8/31/75

Dear Pauline,

I'm writing to remind you of my interest in TAing Music 2 this year and to give you a bit of information about my musical background and references. I know that any decisions regarding the TAships will be on the basis of who is musically and personally most compatible with the teaching assignment. So I wanted to remind you of my interest and to refer you to some people who are familiar with my background in music theory and musicianship so that I could feel that the decision will be on the basis of good and complete information.

I attended UCLA for three years before I came to UCSD. I studied Musicianship, Harmony (both for a year and a half) and 20th Century Music, and Composition all with Henri Lazarof. He still remembers me and can tell you about my background in these regards. I left UCLA in 1969 so I doubt that my other professors recall much about me.

I finished my undergraduate work at UCSD. I studied Music 102A with Keith Humble; Heidi Von Gunden TA'd the class. I petitioned out of Music 102B and studied Music 102C with Will Ogden. I had composition with Jean-Charles Francois--these in addition to the graduate courses I took last year. I know that if you have any questions you'll feel free to talk to these people and/or to me.

Sincerely,

David

David E. Jones

David E. Jones
March 24, 1976

COURSE OUTLINE

Music 2B, Winter 1976

Topics:

I Dictation

Triadic dictation written and played each Tuesday on piano. Additionally, each student wrote two dictations and presented them for the class on their own instruments.

Materials included:

-12 and 16 bar triadic dictation
-non-metric clapping
-metronomic dictation

II Singing

Prepared Singing: (From Erikson's Musicianship book, through the D major section.)

Performed and graded (generally each Thursday) on:

-continuity and flow (including rhythmic accuracy)
-intonation
-phrasing and breathing (according to their own prestated analysis)

Sight Singing: (Practiced in class, tested on final.)

Strategies for approaching sight-singing
-scanning the music (taking in meter, key, clef, wide leaps etc.)
-settling in before beginning.

III Analysis

Most of the singing assignments were analyzed to relate the performance to the analysis (and visa versa). The orchestration projects were analyzed by ear (no score) when played back on tape (See IV below.)

The following aspects of analysis were discussed in class:

-breathing and phrasing in singing
-tonic/dominant/subdominant relationships (and harmonic relationships generally were touched upon)
-motivic development and/or interrelations.
-high and low points of the melodies
-form (grouping phrases into larger meaningful units)

This quarter analysis was largely ungraded but was instead

discussed very openly and extensively in class. Emphasis was placed on beginning with individual intuitive understandings of the structure and finding ways to express those perceptions in analytical ways. It was not implied that there was one right answer, however, each student was required to explain and defend his or her interpretation. This approach was presented initially so that individual intuitive analysis can survive the introduction of a wide range of analytical tools and approaches next quarter.

IV Orchestration

Assignment 1: Prepare a musical project or piece using only the notes of the C major triad in two octaves or less, written for three instruments or more. Instruments must be available within class. Approach (contrapuntal, homophonic etc.) is up to each individual, as is form etc. The only limitation is that it must be rehearsed and performed (and recorded) within twenty minutes.

Assignment 2: (Assigned after orchestration projects were written and performed.) Write a paragraph describing, if possible: 1) What you intended to convey: the terms in which you worked in writing the project for assignment 1. 2) How you view the form of your project.

Assignement3: In class we listened to the recordding of each orchestration project. The class then discussed: 1)What instruments are playing? 2) In which octaves are they playing? 3) What do you hear as being the form of the project? (How many sections, phrases within those sections etc.) Other comments.

After this discussion, the composer of the project read his paragraph from assignment 2 and commented on the reaction to his project.

Final Exam
(My notes to myself)

I Transposition

The following melody is to be played in unison by a Bb Clarinet, F Horn, Alto Sax, Viola. Transpose the parts (if needed) so that they can read it and play in unison (in the same octave)

Given:

→ When a Cl. plays written C.
The note that sounds is Bb.

→ When an F Horn plays written C
the note that sounds is F below the C.

[To play in F what key must be written?]

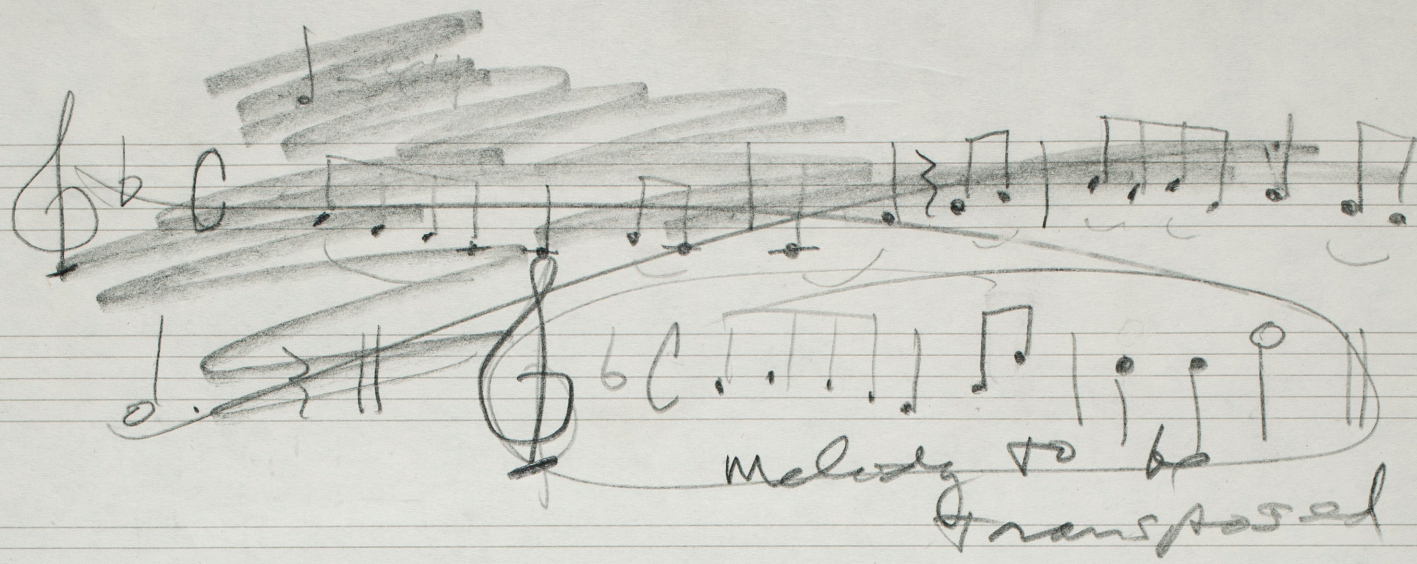
~~For Cl. to play in Eb~~

(Abstract for Horn, let them do Cl.)

→ Eb Sax → written = to sound.

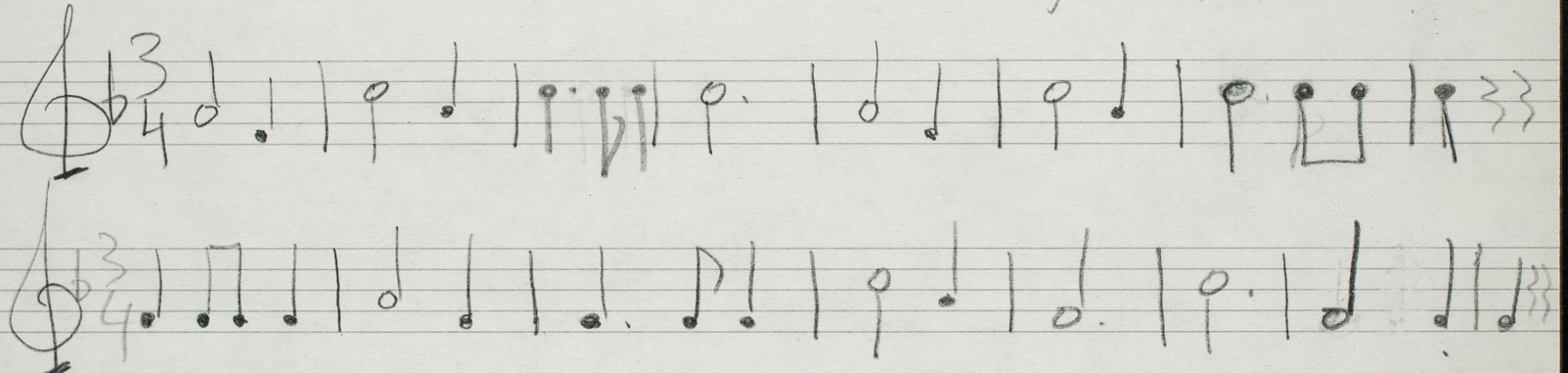
→ Viola is in C (untransposed) but play in Alto Clef.

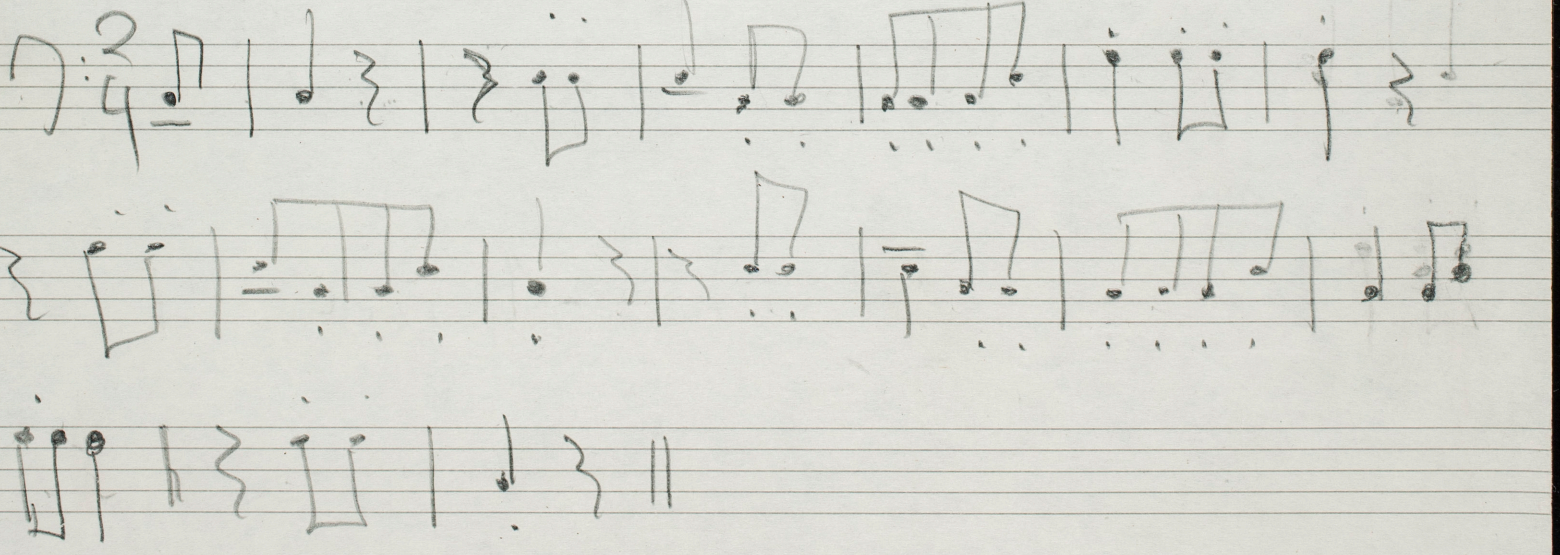
(over)



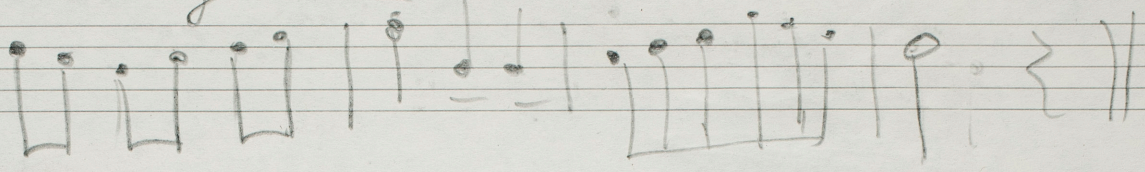
II

Dictation : Metronome 96, 120, 96, 72,
60, 144





III Site Song

K $\frac{3}{4}$ 

IV Site Singing

#45, ~~#95~~ in Erickson

V Analysis

#7 in ~~Erickson~~ ~~(Site Song)~~

① Put in Phrase marks

~~②~~

② group the phrases ~~into~~ $\frac{4}{4}$ ~~into~~ larger units ~~if appropriate~~

③ Defend what you did in #2 in 1 Paragraph

~~Mon~~

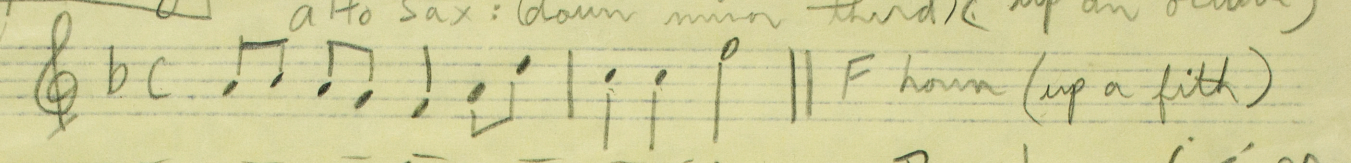
Order

①	Hear Ords.	20
②	Trans positions	20 min max
③	Dictation	40
④	Analysis	20
⑤	Singing	75
⑥	Site Song	*

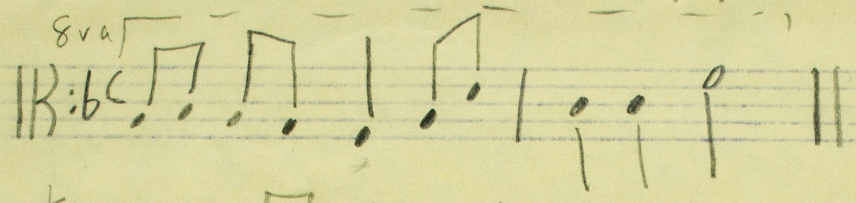
TRANSPOSING

Viola K: Clarinet: (up whole step)
alto sax: (down minor third) (up an octave)

Melody

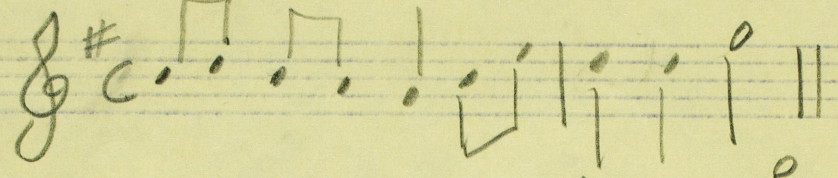


Viola 8va

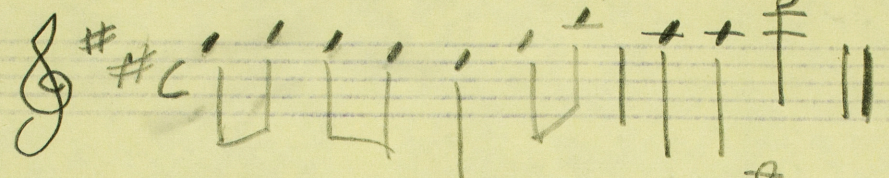


Bob VIEIRA

Clarinet

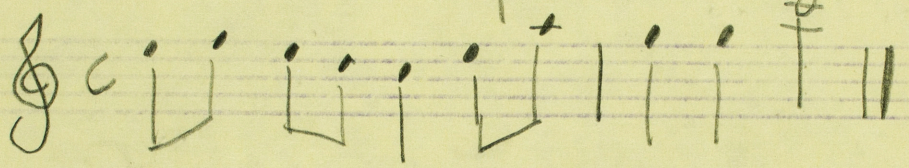


alto Sax



100%

F HORN



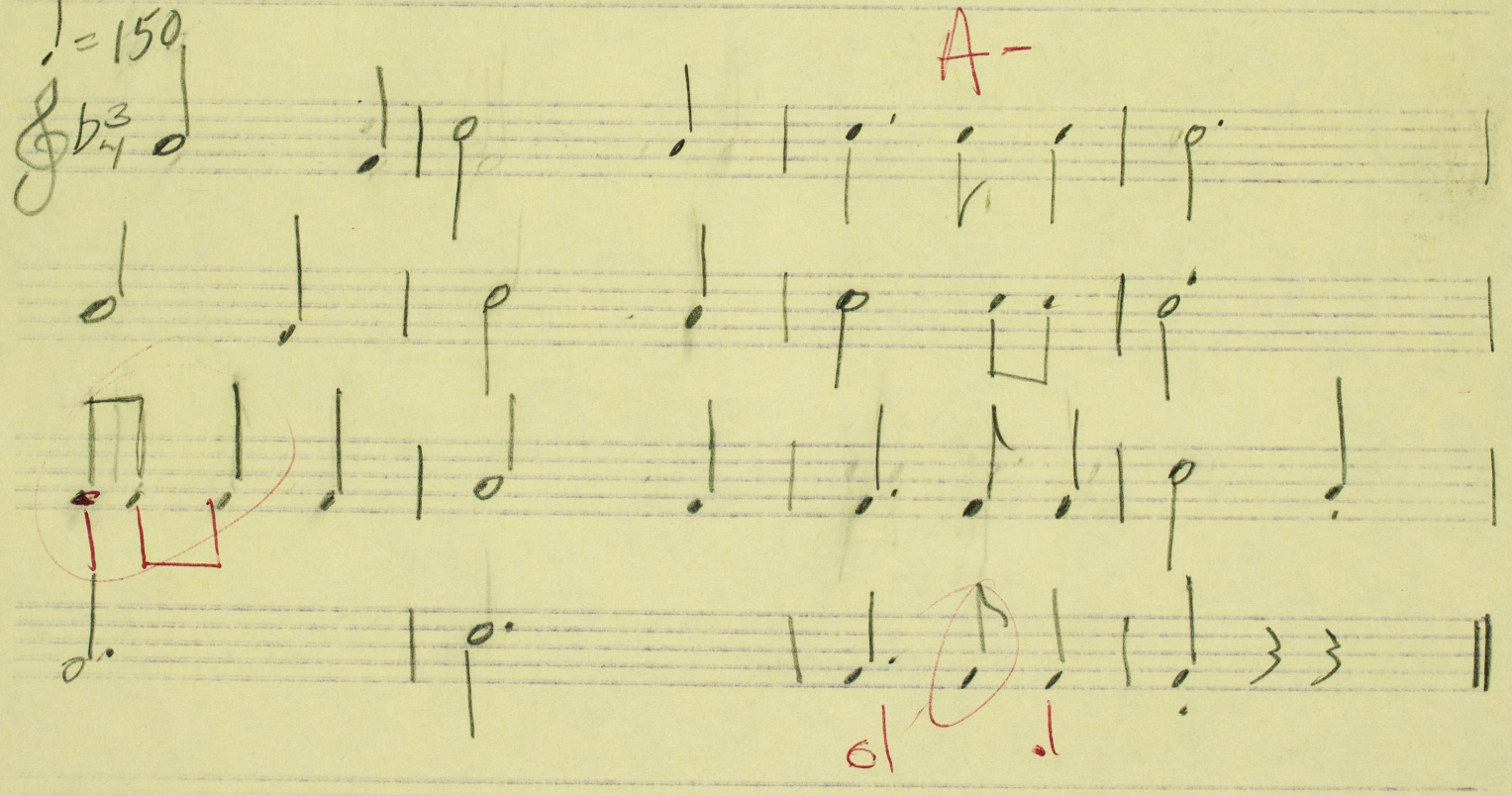
Metronomic Dictation

+4

1. ~~120~~ 96
2. ~~132~~ 120
3. 96
4. 72
5. 60
6. 144

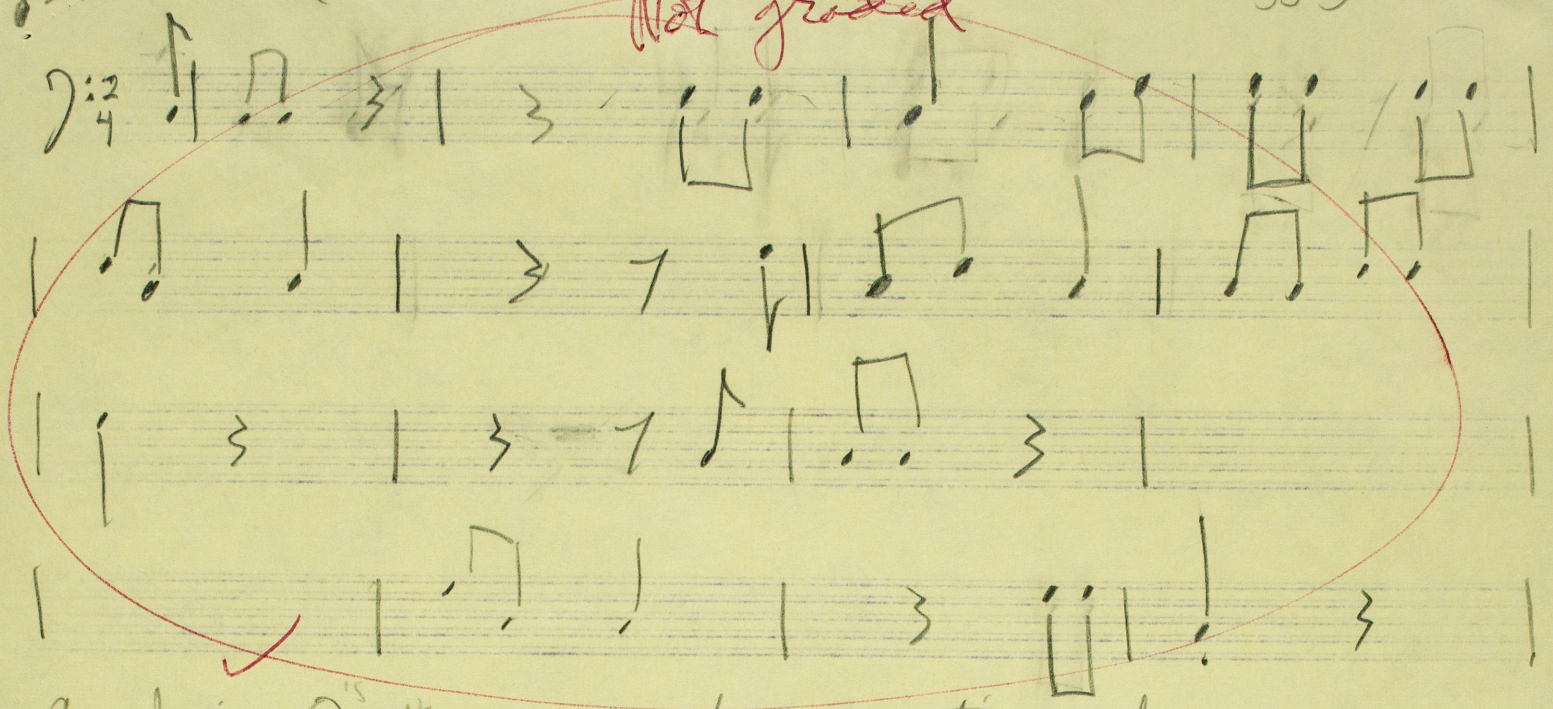
right on

Melodic Dictation



♩=112 (lower lines are taken as staff)

Not graded



Analysis Q#15 # measures ; phrases ; sections ; why

Phrases: measures 1 ; 2 ; 3 ; 4 ; 5-8 ; 9 ; 10 ; 11 ; 12
13 ; 14 ; 15 ; 16. (7 phrases)
(1) (2) (3) (4) (5) (6) (7)

Sections: section I: measures 1-8 (phrases 1, 2, 3)
section II: measures 9-12 (phrases 4, 5)
section III: measures 13-16 (phrases 6 and 7)

The phrases are decided by rests (at the end of measures) and by repeated termination on the tonic; only phrases 5 and 6 don't end on tonic. Phrase 5 finishes on the second degree which leads well into phrase six whose second measure marks the only departure from the tonic-root feel (it goes into a passage based on the dominant).

The sections are determined by the sense of finality in measures 7 ; 8 and by the "lead-in" caused by the D4 in measure 12.

I see the first section as a statement, the second as a bridge (though it stays on the tonic) and the last section as a climactic ending which actually introduces some new material.

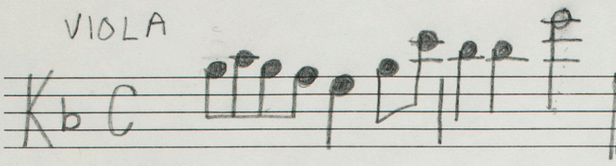
G - F#
D - F# C#
F - B♭

VIOLA – CHANGE TO ALTO CLEFT SAME NOTES
CLARINET – WRITTEN (C) SOUNDS (B♭) LOWER
E♭ SAX – WRITTEN (C) SOUNDS (E♭) LOWER
F HORN WRITTEN (C) SOUNDS (F) LOWER

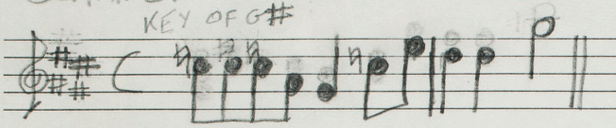
TRANSPOSITION

JEFF LINDSKOOG

VIOLA



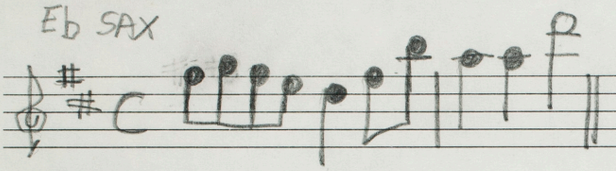
CLARINET KEY OF G#



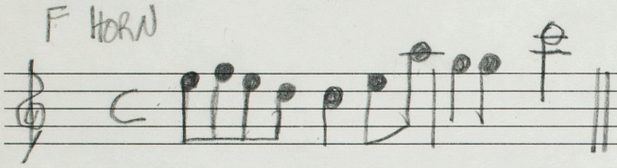
3

5

E♭ SAX



F HORN

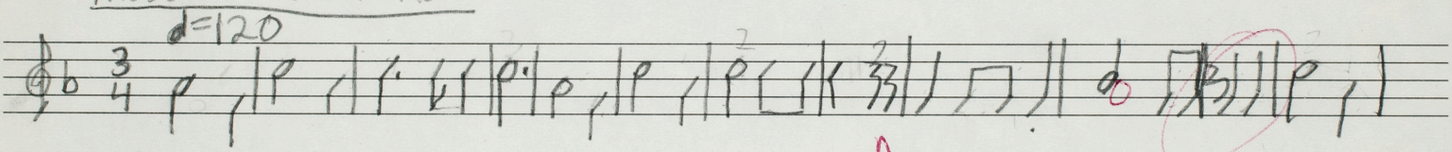


METRONOMIC DICTATION

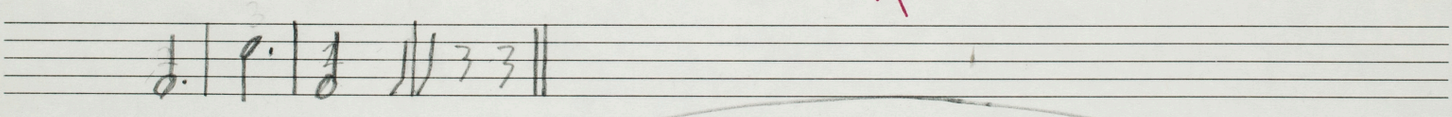
96 120 96 72 60 144

1) 84 2) 104 3) 72 4) 56 5) 42 6) 120

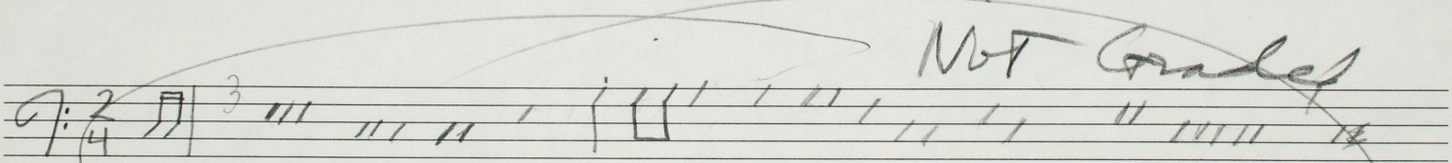
MELODIC DICTATION:



A–

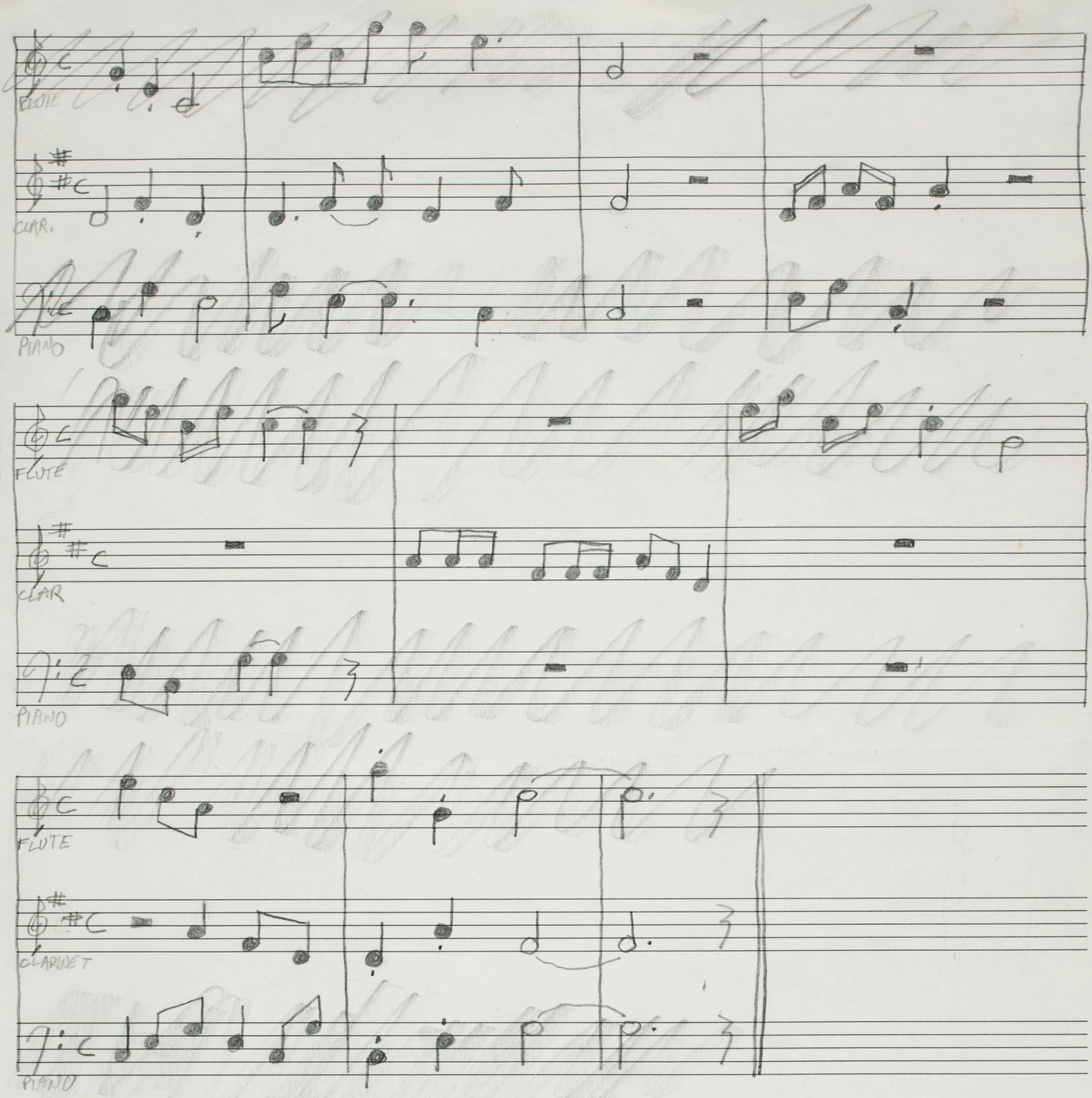


Not Graded



? OH WELL

MASTER PIECE IN C MAJ BY J. PAUL LINDSKOOG



Jeff LINDSKOOG

ANALYSIS #7

1) NUMBER MEASURES
2) INDICATE PHRASES & BREATH MARKS
3) GROUP PHRASES INTO SECTIONS
4) WHY? #3

PHRASES: 1) FROM BEGINNING TO REST IN 2
2) FROM REST IN 2 TO REST IN 5
3) FROM REST IN 5 TO REST IN 8
4) FROM REST IN 8 TO REST IN 10
5) FROM REST IN 10 TO BETWEEN 12 & 13
6) FROM 13 TO END

BREATH MARKS: AT PHRASE BREAKS

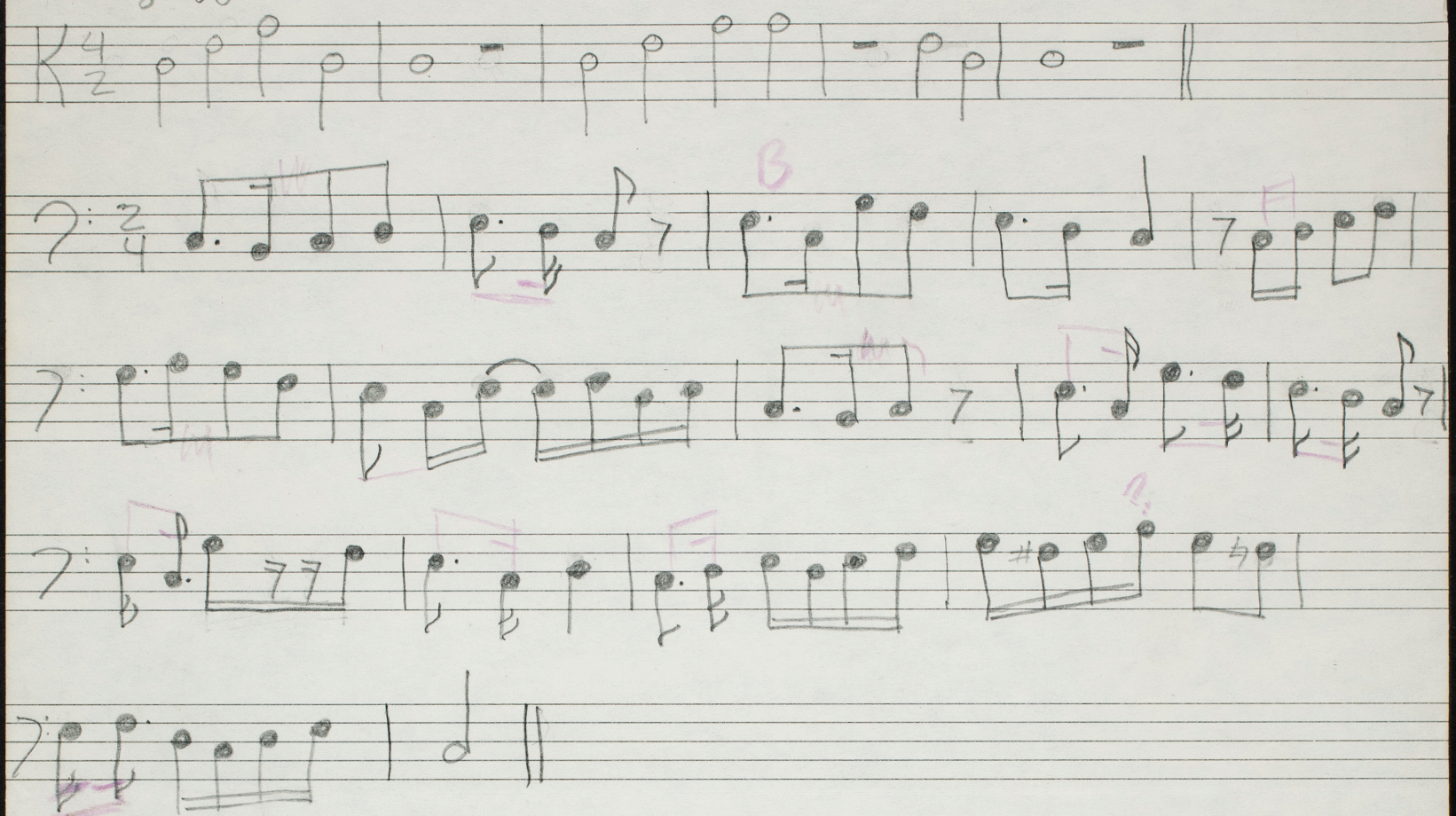
SECTIONS: 1) PHRASES 1, 2, 3
2) PHRASES 4, 5 (SECTION 2)
3) PHRASE 6

I CHOSE THESE GROUPINGS BECAUSE I SEE AN ~~BEGINNING~~ INTRODUCTION CONSISTING OF PHRASES 1-3, WITH PHRASES 1 & 2 LEADING UP TO 3 WHICH FINISHES THE INTRODUCTION. THE BODY OF THE MELODY CAN BE FOUND IN PHRASES 4 & 5 (SECTION 2) WITH 4 BEING THE "QUESTION" & 5 BEING THE "ANSWER". EITHER 4 OR 5 ALONE WOULD SOUND AS IF SOMETHING WERE LEFT OUT. SECTION 3 CONSISTS OF ONLY PHRASE 6 WHICH IS THE GRAND FINALE. THIS SECTION BRINGS THE PIECE TO A CLOSE BY TIEING IT TOGETHER AND LEAVING NO QUESTIONS IN THE LISTENERS MIND

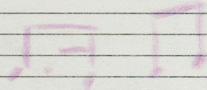
Creation - Transposition

♩=60

Chan Stokes



1ST measure

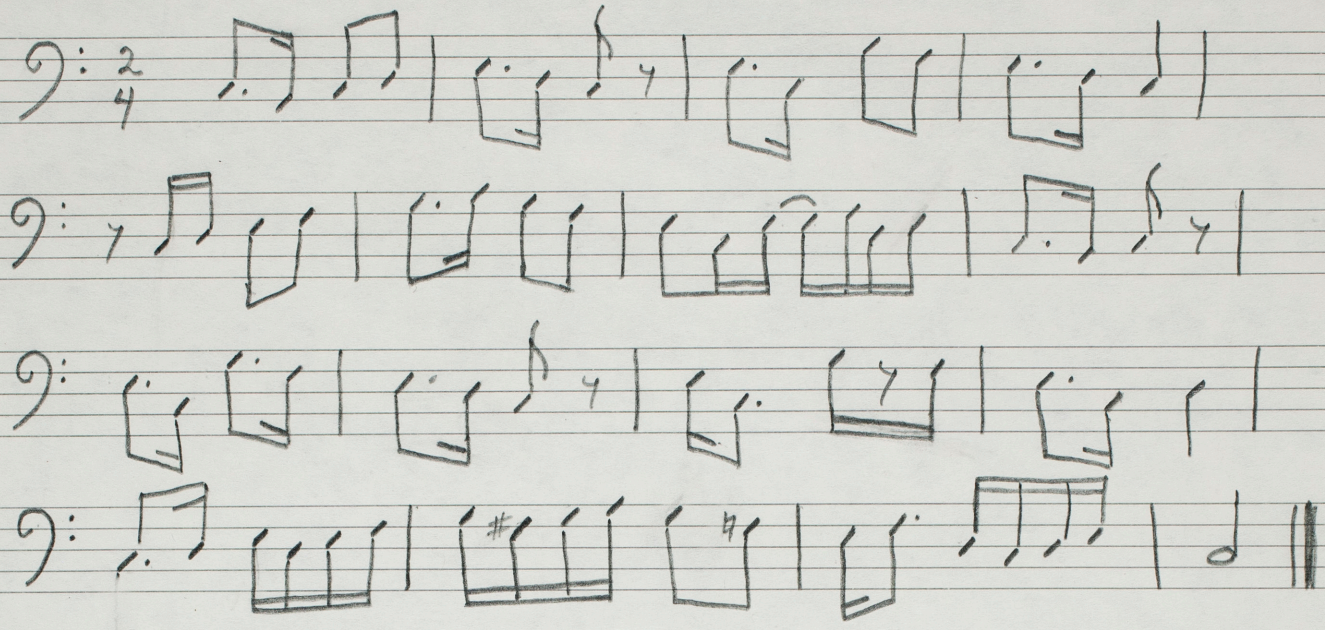


Beams show how pulse is divided

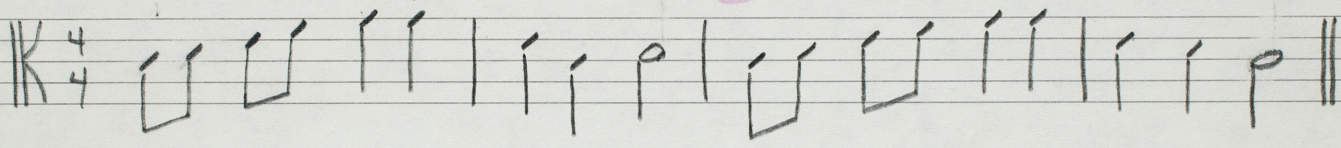
2nd measure is not incorrect but is inconsistent.

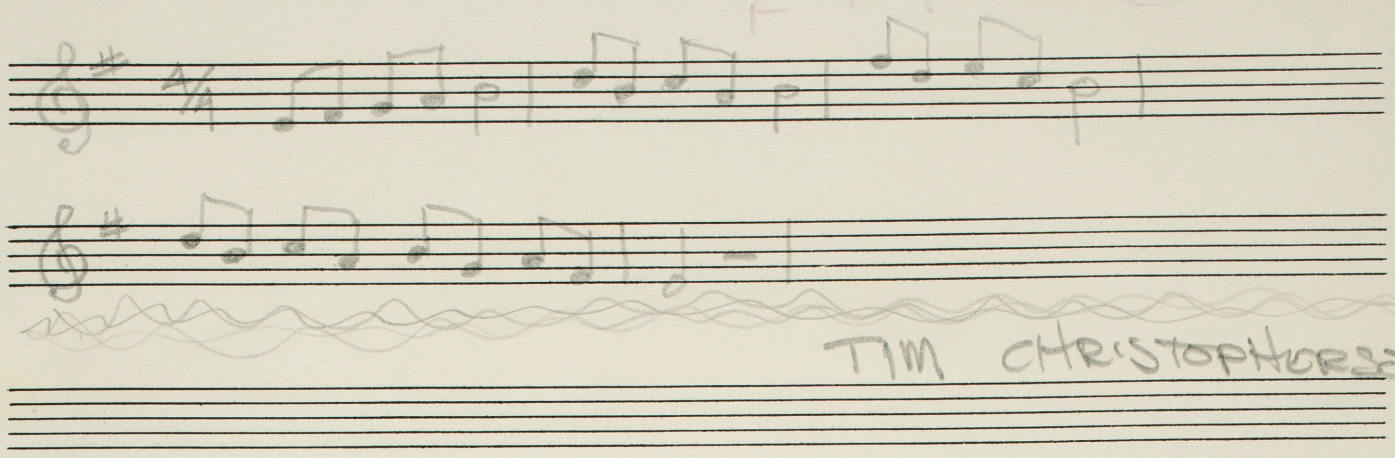
A SHEPARD

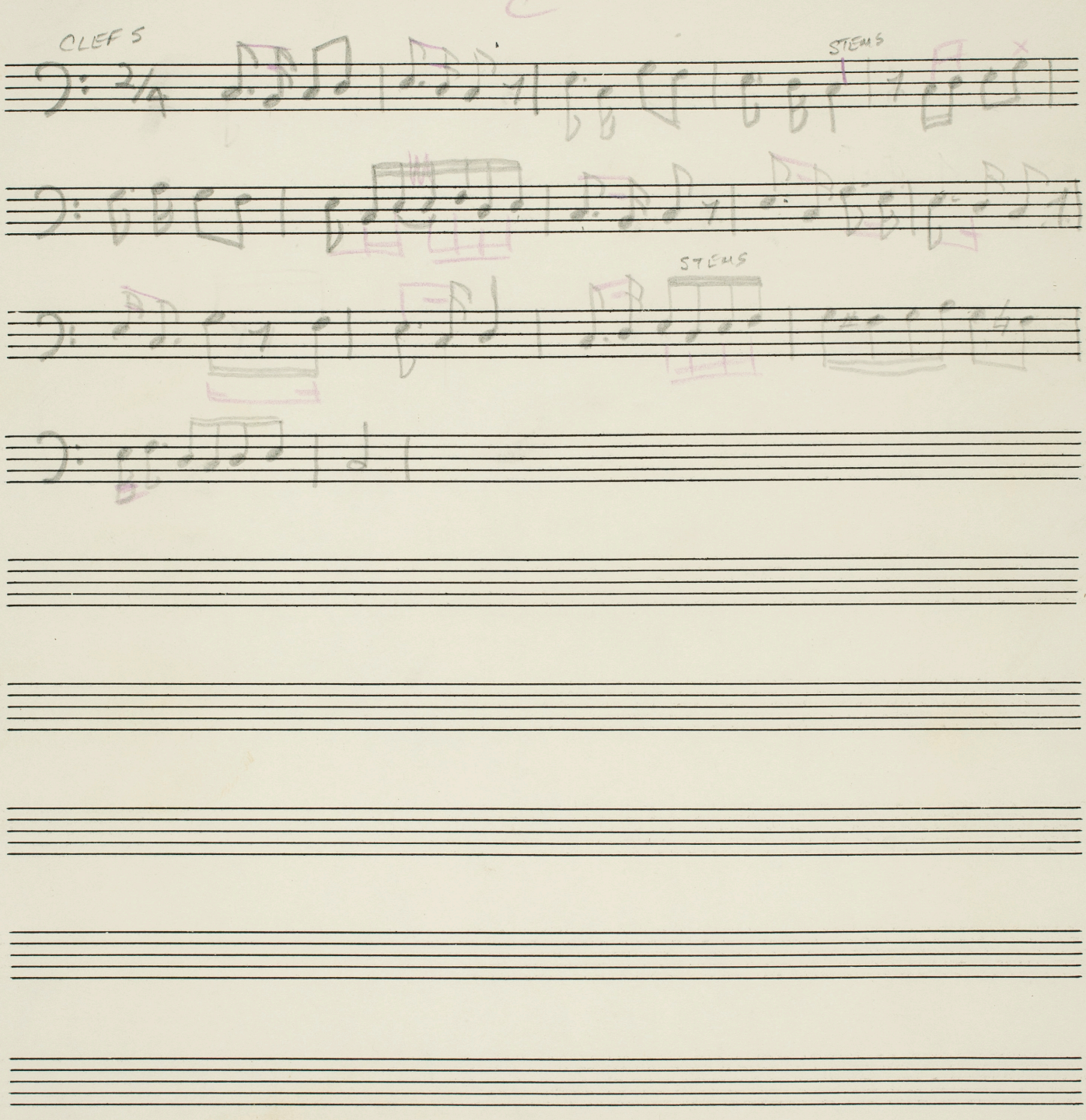
A



C (Rubbermaid)




Performance
TIM CHRISTOPHERSON


CLEFS
STEMS
STEMS

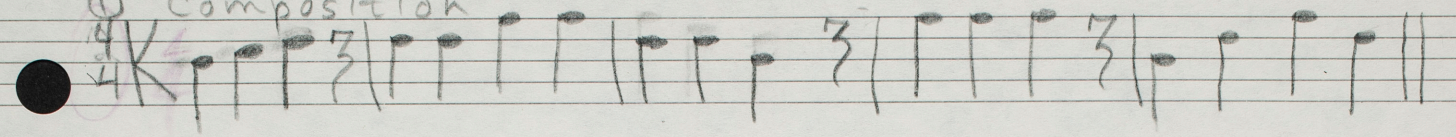
Brad Gepner

♩ = 90

B

inc cadenz

① Composition

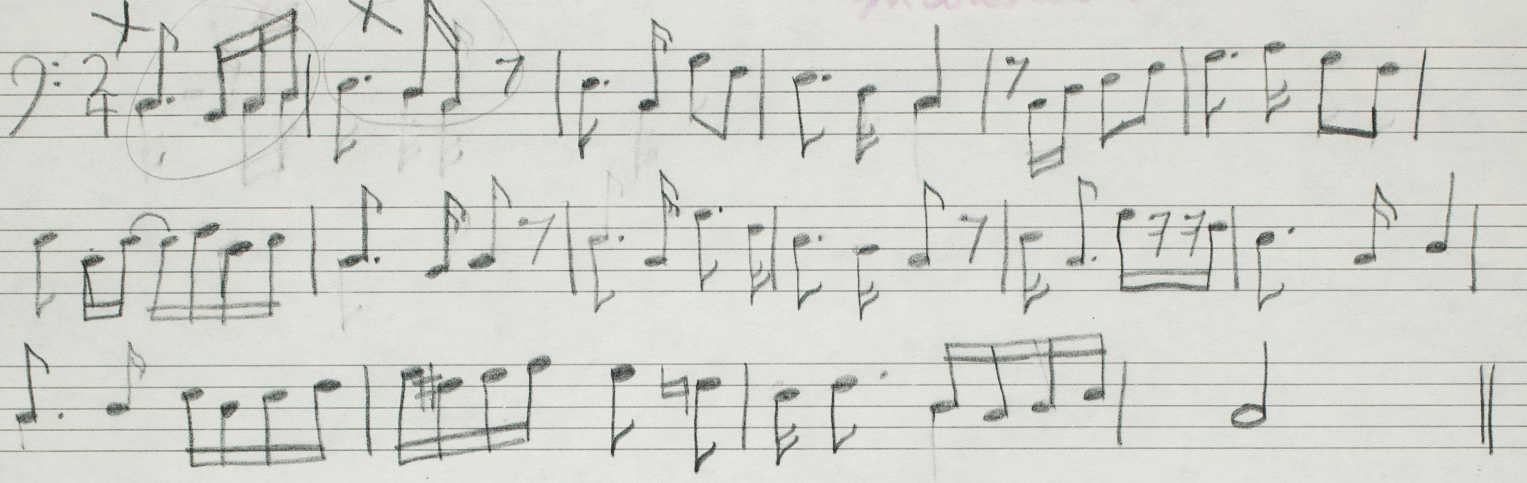


②

Transposition of ⑦

C

Inconsistent



Stems

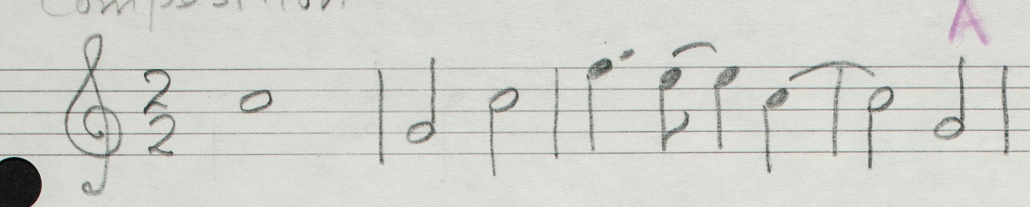
Beams should show how pulse is divided

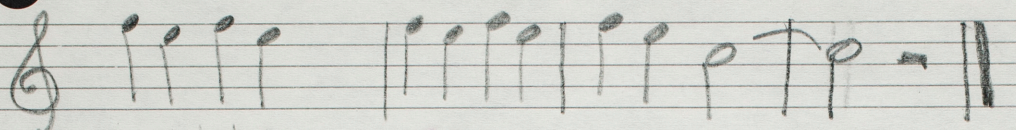
ie $\frac{2}{4}$ ♩. ♪ ♩

(f p)

