach – Two Part Invention, No. 1 in C major
- Bach – Fugue in G minor BWV 578
- Cunningham – When Summer Ends

**Homework A1:** Create a 16-bar pitchless melody – only rhythms and phrase contours

**Homework B1:** Photocopy or transcribe the main theme of your assigned score – listen to a recording of the melody and summarize & analyze its melodic contour and organization (pitch & rhythm)

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### Chapter 3 – Modal Melodic Sources

- Shostakovich – Symphony No. 5, mvt. 4 (Aeolian)
- Steve Miller Band – “Winter Time” (Aeolian)
- Simon & Garfunkel – “Sounds of Silence” (Dorian)
- Miles Davis – “Flamenco Sketches” (multiple)
- Bernstein – multiple selections from West Side Story (Lydian - tracks 3, 4, 6, 9, 15)
- Bartók – Mikrokosmos (32, 34, 37, 48, 55, 61)
- American Traditional – Beech Spring (Pentatonic)

**Homework A2:** Map a church mode (not Ionian) scale resource to your rhythms and contour of assignment A1. All pitches must be derived from the selected scale resource (mode). At the top of the page, indicate what your scale resource is by writing it out. Be sure to employ the concept of cadence; that is, be sure to convince the listener of tonal rootedness.

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### Chapter 4 – Twentieth Century Melodic Practices

- Non-vocal Melodic lines
  - Webern – Variations for Orchestra – Opening (range expansion/non-vocal)
  - Schoenberg – Opus 11, No. 1 & Opus 16, mvt. 5 (atonality)
- Additional Scale Resources
  - Bartók – Mikrokosmos (29, 41, 54, 58, 62, 86, 99\*, 101\*, 109\*) - \*octatonic
  - Bartók – 44 duos for 2 violins, (No. 11, No. 33 – octatonic)
  - Debussy – Piano Preludes, Book I, No. 2 – Voiles (modes of limited transposition – wholetone)
  - Stravinsky – Petroushka (chord – octatonic) & Rite of Spring
  - Bartók – String Quartet No. 4, mvt. 1 (Expanded tonality – sets, folk music, symmetry, traditional form)
  - Maynard Ferguson/A. Downey – “Give it One” (Blues Scale)
  - H. Hancock/Chataway – “Chameleon” (Blues Scale)
  - CCR – “Proud Mary”

**Homework A3:** Using either an octatonic scale (pg. 42) or a mode of limited transposition (pg. 43), create a 2-bar motive and its systematic modifications of contour (inversion, retrograde, & retrograde inversion).

**Homework B2:** With your assigned score –analyze its scale/modal resource(s) and locate and describe the work's use of cadence patterns ("rootedness")

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## Chapter 12 & 13 – Thematic Metamorphosis & Imitative Procedures

- Transposition & Sequence
  - Bartók – Mikrokosmos (17, 22, 23, 86)
- Inversion, Retrograde, & Retrograde Inversion
  - Bach – 15 Inventions, No. 1 (two part) in C major
  - Holst – Suite for Military Band E-flat – Chaconne (inversion/modal)
  - Bartók – Mikrokosmos (12, 17, 22, 29, 79, 86, 141)
  - Hindemith – Lodus Tonalis – Fuga Nona (see text, pg. 184)
- Imitation
  - Shostakovitch – Symphony No. 5, mvt. 1 opening
  - Beethoven, Symphony No. 5, mvt. 1
  - dePaul and Raye/Walczyk – “You Don’t Know What Love Is” (imitation & inversion)
  - Williams – “The Shark Cage fugue” (Jaws soundtrack) – notice augmentation in winds!
  - Williams – “Raiders March” (Raiders of the Lost Ark soundtrack)
  - Williams – Olympic Fanfare & Theme (1984 LA Olympics)
  - Bach – all fugues, contrapuncti, Art of the Fugue, etc.
  - Bartók – (text examples): *Piano Concerto 3*; *Concerto for Orchestra*; *String Quartet 5*
- Augmentation
  - Broughton – “End Credits” (“Silverado” soundtrack)
  - Copland – Appalachian Spring, ending
  - Shostakovitch – Symphony No. 5, mvt. 4 ending

**Homework:** Using your materials from HOMEWORK A3, follow the guidelines of COMPOSITION EXCERPT 1

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