

MUS 318 Contemporary Composition Techniques I

Assignments/Excerpts Part II

Chapter 6 – Chord Structure

- Overtone series
 - Extended tertian triads
- Chords of addition and omission
 - Mahler 9 – movement 1 “ewig”
 - Debussy
 - American vernacular music
 - Jazz
- Polychords
 - Stravinsky – *Petrushka* “chord” and *Rite of Spring* “chord”
 - Stravinsky – *Rite of Spring* – rehearsal No. 14
 - Copland – *Lincoln Portrait* - opening 10 measures vs. *Billy the Kid Suite* and *Canticle of Freedom* – opening sonority & final chord
- Nontertial Sonorities (based on a series structure)
 - Webern – *Variations for Orchestra* - Theme
 - Contemporary jazz piano voicings vs. “nontertial” classification
 - Debussy – *Preludes* – Book I, No. 10
- Nontertial Sonorities (no basis on the overtone series)
 - Debussy – *Preludes* – Book I, No. 6
 - Cowell – *Piano Music* - No. 8 Tiger
 - Penderecki – *Threnody*

Homework A4: Choose a “scale” resource (not major/minor), write it out on staff paper, then create a chord “inventory” to include all possibilities of diads, triads, and tetrads. Use a “vectoring” process to obtain the inventory.

Chapter 7 – Harmonic Progression

- Modal Quality
 - Miles Davis – *Flamenco Sketches*
 - Steve Miller – *Winter Time*
 - Survivor – *Eye of the Tiger*
- Change of Mode/Free Quality
 - Hanson – *Lament from Beowulf*
 - Stravinsky – *Symphony of Psalms*
 - CCR – *Proud Mary*
- Parallelism
 - Debussy – *Prelude 10, Book I & Prelude 10, Book 2*
 - Jazz (Big Band)

Homework A5: With your chord “inventory”, select chord sonorities that create a sense of progression. You will utilize these “progressions” in your COMP II excerpt.

Homework B3: Analysis: “Arlington”. Look for specific chord types, including a sense of “tonic” and dominant. Are there recurring chord sonorities? Is there a sense of progression? Demonstrate how progressions and chord sonorities are established by this composer.

Chapter 8 – Tonality

- Modulation & Transposition
 - Serialized Process
 - Webern – *Variations for Orchestra* – Variations 1 & 2
 - Miles Davis – *Flamenco Sketches*
 - Copland – *Lincoln Portrait* – Introduction (mm. 1-10)
 - Copland – *Billy the Kid*
- Dual Modality/Polytonality
 - Bartok – *Selections from Mikrokosmos*
 - Copland – *Appalachian Spring*

Homework: With your chord “inventory” and progression concepts to this point, create 1 or 2 brief melodic motifs. Extend those motifs by utilizing transpositions and systematic modifications of contour. You may want to use these brief motivic developments in your final excerpt.

Chapter 9 – Cadences

- Modified Dominants & Tonics
 - Walczyk – *Concerto Gaucho* – Milonga
 - Jazz Standard – *You Don’t Know What Love Is*
 - Bartok – *Piano Concerto 3; Concerto for Orchestra; String Quartet 5*
 - Stravinsky – *Petrouchka*
- Noncadential Endings
 - Schoenberg – *Suite for Piano* versus
 - Webern – *Variations for Orchestra*

Homework A6: Using your chord inventory (homework A4) create two cadences - one that functions as an “authentic” cadence and another that functions as a non-authentic cadence. Write these two cadence patterns out on manuscript paper and label them. You will utilize these “cadences” in your COMP II excerpt.