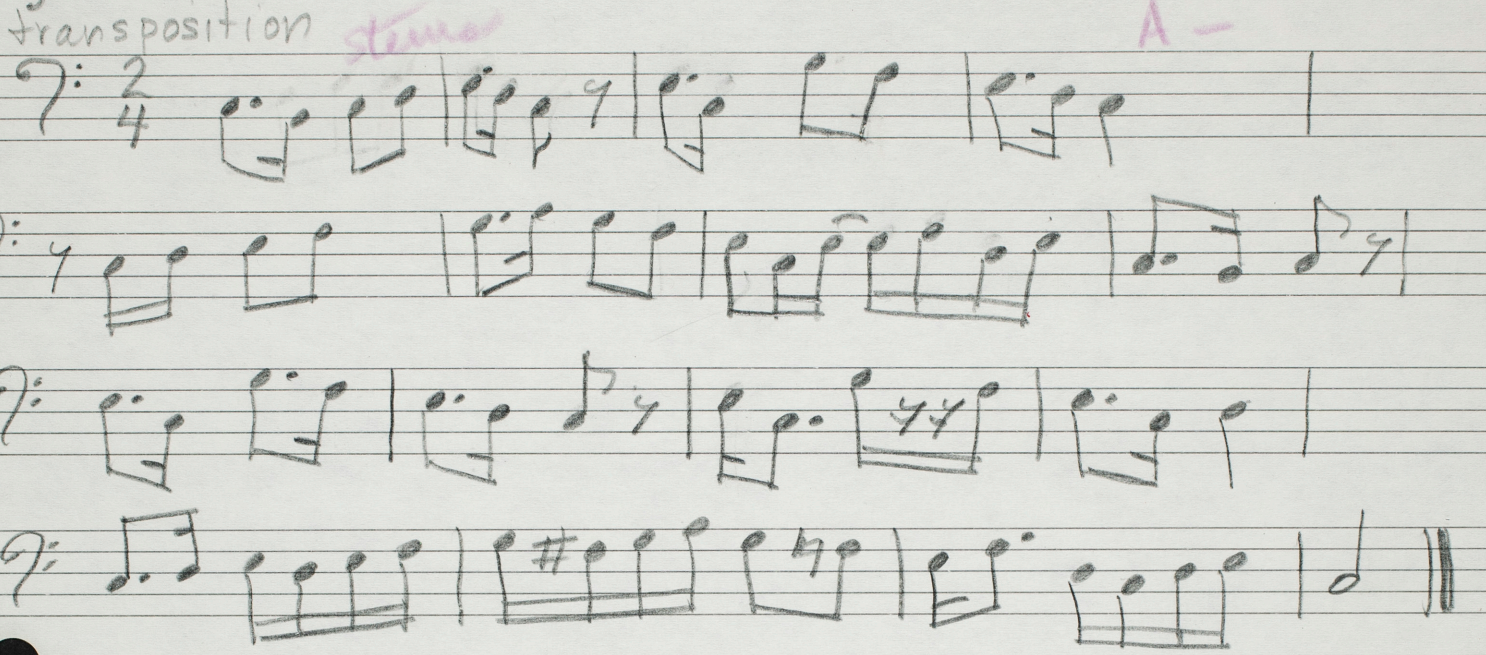
Composition

Eduardo Larín



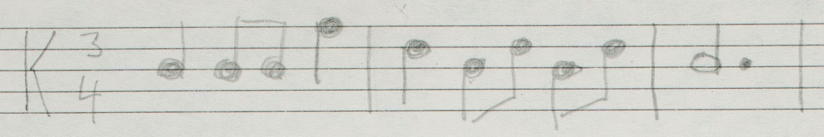


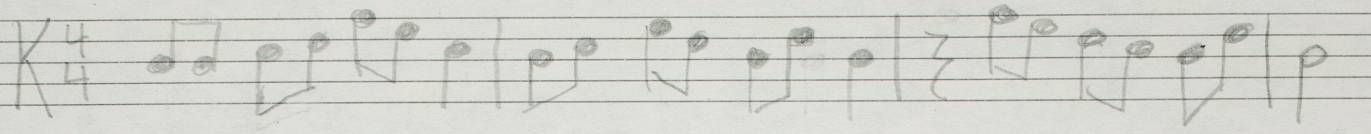
transposition

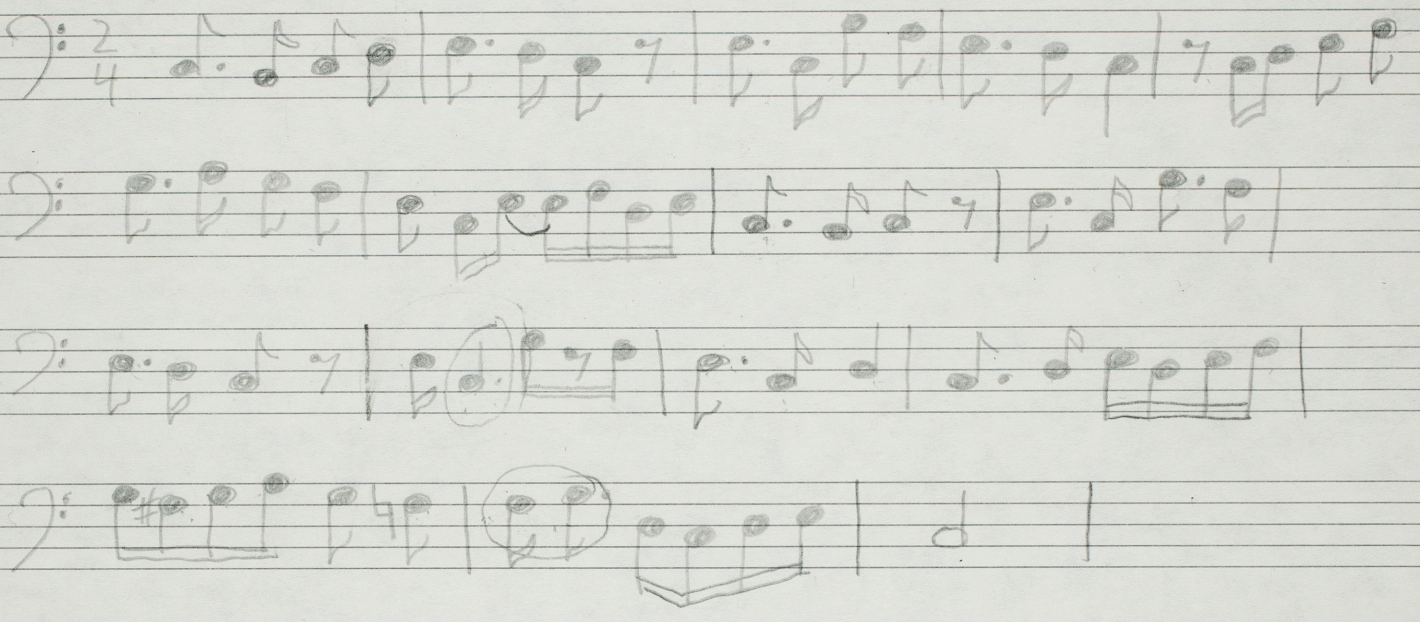


Ben Wheatley

B



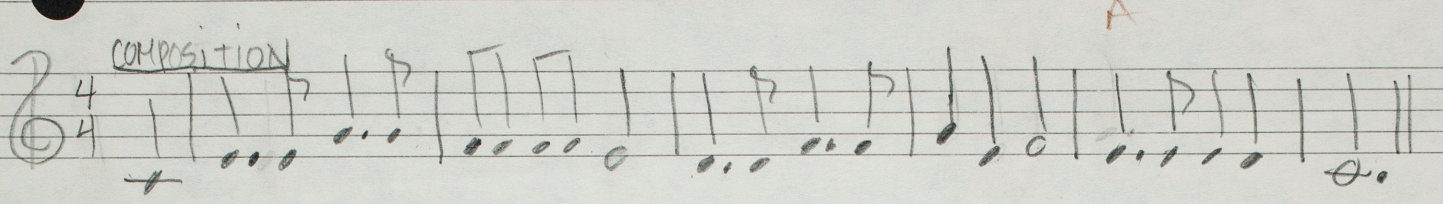




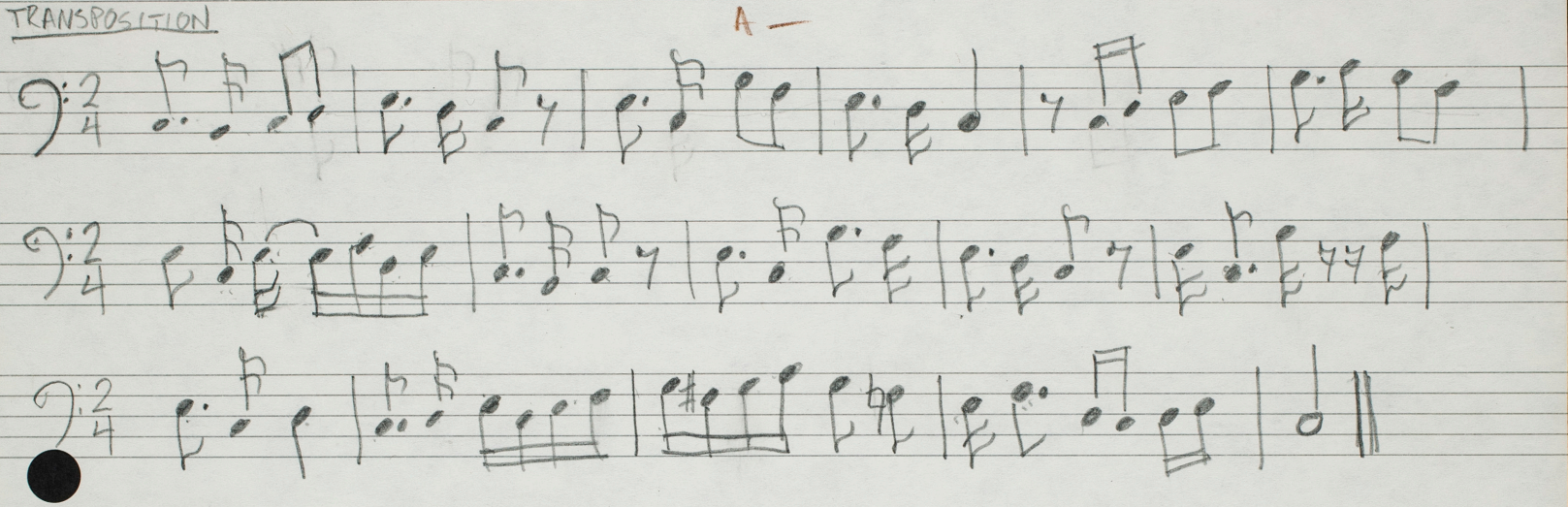
LORI Levens

A+

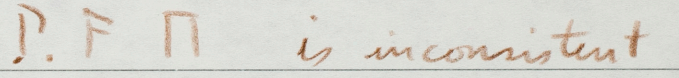
COMPOSITION

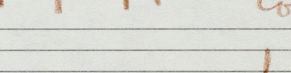


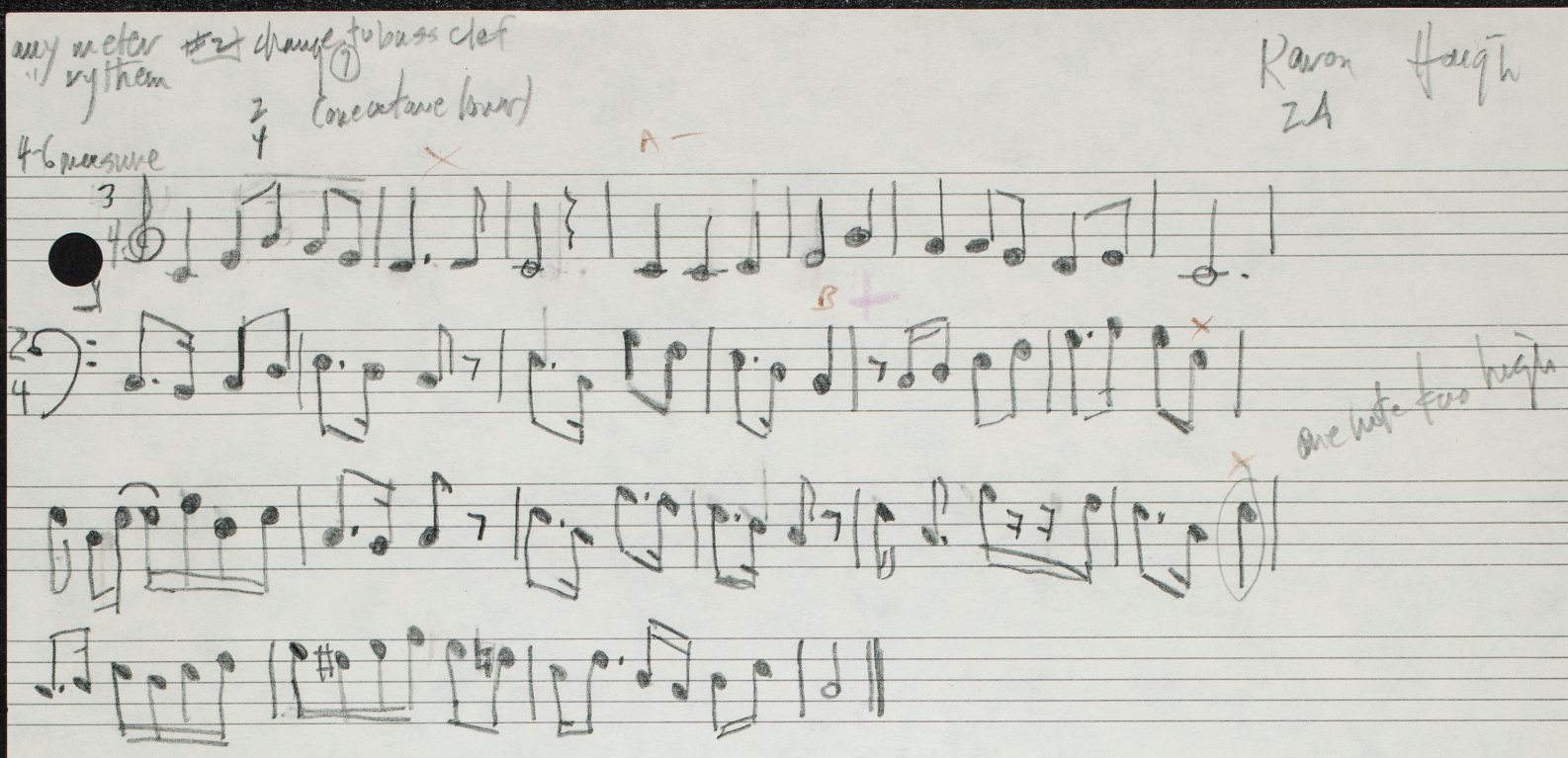
TRANSPOSITION



↳ vocal ↳ instrumental


is inconsistent

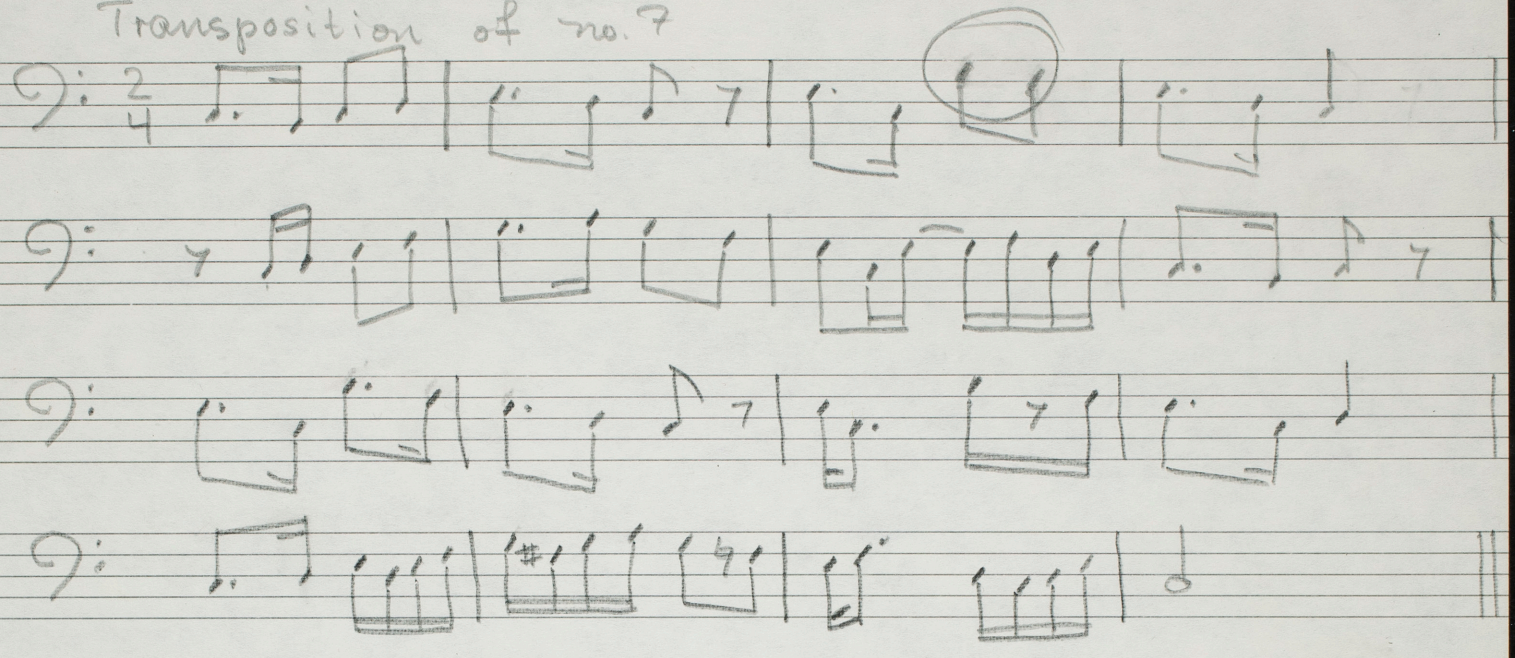

correct - shows how pulse is divided


my meter
rythem
#2
change to bass clef
(one octave lower)
Karon Haigh
2A
4-6 measure
A
B
one note too high

Bill Hays
Mus 2

K

Transposition of no. 7



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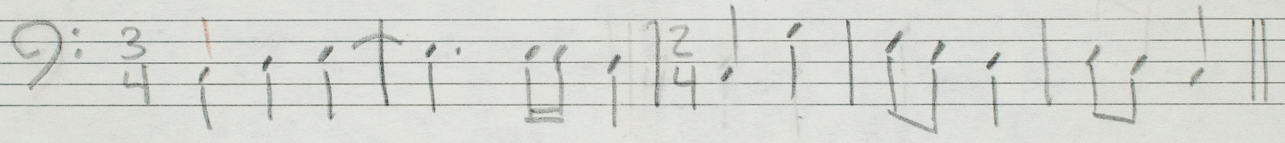
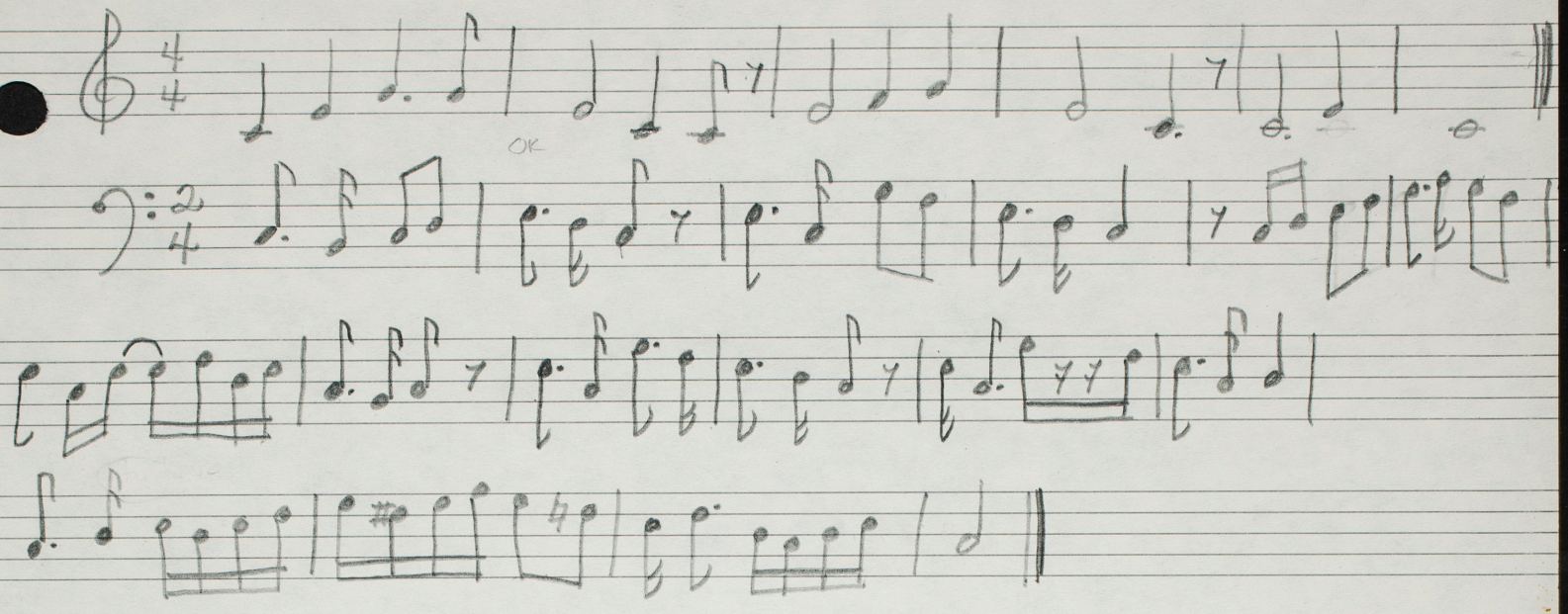
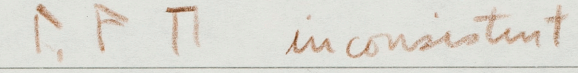
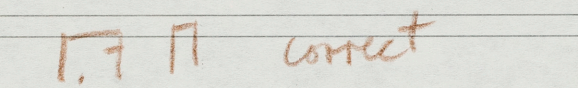


Sally Zwach
Mus 2A

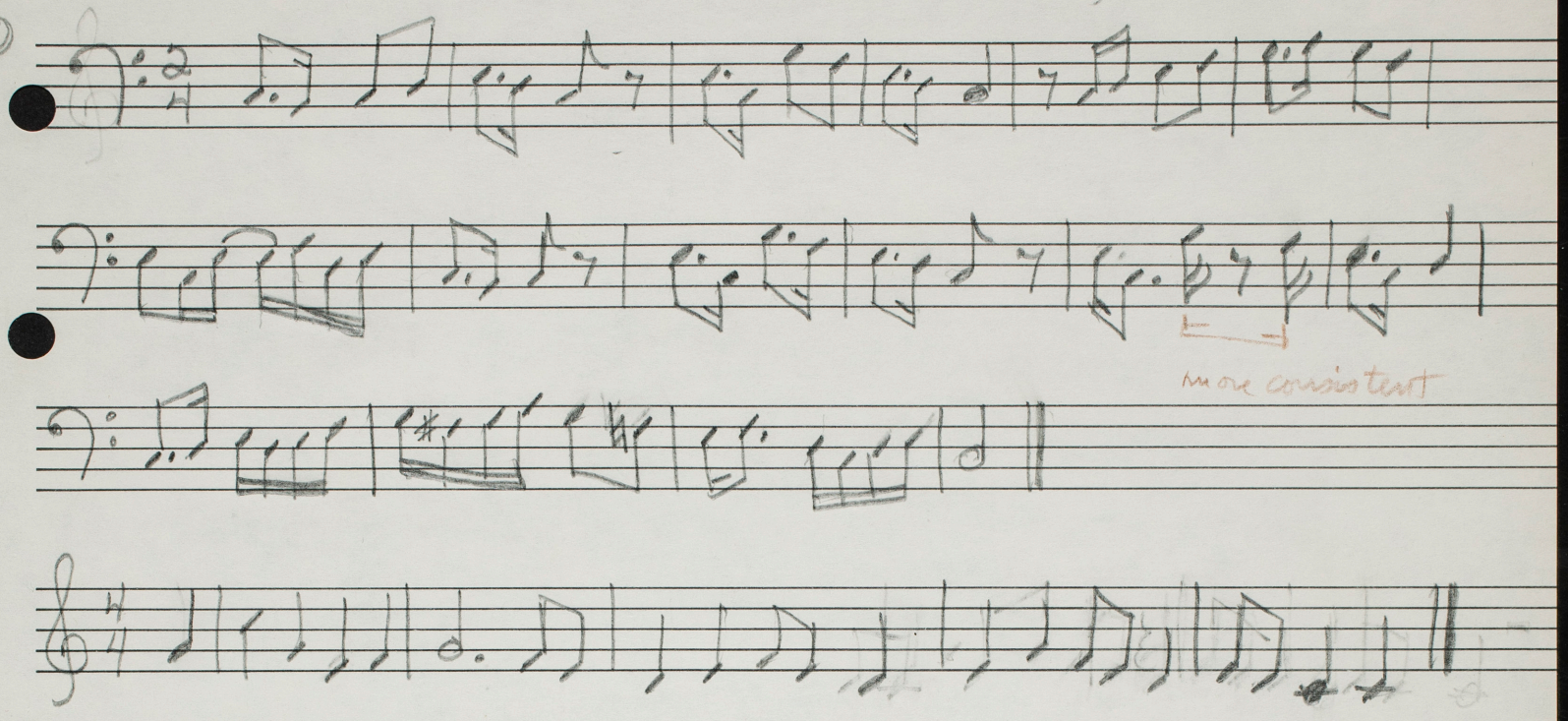
4-6 measures




inconsistent


correct

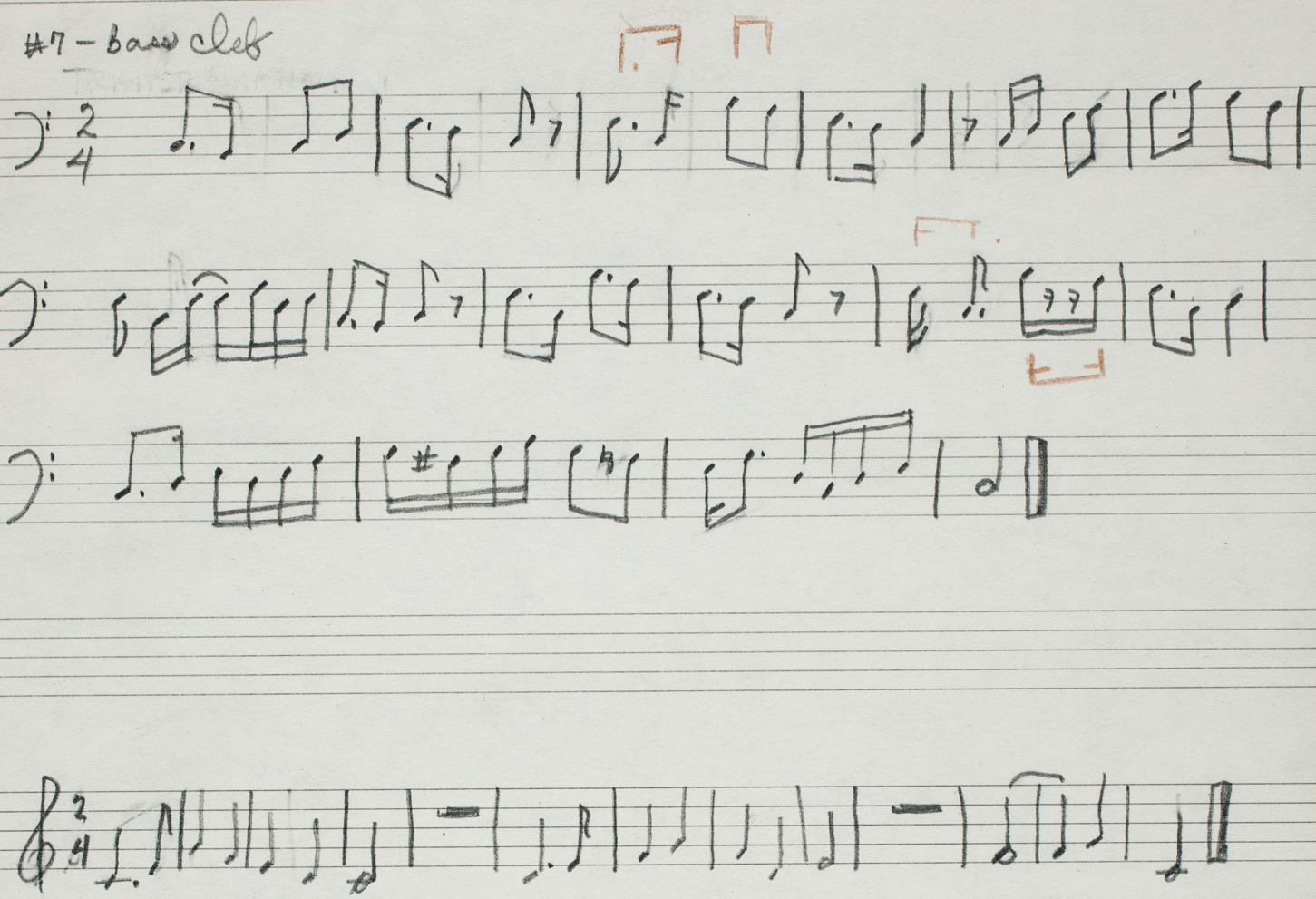
Ann Irwin



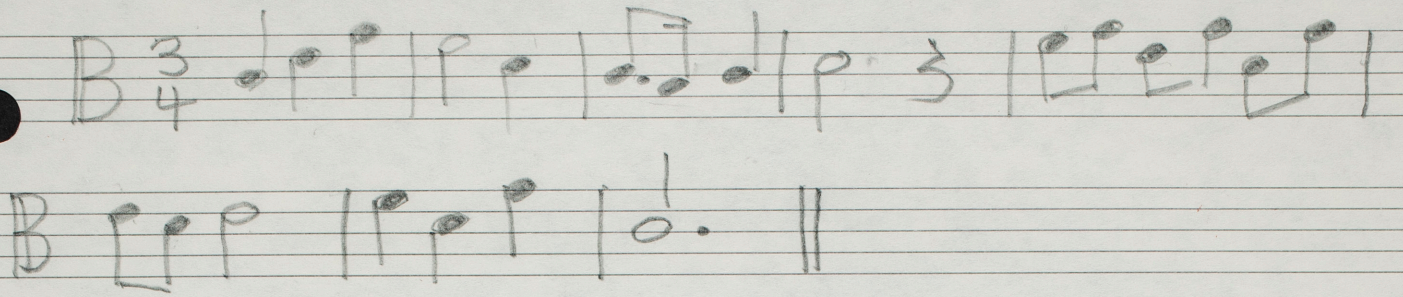
Stu Furman

A –

#7 – bass clef

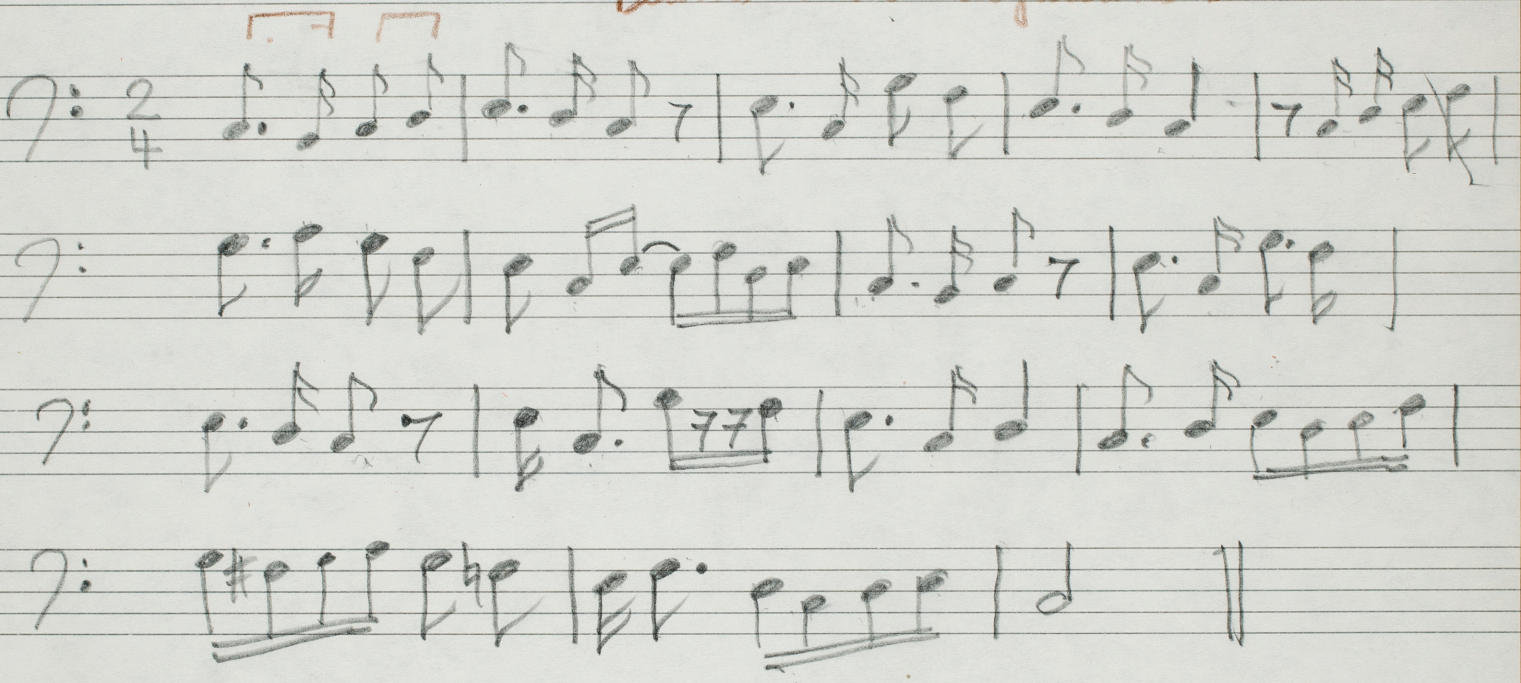


Erika Walter



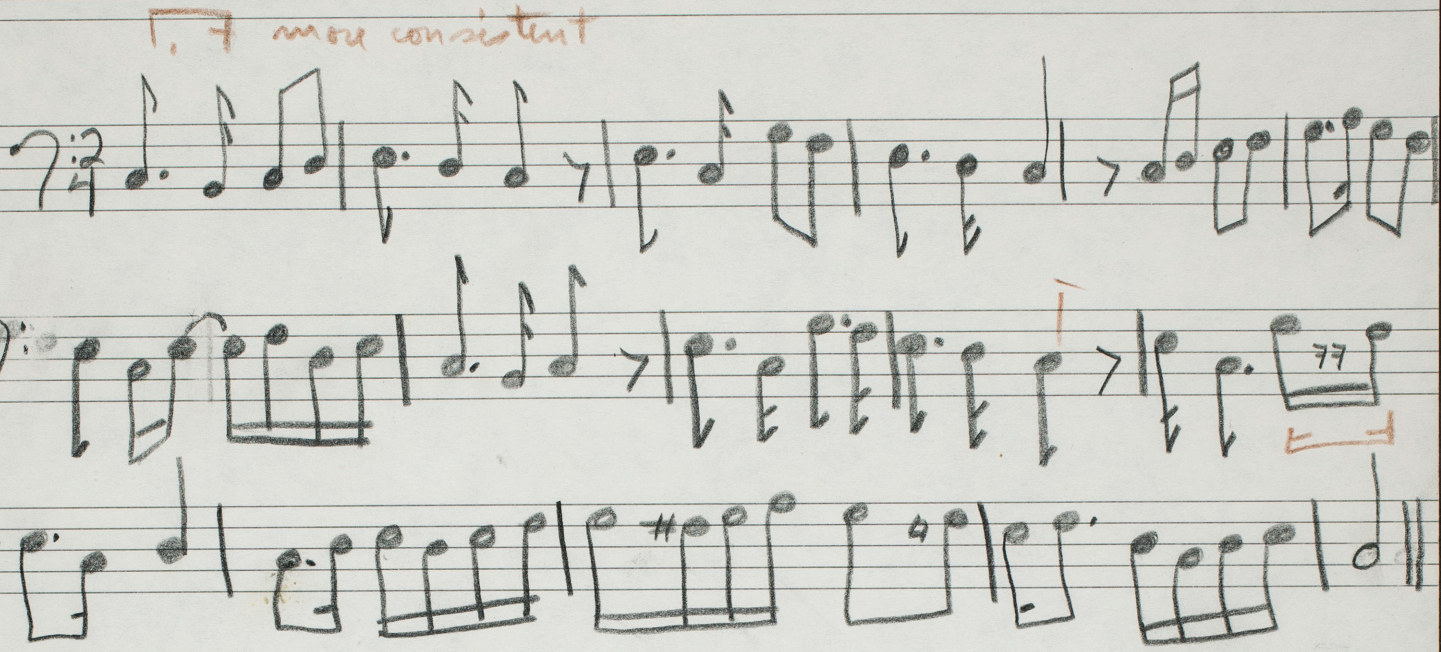
A –

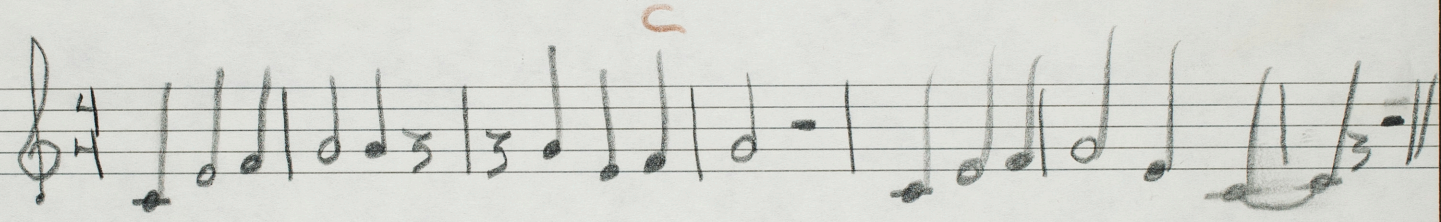
Beams show how pulse is divided



Susan Lochhead
music 2A

A –

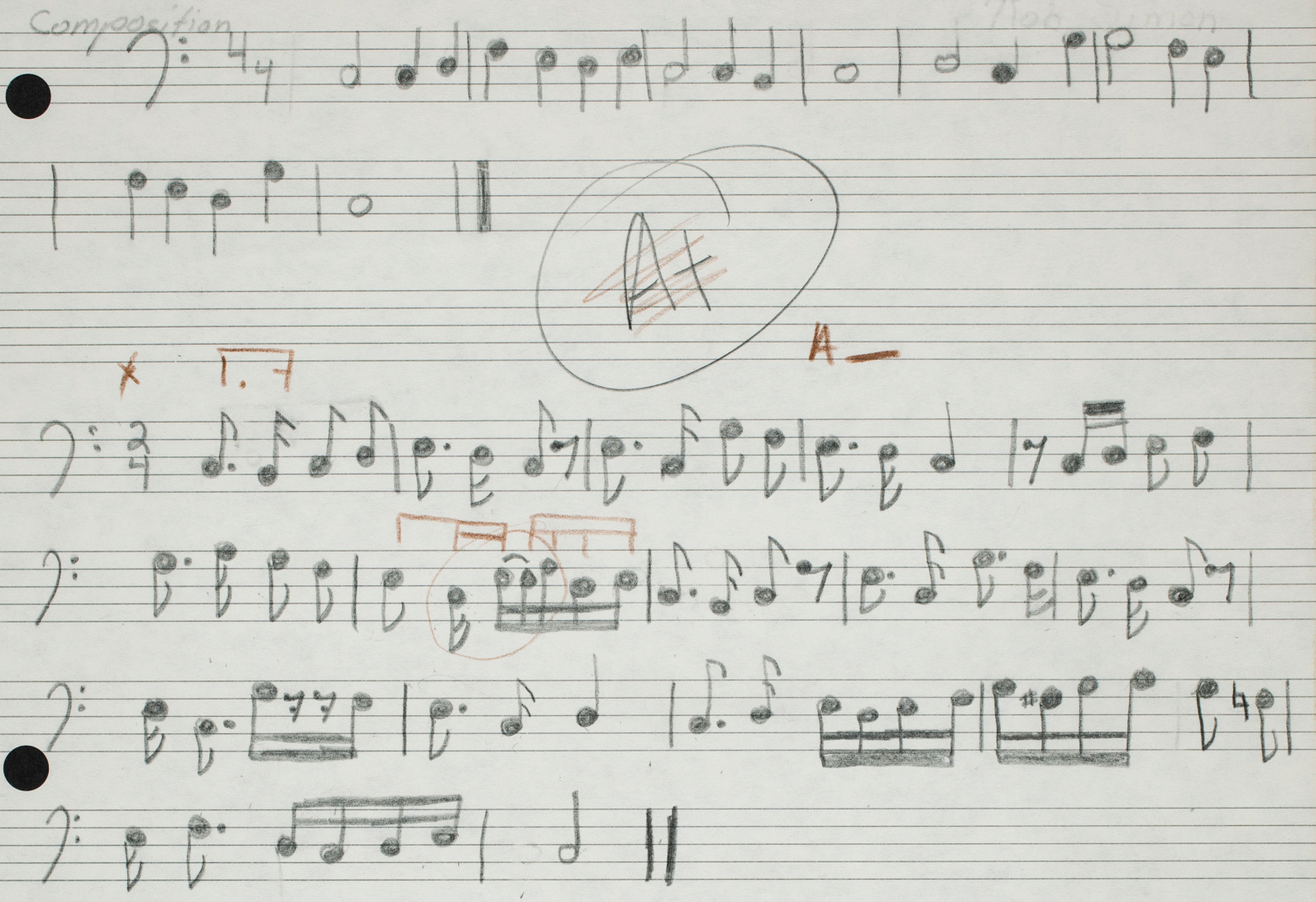




2 changes
Bass clef + meter to 2/4 time

Rob Simon

Composition

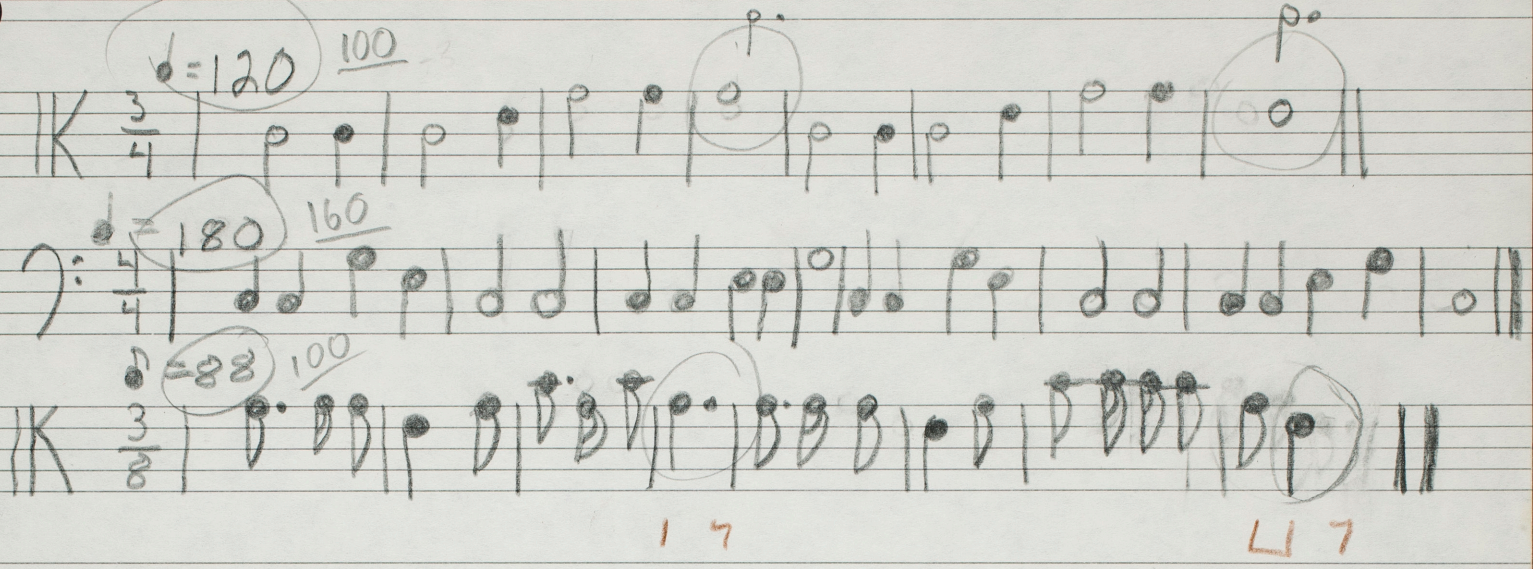


* Beams show how Jude is divided

A-

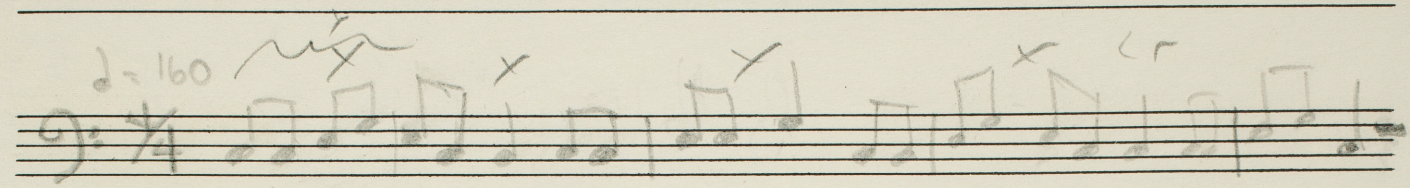
54

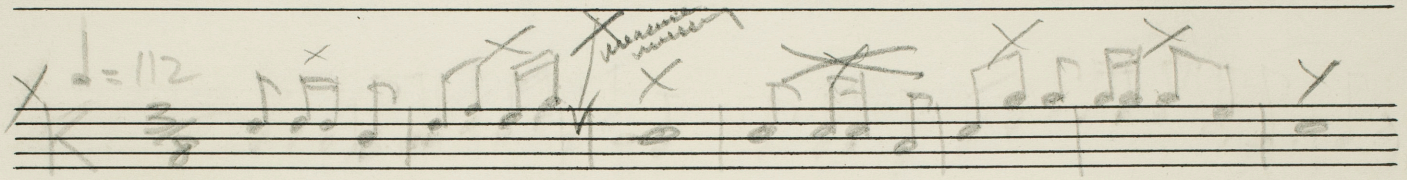
Robert Simon



MM: X

TIM CHRISTOPHERSON

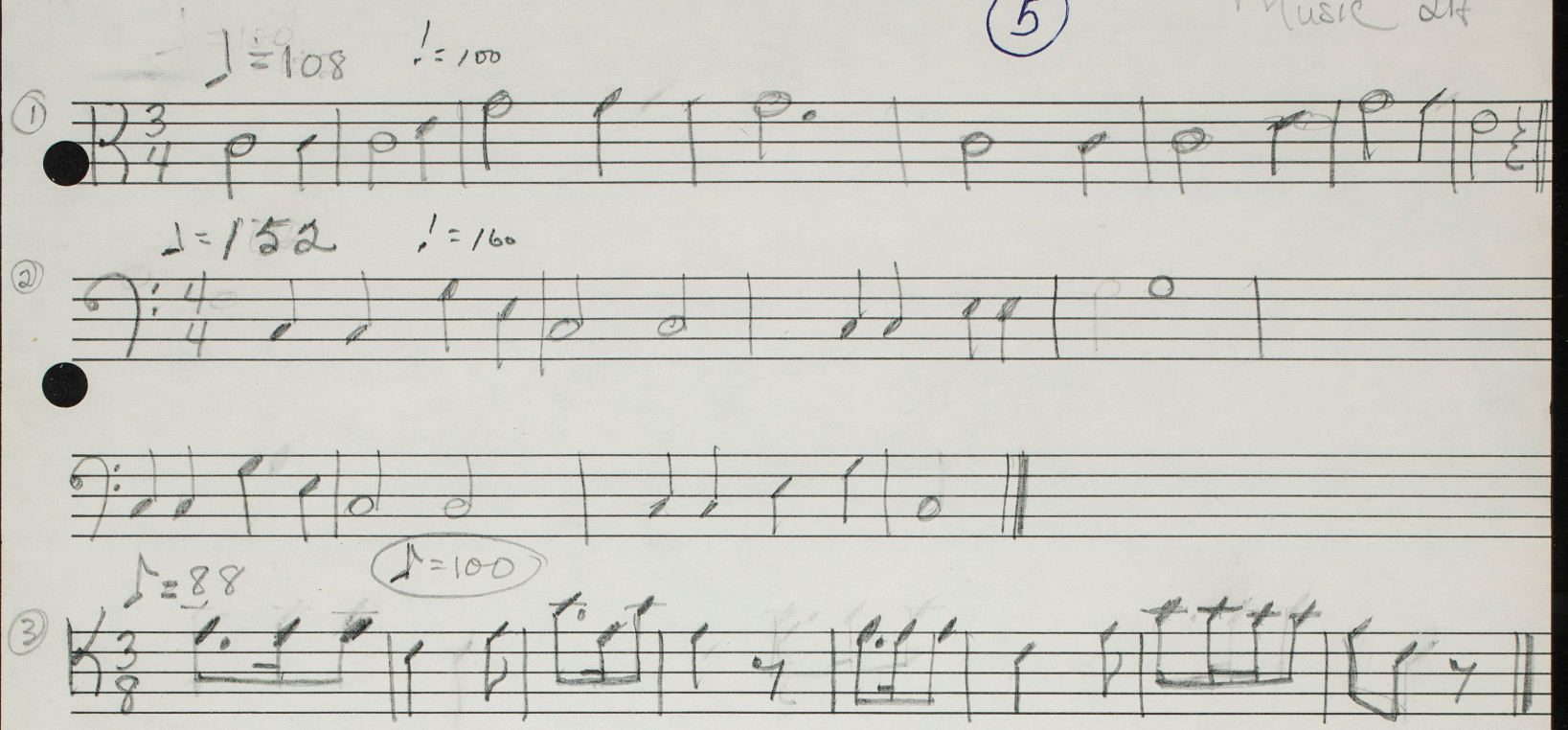




FINAL - DICTATION

Ann Erwin
Music 217

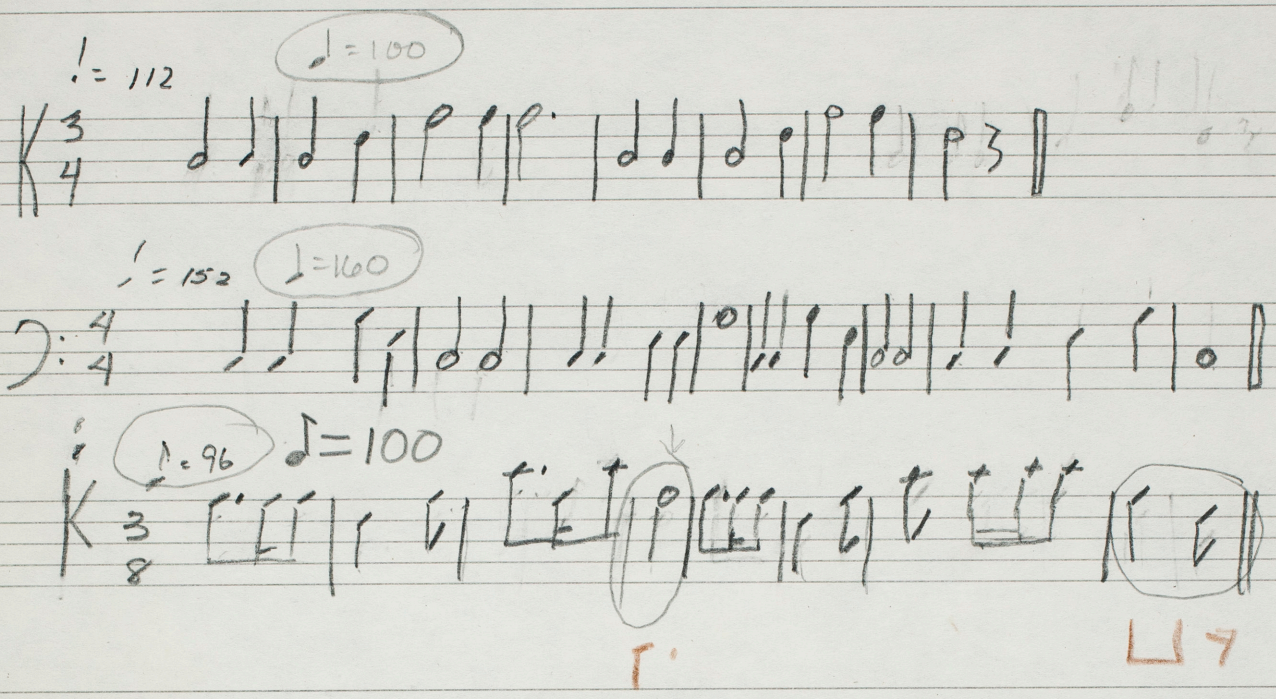
5

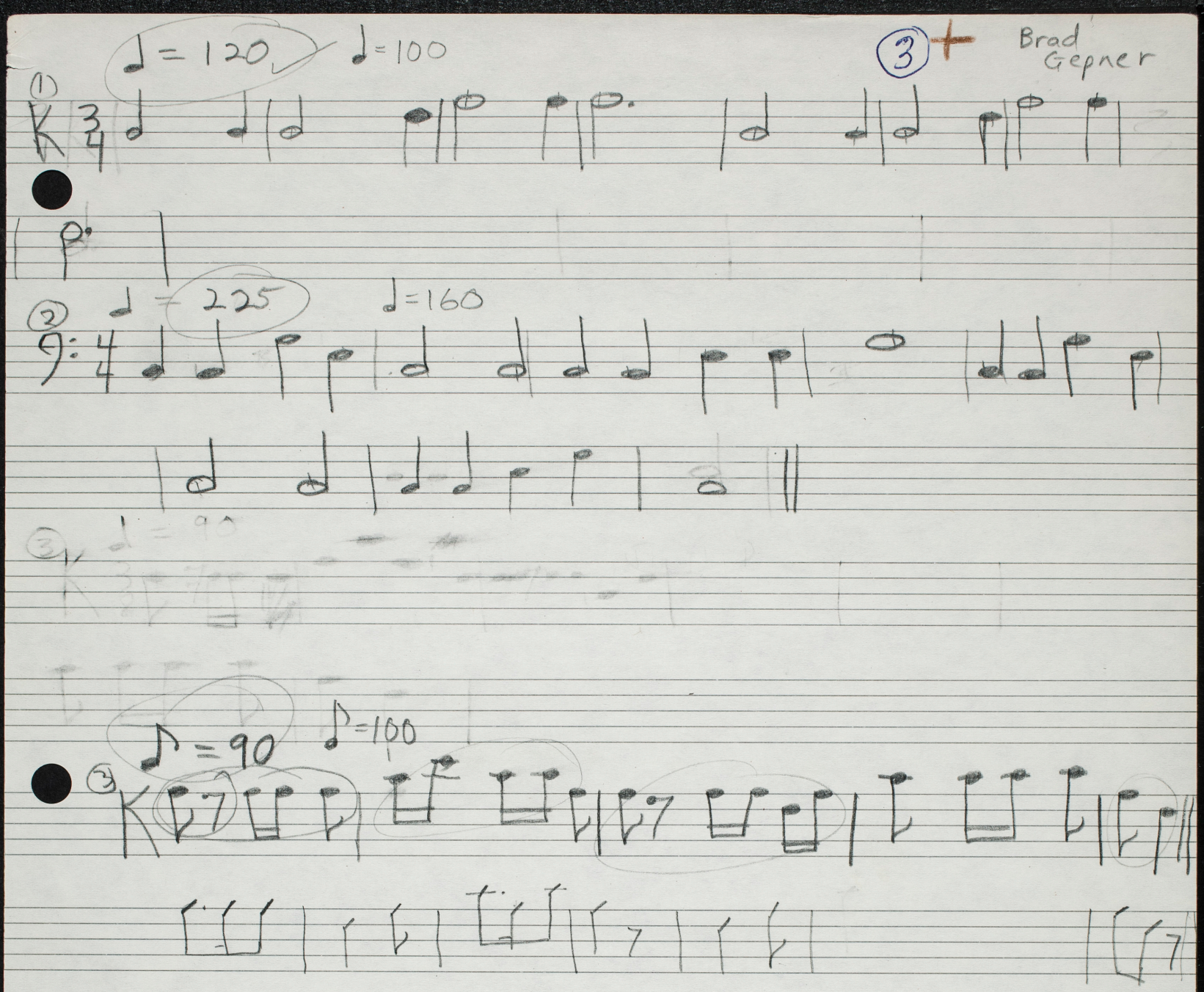


Stu Furman

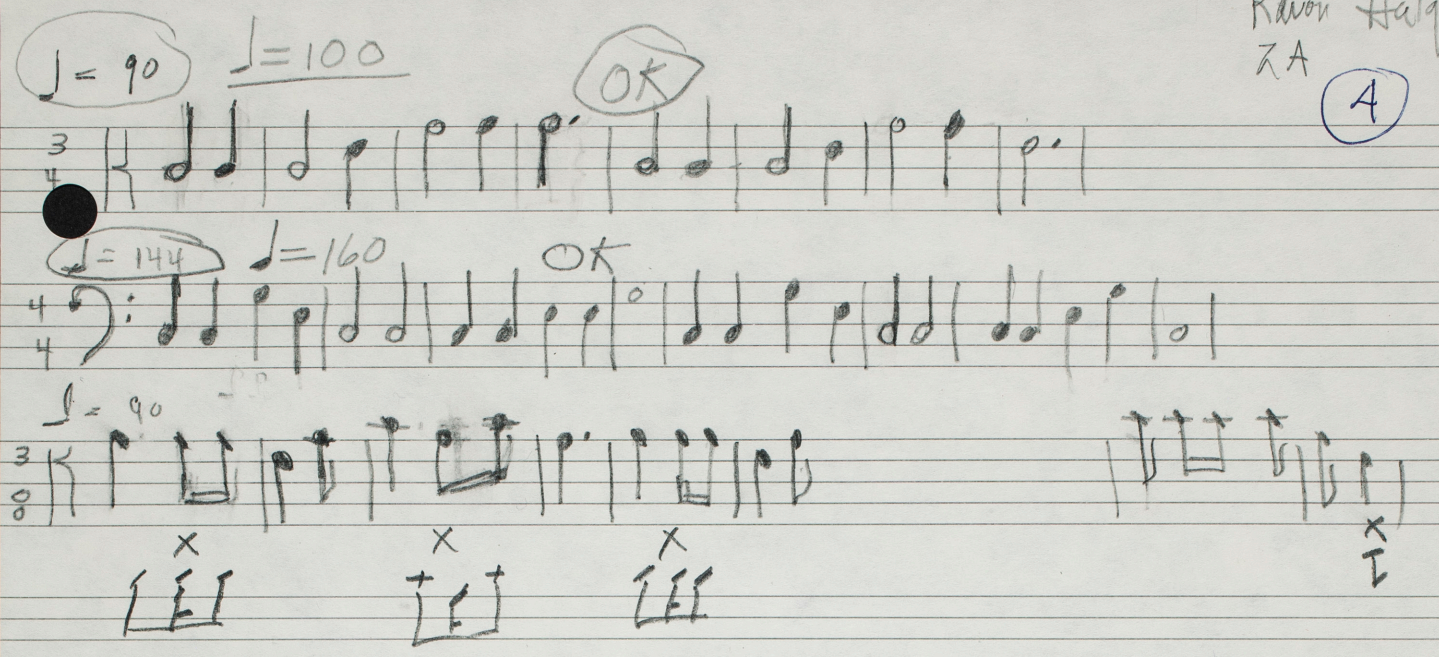
DICTATION

5




♩ = 120
♩ = 100
3
Brad Gepner
1
2
♩ = 225
♩ = 160
3
♪ = 90
♪ = 100

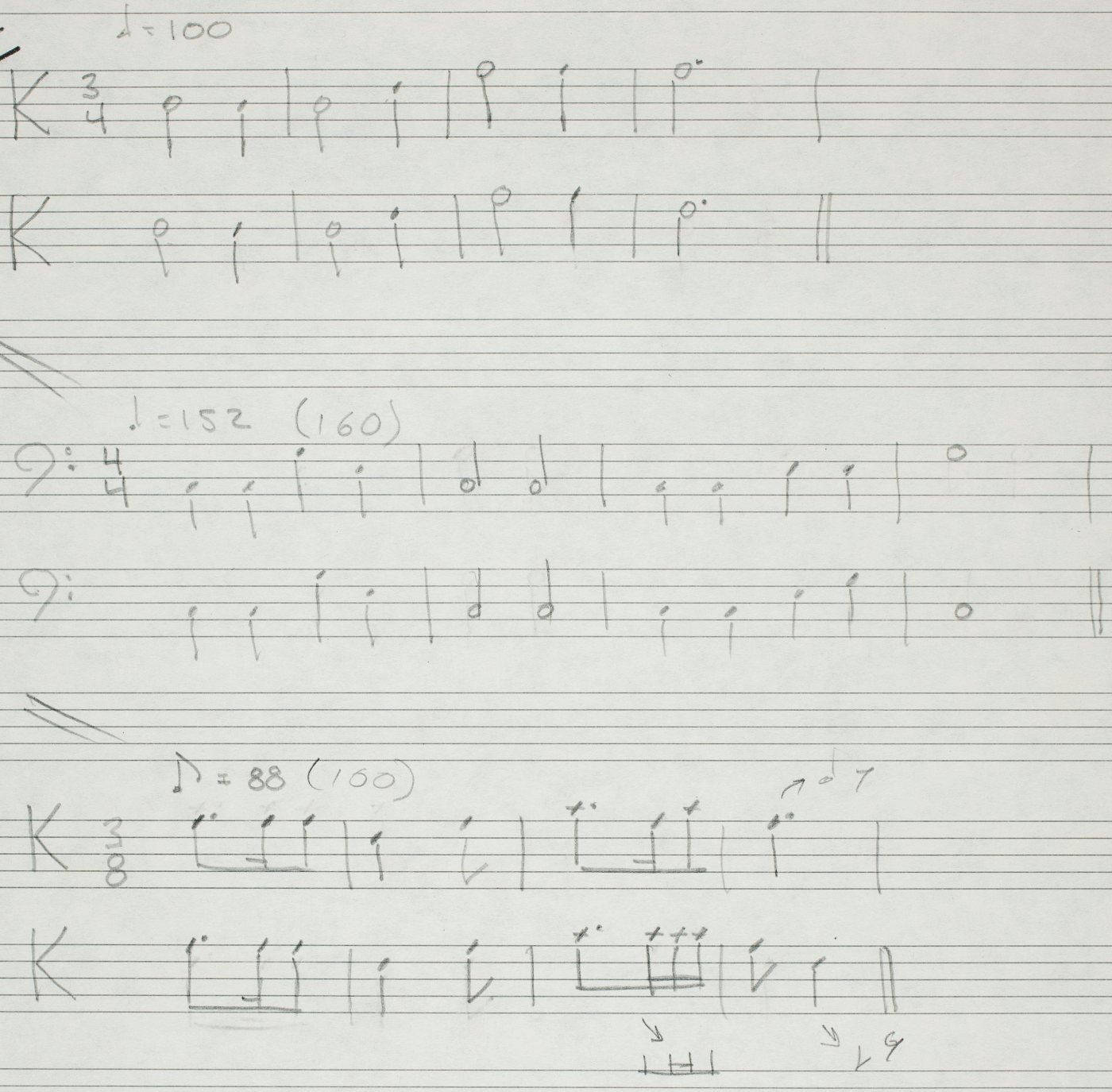
Kavon Haigh
ZA
4



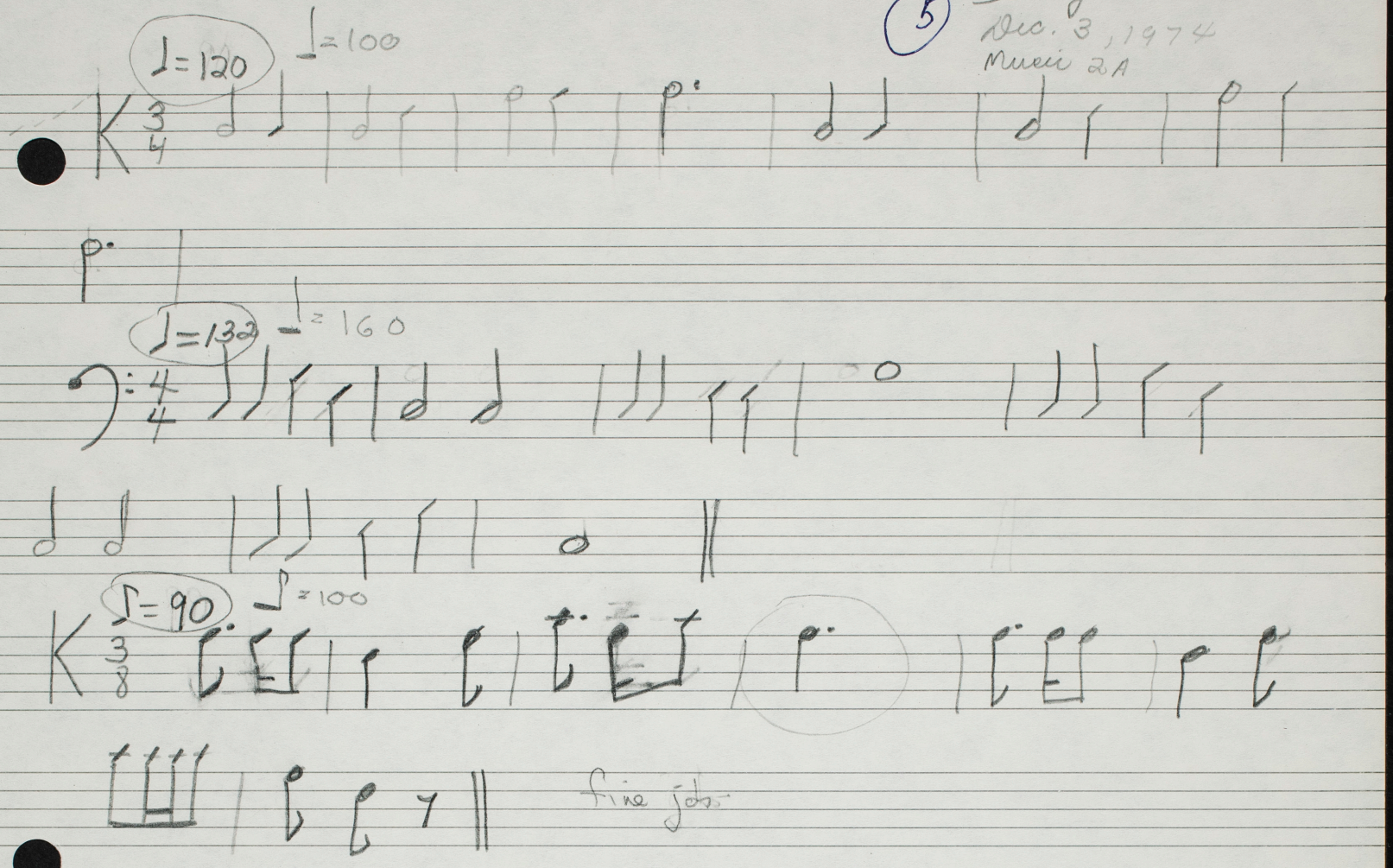
Bill Hays
Music 2

A- (5)

Perfect

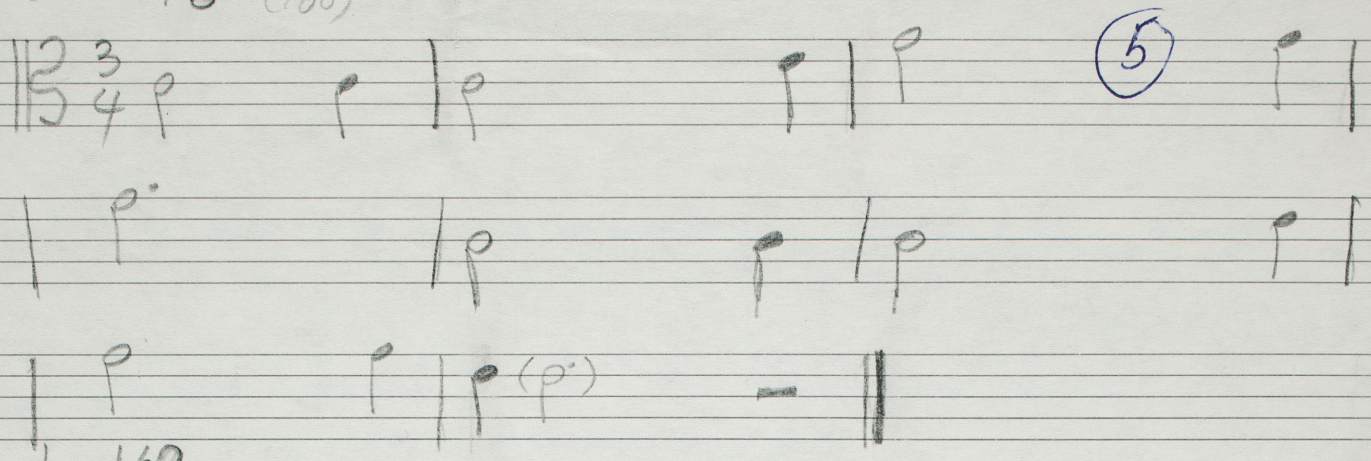


(5) Sally Rusch
Dec. 3, 1974
Music 2A

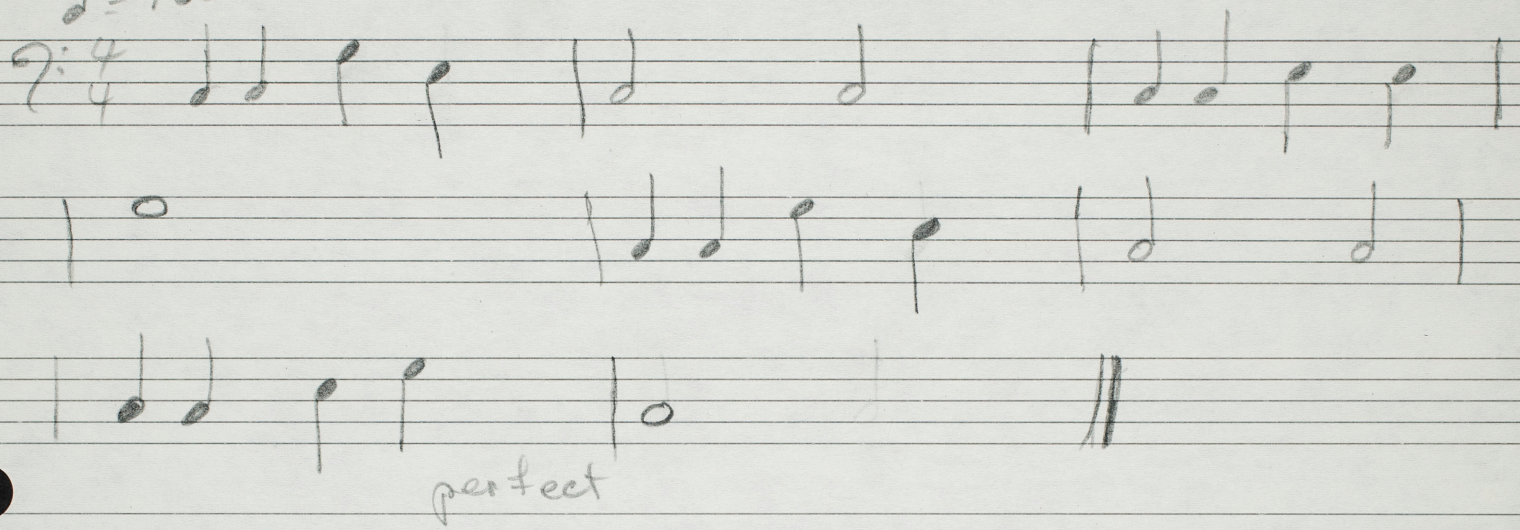


dictation A- Eduardo Larín

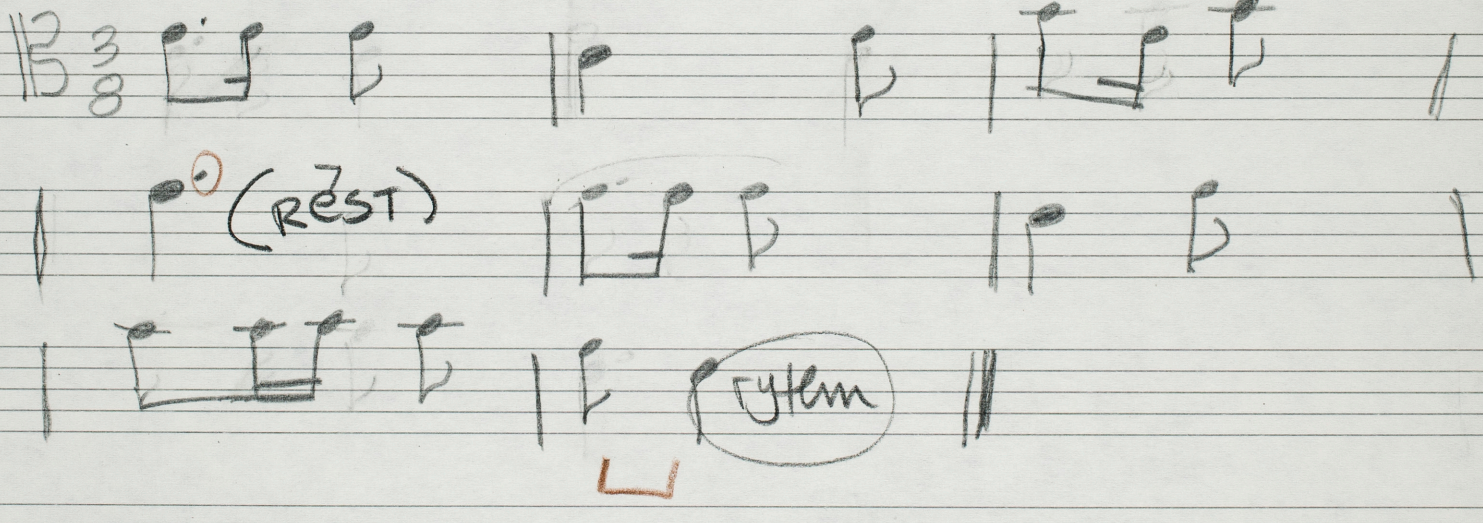
① ♩ = 96 (100)



② ♩ = 160



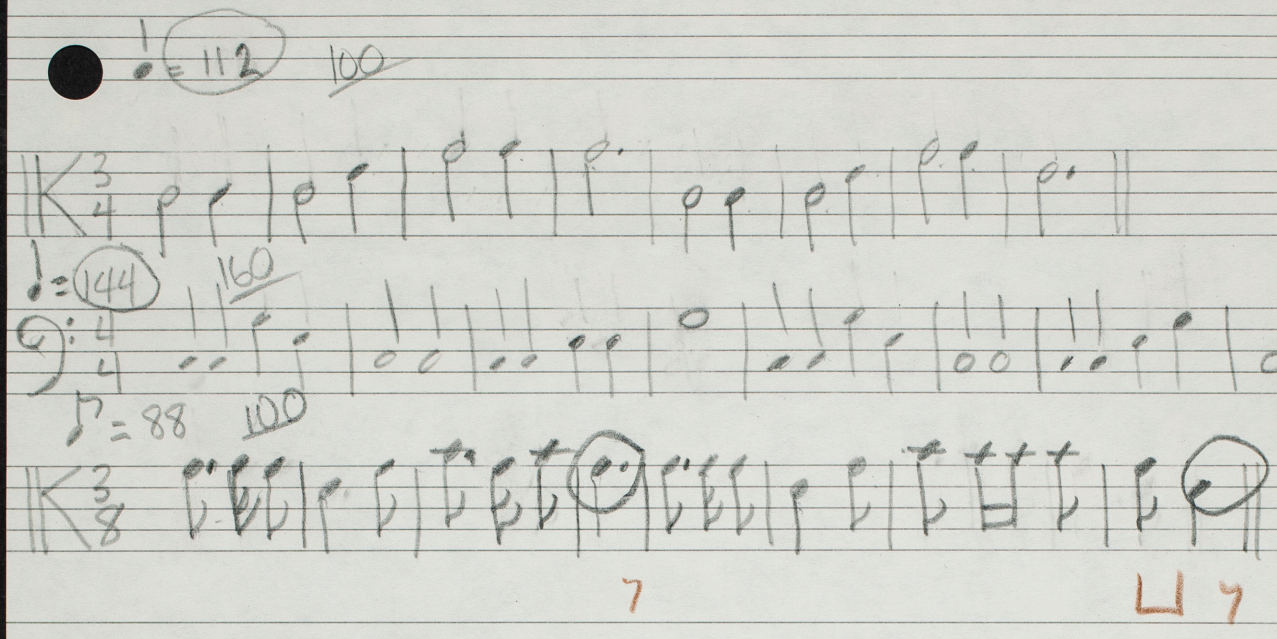
③ ♪ = 92 (100)



Lori Levens

A–

5

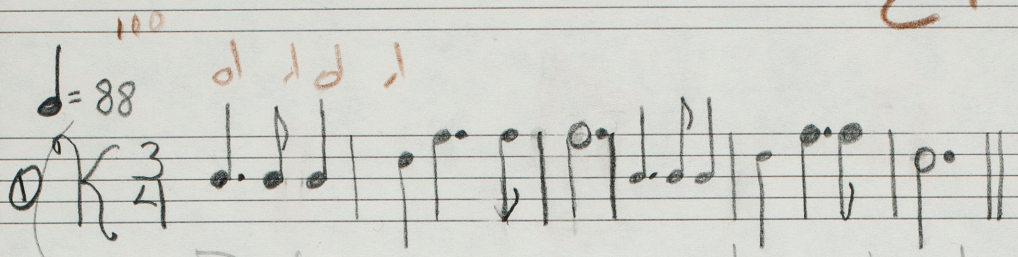


DICTATION:

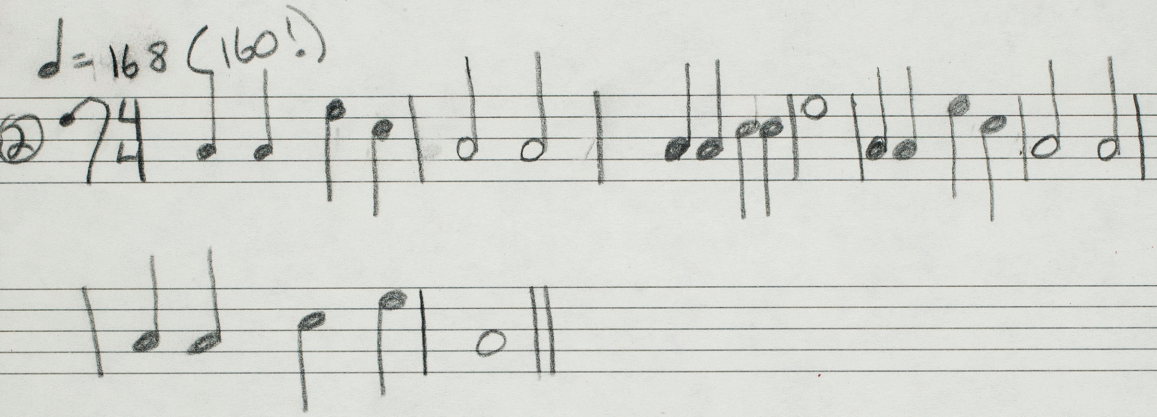
SUSAN LOCHHEAD
MUSIC 2A

C+

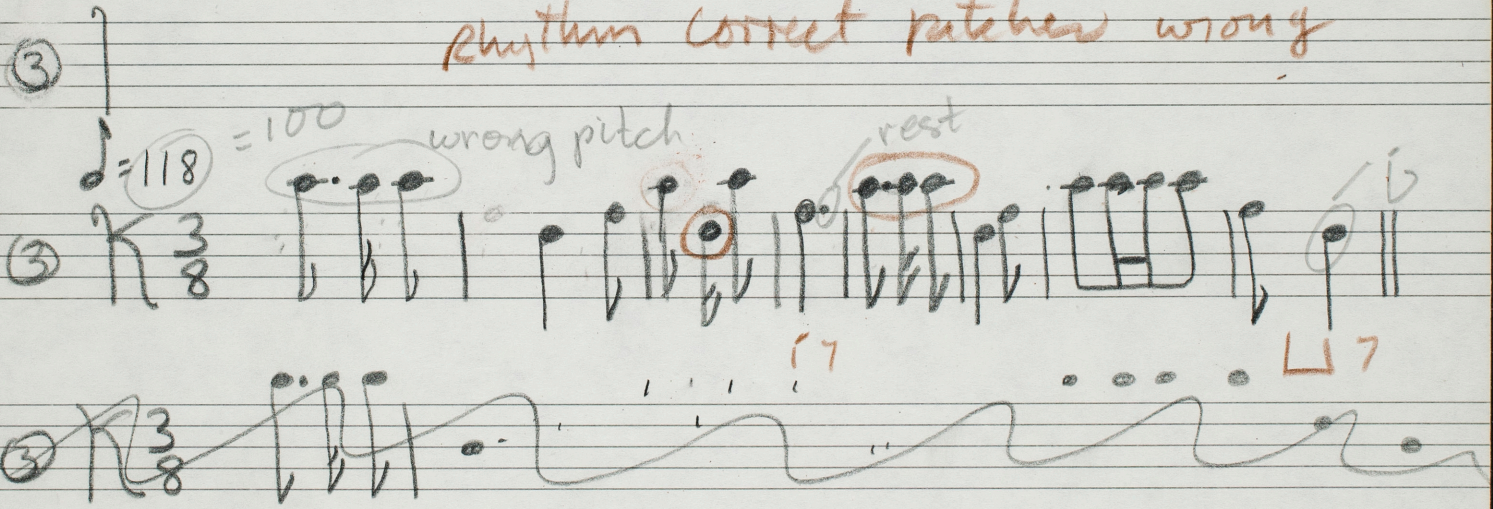
3



Pitches are correct, rhythms are wrong



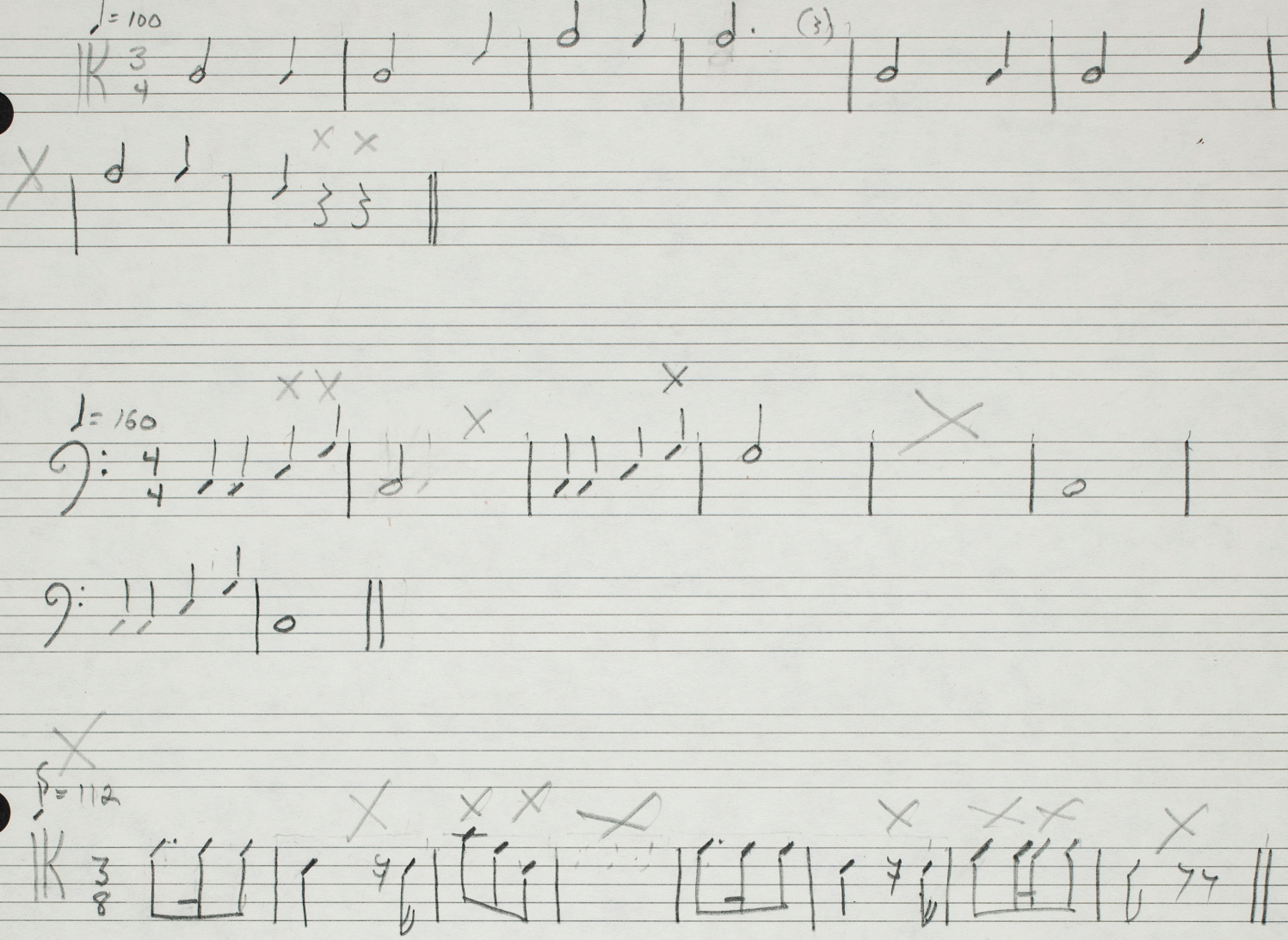
rhythm correct pitches wrong



D+

(24)

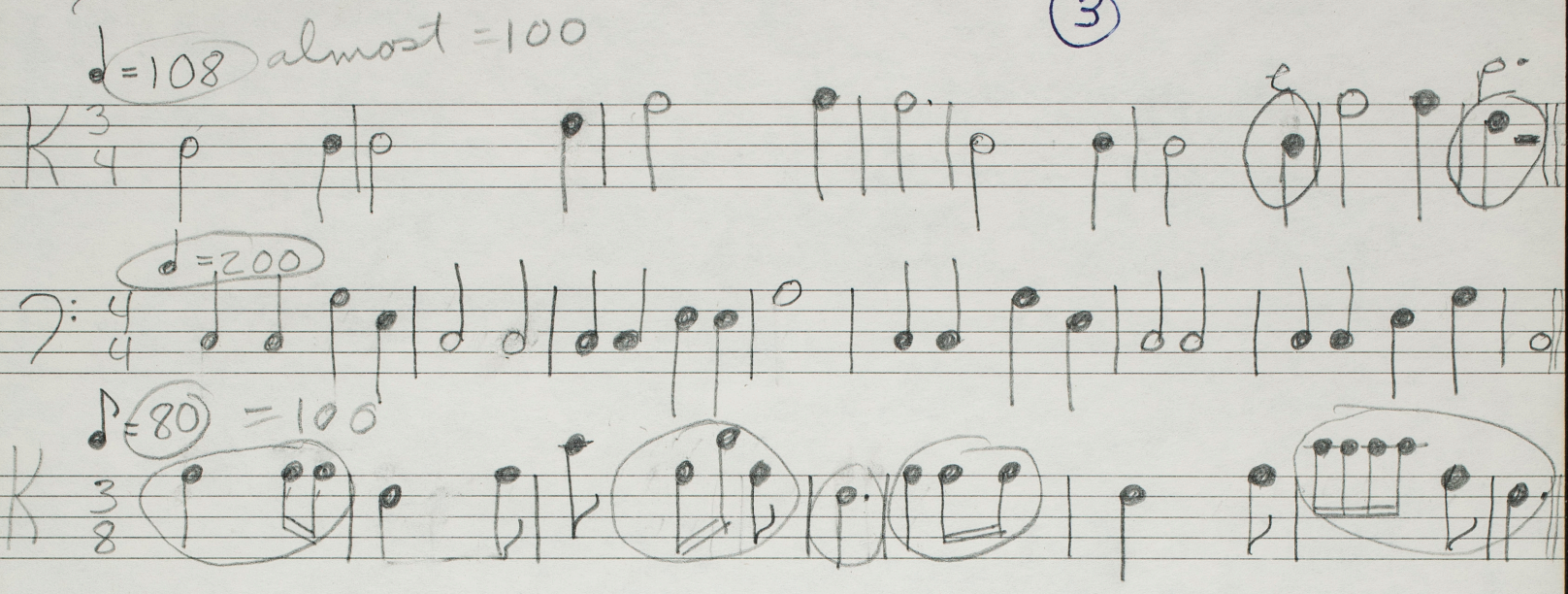
A SHEPPARD

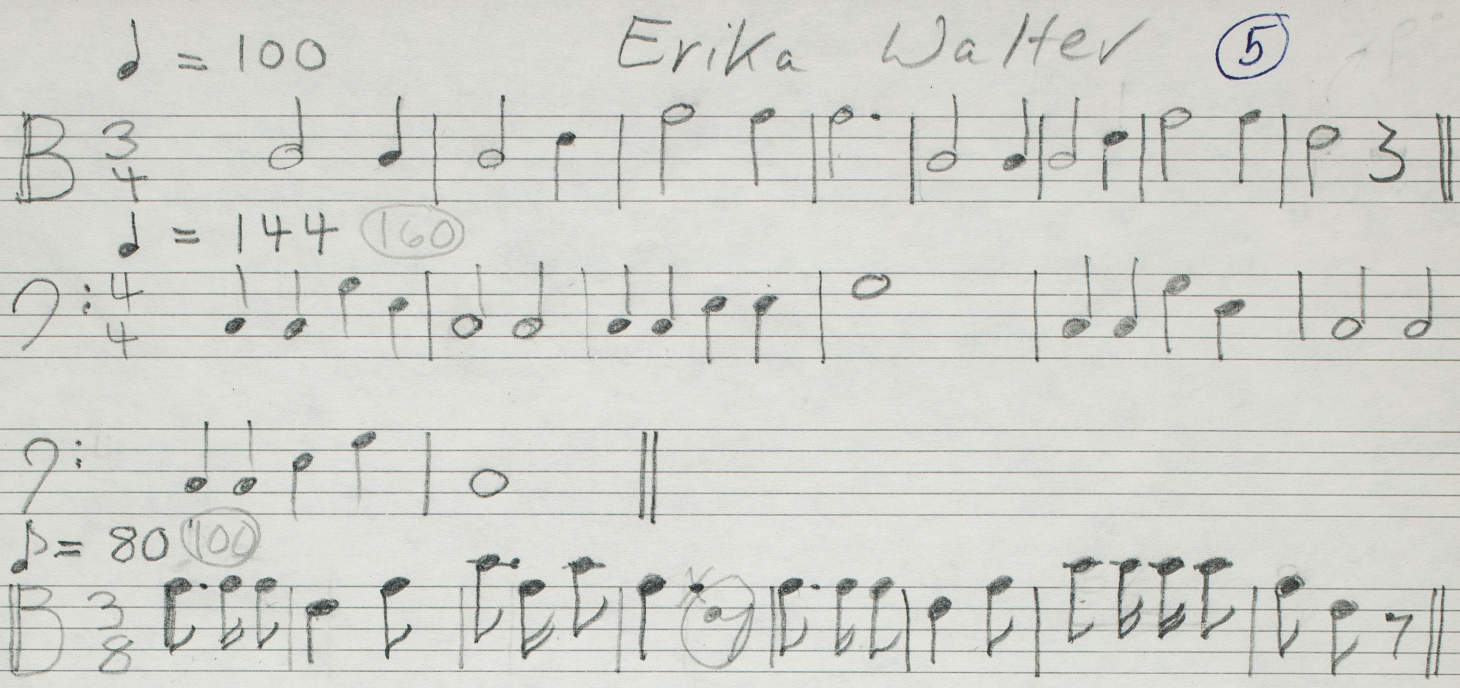


Dictation –

Chan Stokes

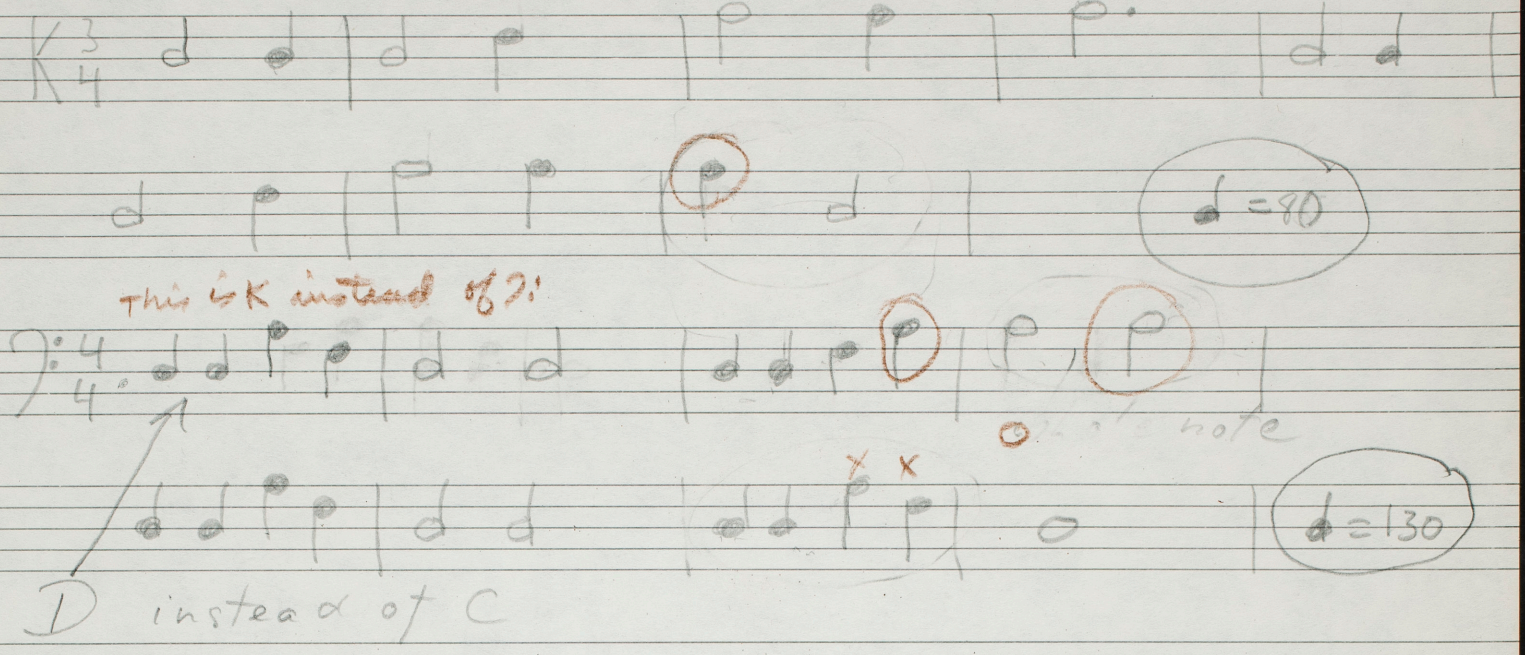
3



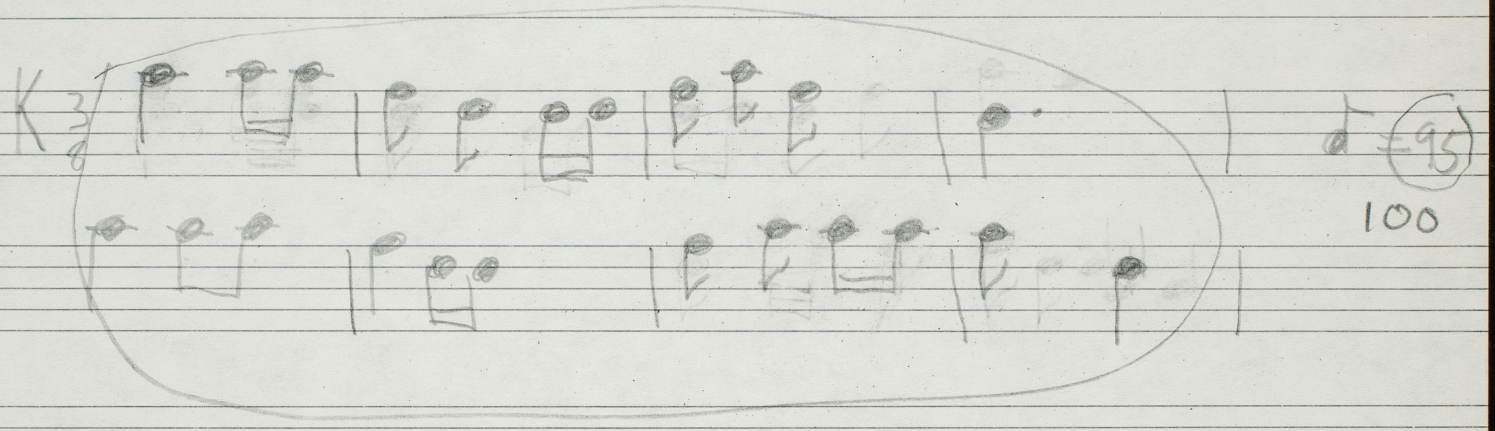

♩ = 100
Erika Walter
5
3/4
3
♩ = 144
160
4/4
♪ = 80
100
3/8
7

C

(2) Ben Wheatley



D instead of C



Pauline -

Bill Nelson is planning to come + talk to you about a grade change. I told him that I thought his C was deserved but that he could talk to you about it.

Out of a possible 32 grades for the class he had 19 due to many absences. He now tells me his mother was in the hospital but at the time only said "I overslept again."

Before the final I told him if he did really well on it he could bring up his grade. The final was quite easy and so I graded it pretty hard.

His daily class average: C-

Final	singing	B-
	Sight singing	C+
	Dictation	B-

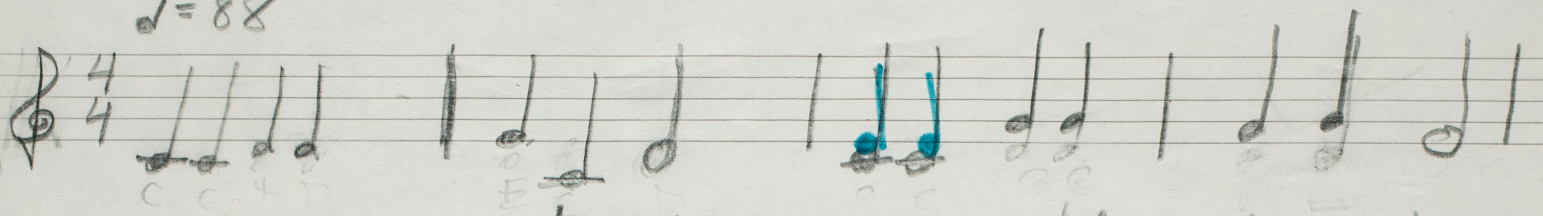
Libby

Bill Nelson
Music 2A
Libby Poole

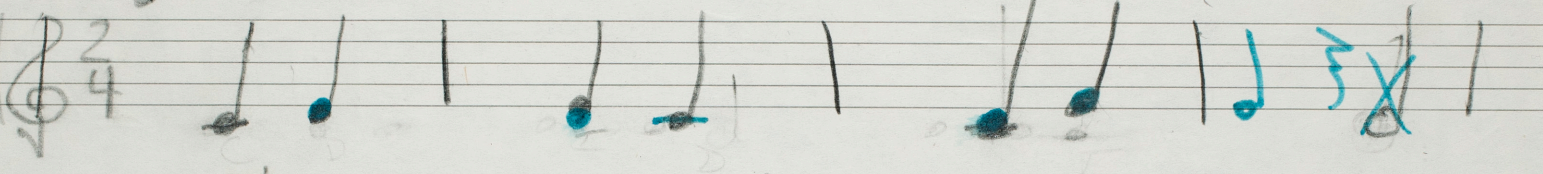
B

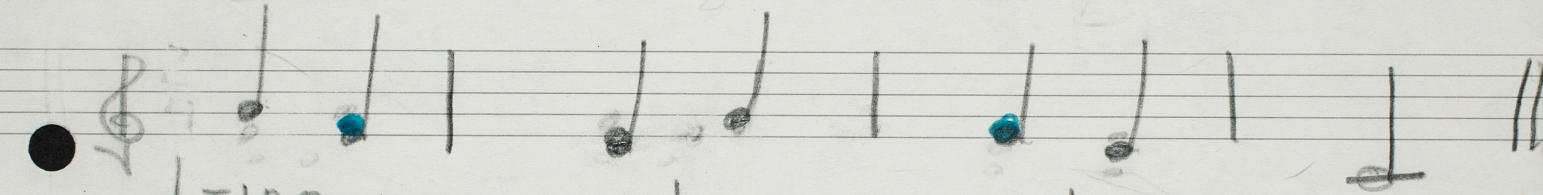
FINAL

♩=88

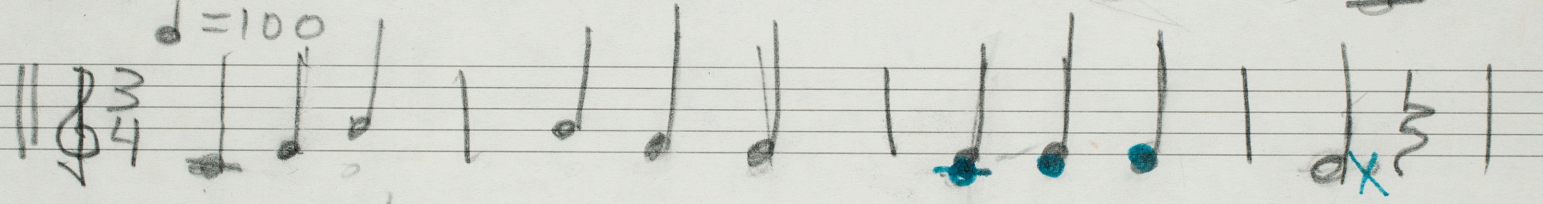


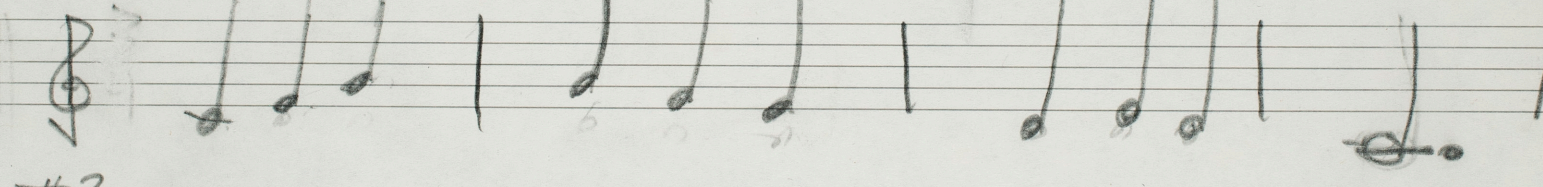
♩=120



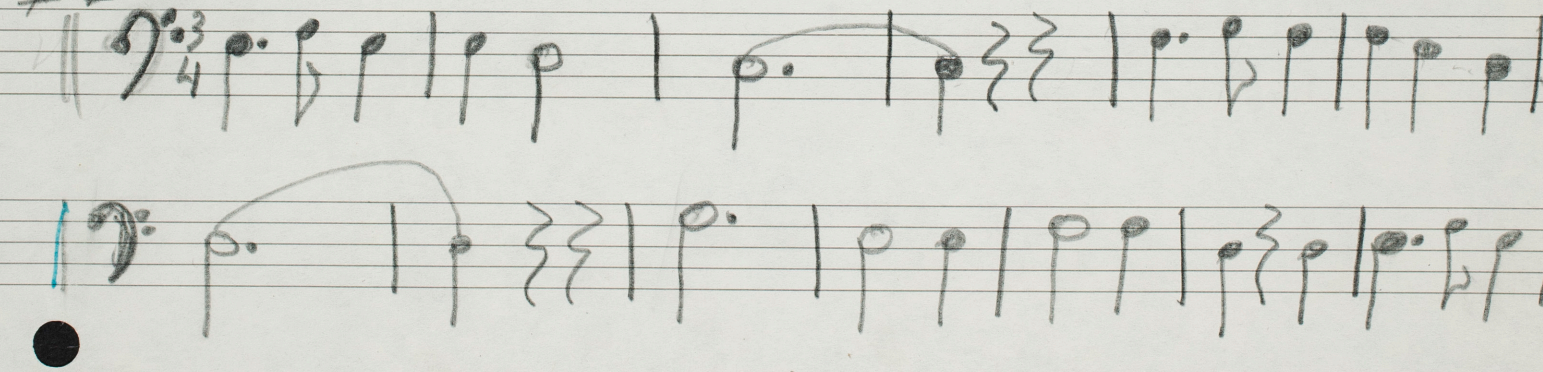


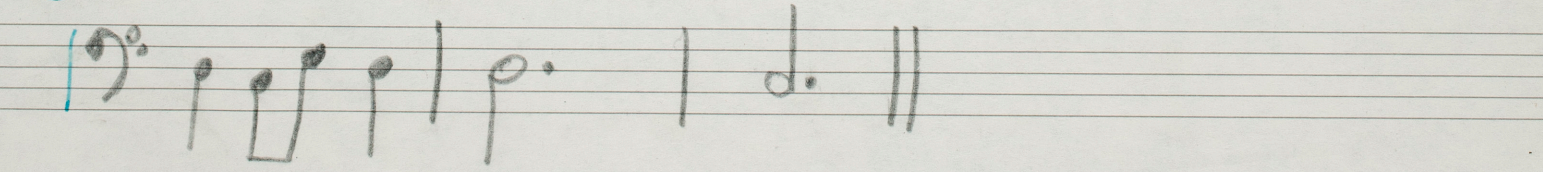
♩=100



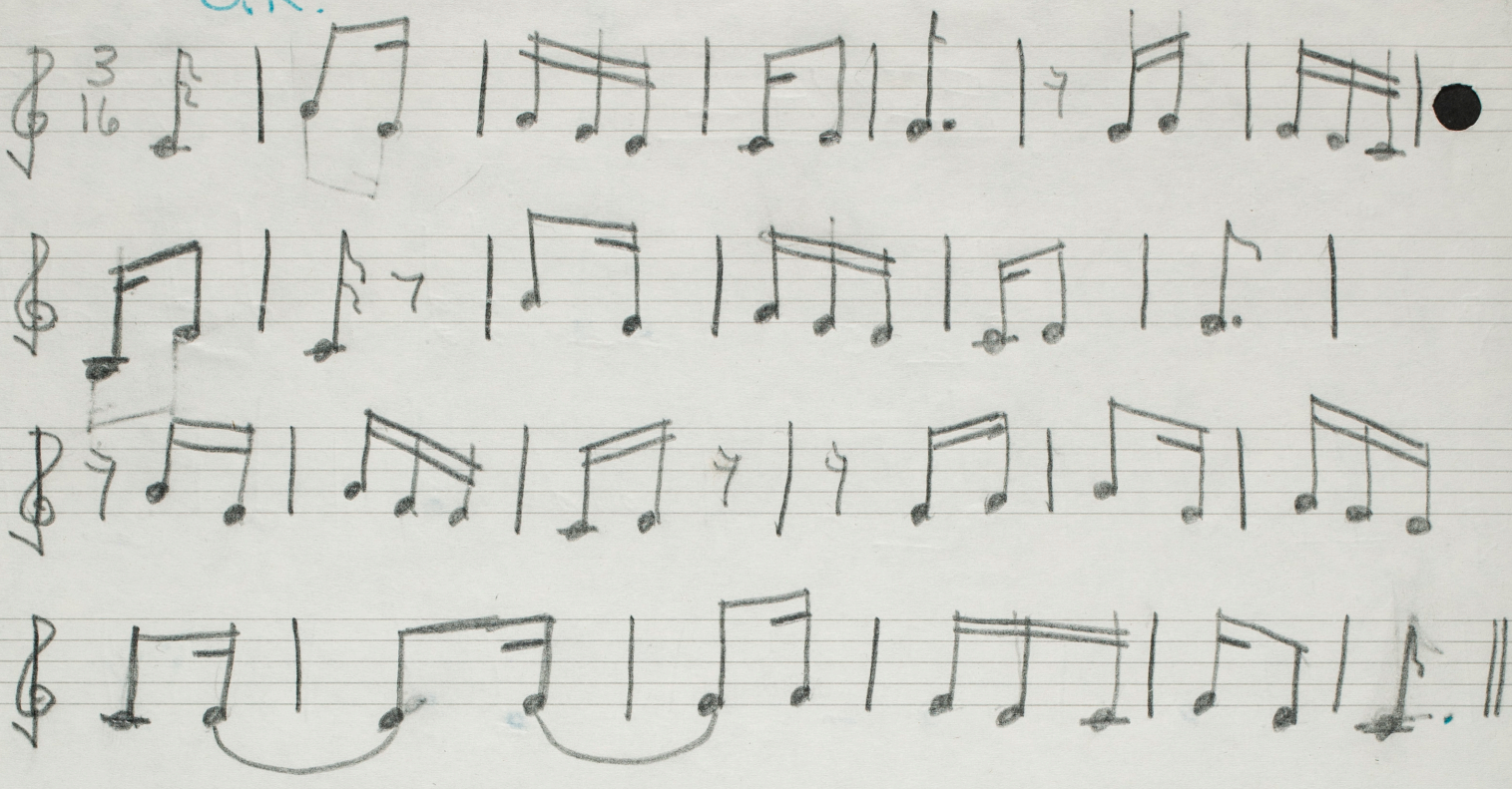


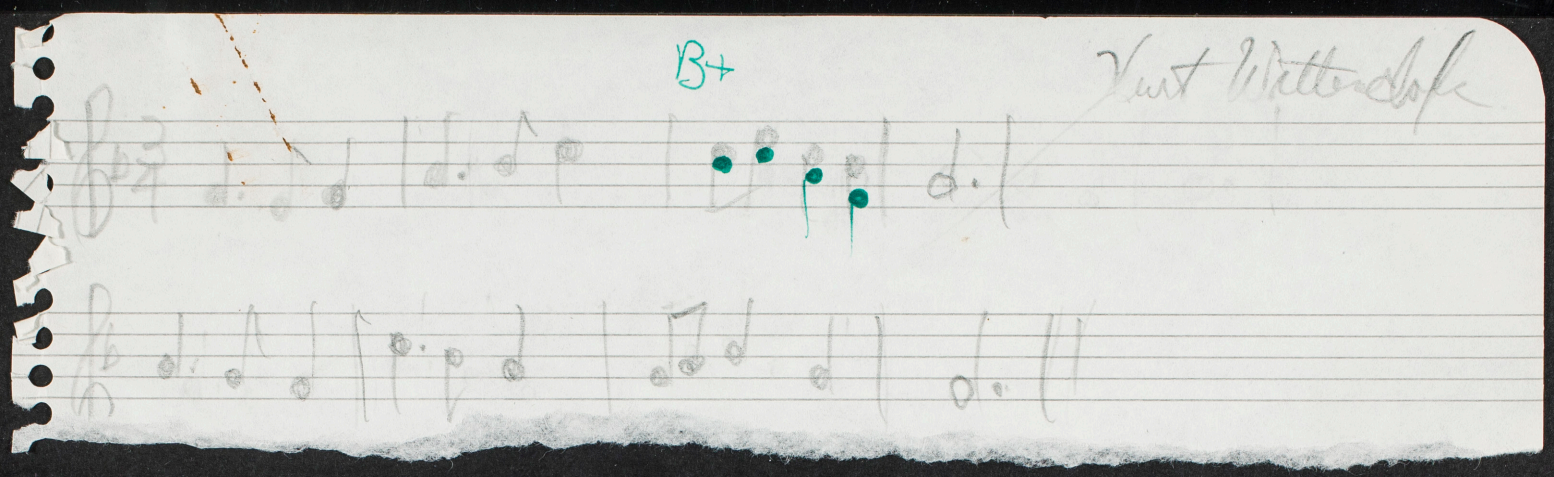
#2



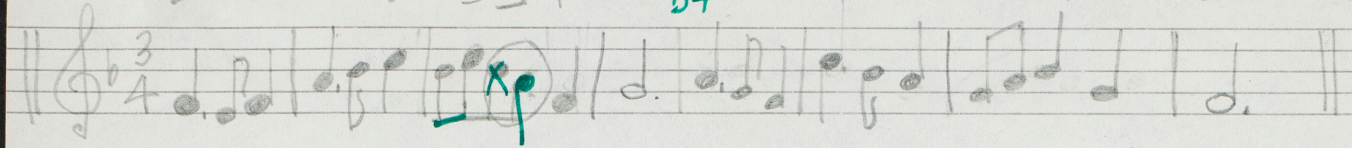


O.K.

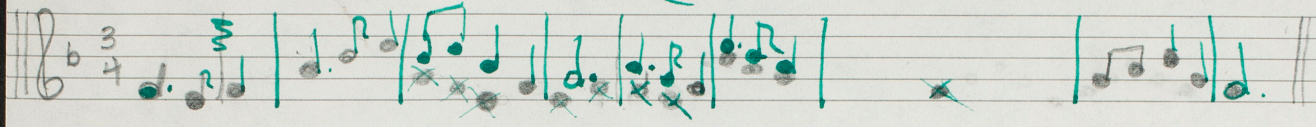




Dictation 3/4 B+ Mark Bramman



Jessie Thompson



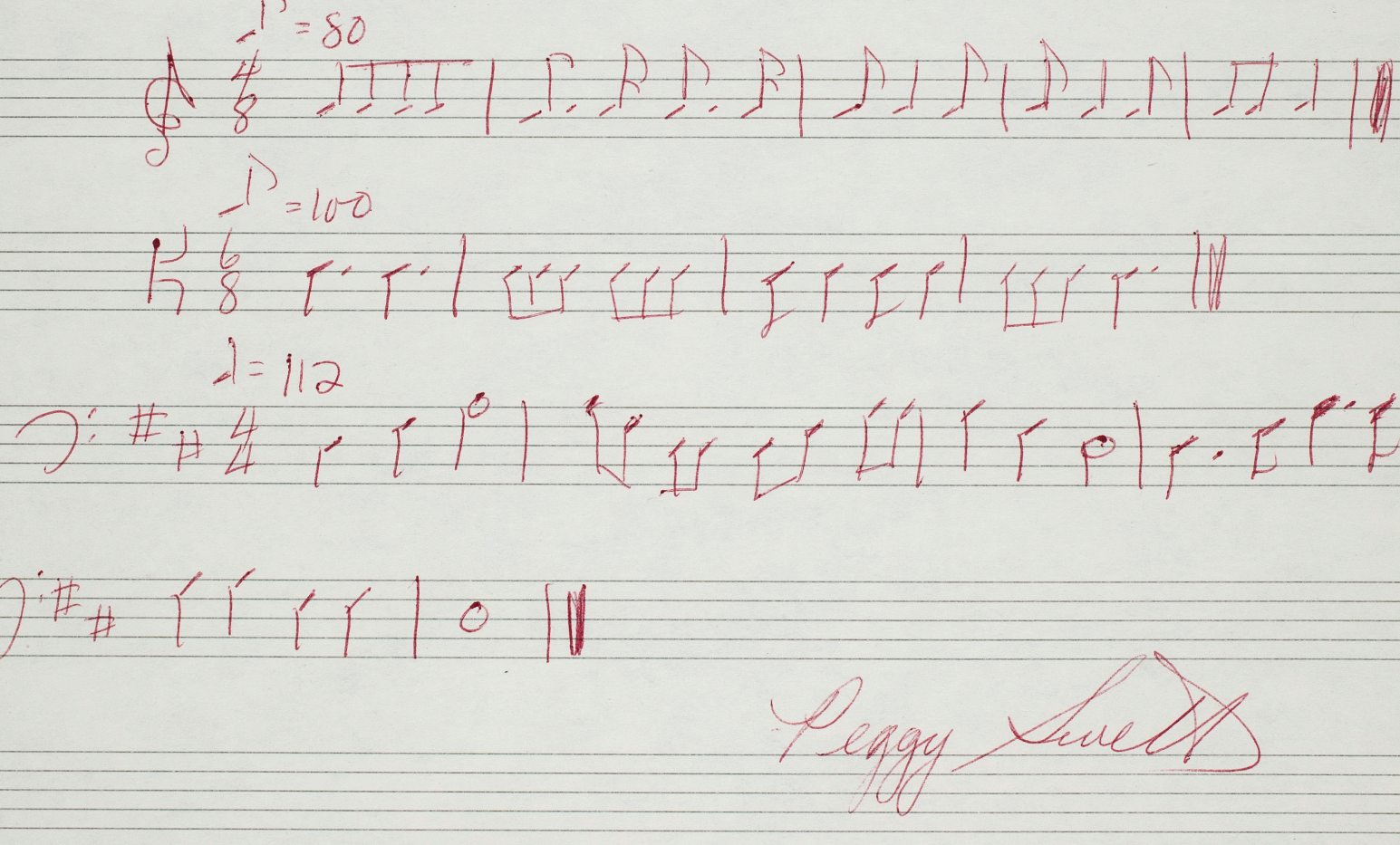
you got half of it

Pauline - here is my class schedule for Feb. 3, for an example -

Sight-singing:

1. D M + A M scales with drones
2. Major triads
3. intervals
4. Sight singing exercises in book

Dictation quiz:



Peggy Lee

Libby Poole

Music 2B Course Outline
Winter Quarter

Generally Tuesdays are spent doing some singing warm-ups, performing composition assignments and doing dictation. Orchestration was dealt with only as much as needed for the assignments, which were graded mostly on notation and scoring that had been covered in class. Theory was avoided. I wanted to help the students notate what they wanted to write rather than telling them what to write. There were four pieces assigned: 1) Orchestrate a chord. 2) Orchestrate a scale passage. 3) Write or arrange a short (10-12 measures) piece for five or more members of the class. 4) Write or arrange a longer (25-30 measures) piece for all members of the class. The pieces were conducted by the composers. Each piece was discussed by the composer- "Did it sound like you intended it to sound?" and the performers- "Were the parts legible and practical for your instrument?".

Dictation ranged from eight to sixteen measures in the keys of C, G, and F. There was always a student at the board, and we discussed individual dictation problems and made suggestions.

Thursdays were spent on singing assignments (through page eight), singing scales- major, minor and starting anywhere in the scale (ex: D to D in G Major) and dictation. Each student was told how the singing could have been improved and the class participated in this feedback. The atmosphere was helpful rather than competitive.

There was no official midterm exam. The students were

told they could check their status anytime in my gradebook.

The Final Exam will consist of scale singing, a simple sight-singing test, prepared singing from the Musicianship Book, melodic dictation up to sixteen measures and some transposing and notation work.

I had already handed back all corrected papers except this bunch which is not really representative. I'll give you more examples from the final. There are usually 2 or 3 A's Leslies usually graded harder but I felt she needed some encouragement — she has improved. She's the weakest in dictation in the class.

Pauline,

This is Monday's dictation.
We didn't get through to
"My Country 'tis of Thee"
so we'll do that next
week.

Your class papers are here
too so you can see how they're
doing, attendance etc.

David

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DEPARTMENT OF MUSIC

POST OFFICE BOX 109
LA JOLLA, CALIFORNIA 92037

A C A D E M I C O P E N I N G S 75-76

The UCSD Music Department is anticipating openings for the academic year 1975-76 in the Professorial, Visiting Professorial and one-year Lecturer series. The San Diego Campus of the University of California is on the Quarter System and the Department of Music offers the B.A., M.A., and Ph.D. degrees.

(1) A practicing composer capable of supervising graduate studies in composition; with ability to instruct musicianship training and practical theory; with professional and/or research experience in one or more of the following areas: theoretical studies, music history and literature, performance.

(2) Experienced teacher-performers to conduct instrumental and vocal pro-seminars at some effective percentage of parttime commitment (average 20%).

(3) A music scientist engaged in research in psychoacoustics and/or related areas with a second area of teaching capability in one or more of the following: composition, theoretical studies, music electronics and computer music, performance.

(4) A music humanist with ability to supervise research and thesis at the M.A. and Ph.D. levels, whose research interests emphasize aesthetics and/or music criticism; whose active musical interests include composition and/or performance; who can offer courses in music literature and/or ethnomusicology.

(5) A music electronics specialist with proven professional ability to design circuitry; one with active musical involvement as a composer and/or performer.

All resumes, appropriate scores, and other documentation should be sent to:

Music Department Search Committee
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P. O. Box 109
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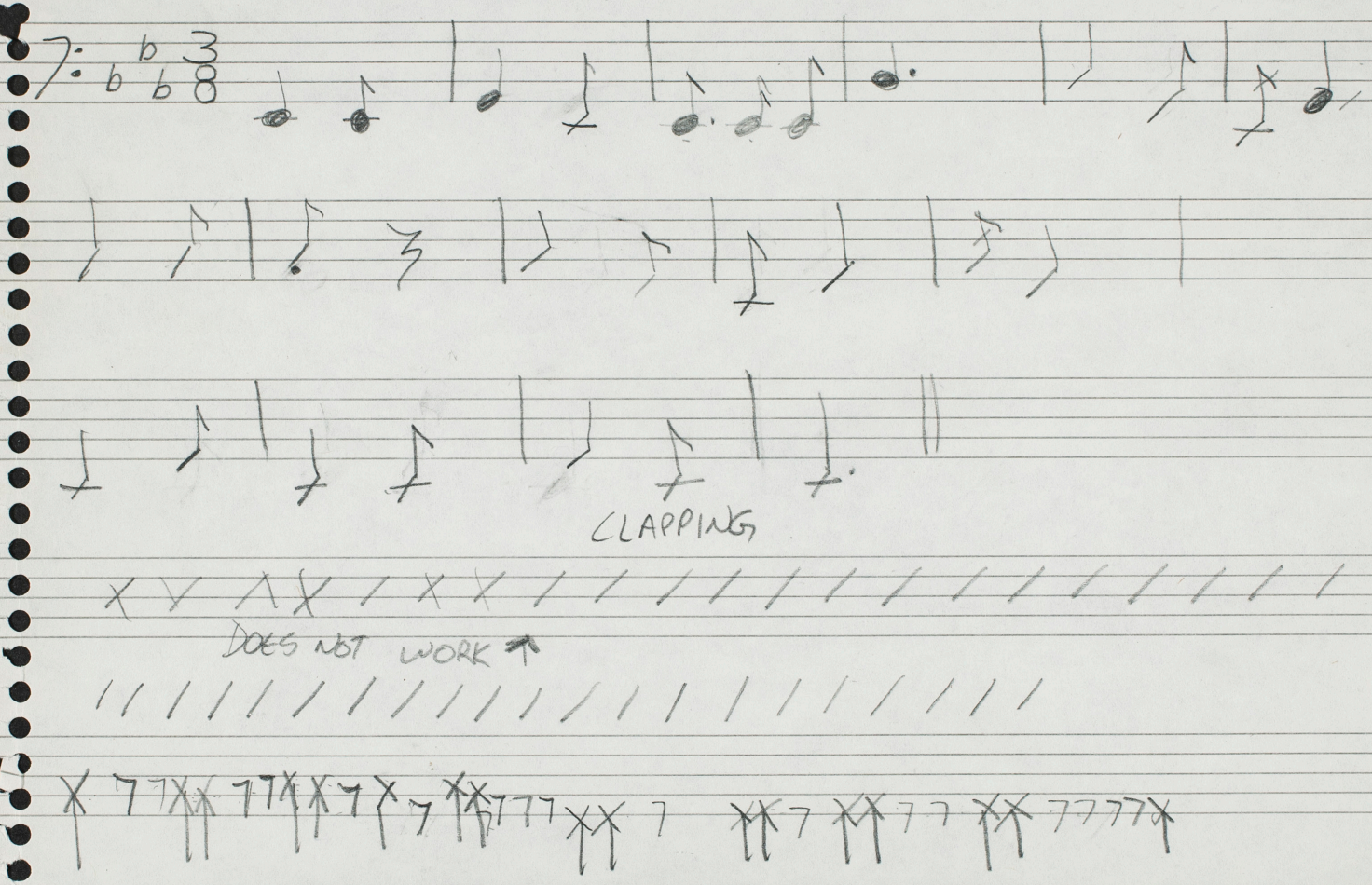
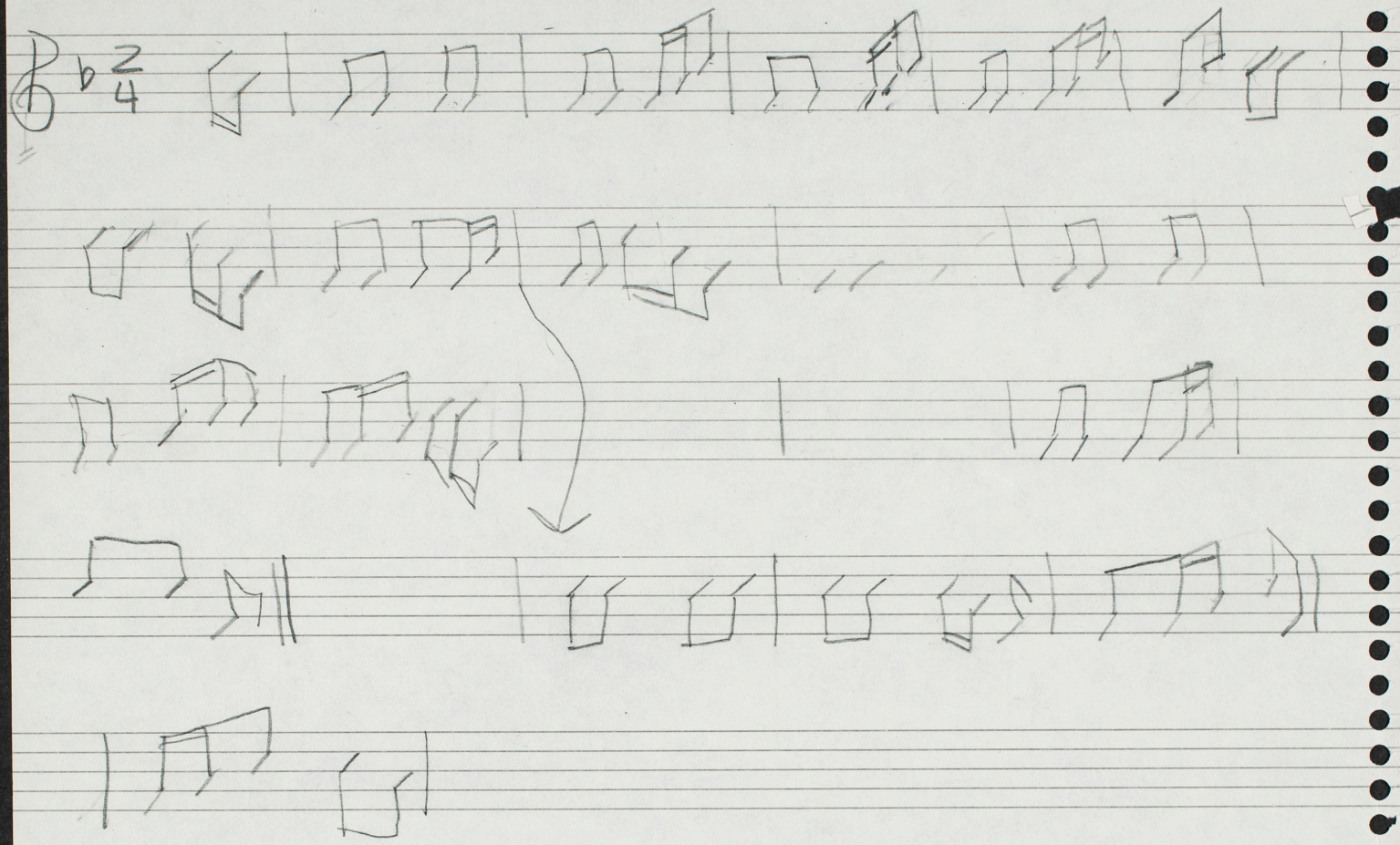
(11/74)

rit. pp

DICTATION

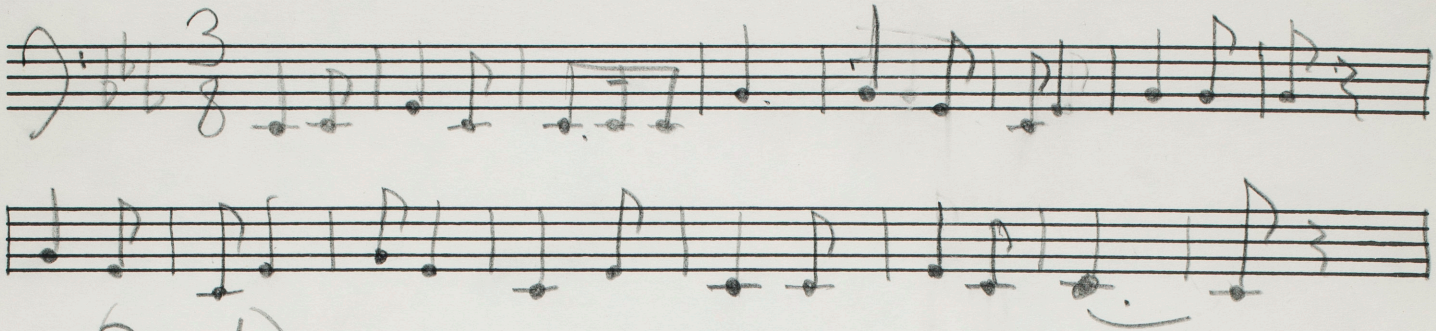
LYNN BECKER



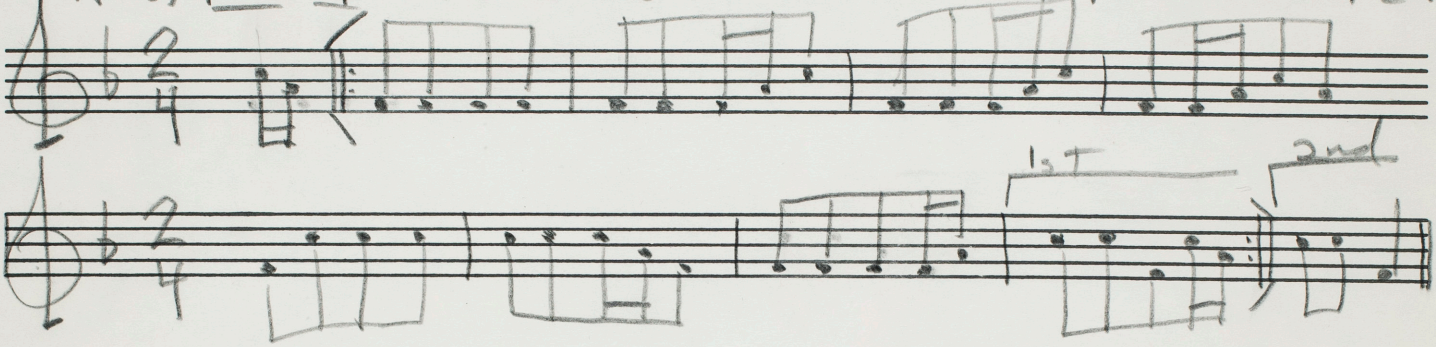


Monday 2/23/76

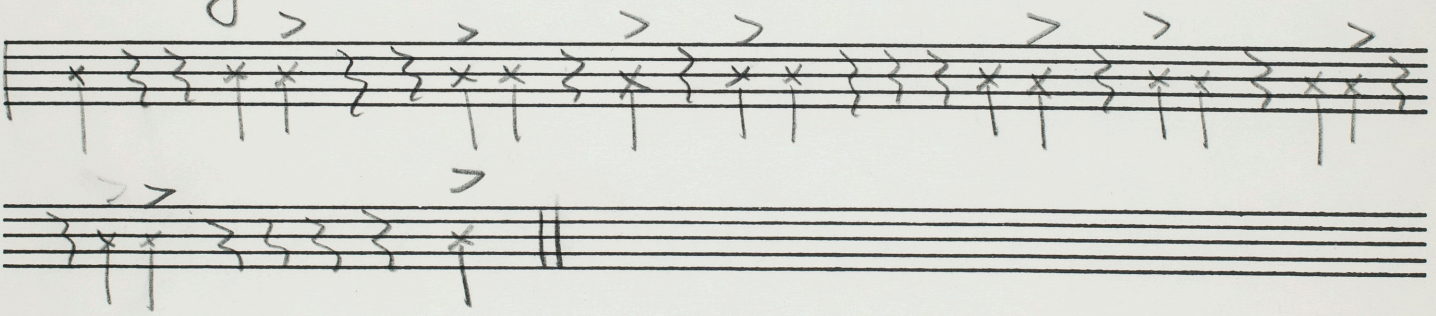
Warm-up: Clapping in 4/4



(Brief) Discussion of hearing form in units which repeat. Also, pick-up notes which seem to be problematic.

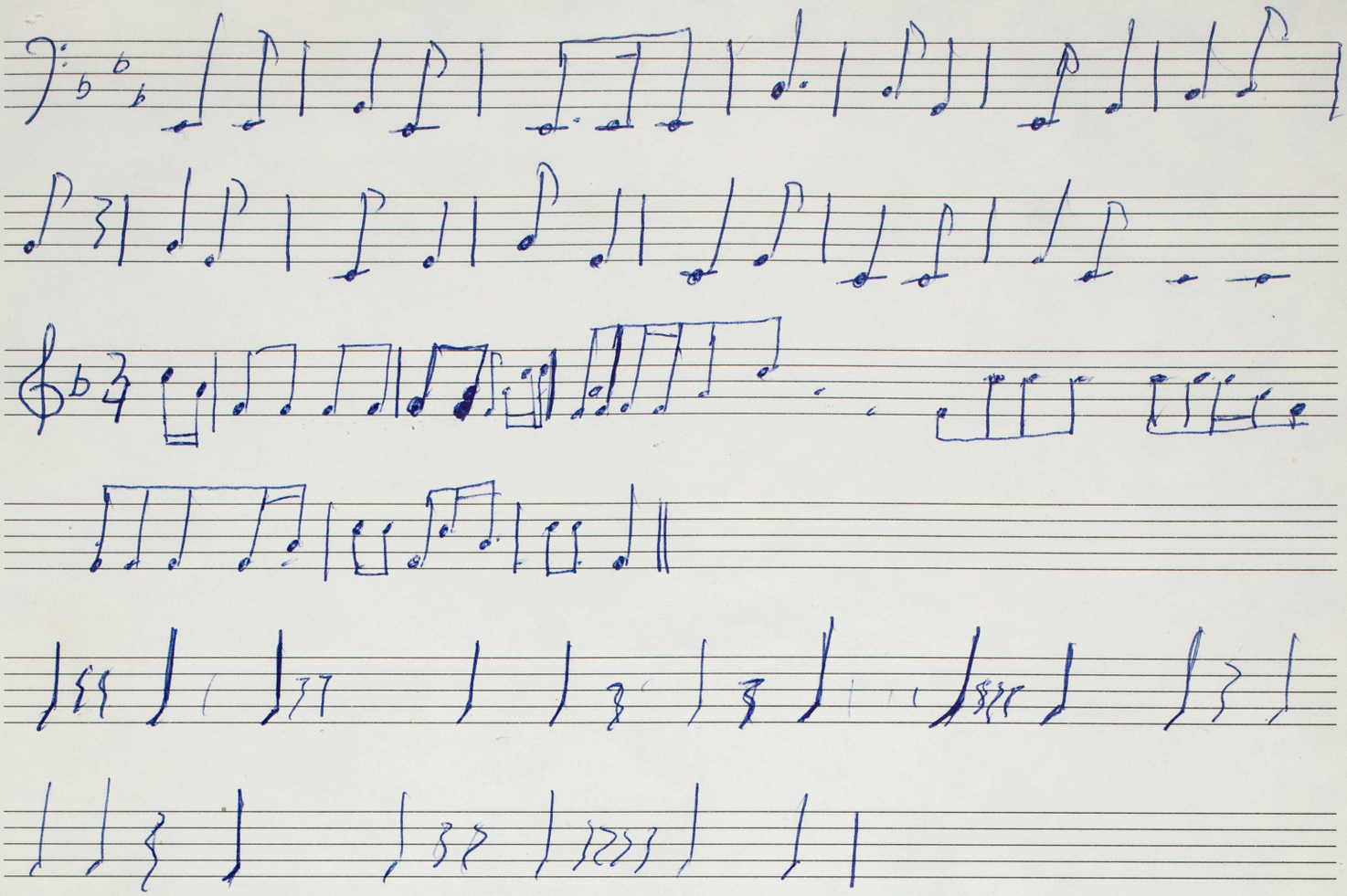


Clapping:



Sing: My country 'tis of Thee and notate it in F.

Turn papers in.

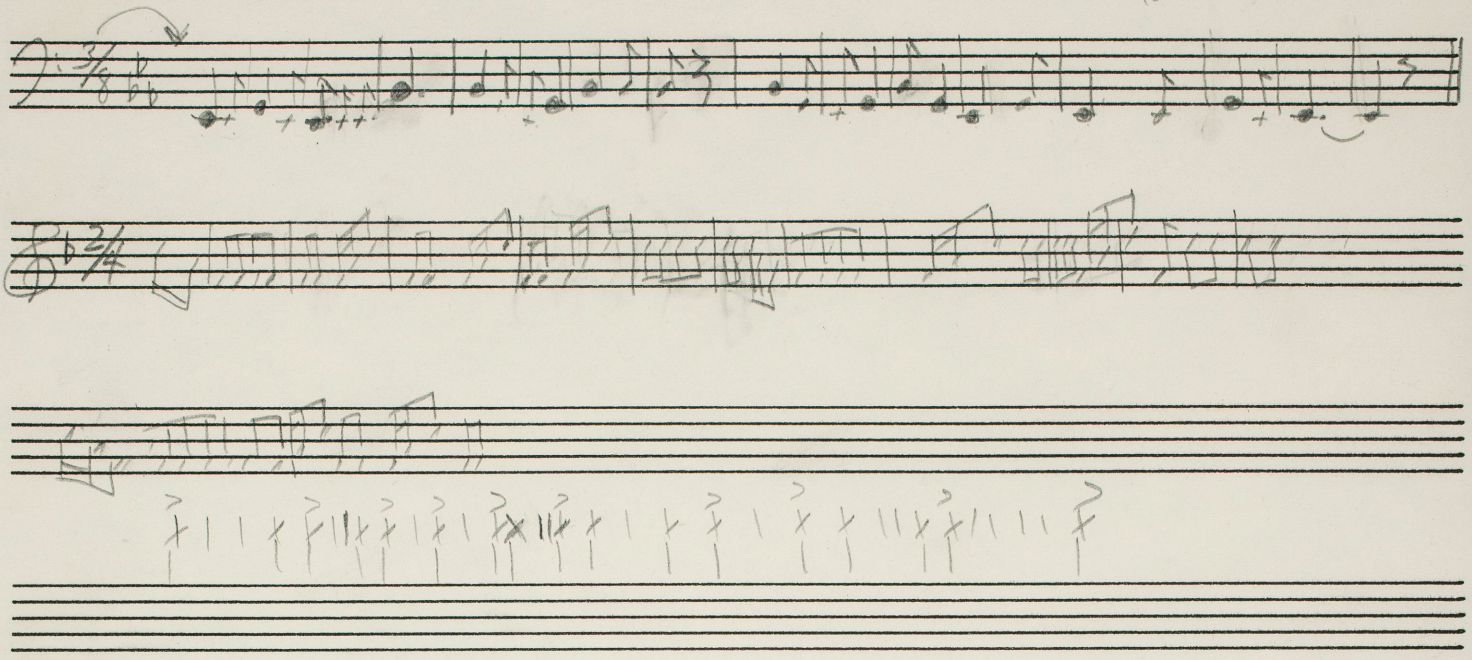


Antonio Romigosa P. 2'15"

MANUSCRIPT PAPER

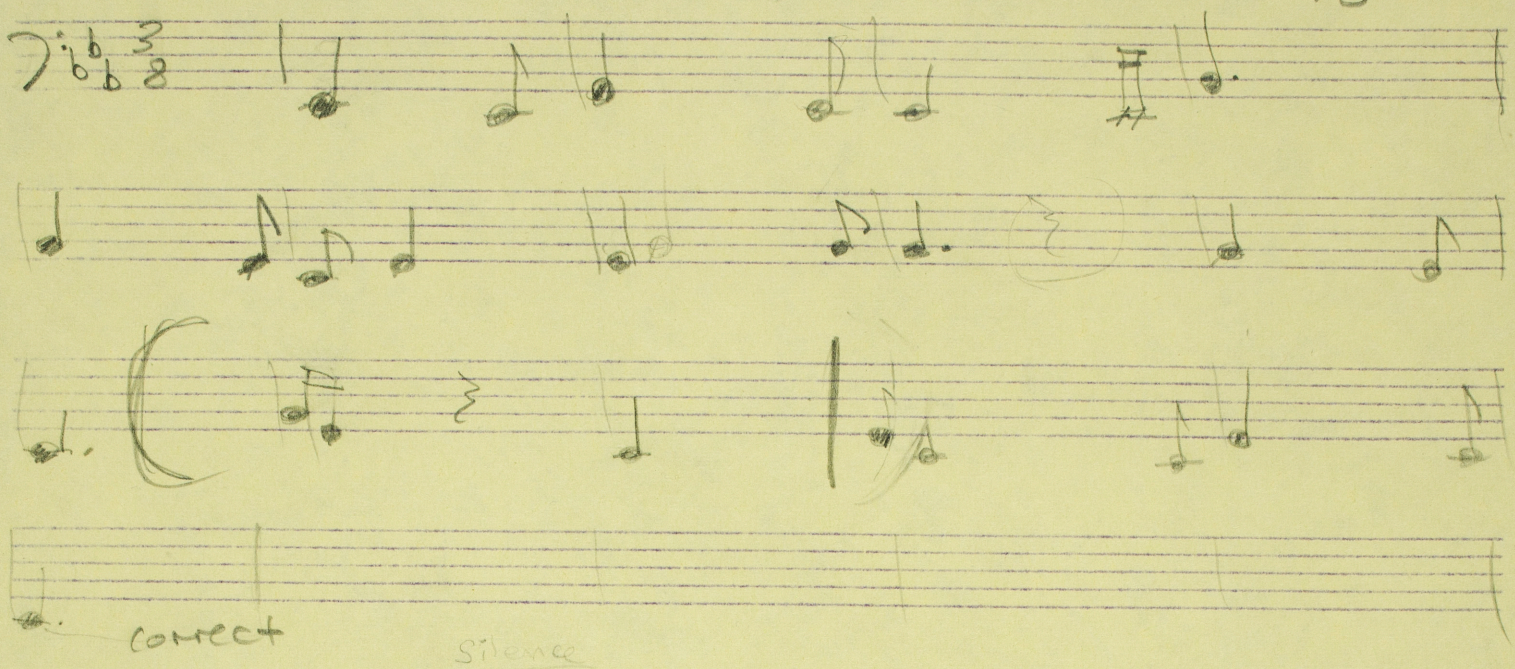
NATIONAL

Robin Balliger ✓
Music 2
Paulinus Sec.

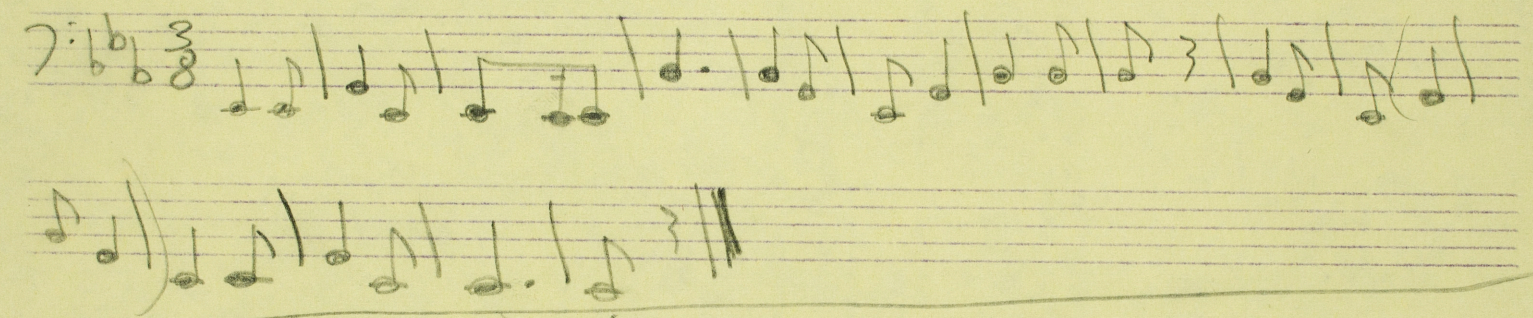


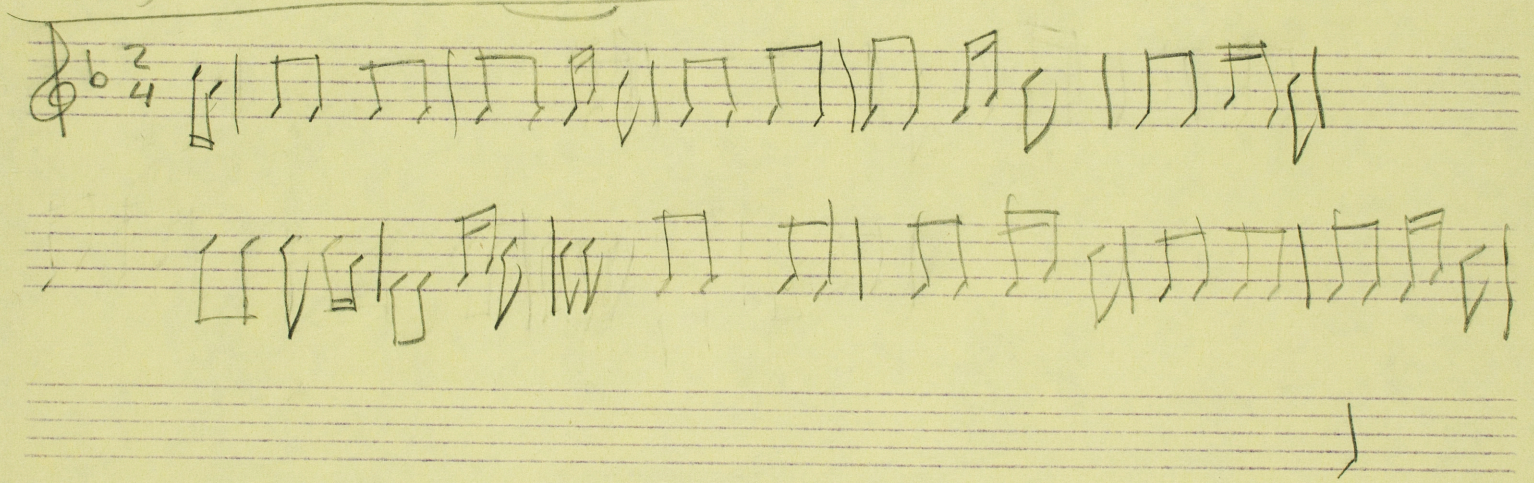
(Pauline Seet)

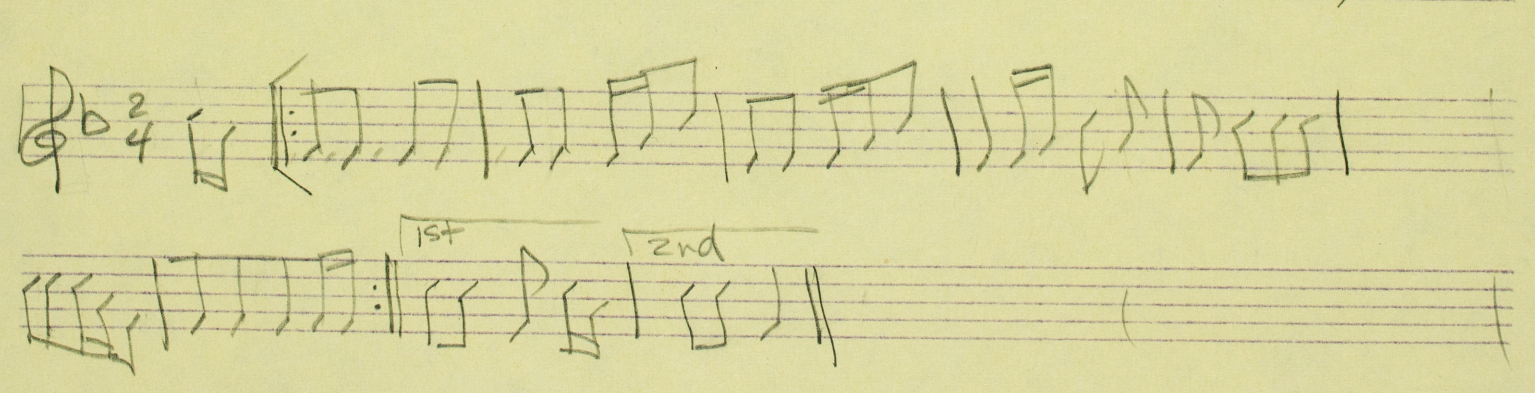
Christopher Janas
2-23-76



Silence

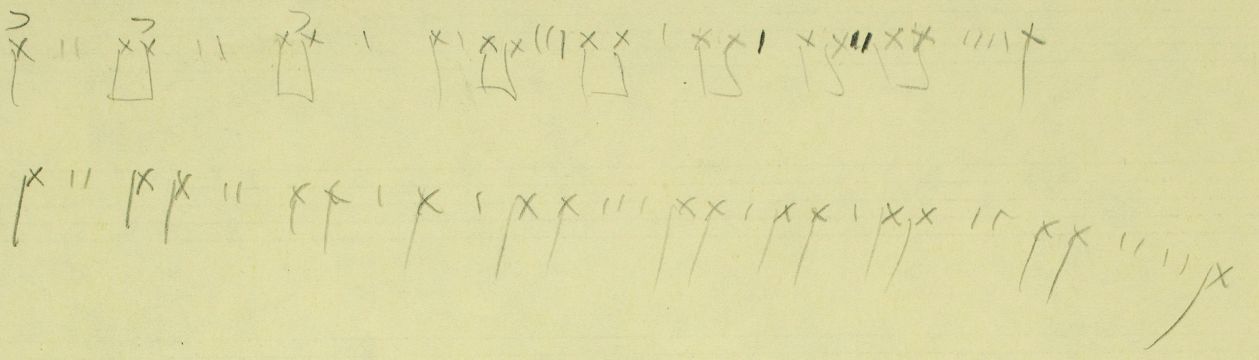






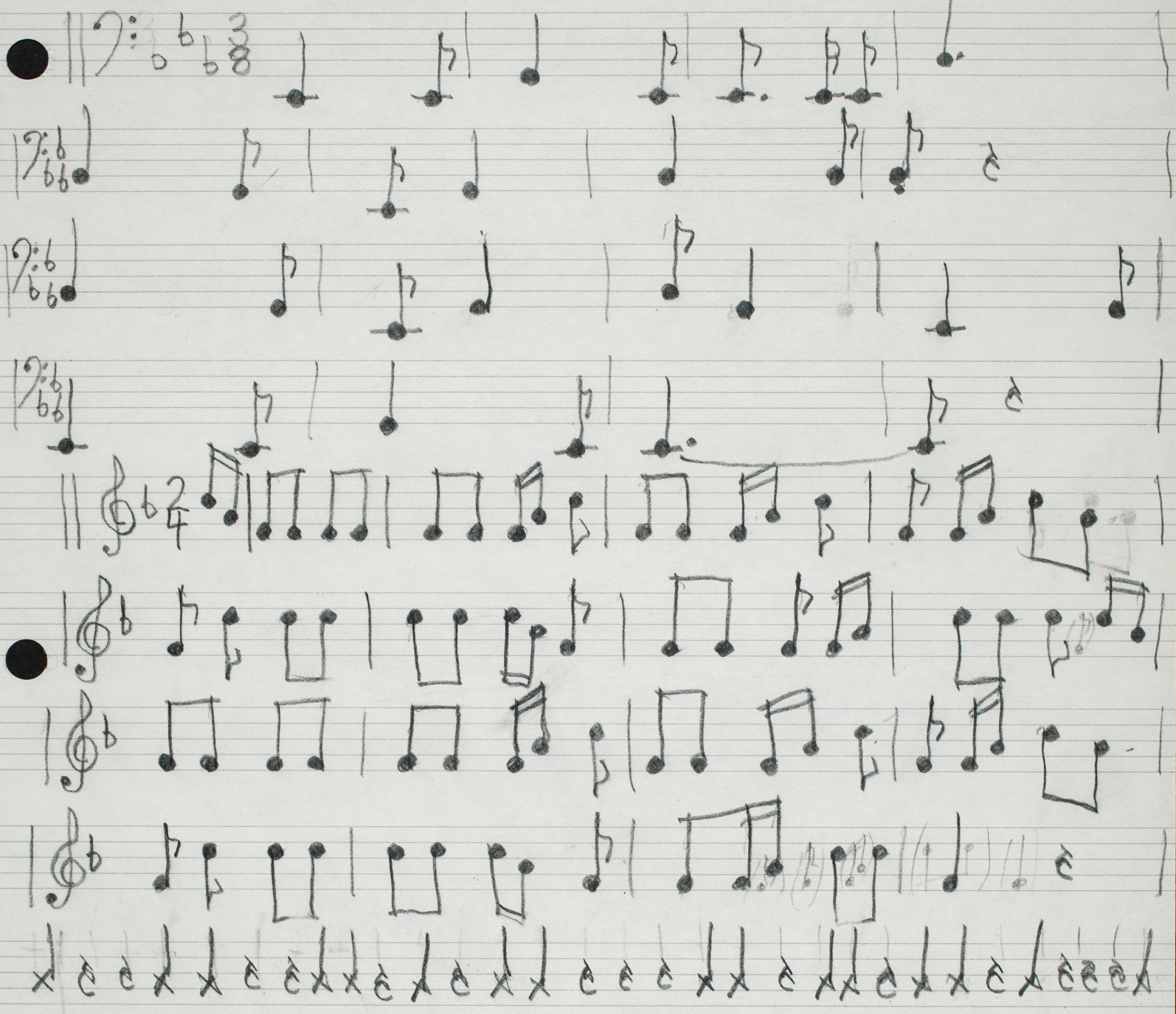
OVER

clapping

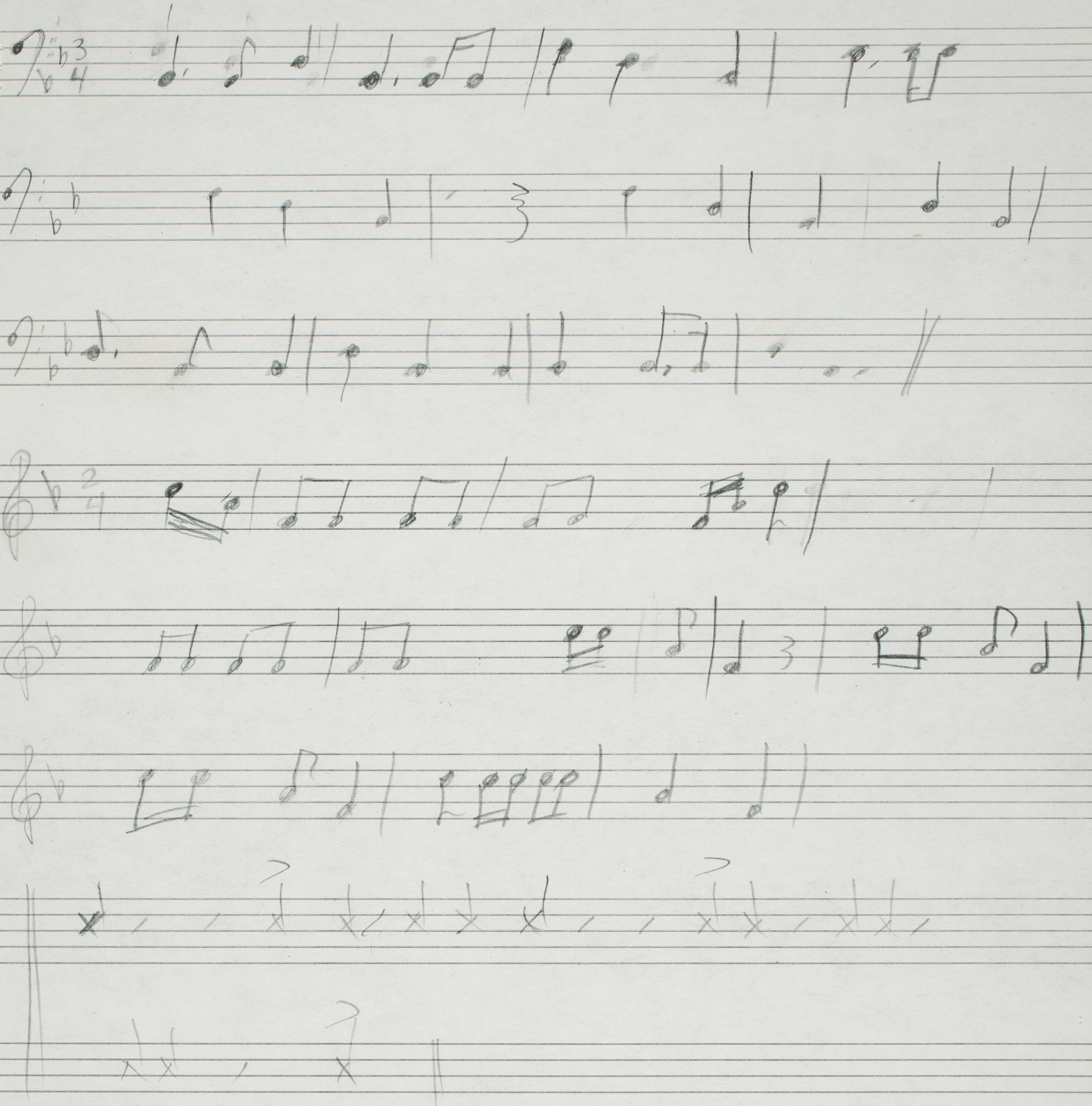


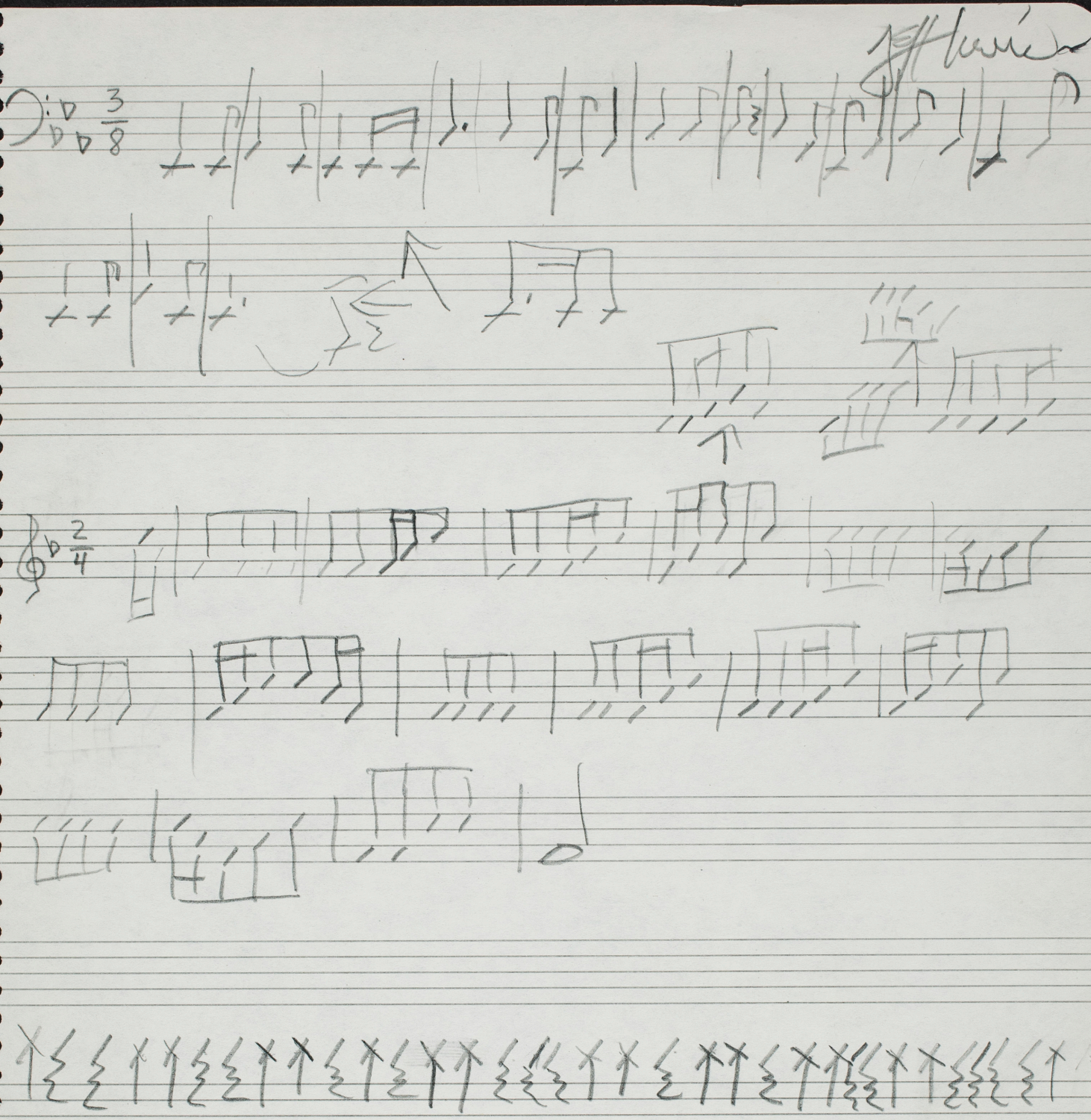
carrot

Frank DuWalot
2/23/76
Oliveros



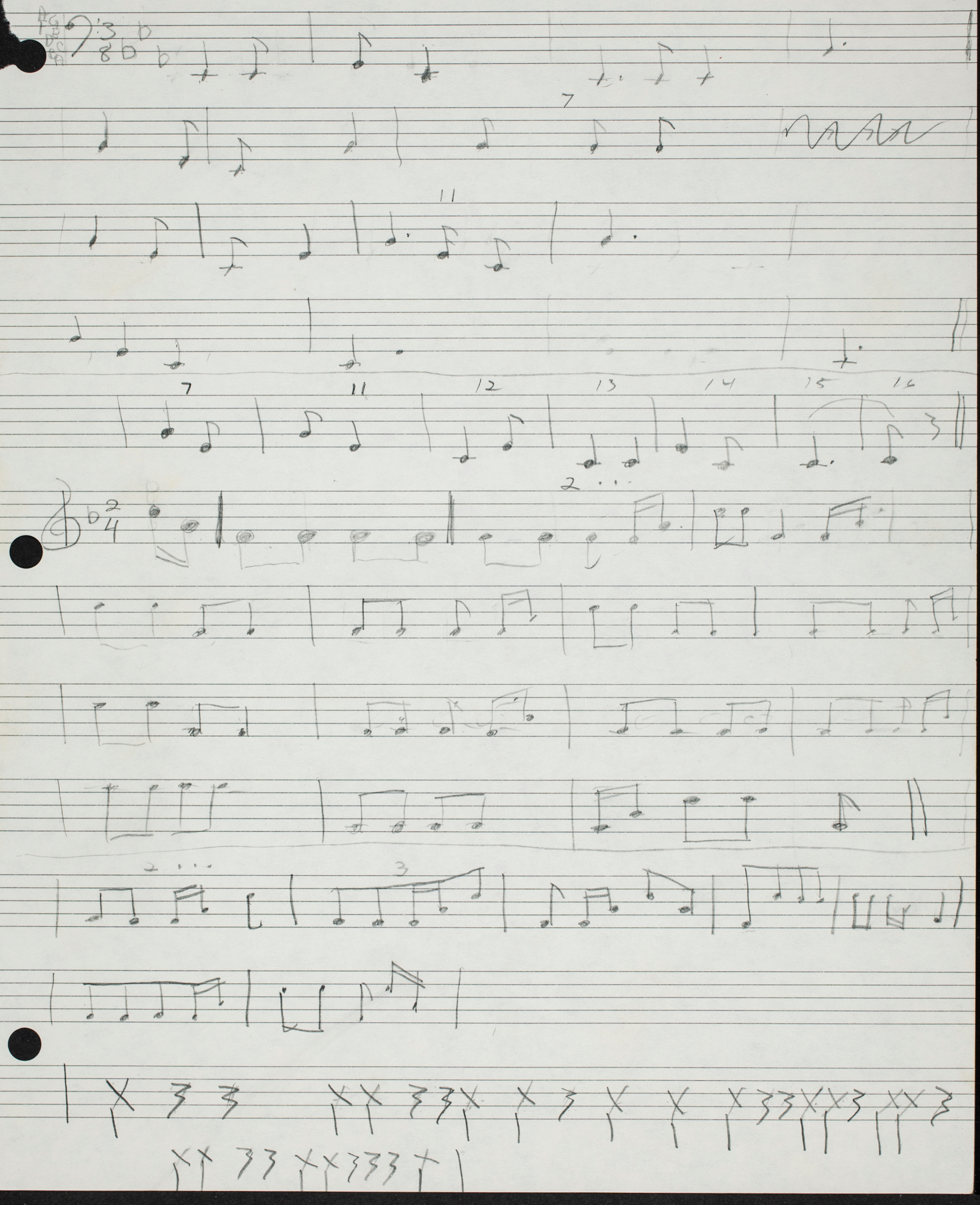
BETTY JO BLAUSTEIN





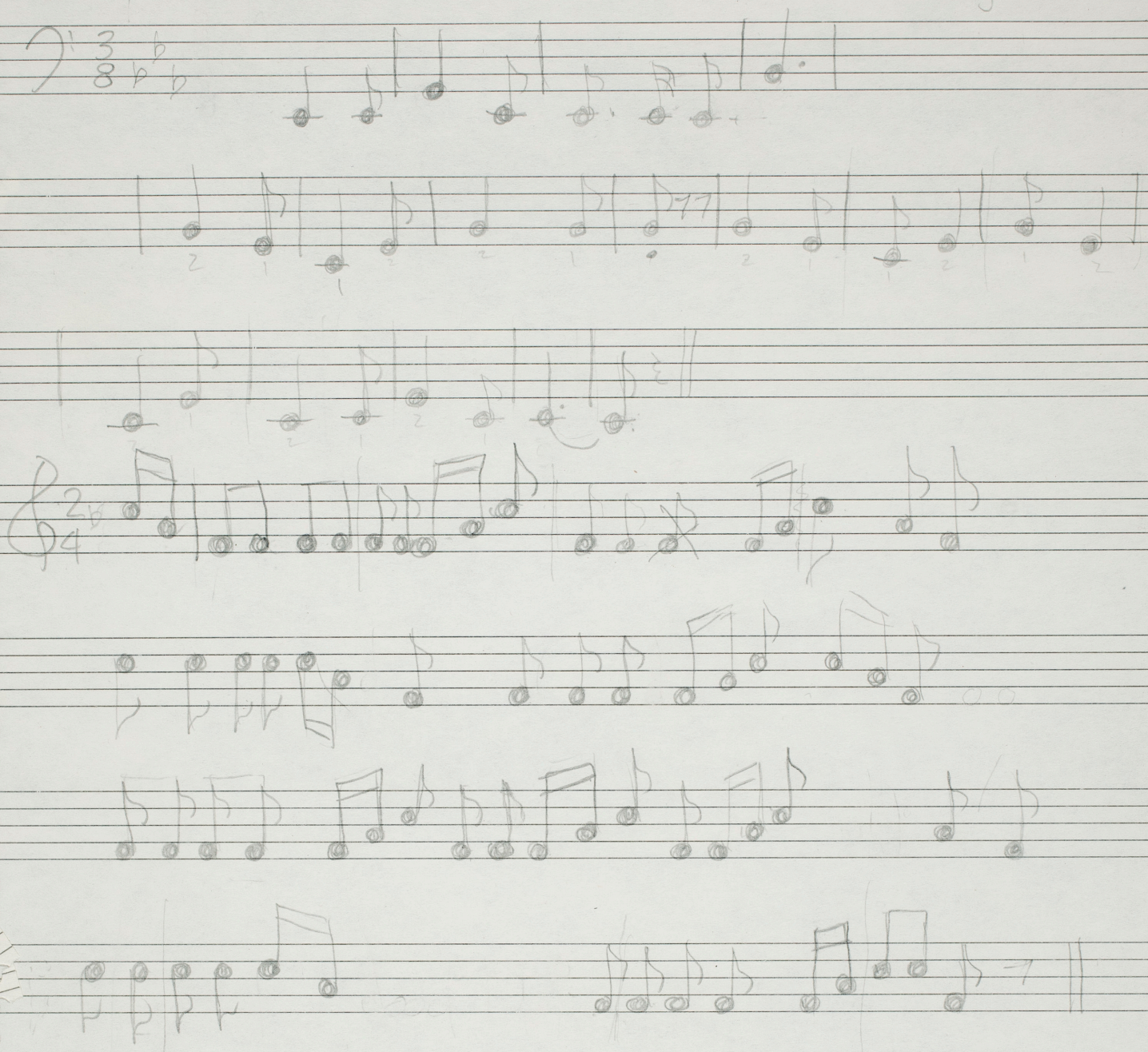
February 23, 1976
Myka Wingard
Oliveros

Key of Eb

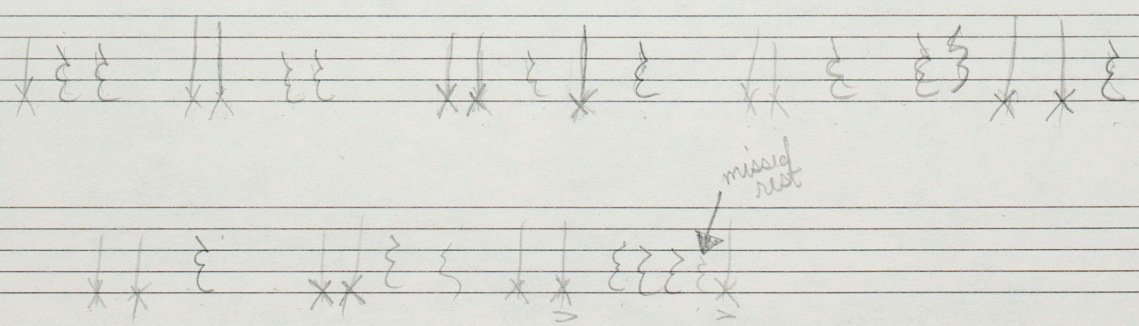


Dictation Feb 23

Angela Kost



Rhythm Ex.



SAN DIEGO: DEPARTMENT OF MUSIC
LA JOLLA, CALIFORNIA

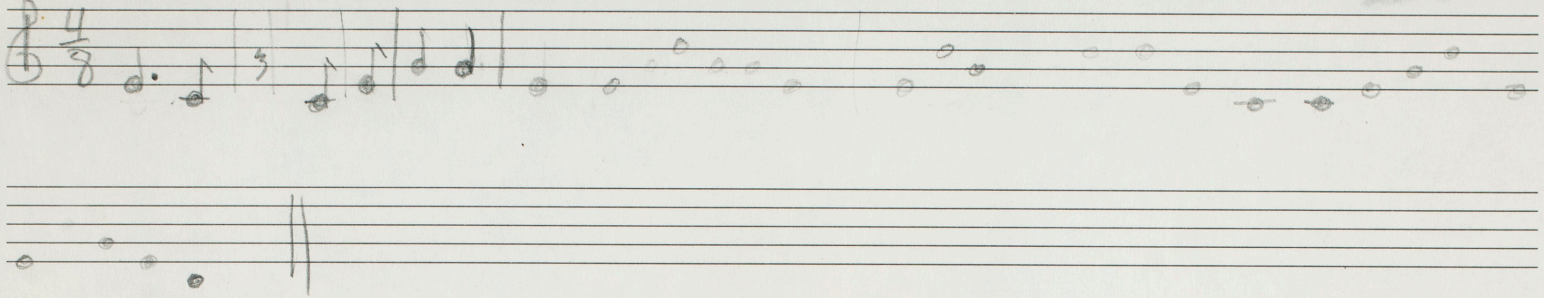
Pauline -

These people were in the Wed. 9:00 Singing Lab.

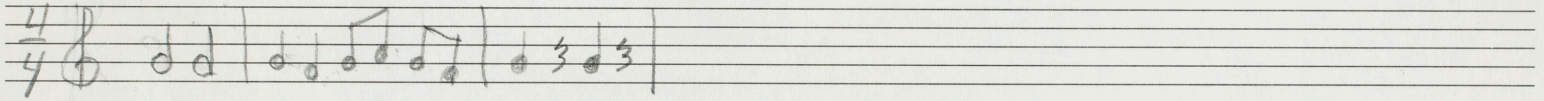
Robin Balliger
Dan
Martha
Christopher
Robert (no show)
Bernard (no show)

Only 10 people showed up Fri. morning. They thought all non-majors were supposed to be there but I thought you said only people with bad dictation problems. Anyway perhaps this should be re-announced.

Libby



#24 in book



Kyle Thomas

Pauline,

Here's Monday's dictation — apparently a bit hard as no-one got the $\frac{6}{8}$ one and only one person got the $\frac{4}{8}$ one.

Attendance dropped

UNIVERSITY OF CALIFORNIA, SAN DIEGO

To.....

Date..... Time..... A.M. P.M.

WHILE YOU WERE OUT

Dr.
Mr.....
Ms.

From.....

☐ Telephoned ☐ Will phone again ☐ Please phone
☐ Came to see you ☐ Will come again ☐ Rush

MESSAGE

Yesterday + I collected
The papers. (I'm
not sure which are
Mel's).

David

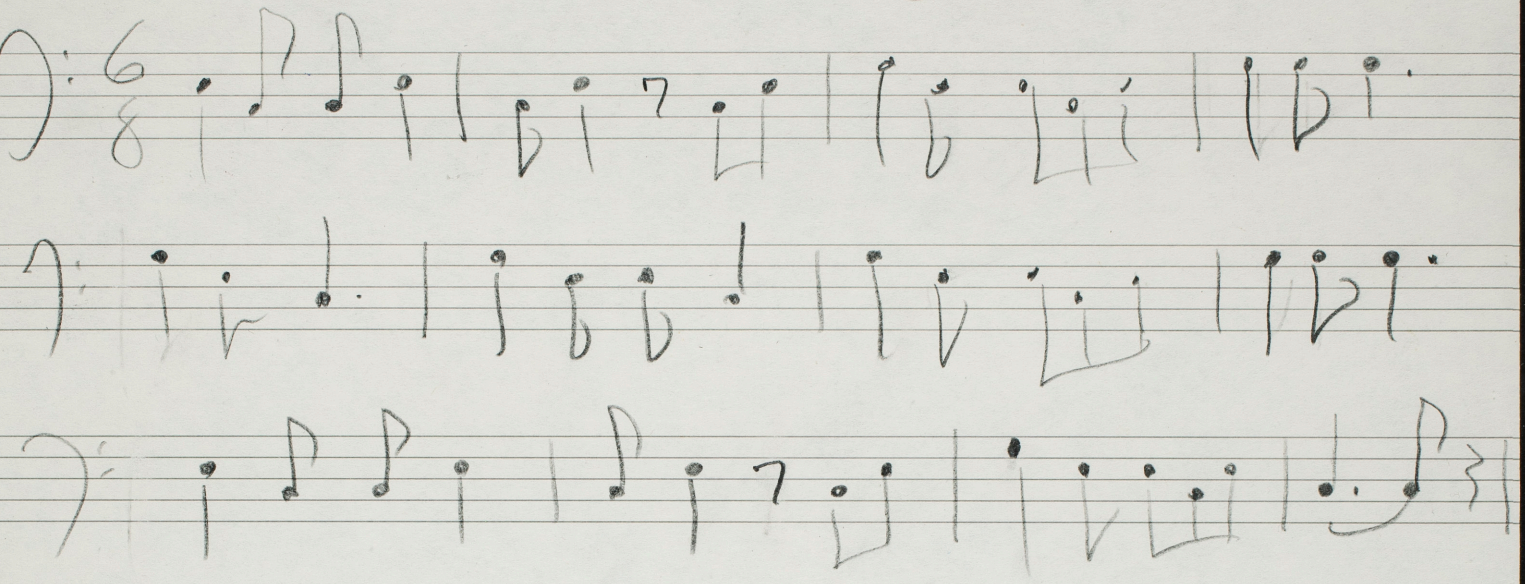
Phone ~~party~~ at.....

Taken by..... I gave 4 which were labeled "Frames Section" to Mel. Here are the rest.

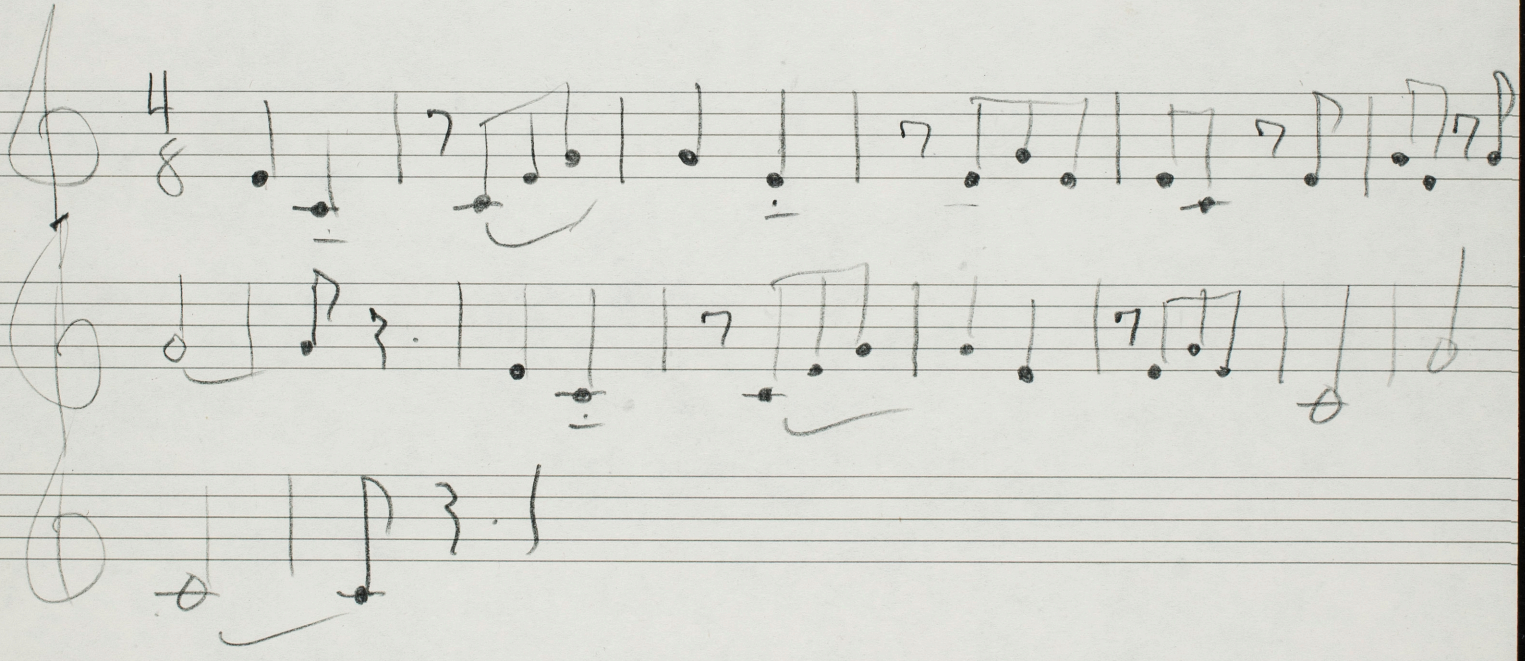
71475—136

Warm-up: Imitative clapping 2 + 4 bars in 6/8 time

(2)



(1)



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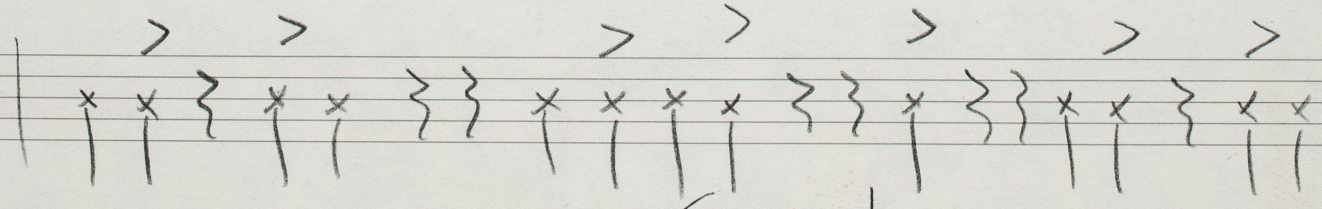
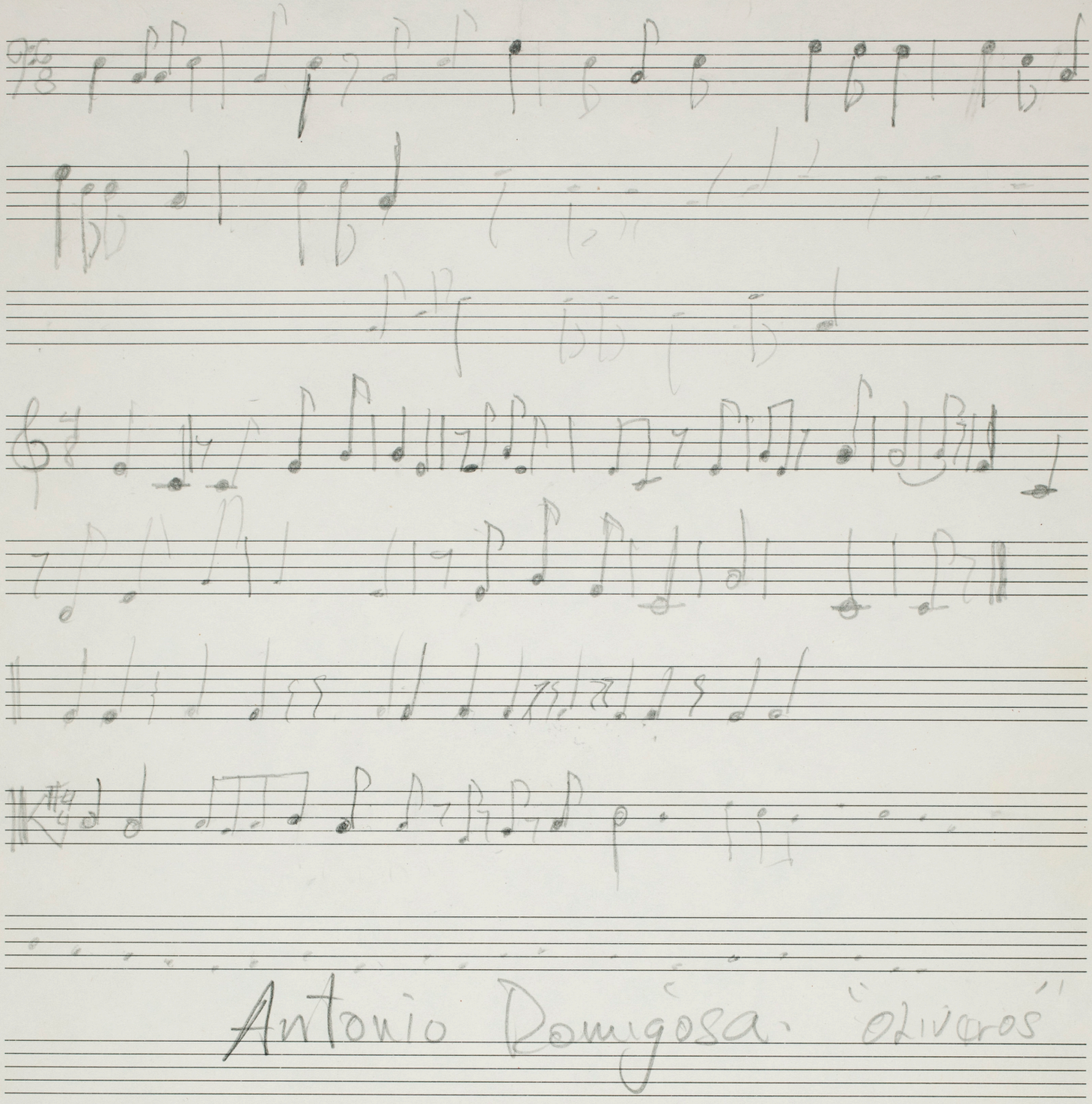


(over)

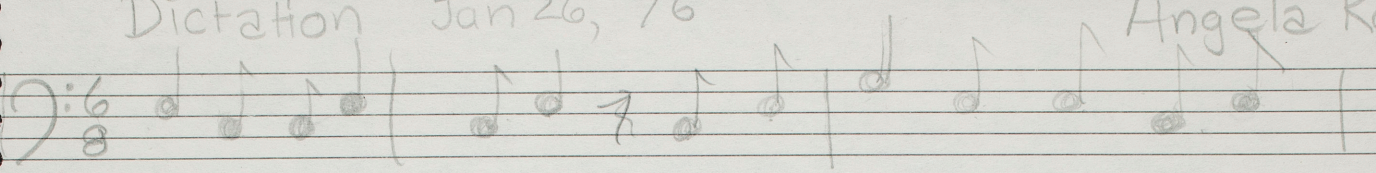
(4) Play #24 in Erickson OK until they can sing it. Have them notate it.

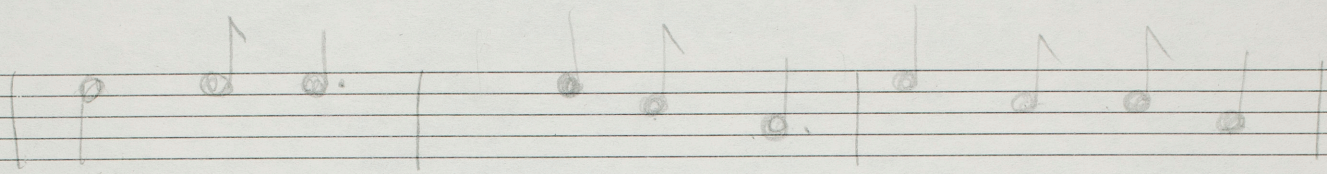


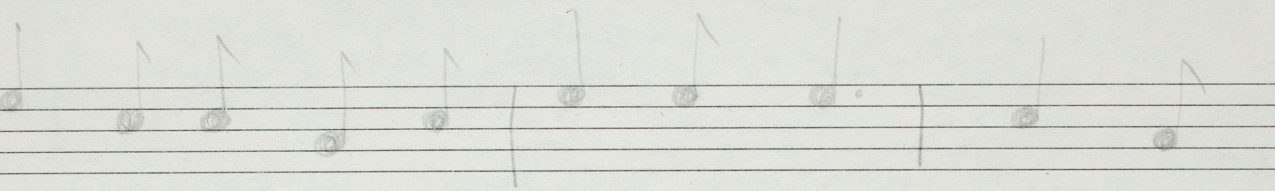
MANUSCRIPT PAPER

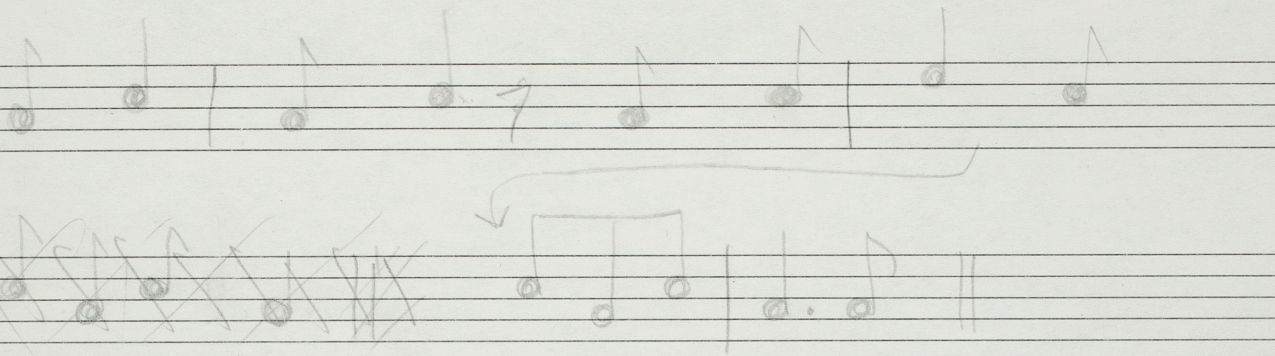
NATIONAL

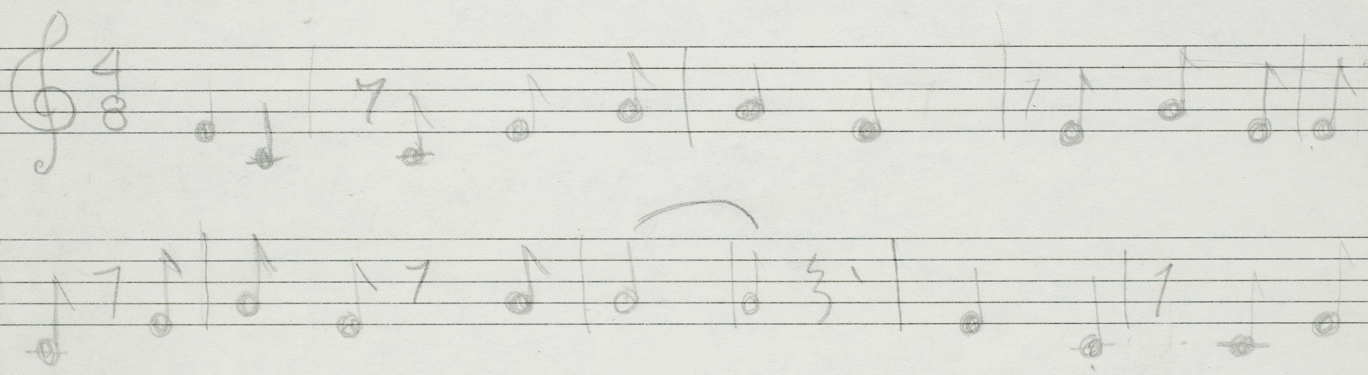
Dictation Jan 26, 76 Angela Kost

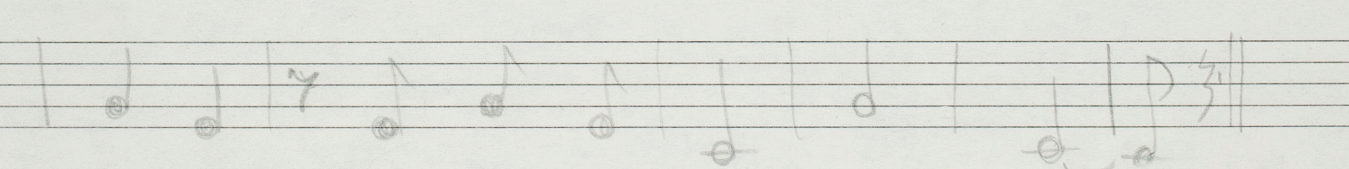




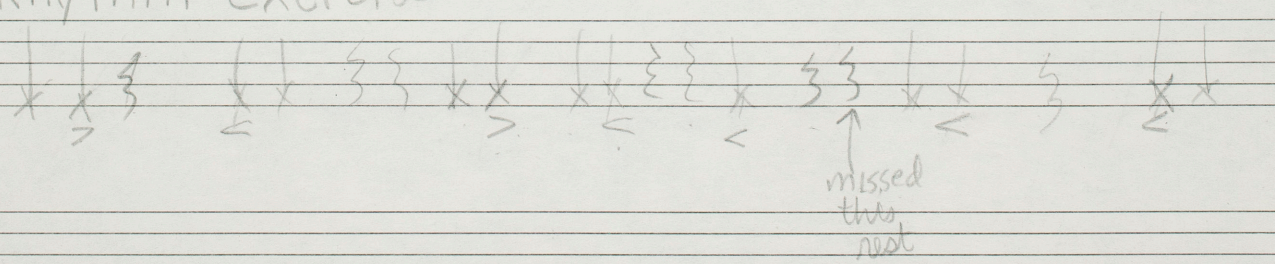


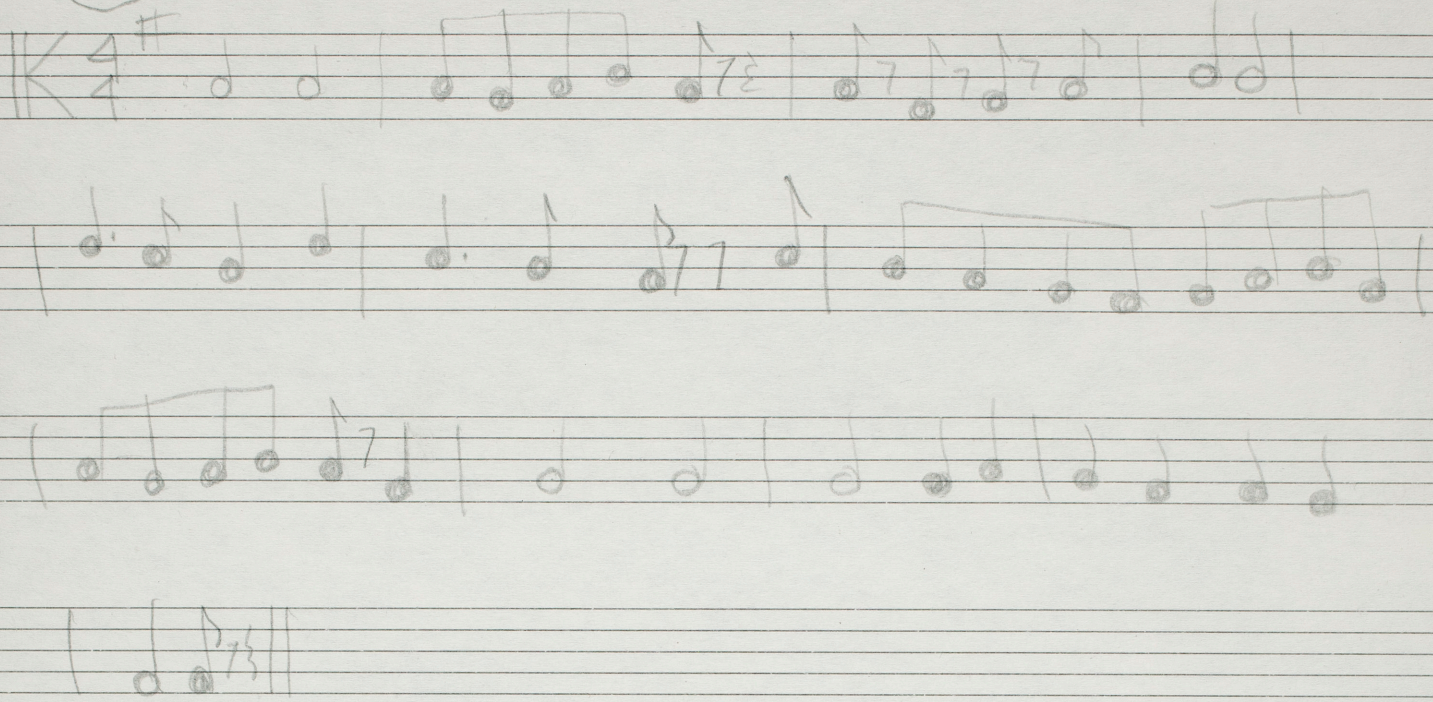






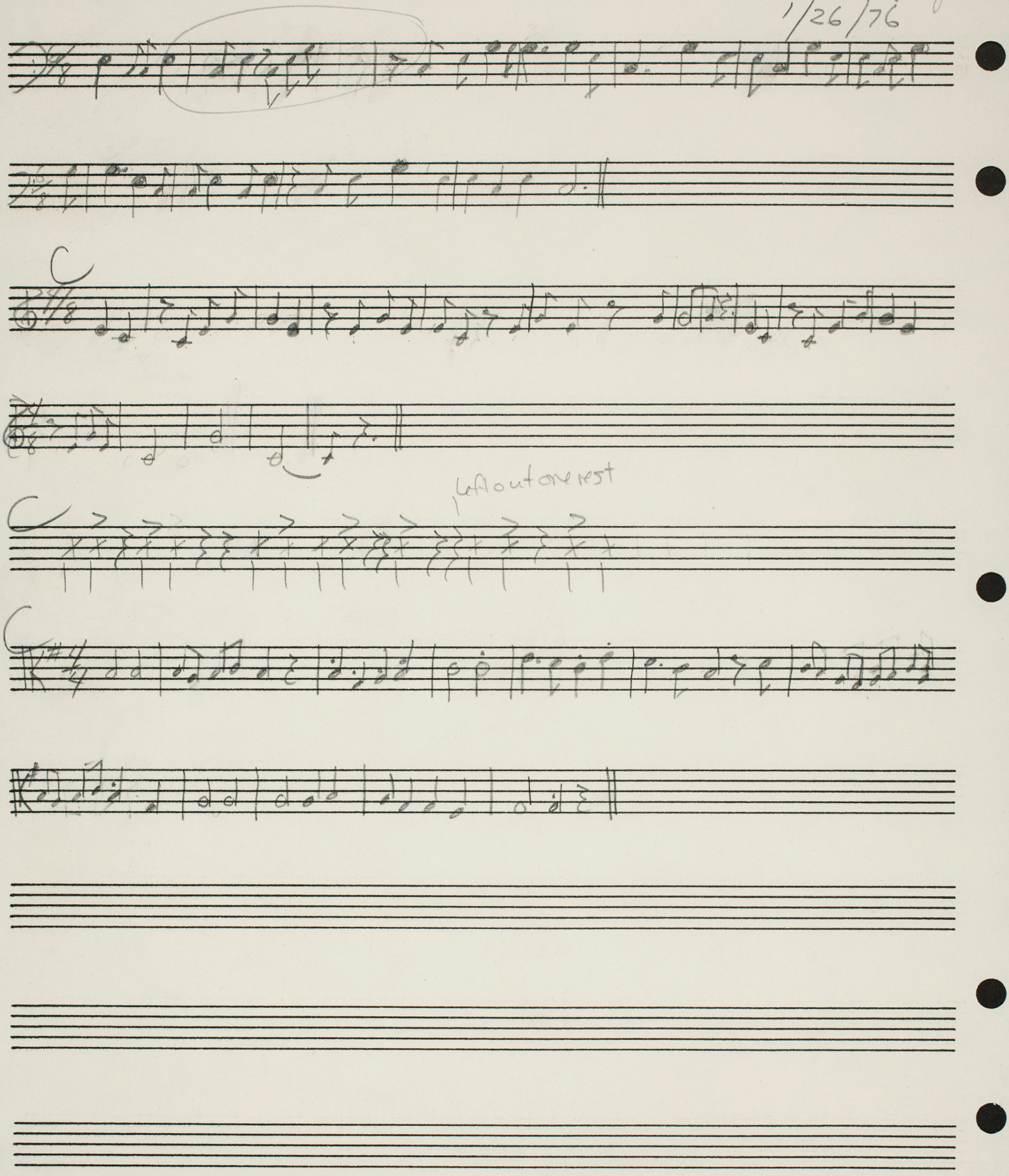
Rhythm Exercise





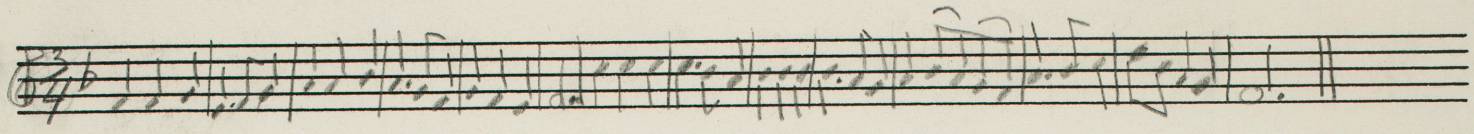
Monday Dictation

Robin Ballign
Music 2 (Majors)
1/26/76



Robin Bulliger

America

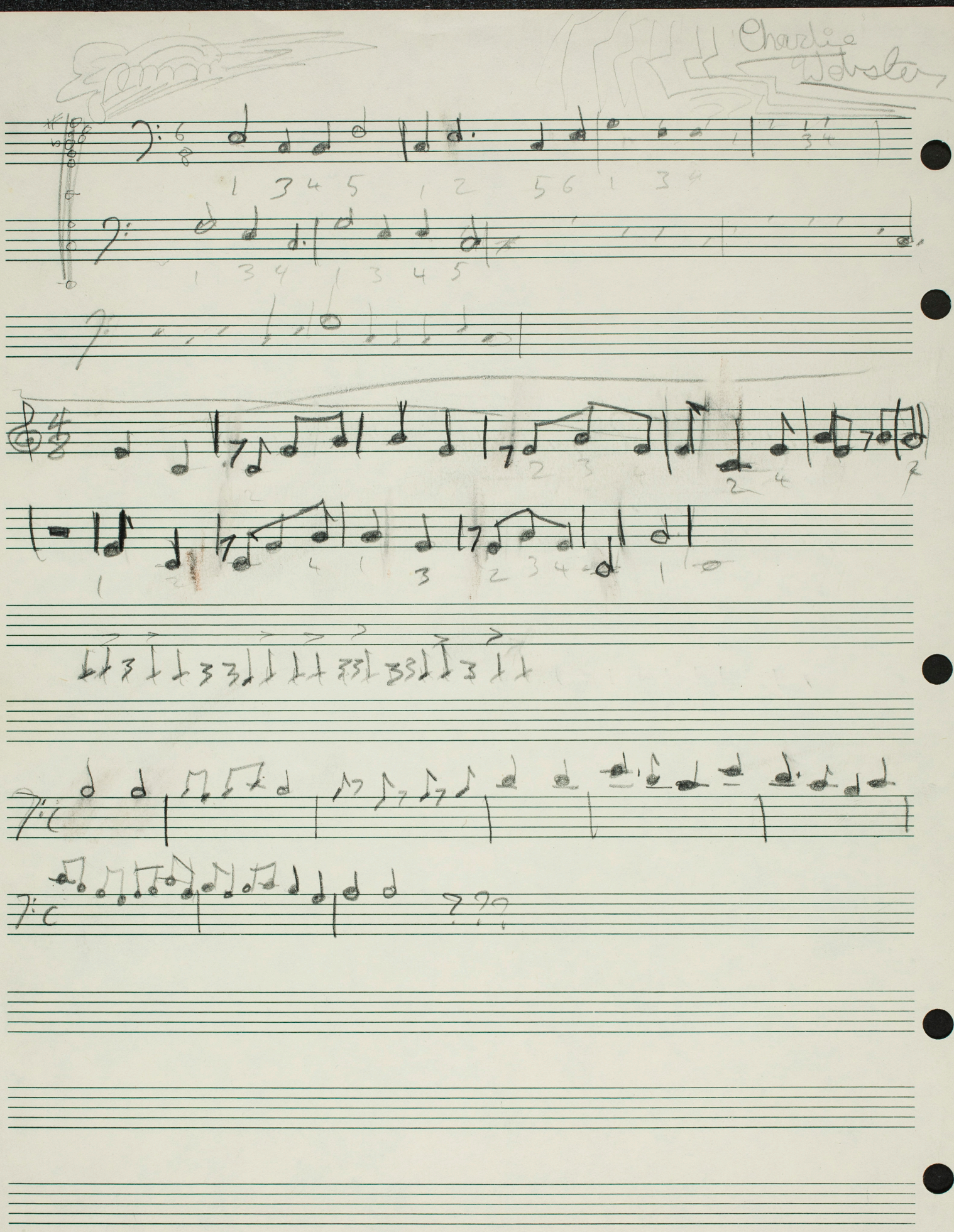


intervals

P4th m3rd ~~P~~ 4th P5th m3rd octave P4th m6th
m3rd tritone m6th

P4th m3rd P5th m7th tritone P4th m3rd P5th

m2nd P5th



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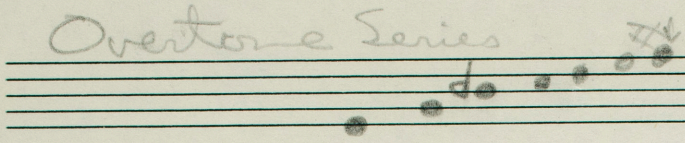
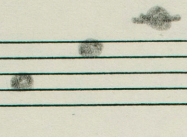
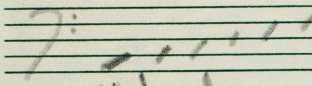
Overtone Series

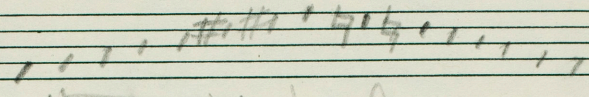




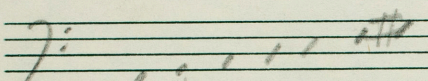
Minor Scales



Nat



~~Nat~~ Melodic



Harmonic

List Intervals on Minor Scale

Analyze Melody #1 in Musicianship (Learn 31-35)

Thurs 8 measure Melodies Am Em Bm Cm Dm Gm

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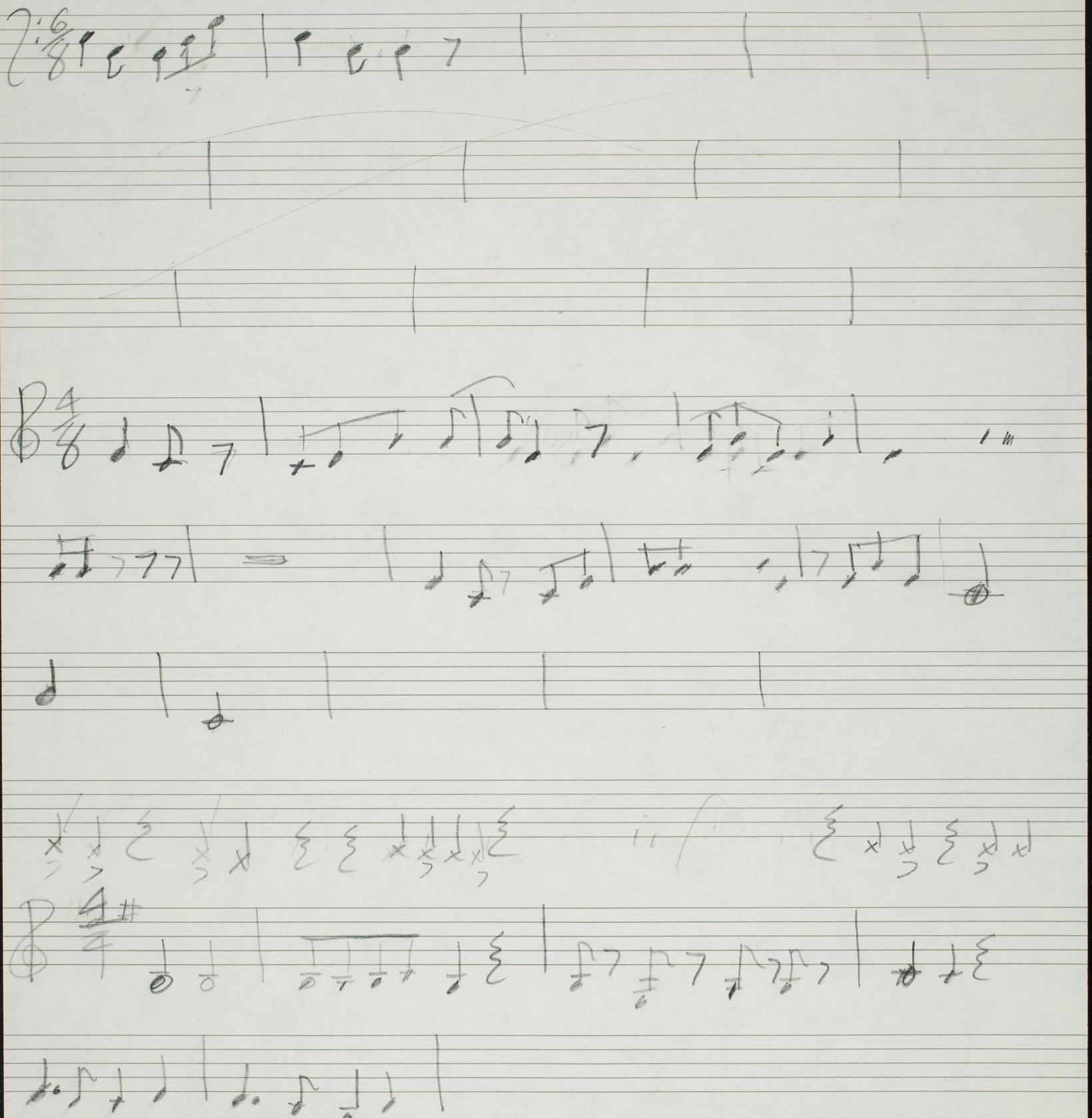
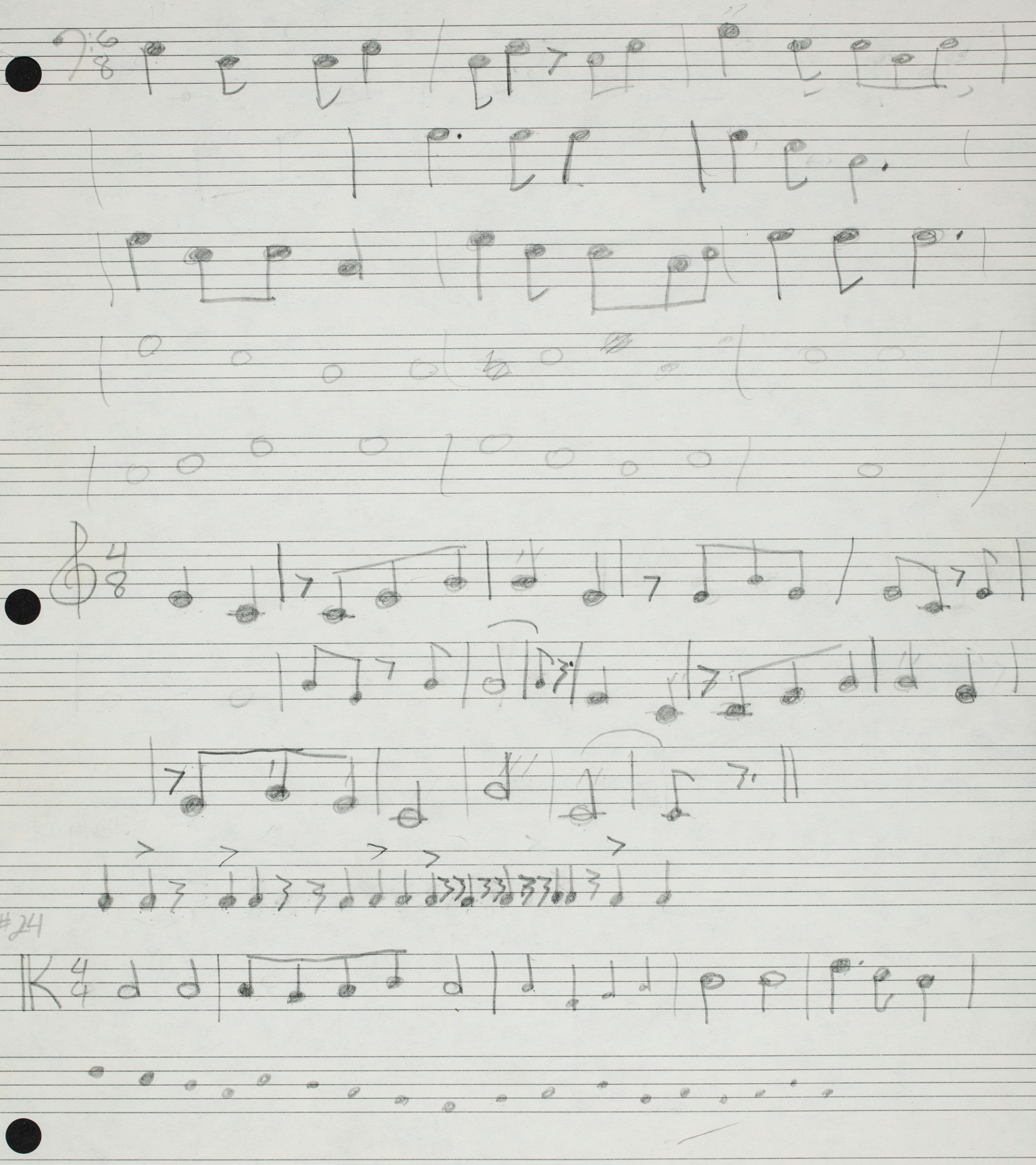
Vivian Wolf



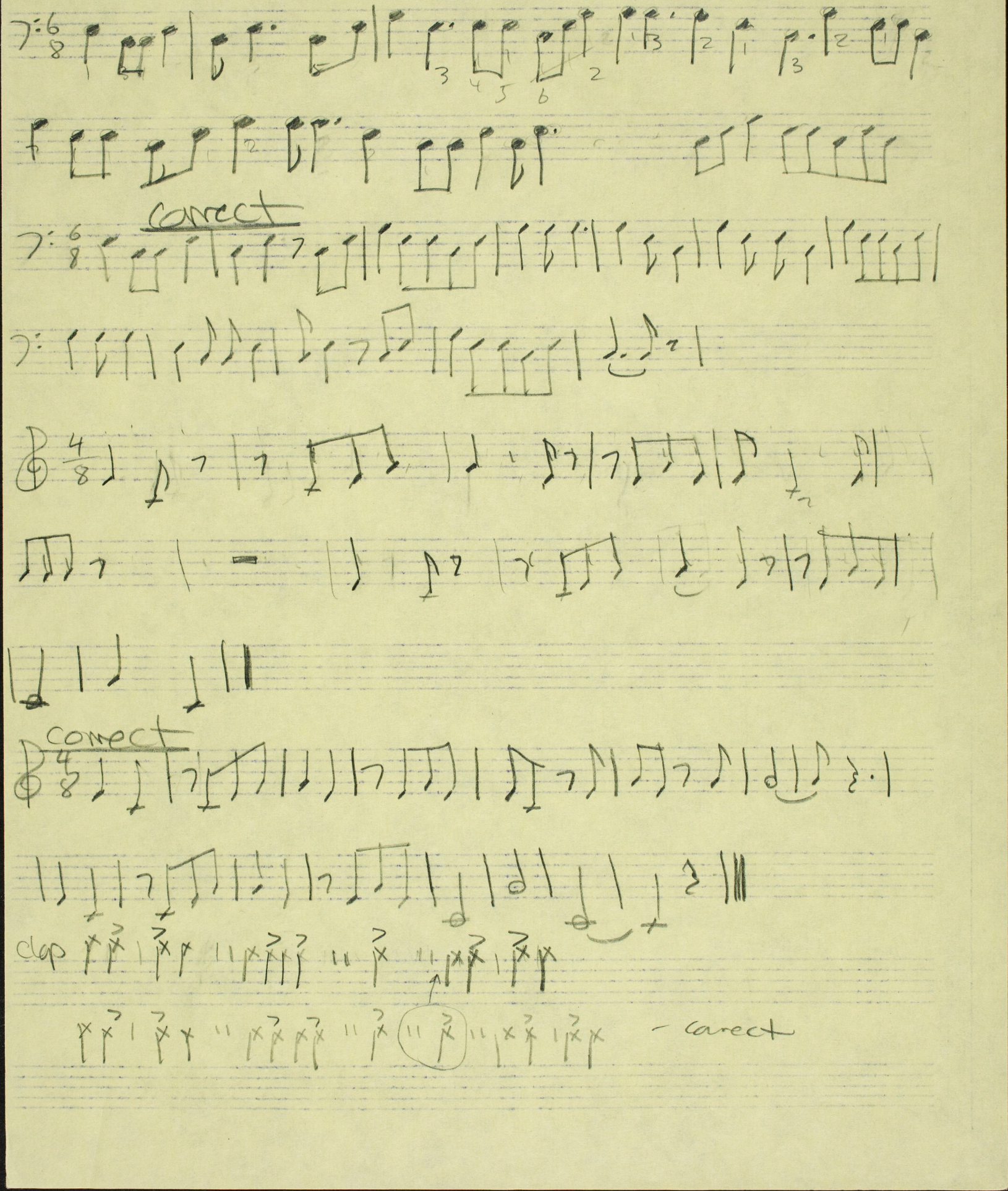
ABCDEF

myla wingard
jan. 26 1976



#24

Christopher James
1-26-76



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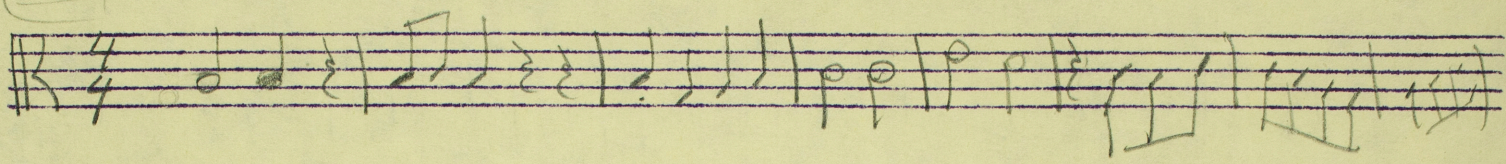


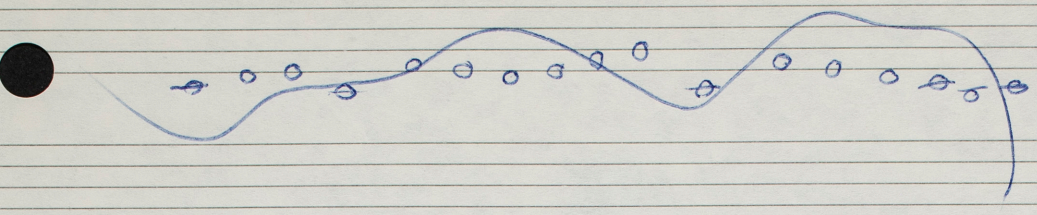
Pauline,

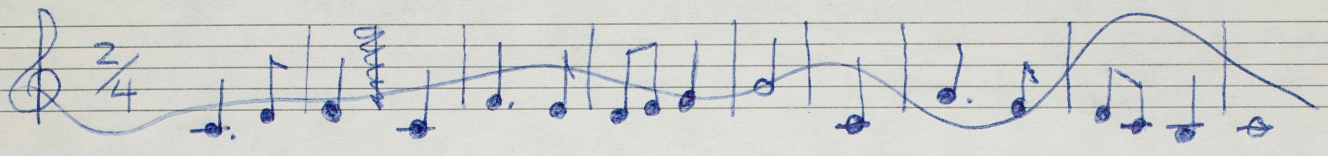
Mel and I each have copies and the office has copies of these to post on the bulletin board.

David

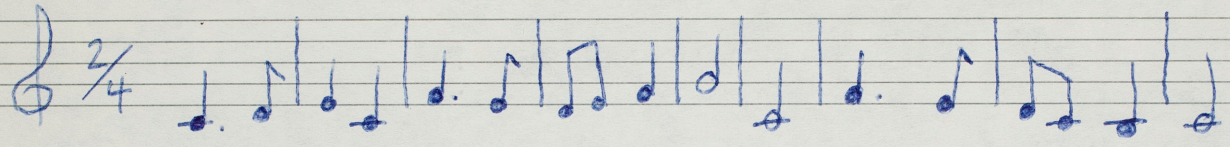
Bo|RON

MICHAE|SON



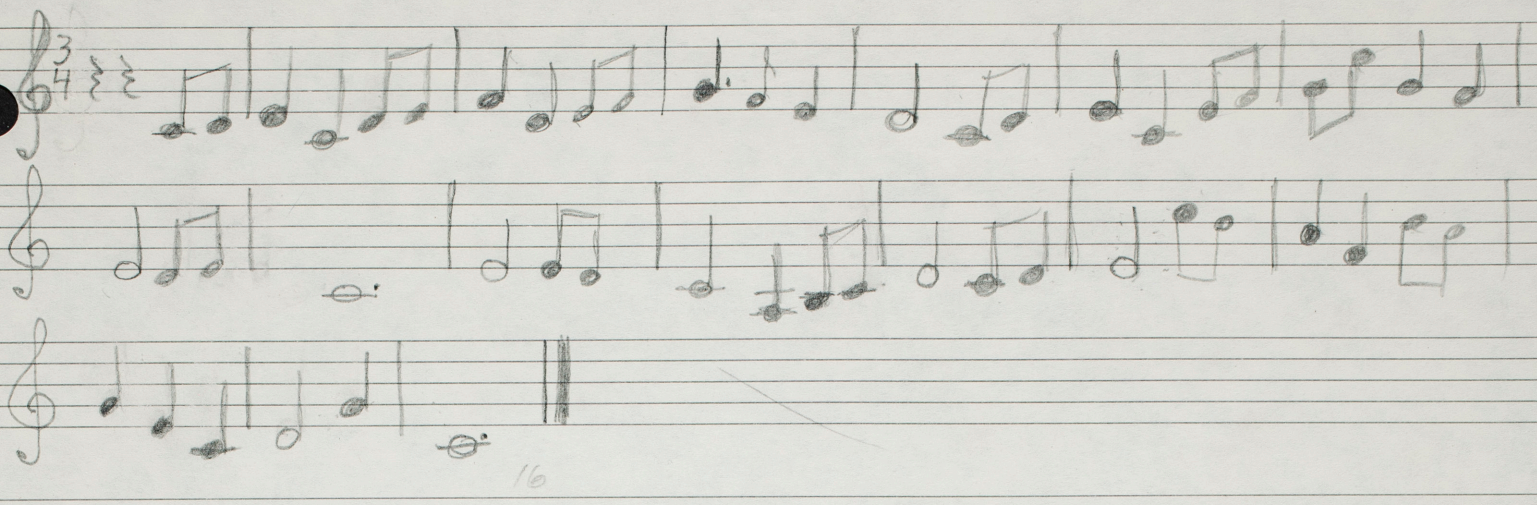


MUSIC 2



Kim Smith

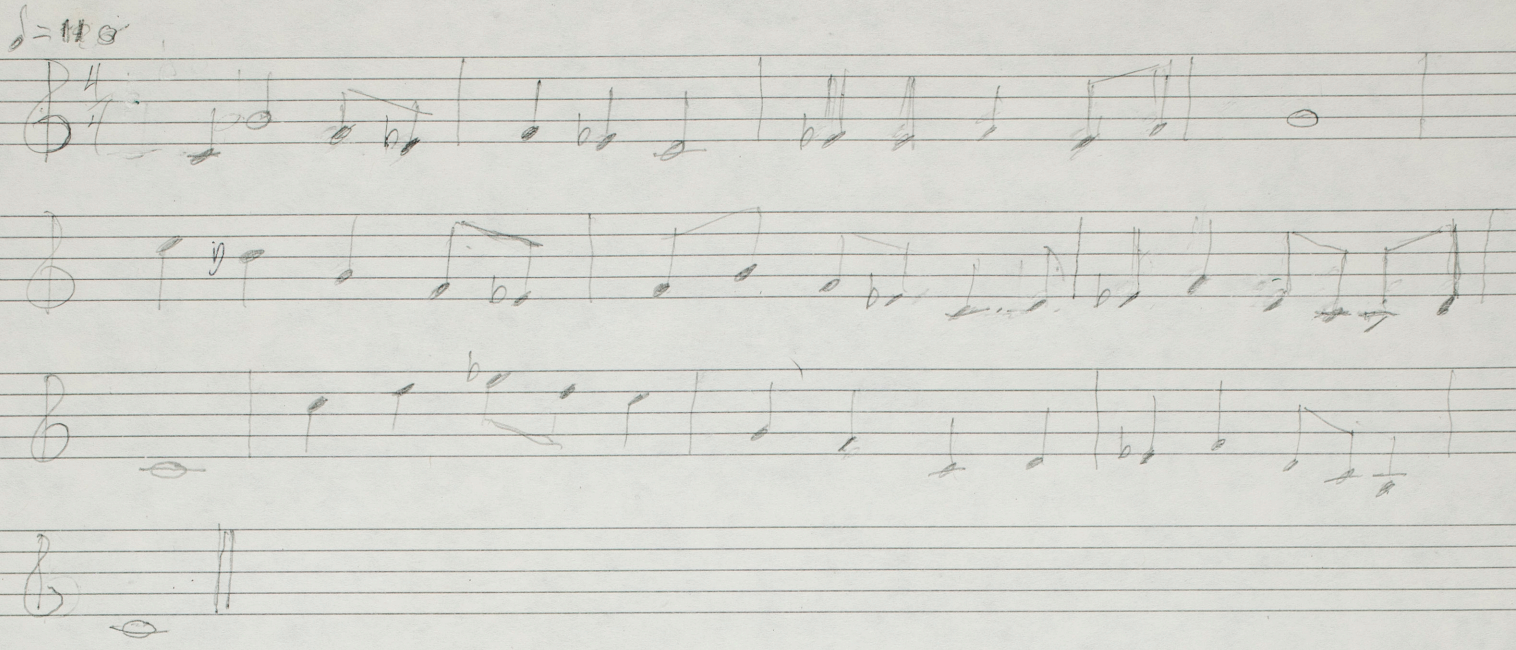
Music 20



16

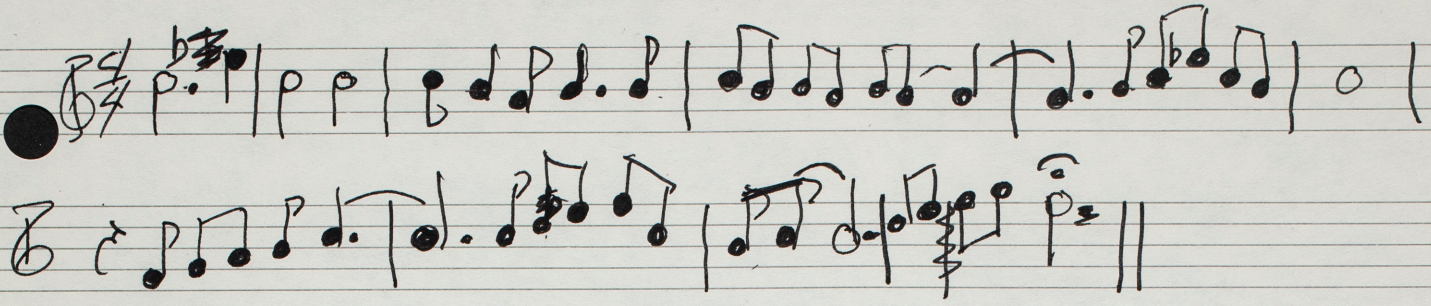
Ken Graham

Music 2B

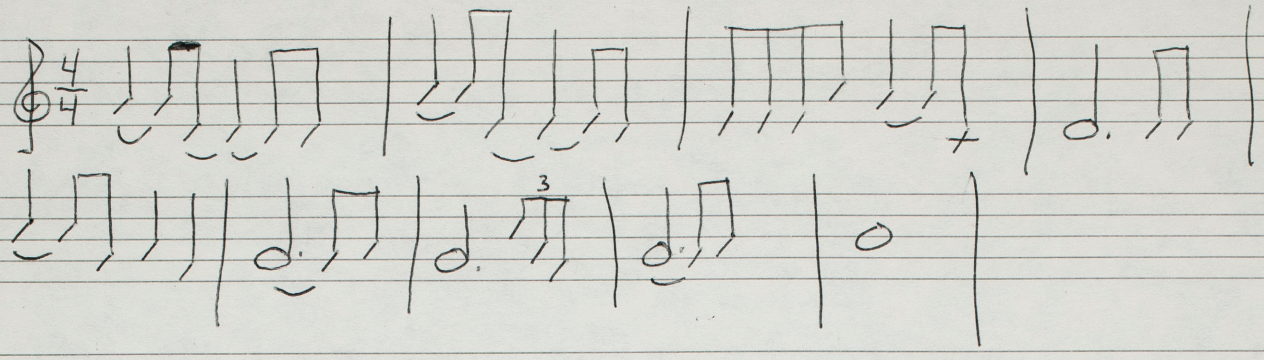


Robin Balliger

Music 20



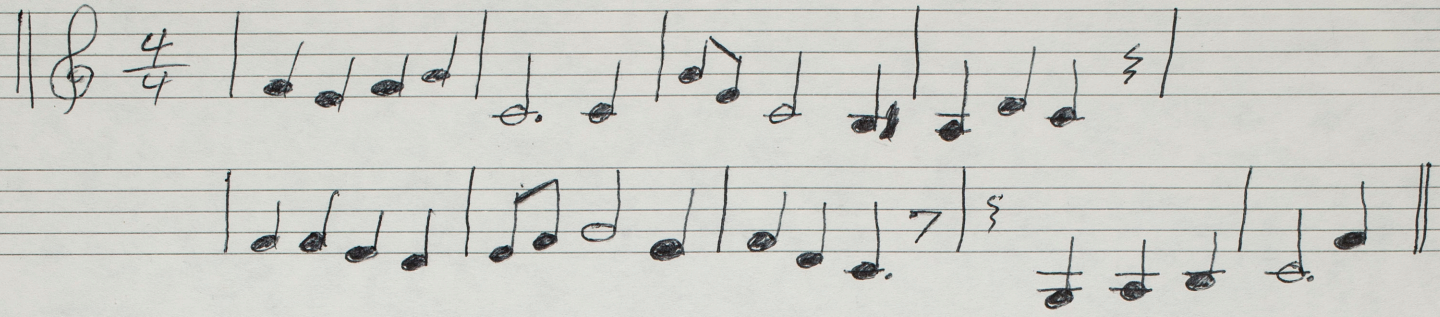
JEFF LEVINE



-no conducting Sustained fair

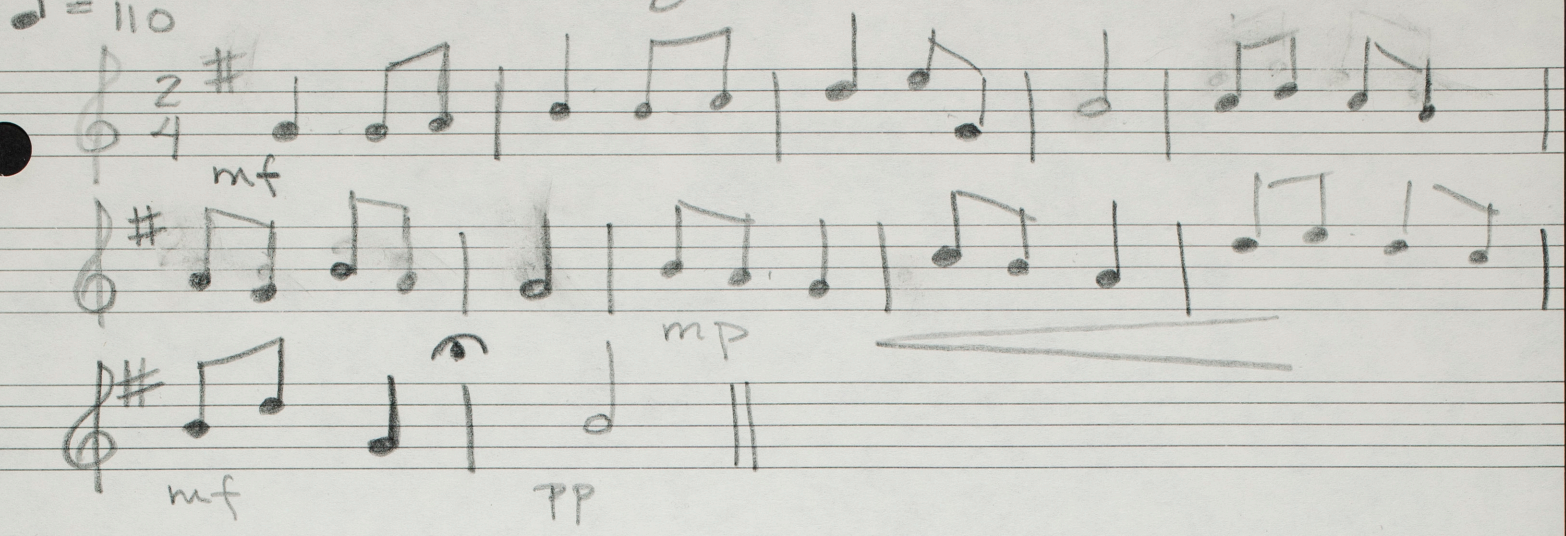
music 2

Chip Chapin



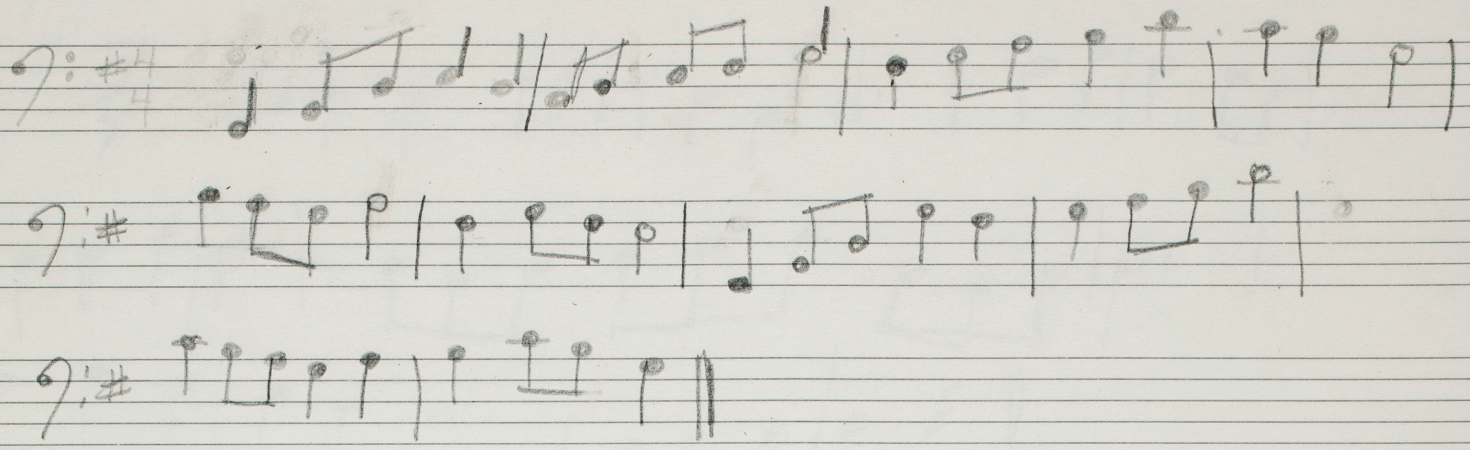
music 21 testing

D. Converse



music 2

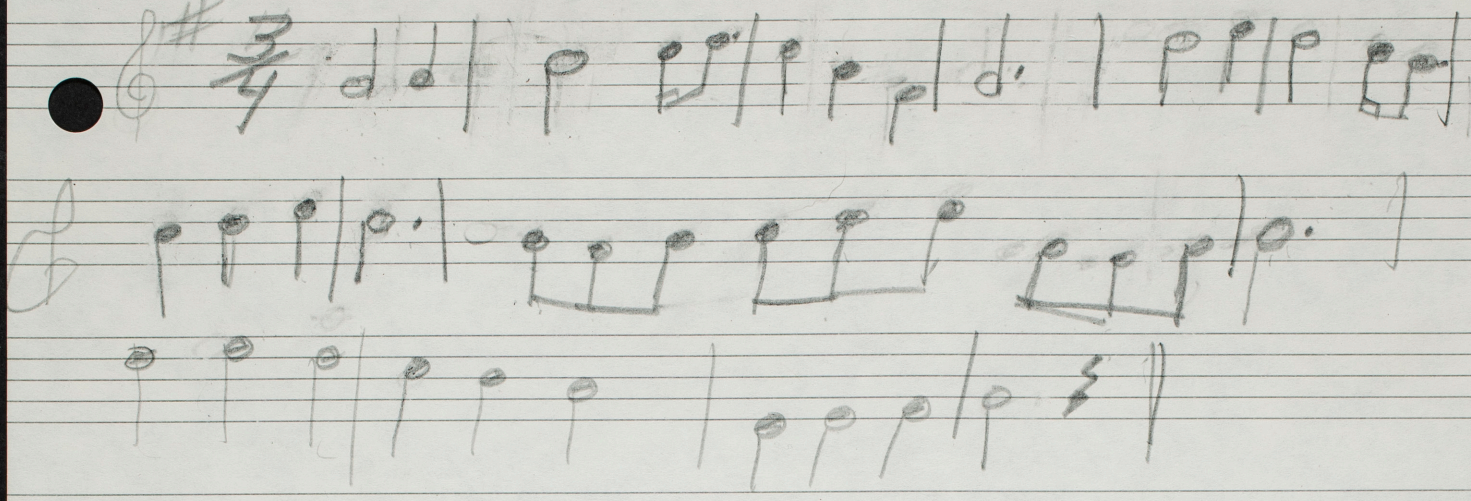
BETTY JO BLAUSTEIN



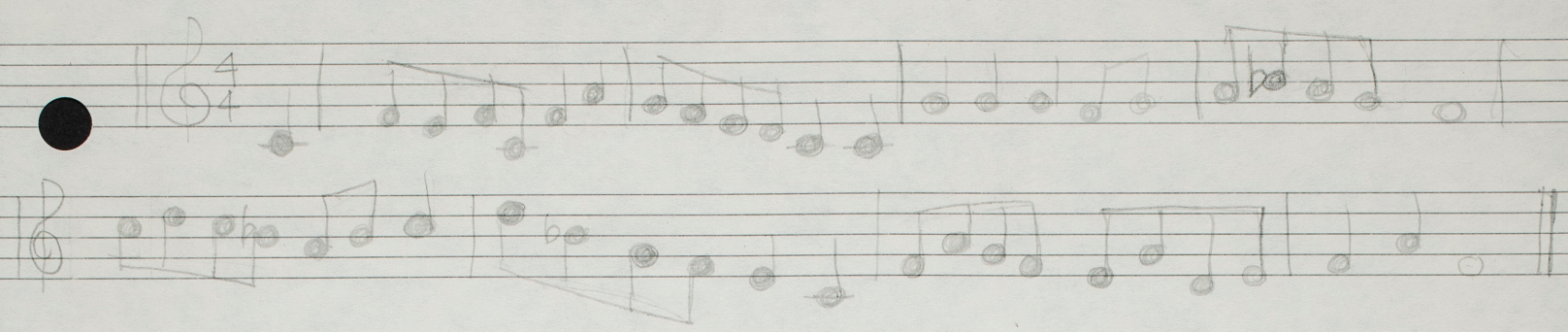
Key of G maj

Music 20

Lee Carpenter



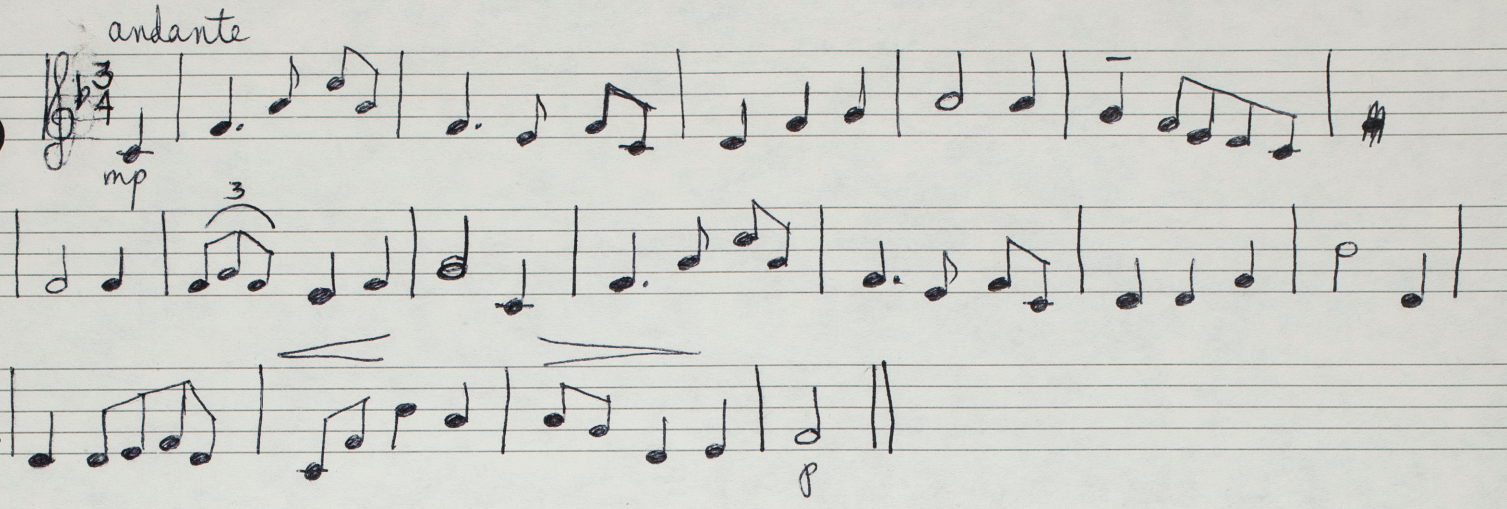
Angela Kost



hard theory

music 2 exam

Laura Baughman



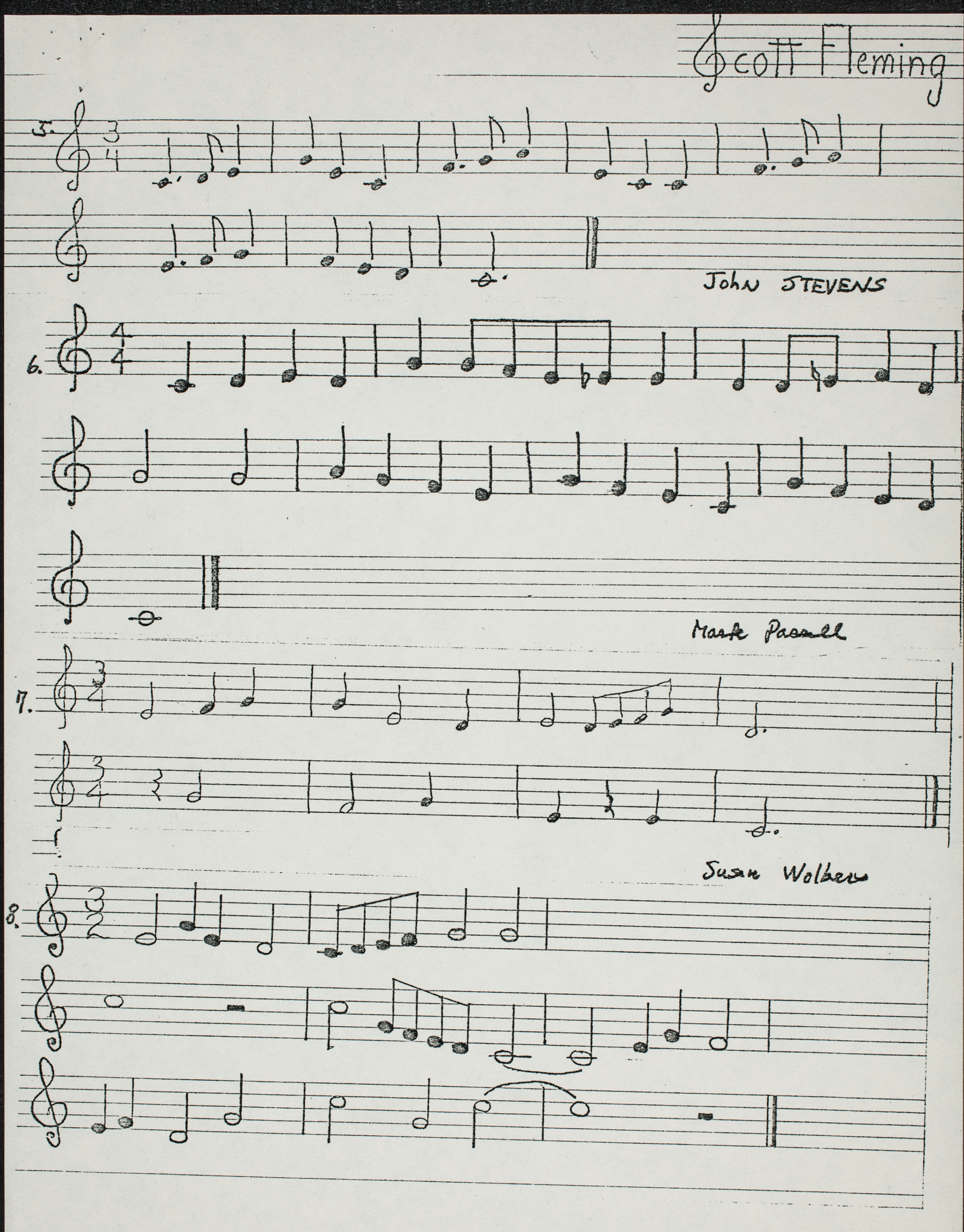
Dear Parkin

Reports from my section

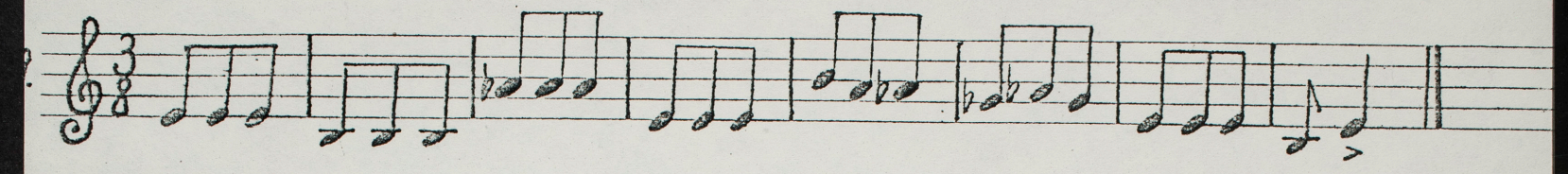
Grace

2A NOTATION (Beginning of the Quarter)

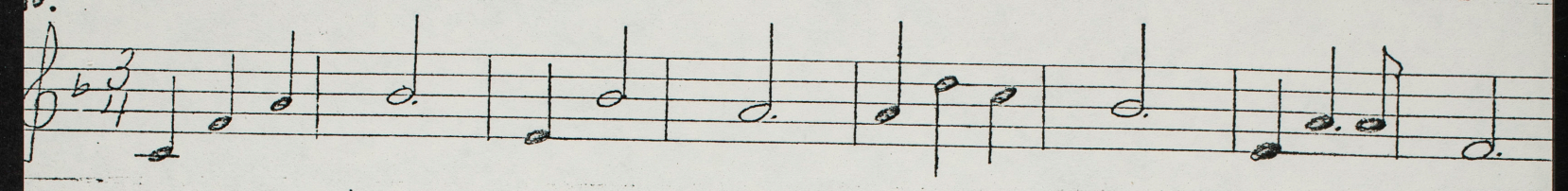
BEFORE


Scott Fleming
5.
John STEVENS
6.
Mark Pasmell
7.
Susan Wolbers
8.

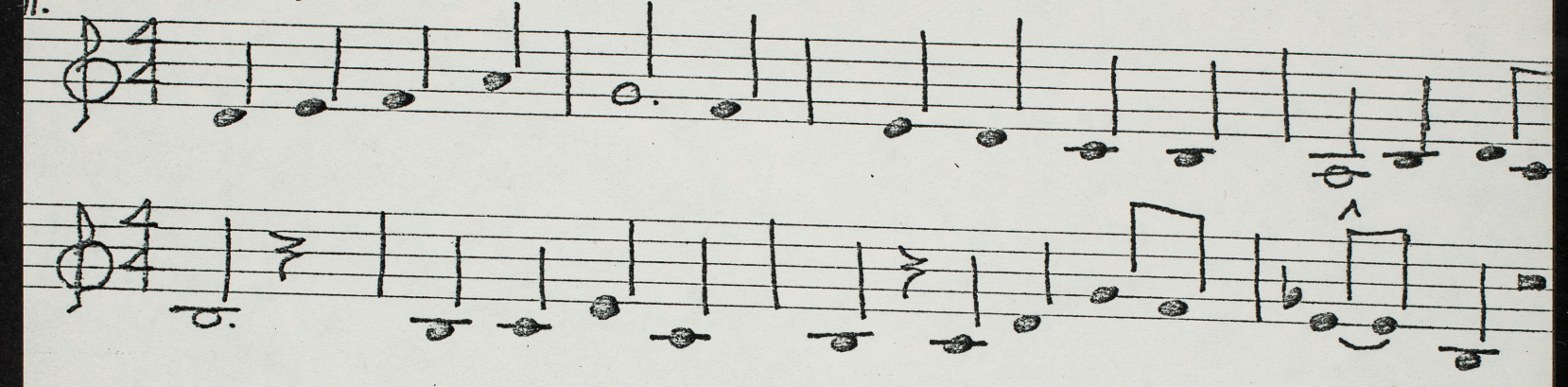
Jovanka Chesich



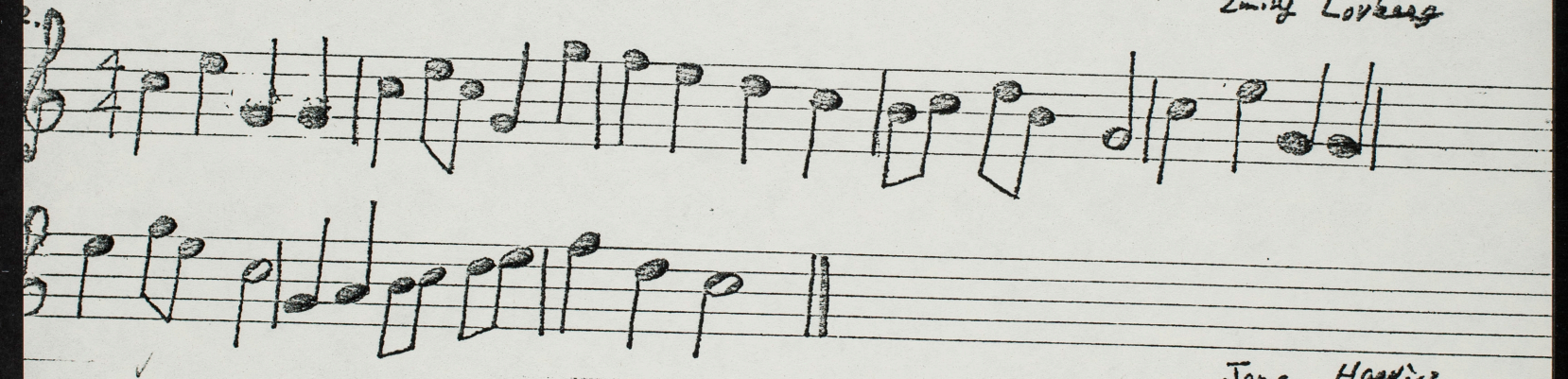
Susan Thomas



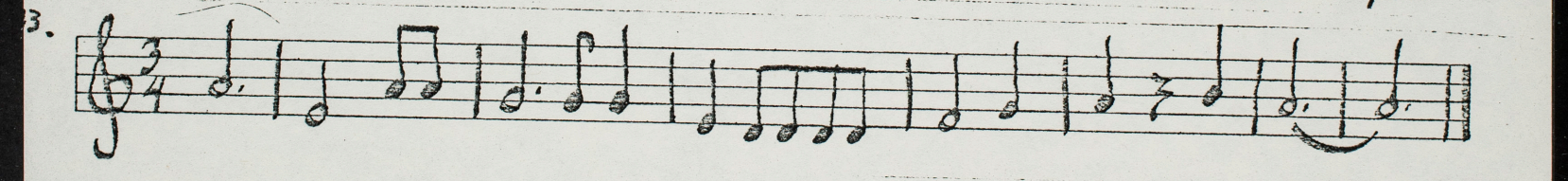
Frank Huber



Emily Lorberg



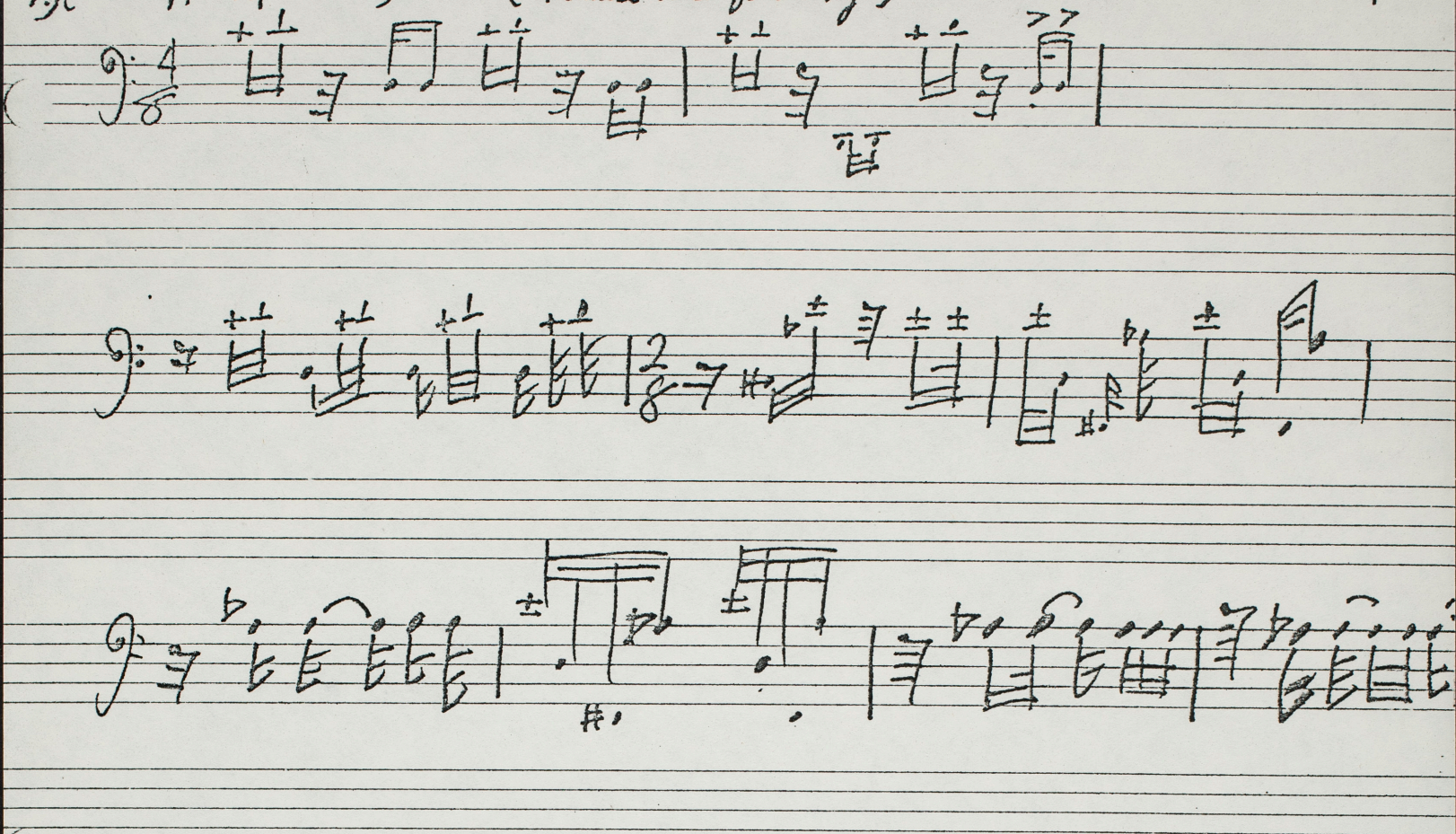
Jane Hoplin



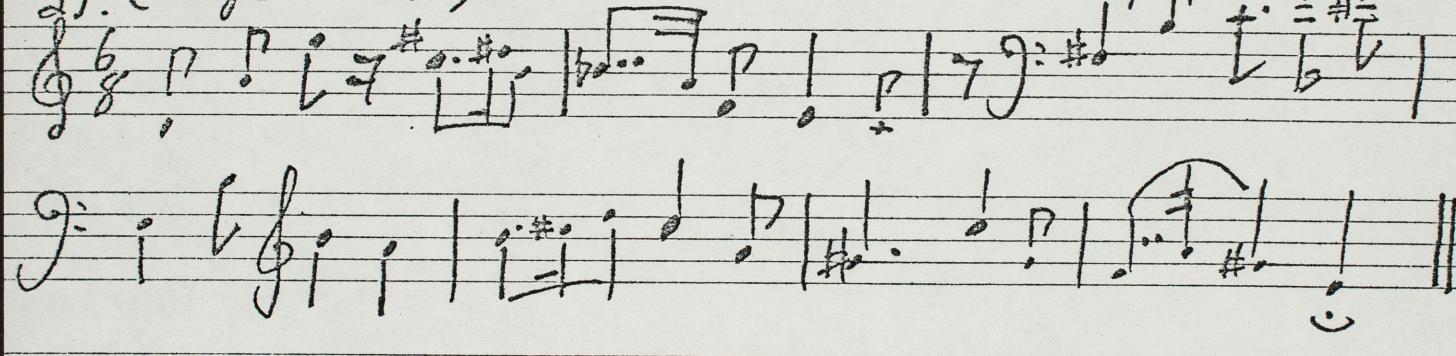
2 A: Notation Ex.

2A NOTATION FINA
NOV. 1974

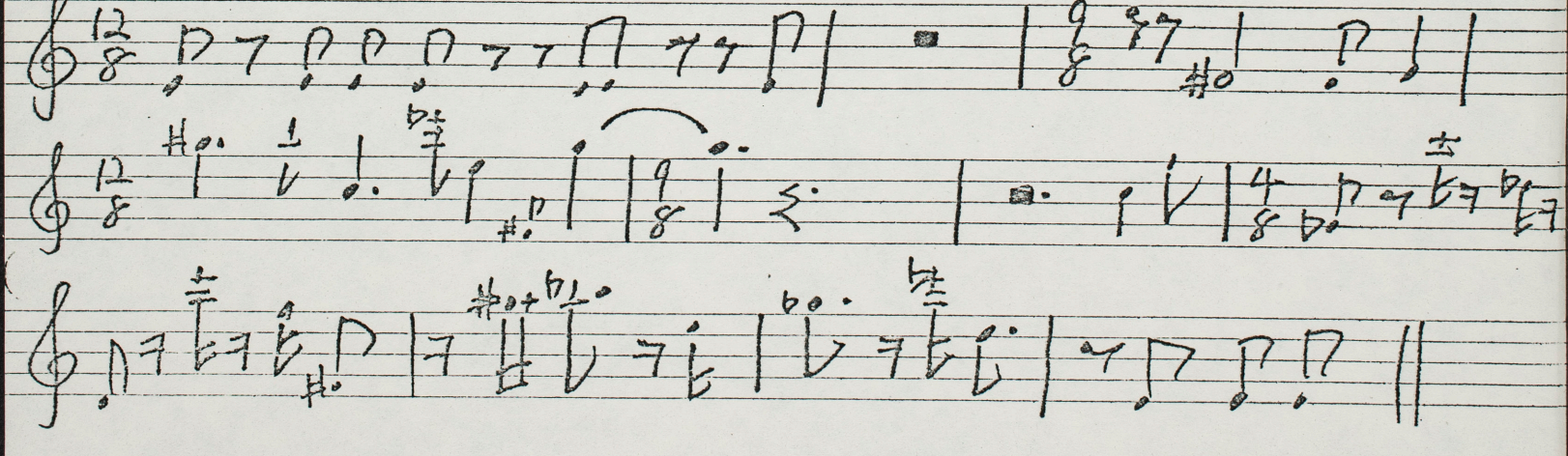
1.) (From T. MAYUZUMI) (Rewrite the following:)



2.) (George Crumb)

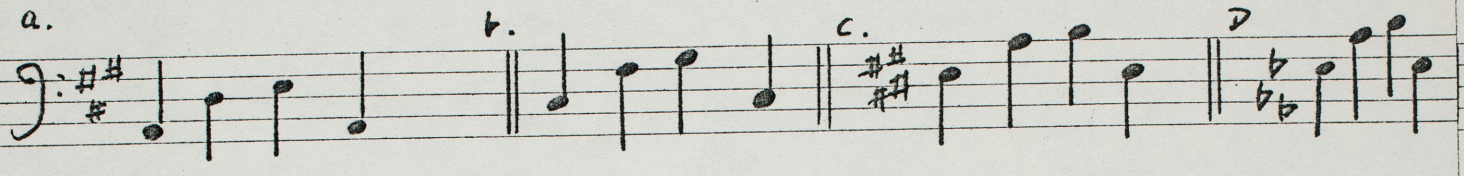


3.) (C.W. Chung)

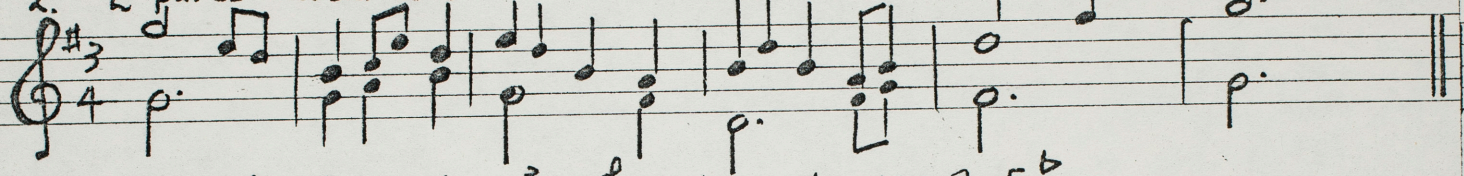


A. DICTATION

1. Write out appropriate key-signature & bass notes for the following: harmonic progressions (an "A" is given several time during this test)

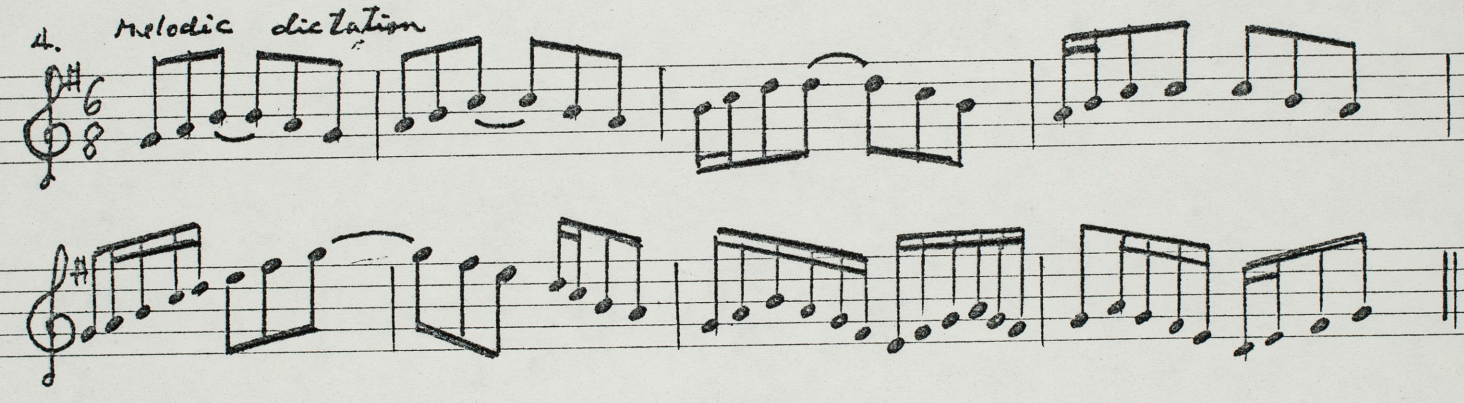


2. 2 parts dictation:



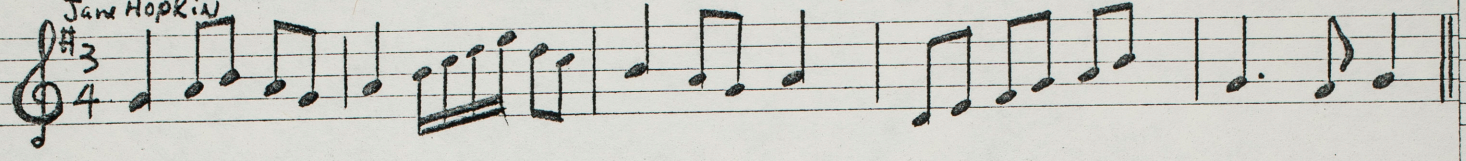
3. puts the above into $\frac{3}{2}$, 𝄞 and in the key of $E^{\flat}$

4. Melodic dictation

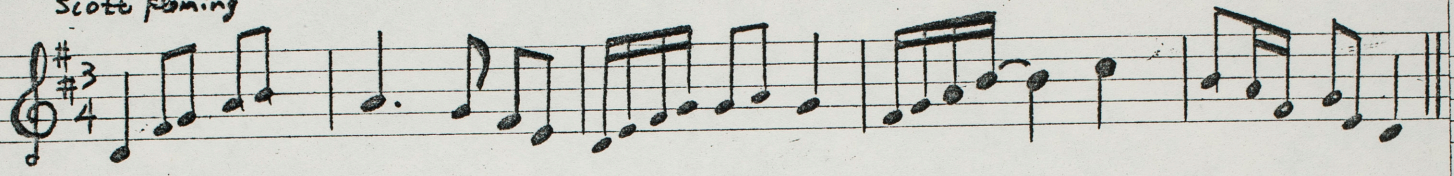


A. SIGHTSING: Each student was given a short melody to sight-sing, (written for each individual, according to his or her ability) and one from Erickson Song Book No. 1 — 45 at random.

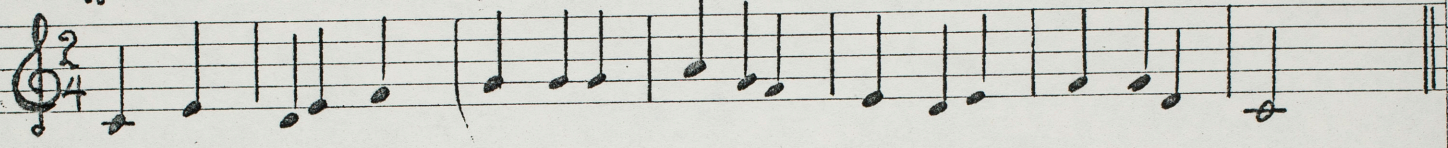
Jane Hopkin



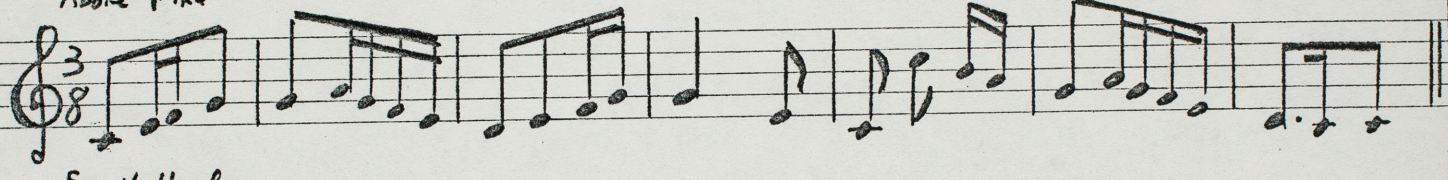
Scott Fleming



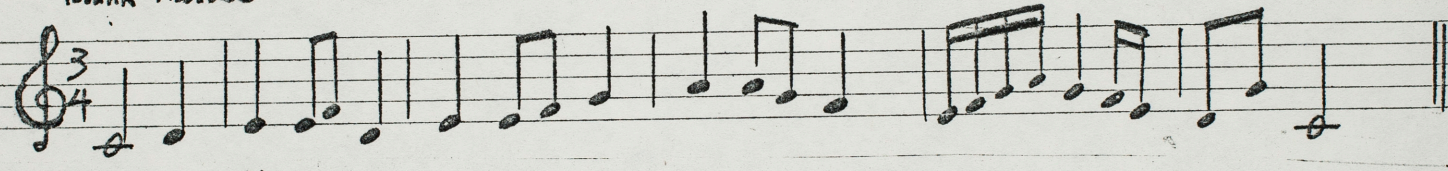
Jeff Butler



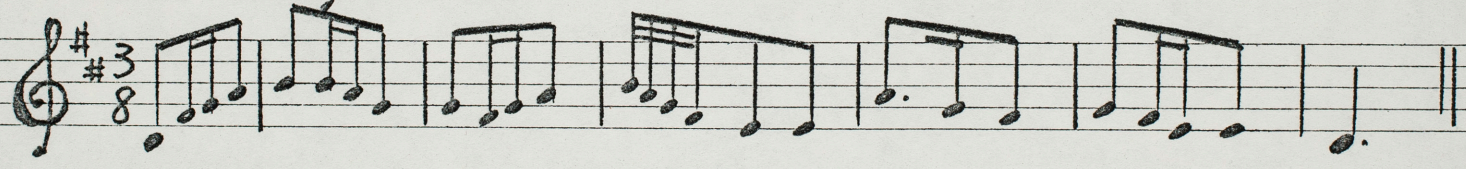
Abbie Pike



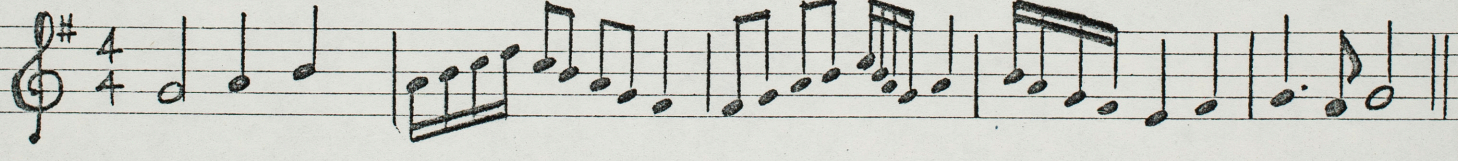
Frank Harber



Susan Walberg



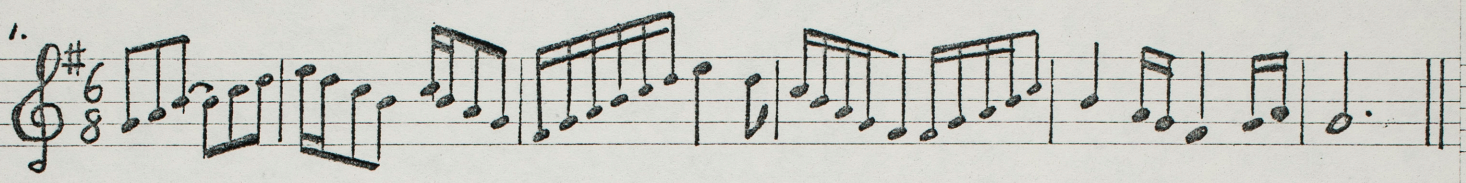
Jovanka Chovich



MUSIC 2B chen-Oliveros FINAL EXA. MARCH 13 '75

A. DICTATION:

1.



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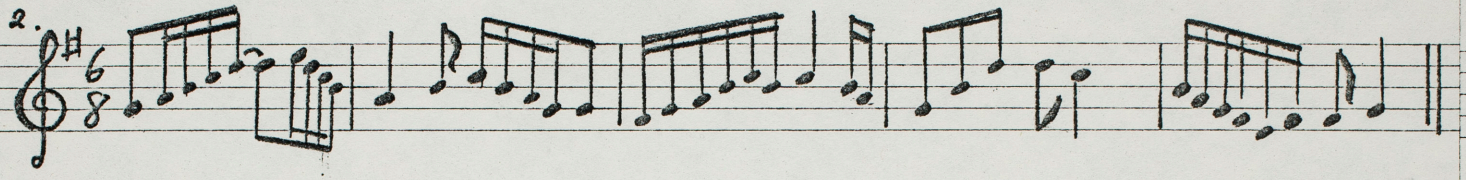
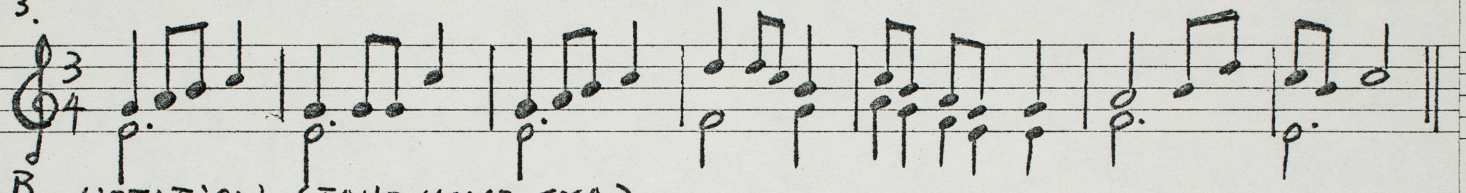
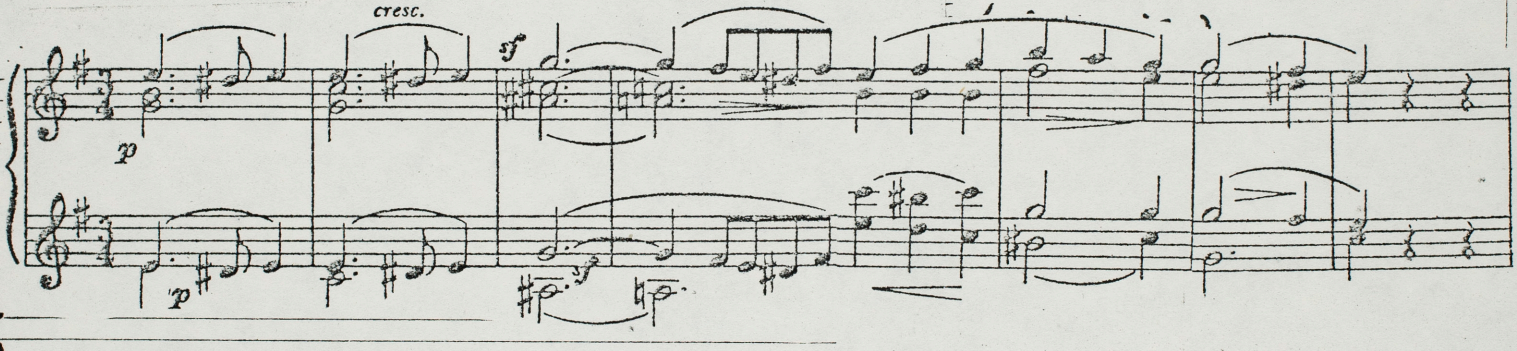


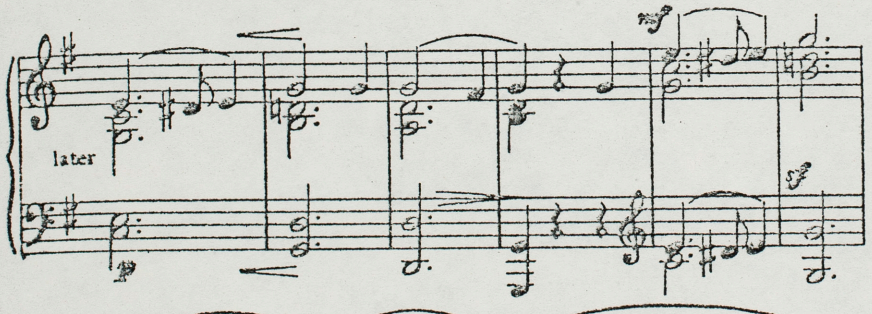
3.

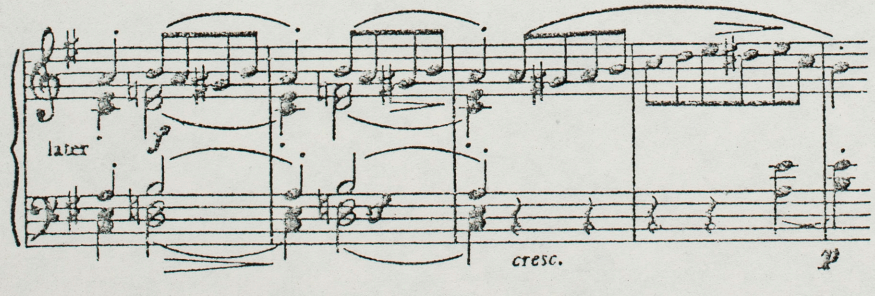


B. NOTATION: (TAKE HOME EXA.)

1. Correct and revise the following excerpts from a Beethoven piano sonata with regard to the placement of dynamic markings, wedges, and terminology:

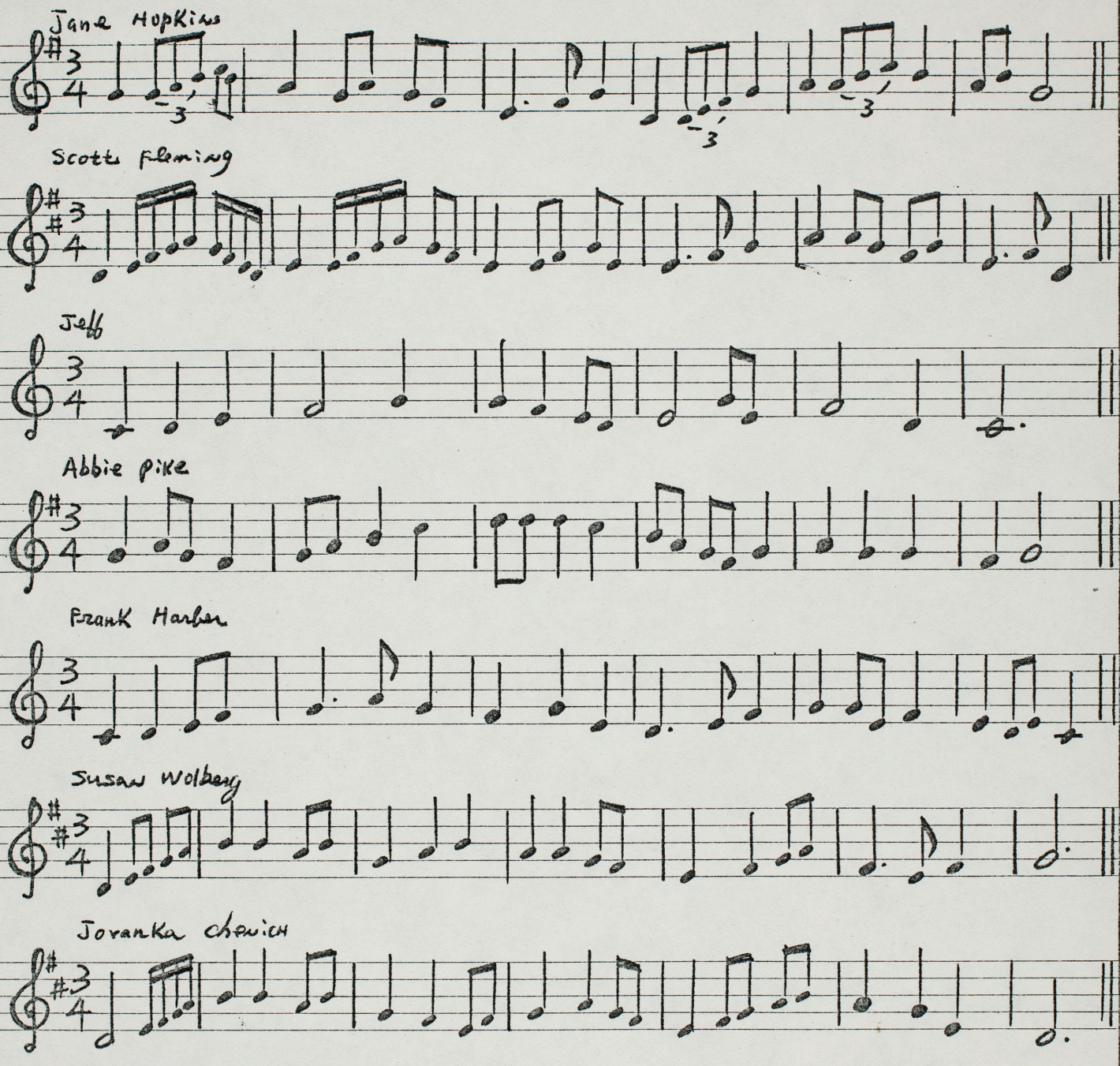






C. Sight-Singing: (A) PREPARED S.S. ERICKSON 1–65, pick one at random.

(B) S.S. from the following melodies:



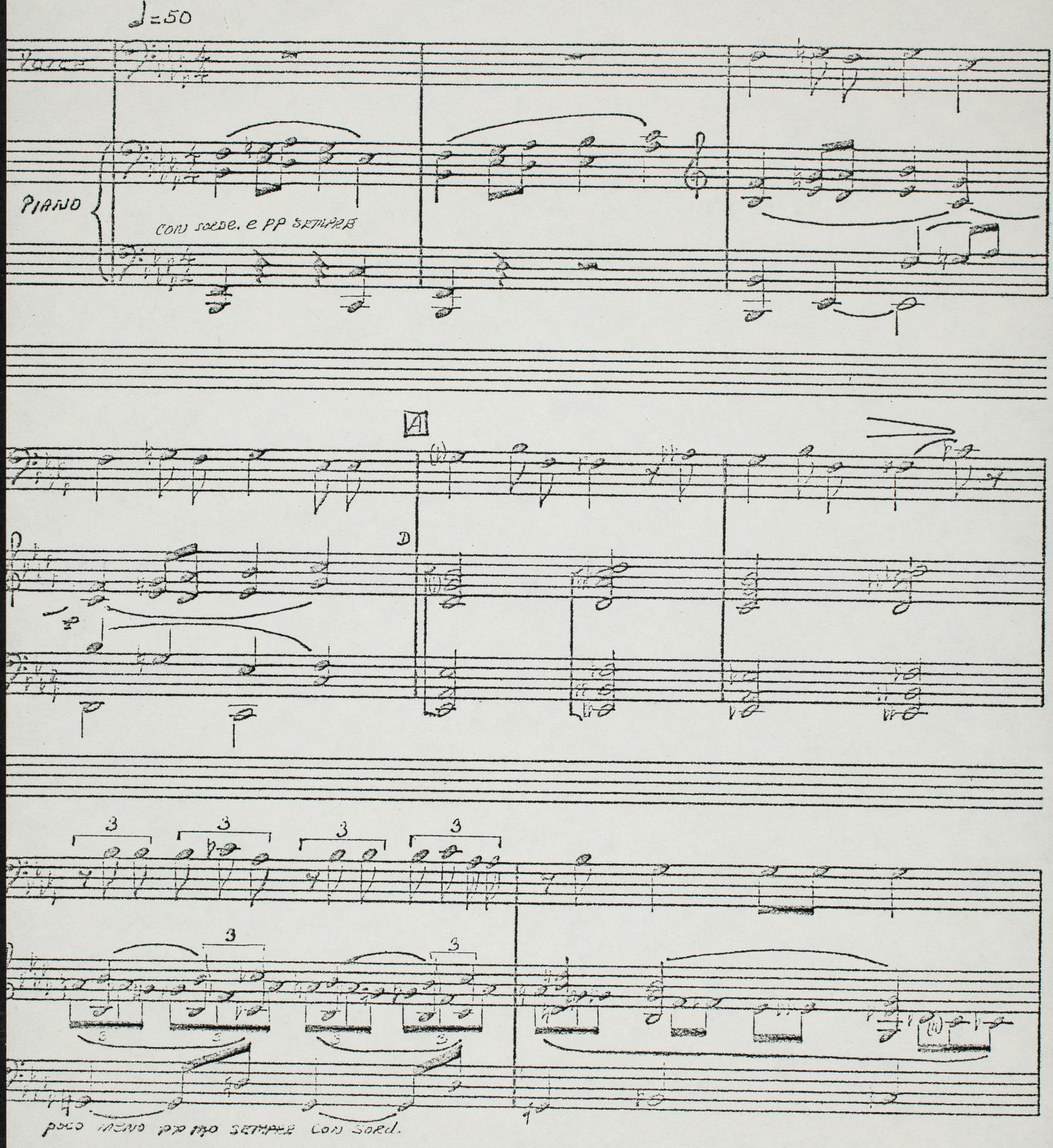
MUSIC 2 B CHEN NOTATION EX. Examples

ASTER

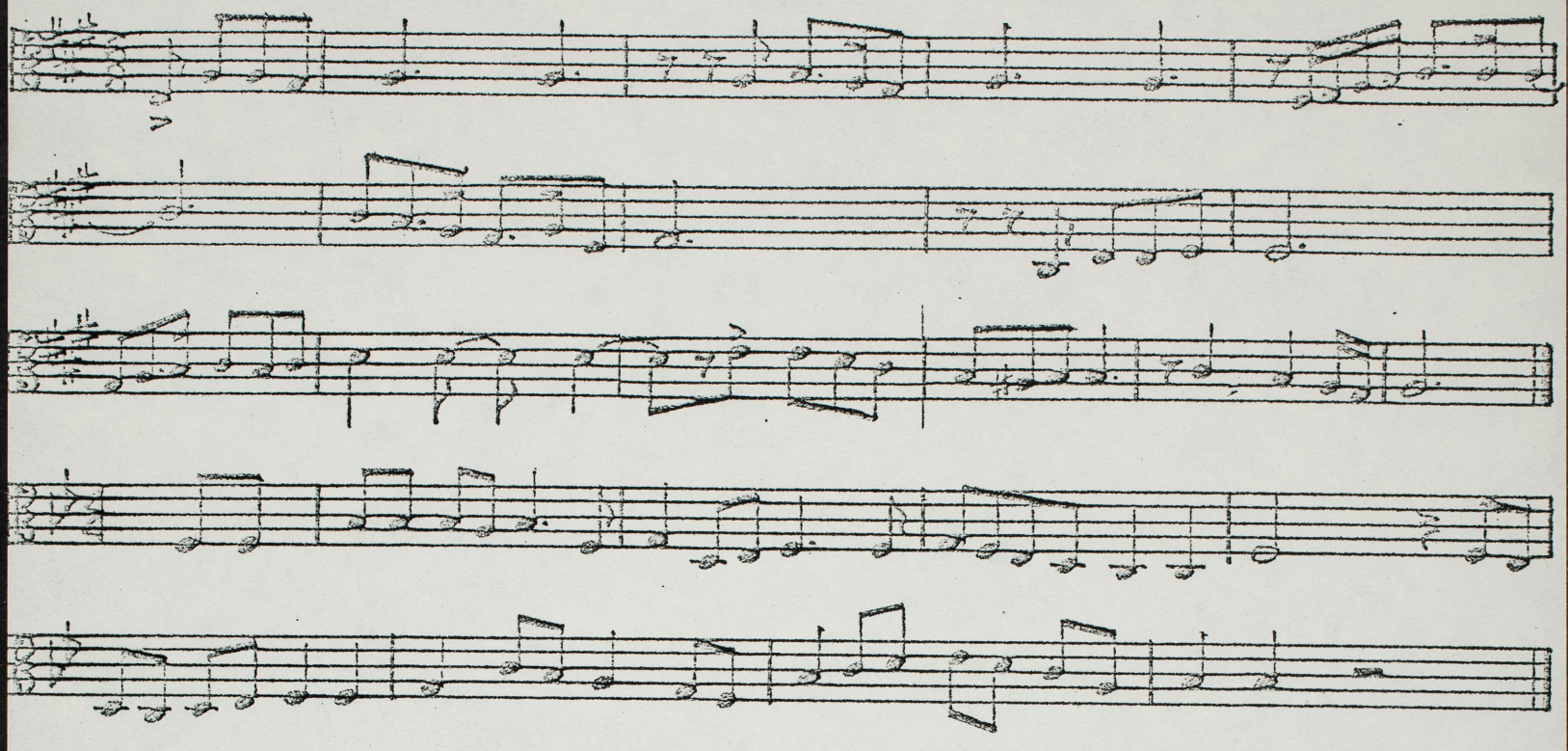
SLEEP

1909

IGOR STRAVINSKY



JEF



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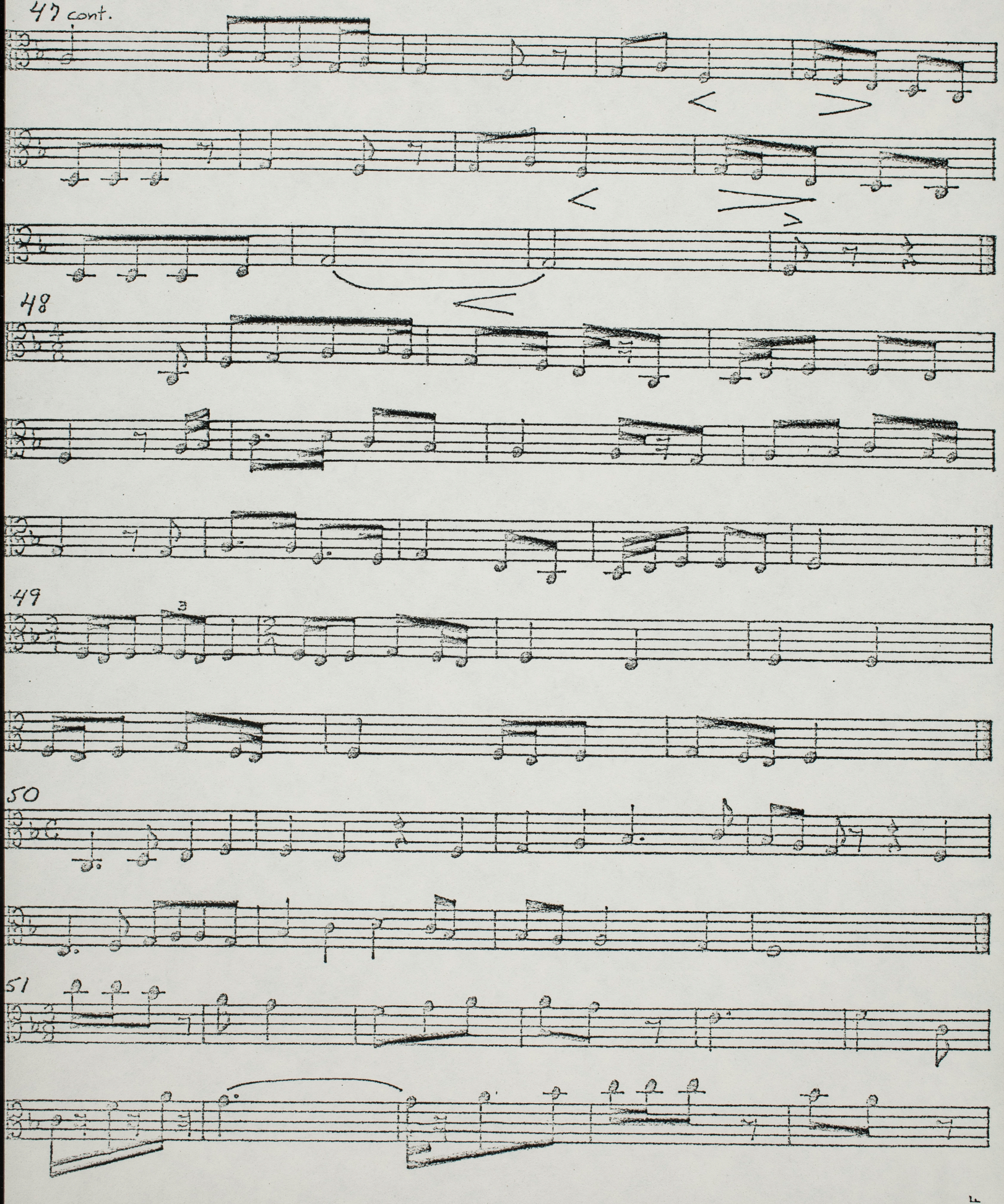
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49
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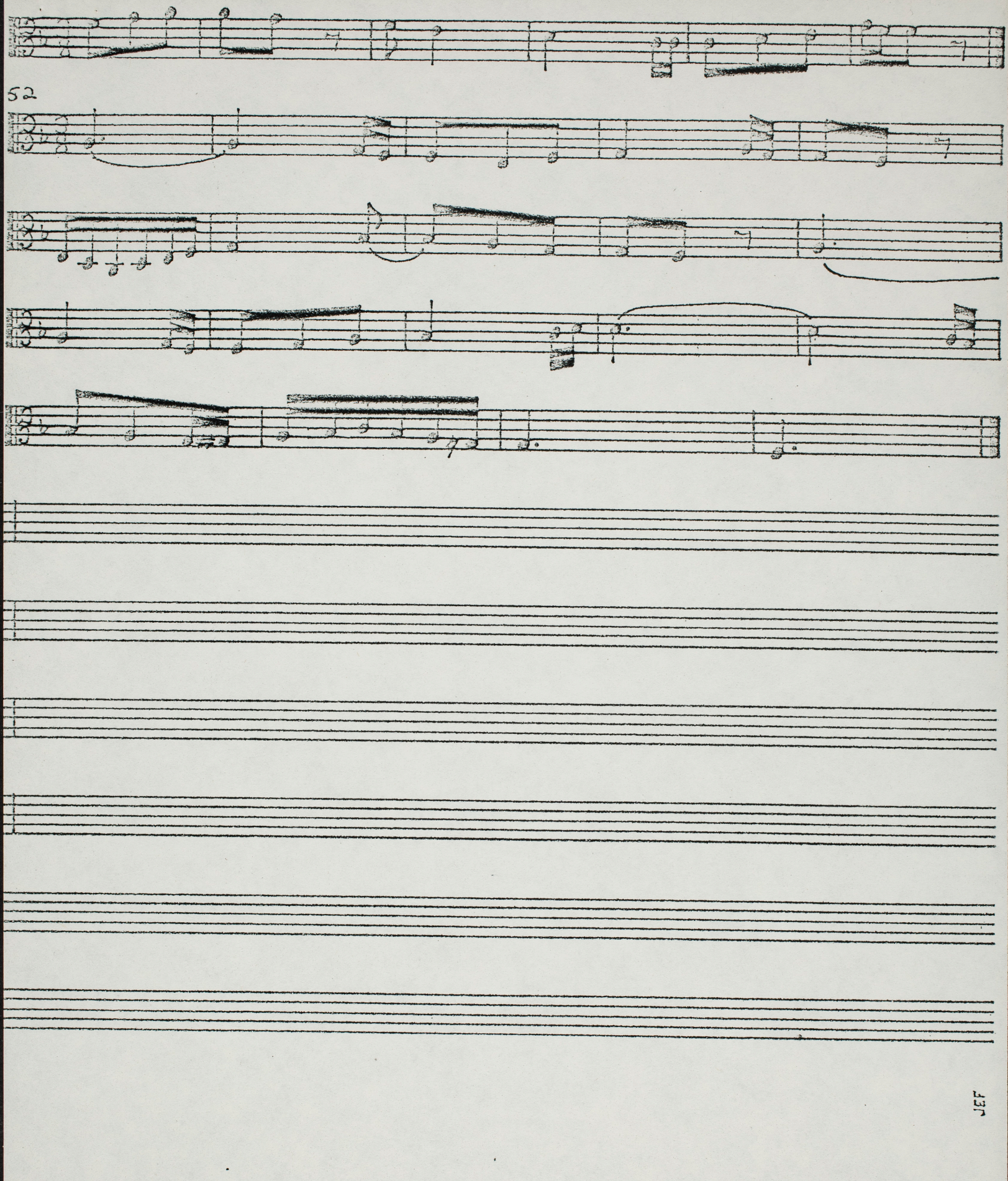
51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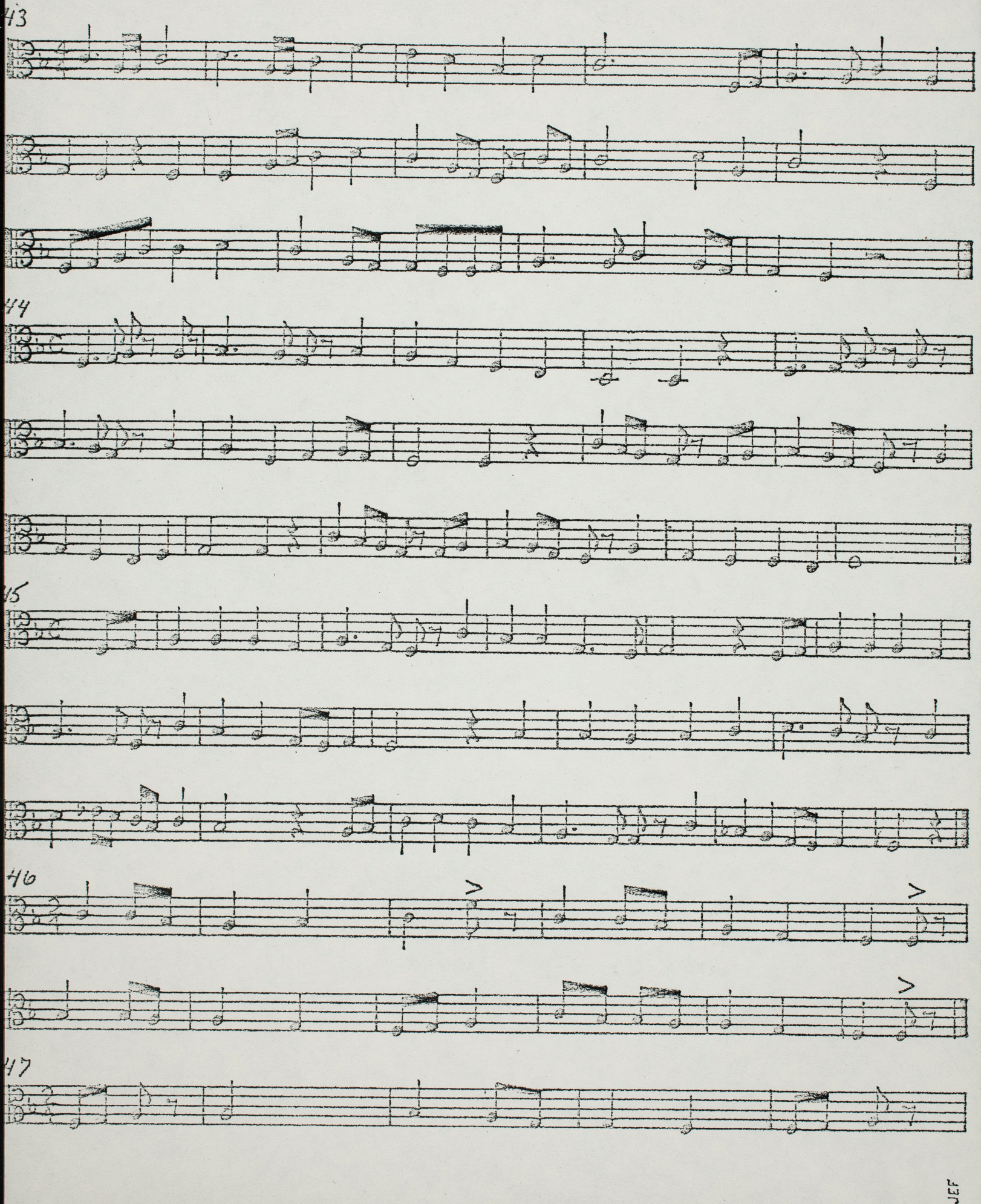

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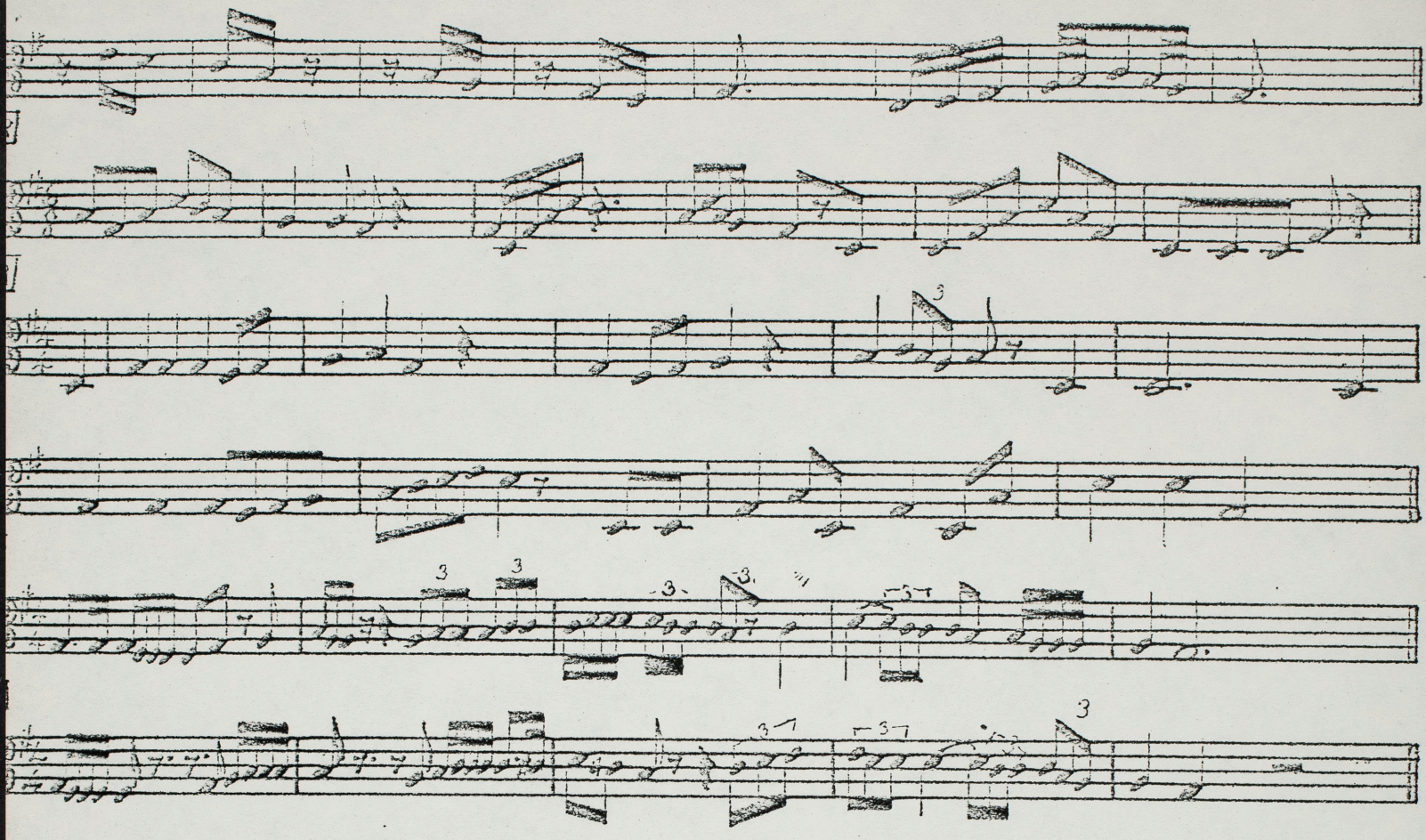
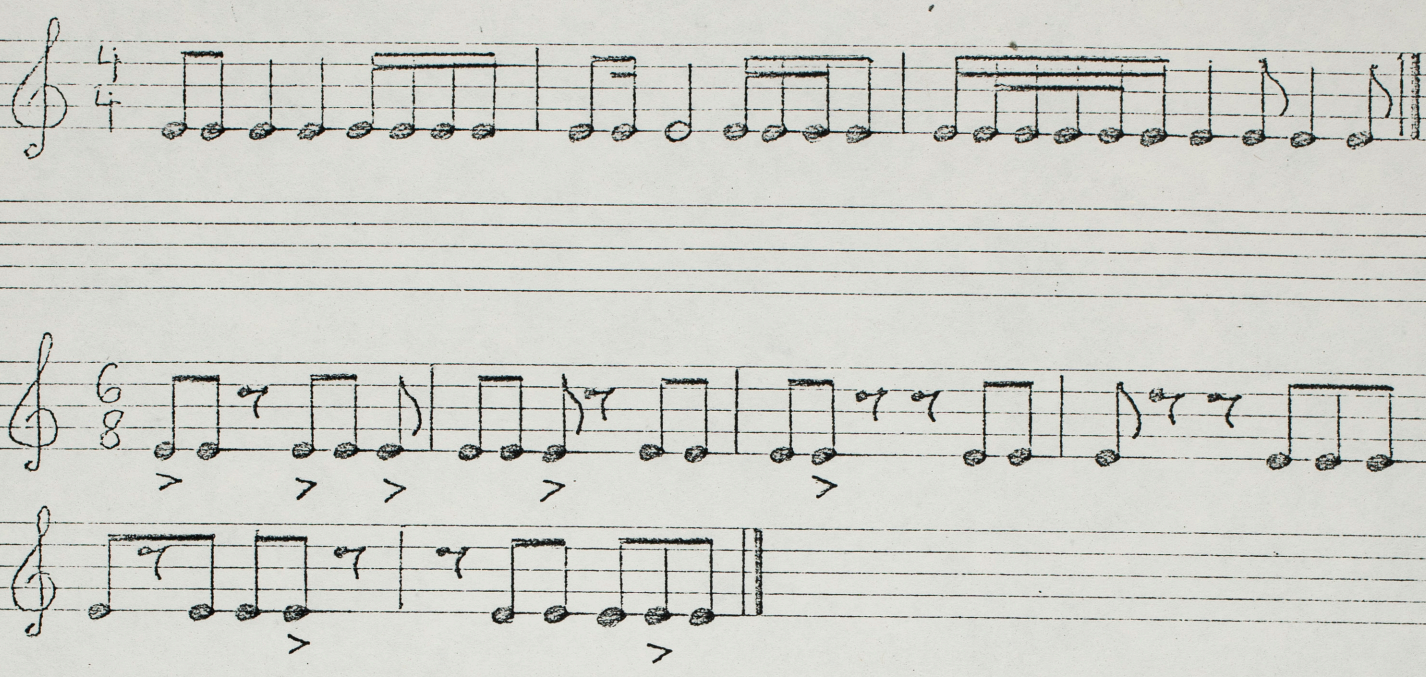


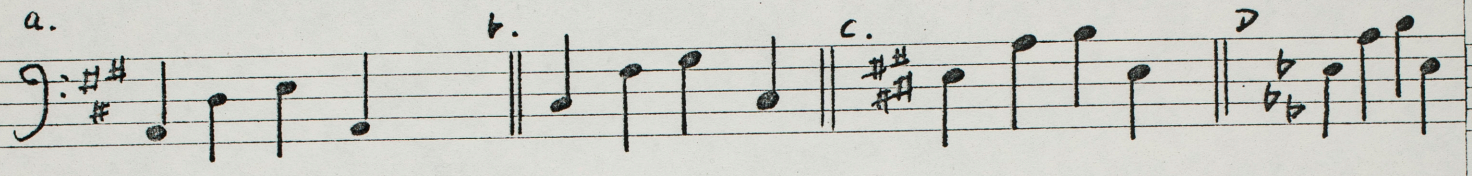
JEE

Scott Fleming

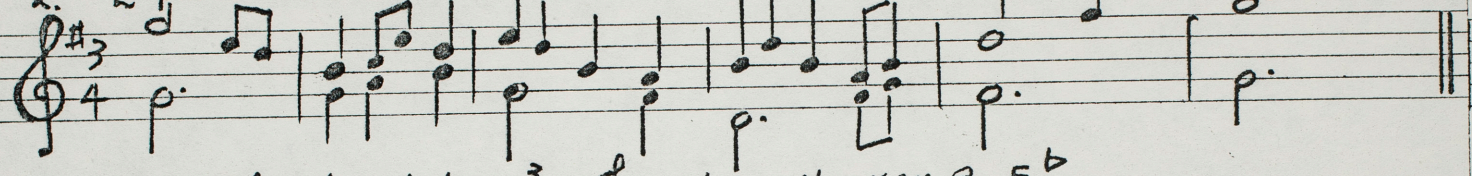


A. DICTATION

1. Write out appropriate key-signature & bass notes for the following: harmonic progressions (an "A" is given several time during this test)

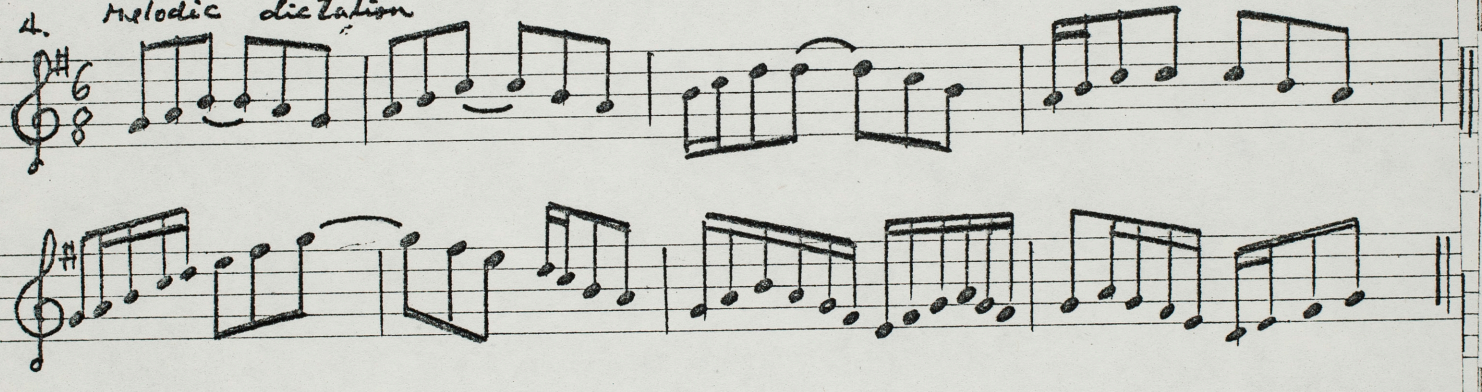


2. 2 parts dictation:



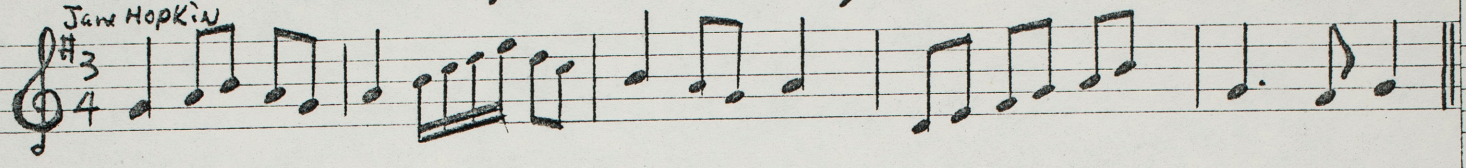
3. put the above into $\frac{3}{2}$, 𝄞 and in the key of $E^{\flat}$

4. Melodic dictation

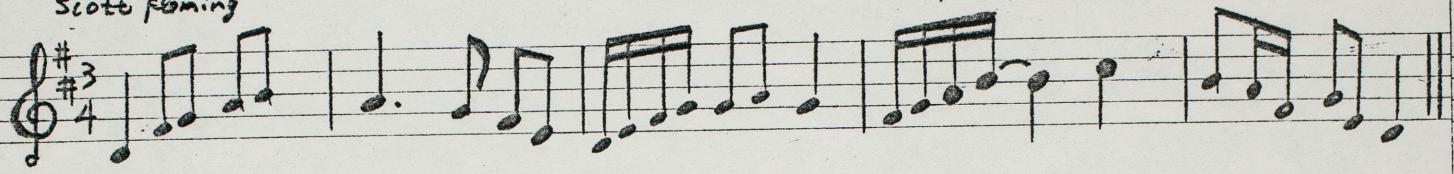


A. SIGHTSING: Each student was given a short melody to sight-sing, (written for each individual, according to his or hers ability) and one from Erickson Song Book No. 1 — 45 at random.

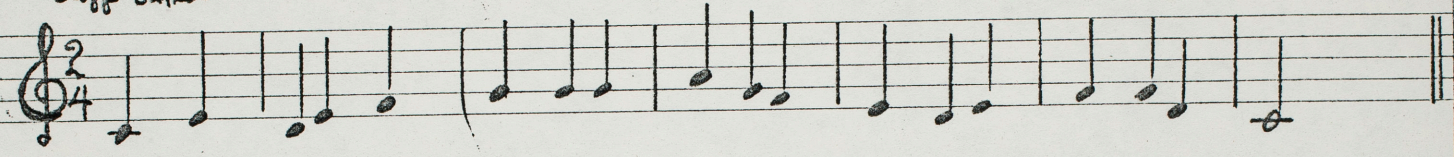
Jane Hopkin



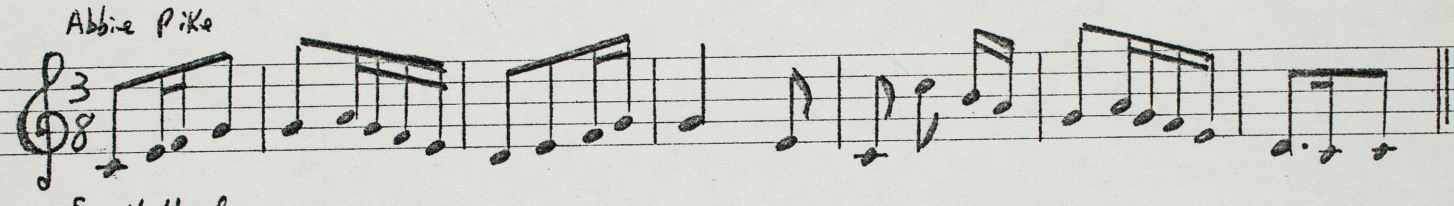
Scott Fleming



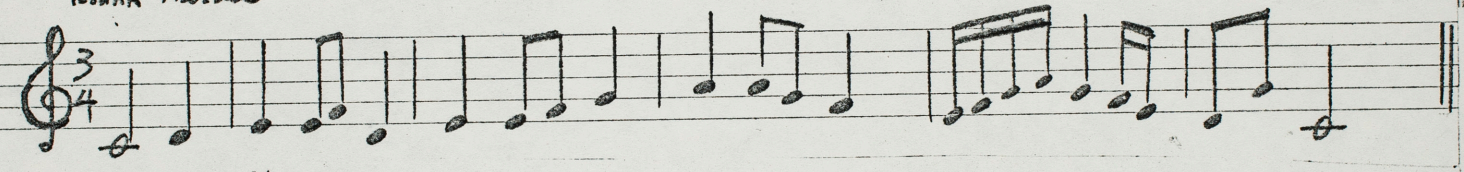
Jeff Butler



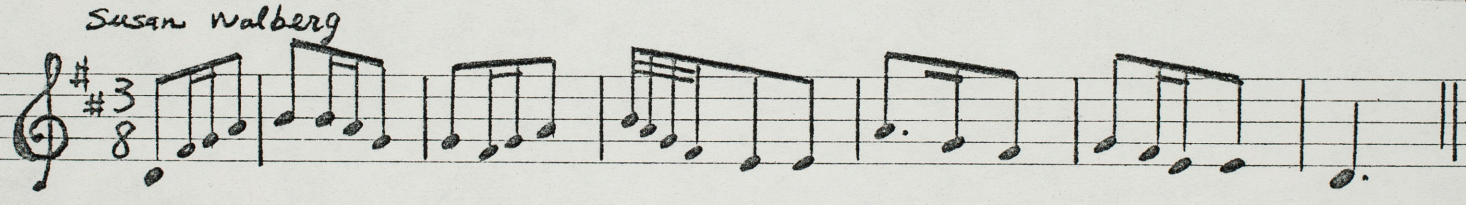
Abbie Pike



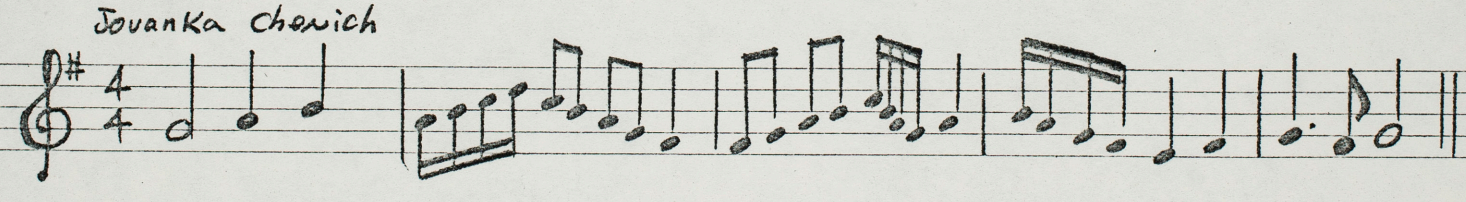
Frank Harber



Susan Walberg

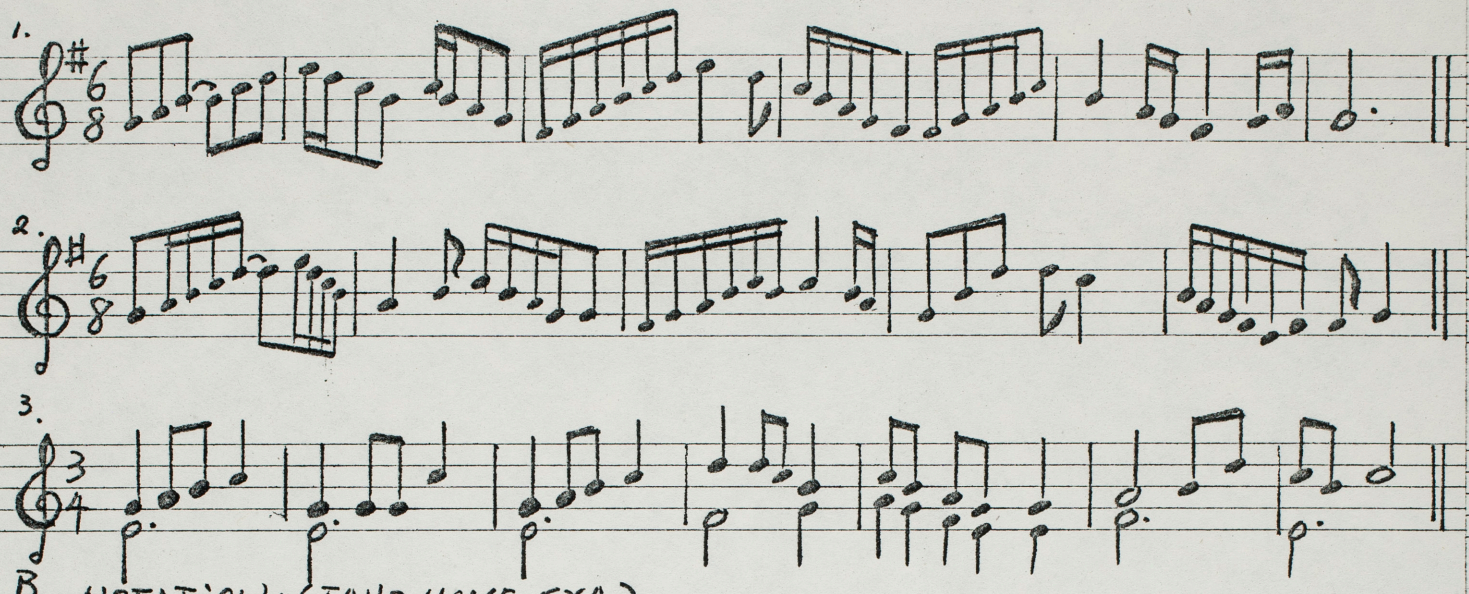


Jovanka Chovich



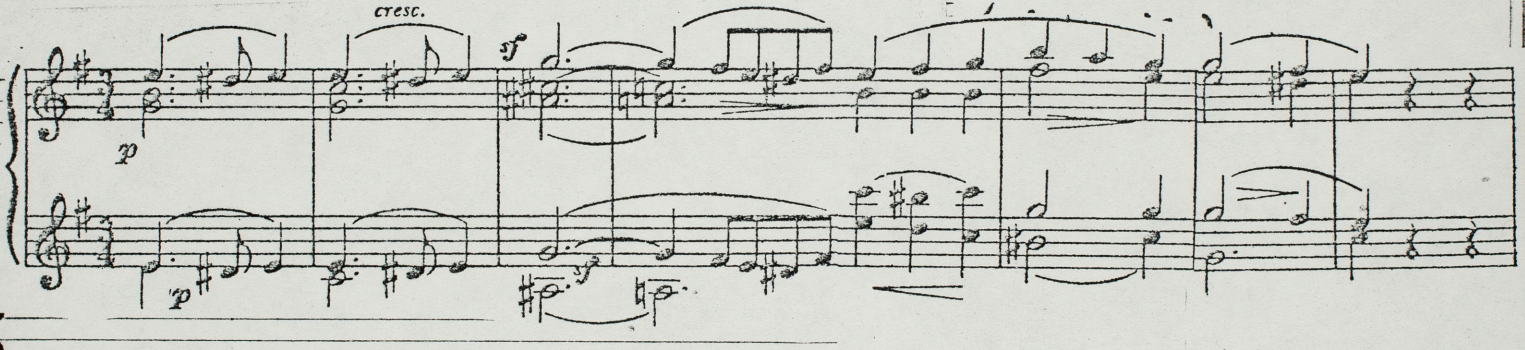
MUSIC 2B chen-Oliveros FINAL EXA. MARCH 13 '45

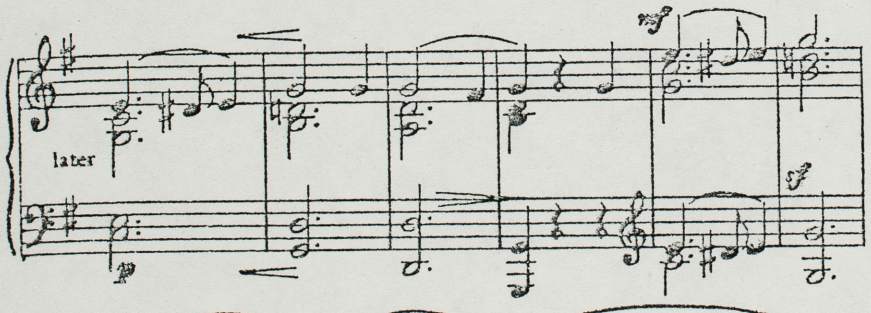
A. DICTATION:

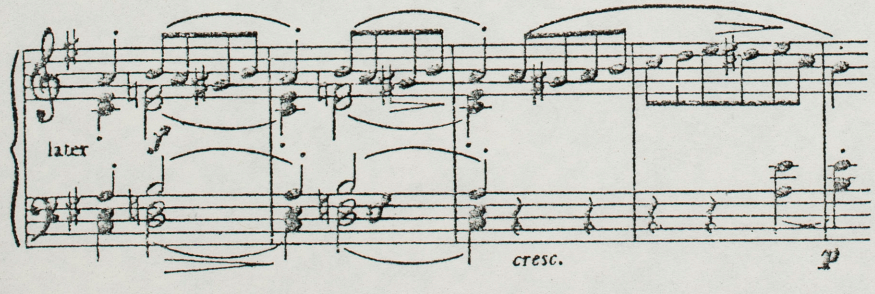


B. NOTATION: (TAKE HOME EXA.)

I. Correct and revise the following excerpts from a Beethoven piano sonata with regard to the placement of dynamic markings, wedges, and terminology:

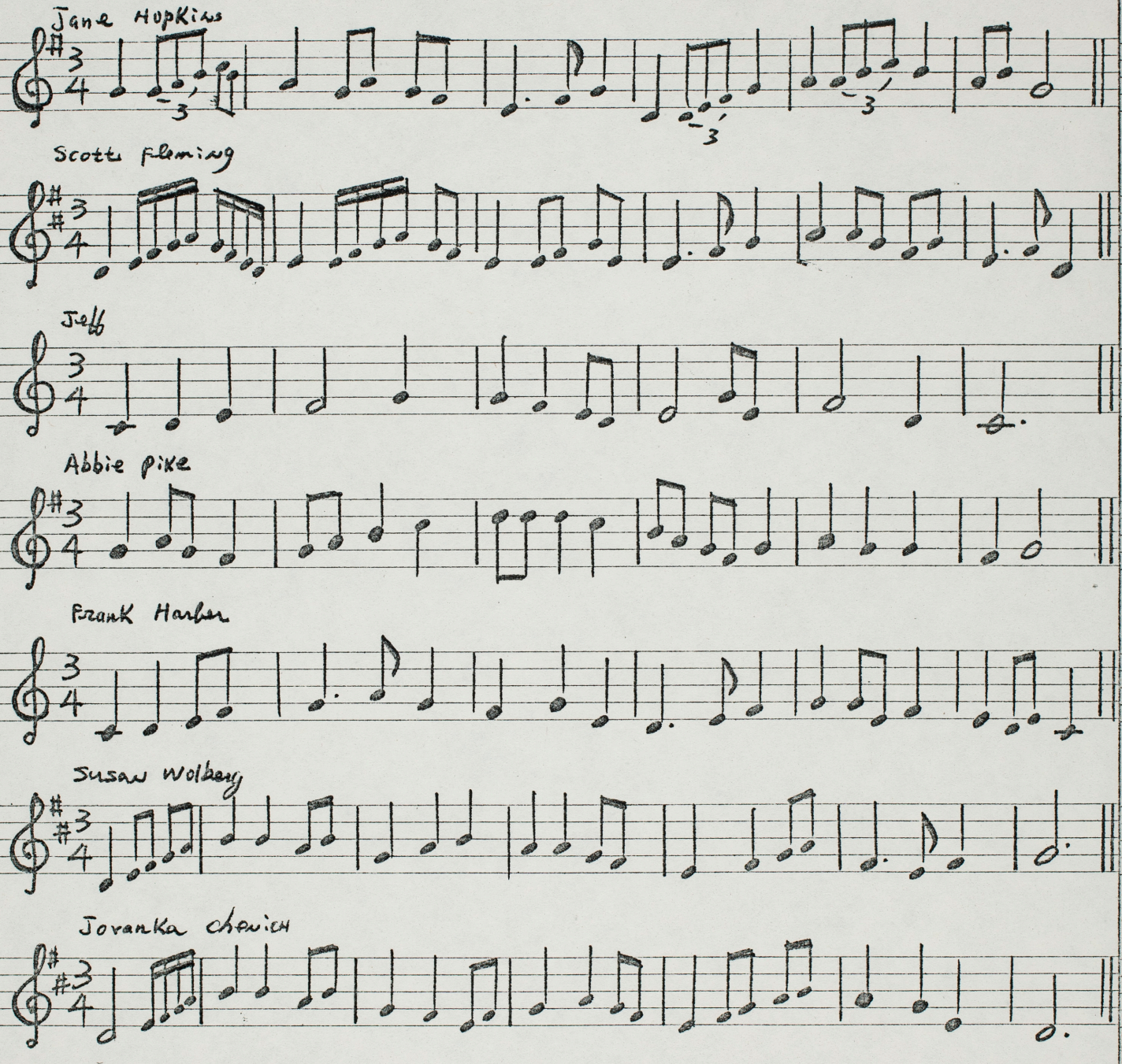






C. Sight-Singing: (A) PREPARED S.S. ERICKSON 1–65, pick one at random.

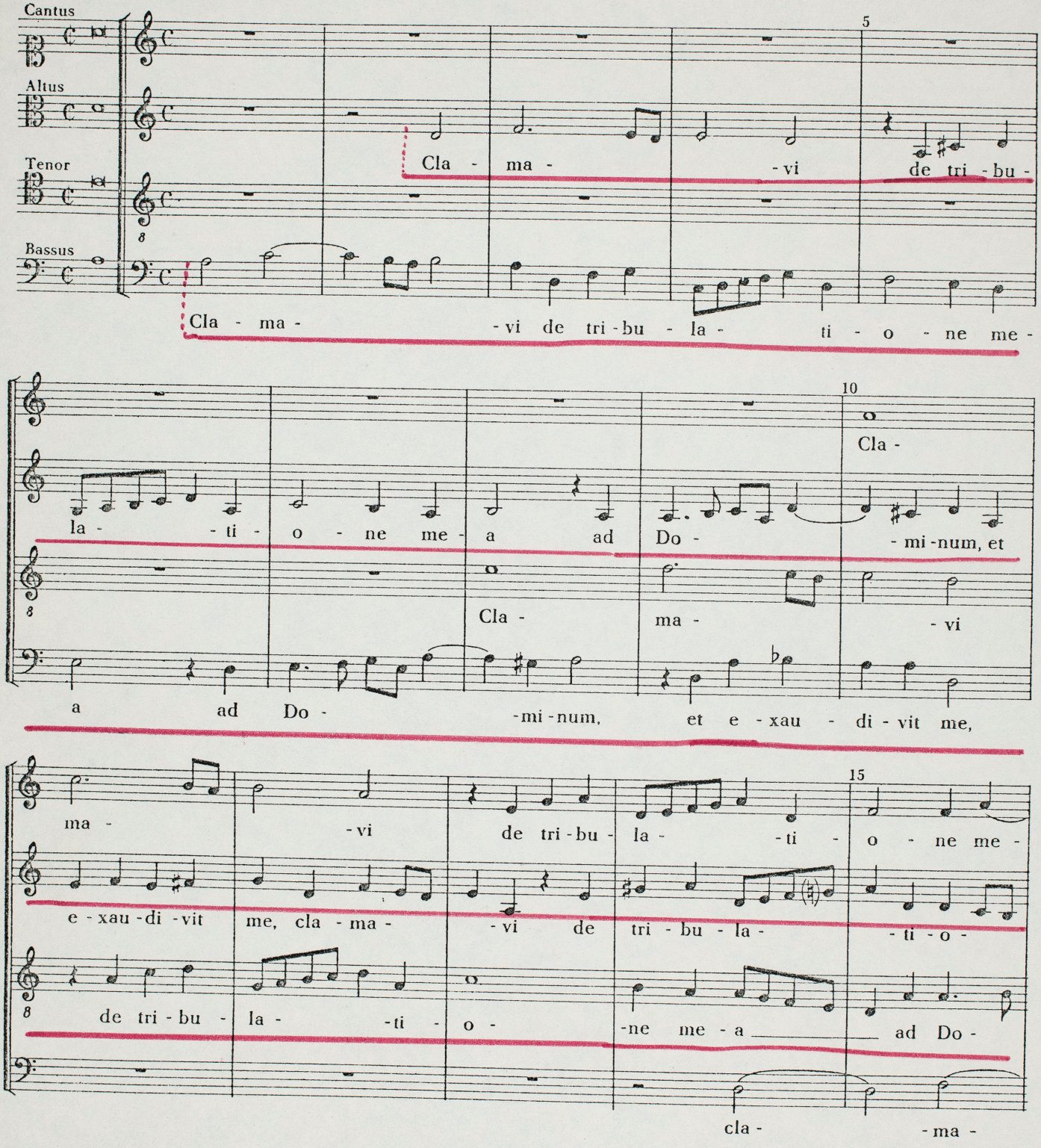
(B) S.S. from the following melodies:

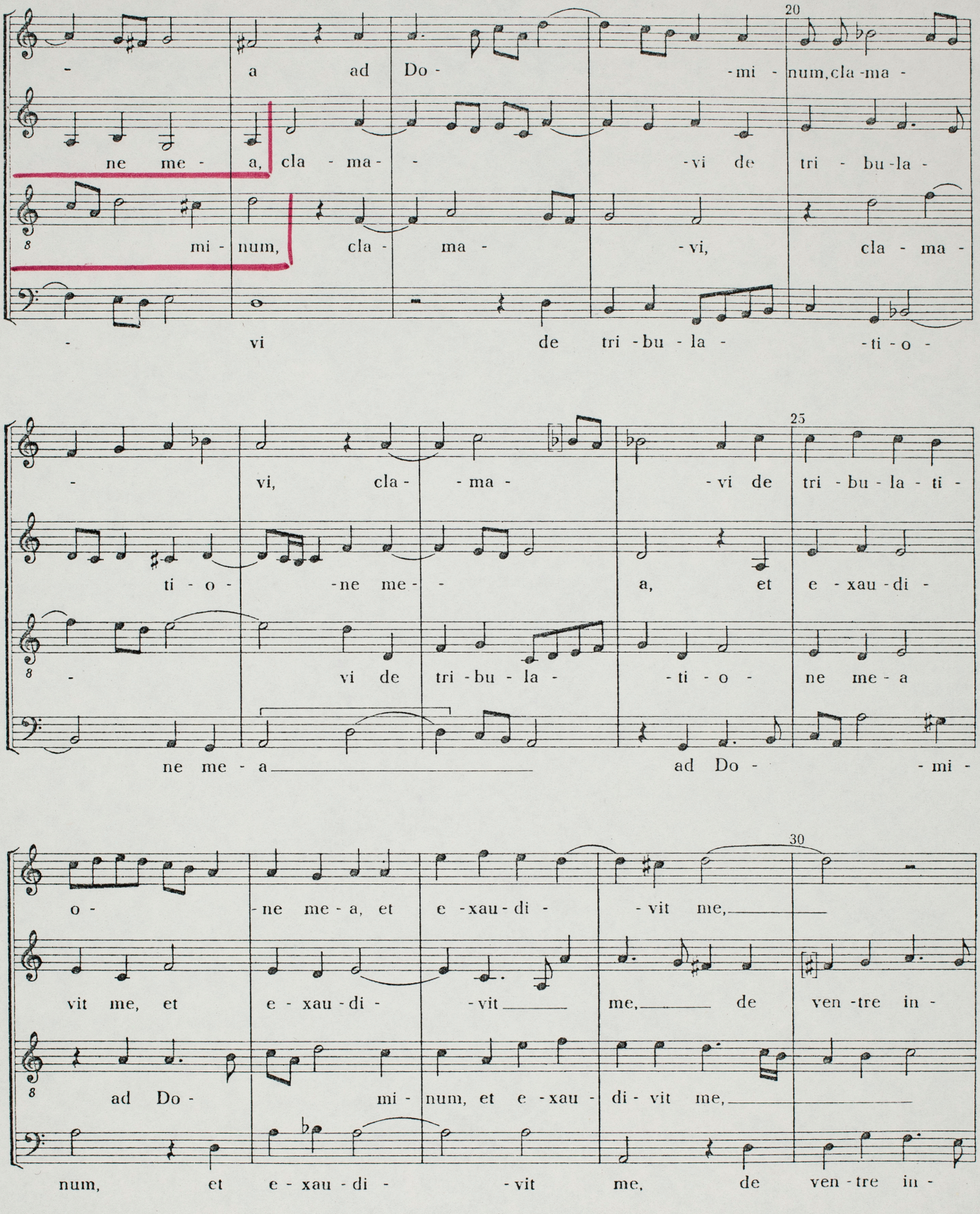


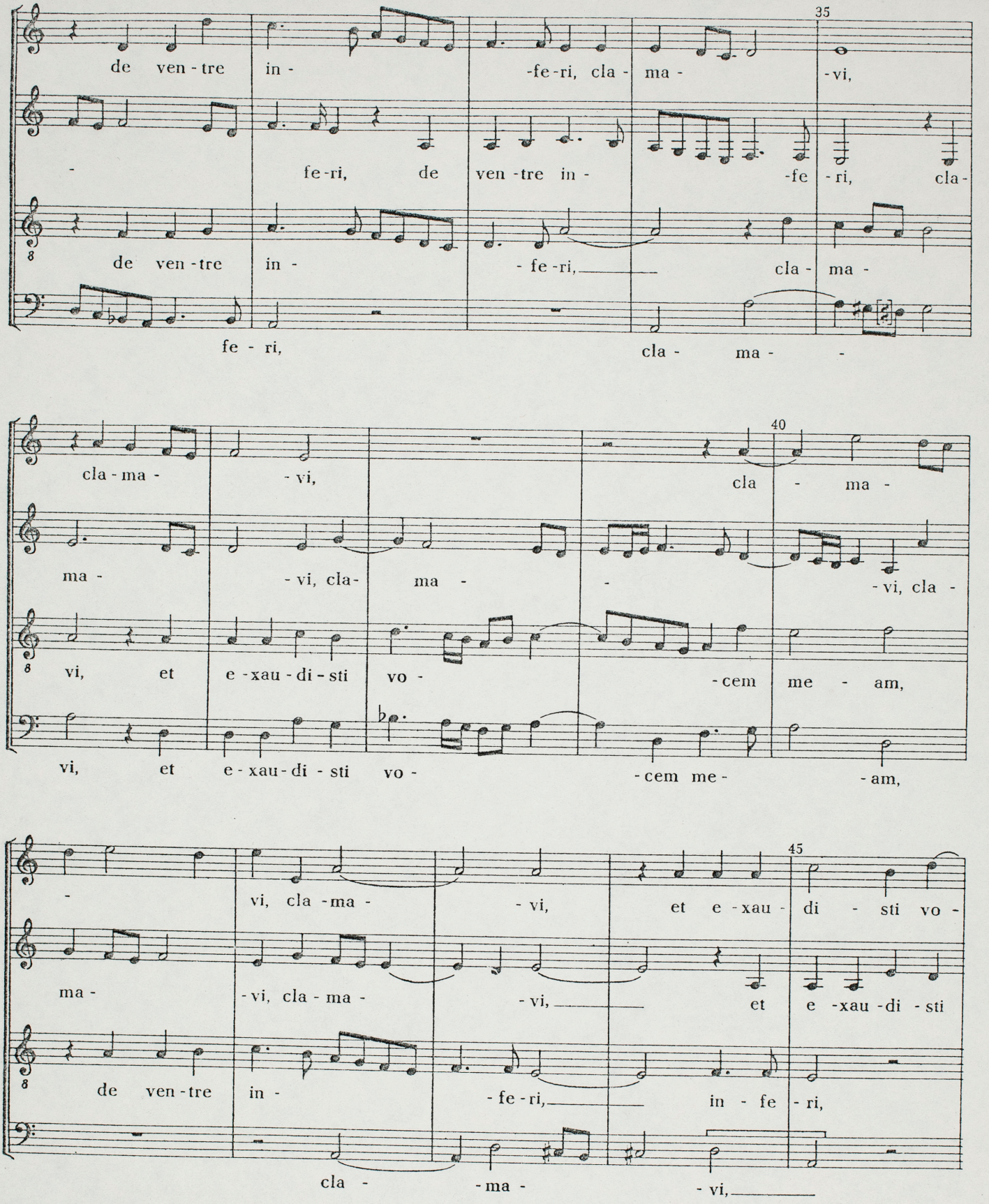
Clamavi

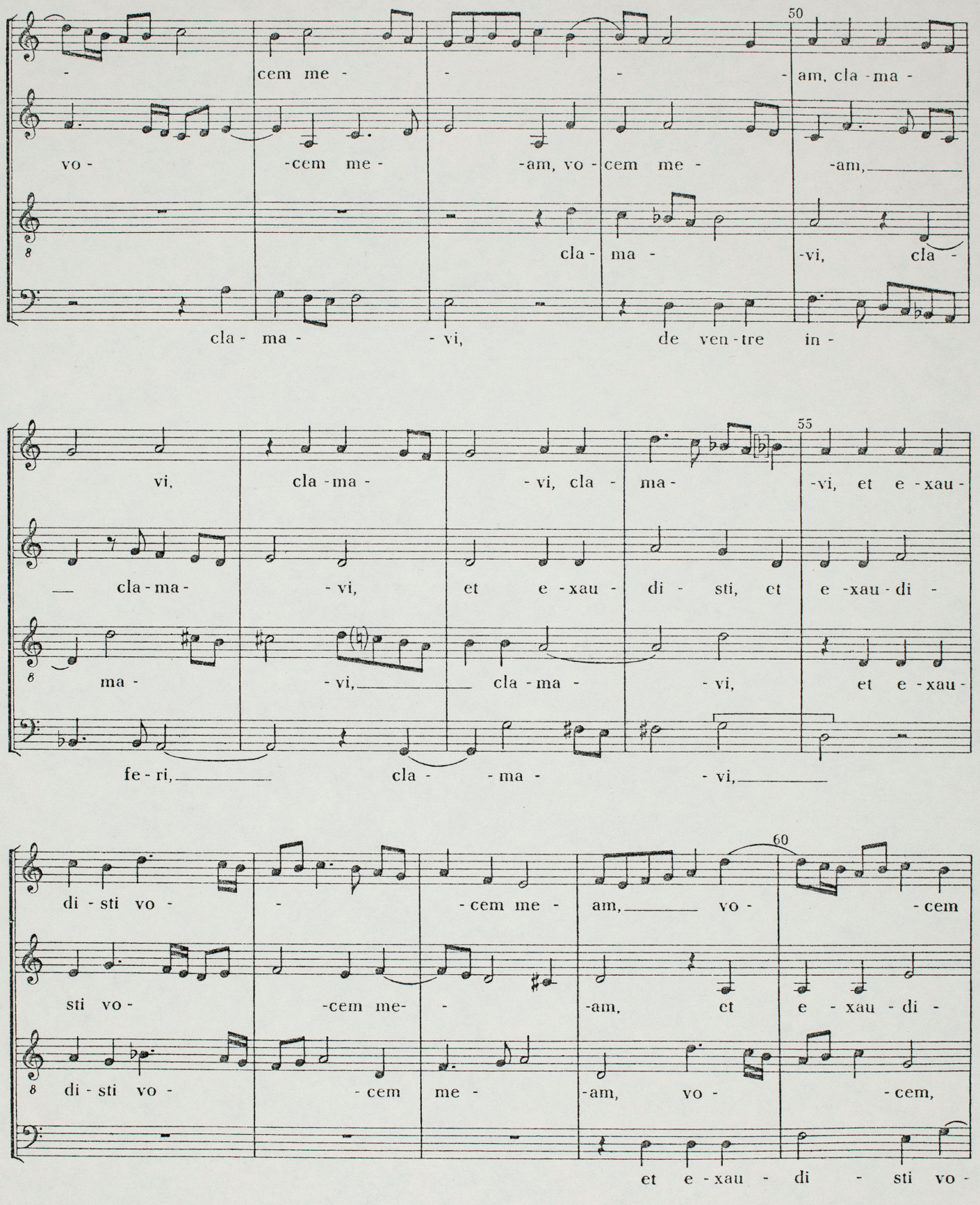
MUSIC 2B MID-TERM EXA
ENSEMBLE - Duets Feb. 21 75

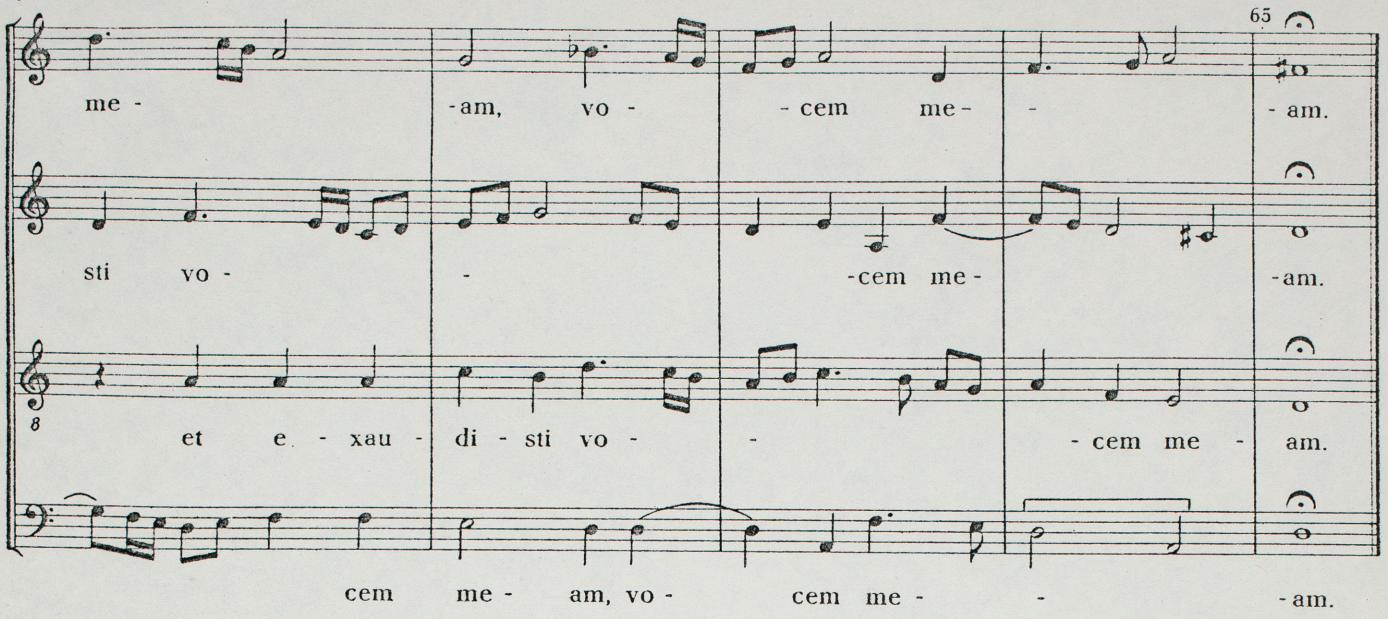
Chen




20
- a ad Do - mi - num, cla - ma -
ne me - a, cla - ma - vi de tri - bu - la -
mi - num, cla - ma - vi, cla - ma -
- vi de tri - bu - la - ti - o -
25
- vi, cla - ma - vi de tri - bu - la - ti -
ti - o - ne me - a, et e - xau - di -
- vi de tri - bu - la - ti - o - ne me - a
ne me - a ad Do - mi -
30
o - ne me - a, et e - xau - di - vit me,
vit me, et e - xau - di - vit me, de ven - tre in -
ad Do - mi - num, et e - xau - di - vit me,
num, et e - xau - di - vit me, de ven - tre in -


35
de ven - tre in - -fe - ri, cla - ma - -vi,
- fe - ri, de ven - tre in - -fe - ri, cla -
de ven - tre in - - fe - ri, cla - ma -
fe - ri, cla - ma -
40
cla - ma - - vi, cla - ma -
ma - - vi, cla - ma - - vi, cla -
vi, et e - xau - di - sti vo - - cem me - am,
vi, et e - xau - di - sti vo - - cem me - am,
45
- vi, cla - ma - - vi, et e - xau - di - sti vo -
ma - vi, cla - ma - - vi, et e - xau - di - sti
de ven - tre in - - fe - ri, in - fe - ri,
cla - ma - vi,


50
cem me - - - am, cla - ma -
vo - -cem me - -am, vo - cem me - -am,
cla - ma - -vi, cla -
cla - ma - - vi, de ven - tre in -
55
vi, cla - ma - - vi, cla - ma - -vi, et e - xau -
cla - ma - - vi, et e - xau - di - sti, et e - xau - di -
ma - - vi, cla - ma - - vi, et e - xau -
fe - ri, cla - - ma - - vi,
60
di - sti vo - - - cem me - am, vo - - cem
sti vo - -cem me - - -am, et e - xau - di -
di - sti vo - - cem me - am, vo - - cem,
et e - xau - di - sti vo -



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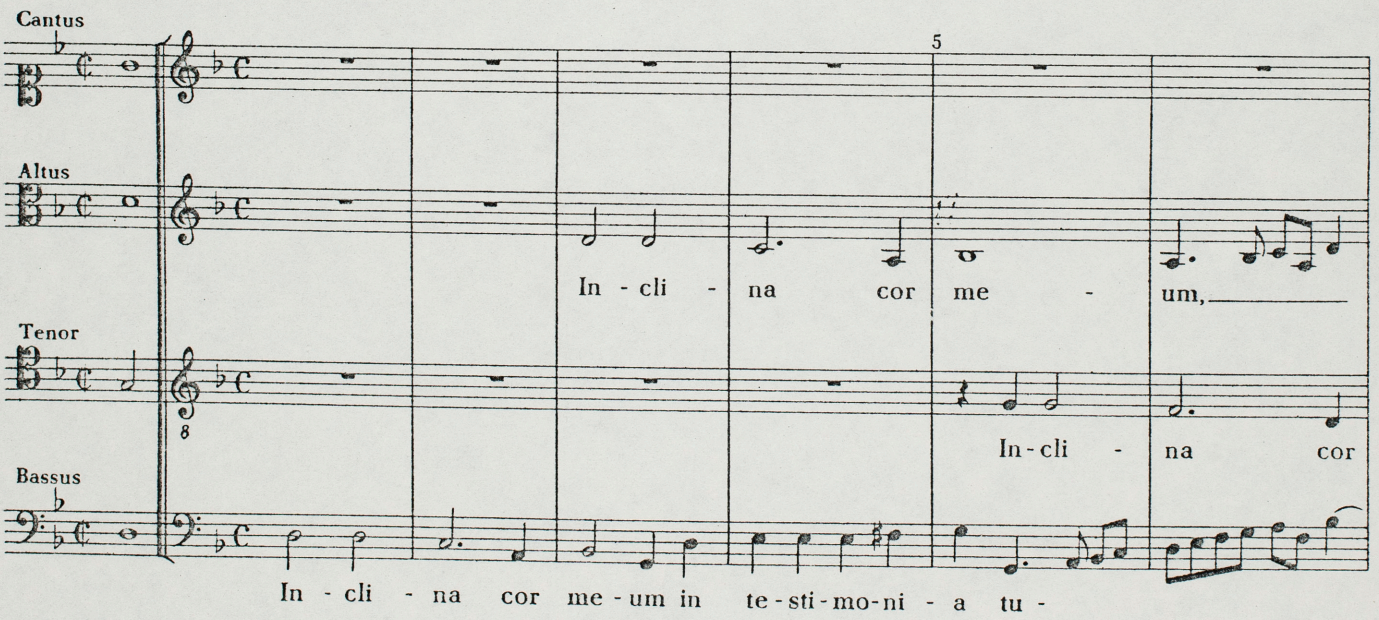


Mis. HANDOUts
MUSIC 2 B Chen

EXAMPLE 16-2. TABLE OF TEMPO QUALIFICATIONS

EXPRESSION	MEANING	AS IN	SIGNIFYING
It. *a poco a poco* Fr. *peu à peu* Ger. *allmählich*	little by little	*accelerando poco a poco* *accélerez peu à peu* *allmählich schneller werden*	becoming faster little by little
assai, molto *très* *sehr, ganz*	very, much, quite	*presto assai* or *molto presto* *très vif* *sehr schnell* or *ganz lebhaft*	very fast
con *avec* **———*	with	*con brio* *avec verve* *schwungvoll*	with spirit
meno *moins* *weniger*	less	*meno vivace* *moins vif* *weniger schnell*	not so fast
non troppo *pas trop* *nicht zu*	not too much	*largo non troppo* *pas trop lent* *nicht zu langsam*	slow, but not in excess
più *plus* suffix *er*	more	*più vivace* *plus vite* *eileger* or *lebhafter*	faster
pochissimo *un peu* *etwas*	a very little	*pochissimo rit.* *cédez un peu* *etwas zuruckhalten*	a slight retard
poco, un poco *un peu* *ein wenig*	a little, somewhat	*poco adagio* *un peu lent* *ein wenig langsam*	somewhat slow
quasi	like, almost	*moderato quasi andante*	moderately, like an andante

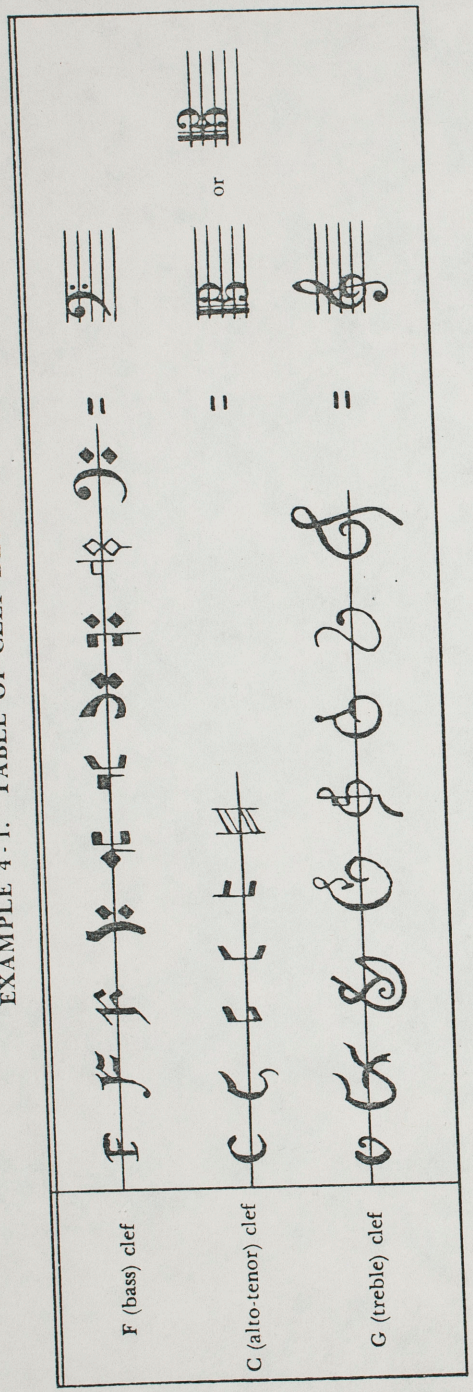
* In German, the expression itself is altered to embody the idea of *mit* ("with")

slurs, and accents—at the beginning of the composition or at appropriate points during the course of the music. The initial letter of the term (usually a capital) customarily is aligned over the meter signature, or—if none is present—over the first notational element of the measure, such as note-heads, accidentals, repeat signs, and so on. (See Example 16-1, below, and Examples 17-3, 18-24, 26-1, 26-2, 26-15, and 26-17 as well.) In older music the metronome mark in parentheses

EXAMPLE 16-3. GLOSSARY OF TEMPO TERMINOLOGY

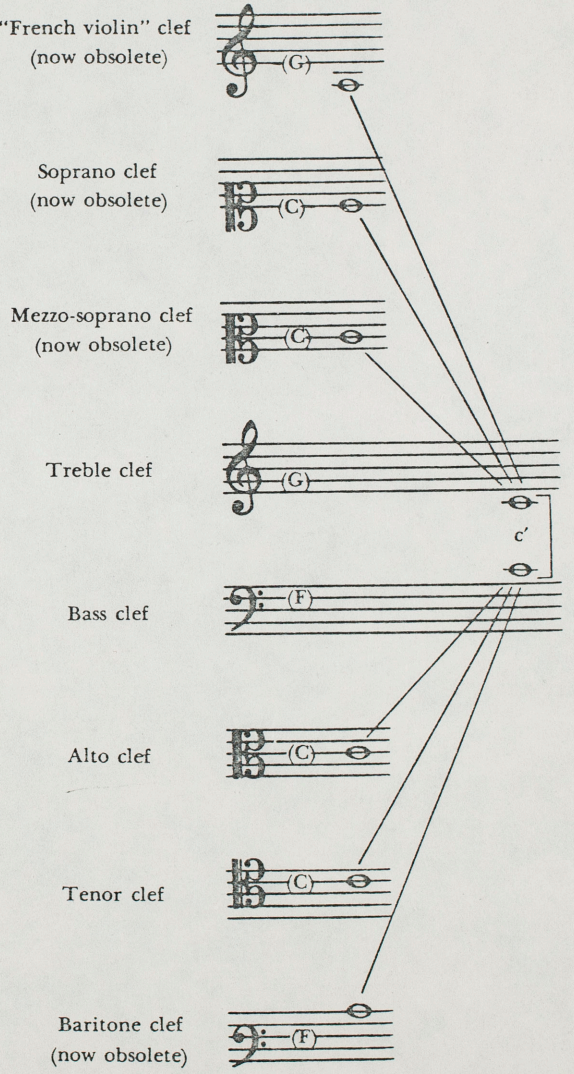
accelerando (*accel.*)	Quickening; a gradual speeding-up of the tempo
alla breve	Duple time with a half note as the unit; same as ¢
allargando (*allarg.*)	Broadening; sometimes interpreted as a combination of *ritardando* and *crescendo*
ancora	Still more; used generally with tempo indications, as *ancora meno mosso* ("still more slowly")
a tempo	In tempo; reestablishes original speed after *accelerando* or *ritardando*
cédez	French for *poco ritardando;* a slight holding-back
come prima	As at first
come sopra	As above; much the same as *come prima*
doppio movimento	Twice as fast; usually used in conjunction with 𝐂 changing to ¢
l'istesso (or *lo stesso*) *tempo*	The same tempo, indicating that the beat remains constant when the meter changes, as: $\frac{2}{4}$ to $\frac{6}{8}$ —previous ♩ now equals ♩.
meno mosso or *più lento*	Less motion; slower. May be qualified by *poco* (a little less)
più allegro *più animato* *più mosso*	Faster
pressez	French term for "quicken"; same meaning as *accelerando*
rallentando (*rall.*)	Same as *ritardando;* a gradual slowing-down of tempo
ritardando (*rit.*)	Slowing down; a gradual holding-back of the tempo
ritenuto (*rit., riten.*)	Frequently confused with *ritardando;* means a sudden slowing-down, in contrast to the gradual holding-back of *rallentando*
rubato	Literally, to "rob" the time-values by holding back or speeding up at will to color a phrase
stringendo (*string.*)	Pressing forward; sometimes erroneously interpreted as a combination of *accelerando* and *crescendo*
tempo giusto	In strict tempo (*non-rubato*)
tempo primo (*Tempo I°*)	Original tempo
trattenuto (*tratt.*)	Holding back (same as *rallentando*) with the addition of a sustained quality (*sostenuto*)

EXAMPLE 4-1. TABLE OF CLEF DEVELOPMENT



used in Baroque music (such as that of Handel and Bach), but have since become obsolete. Likewise, the so-called "French violin" clef, which placed g′ of the treble clef on the bottom rather than the second staff line, is no longer in use. Nor is the baritone clef found in modern notation; this placed the f of the bass clef on the middle line (rather than on the fourth). The Table of Clefs (Example 4-2) shows all of

EXAMPLE 4-2. TABLE OF CLEFS



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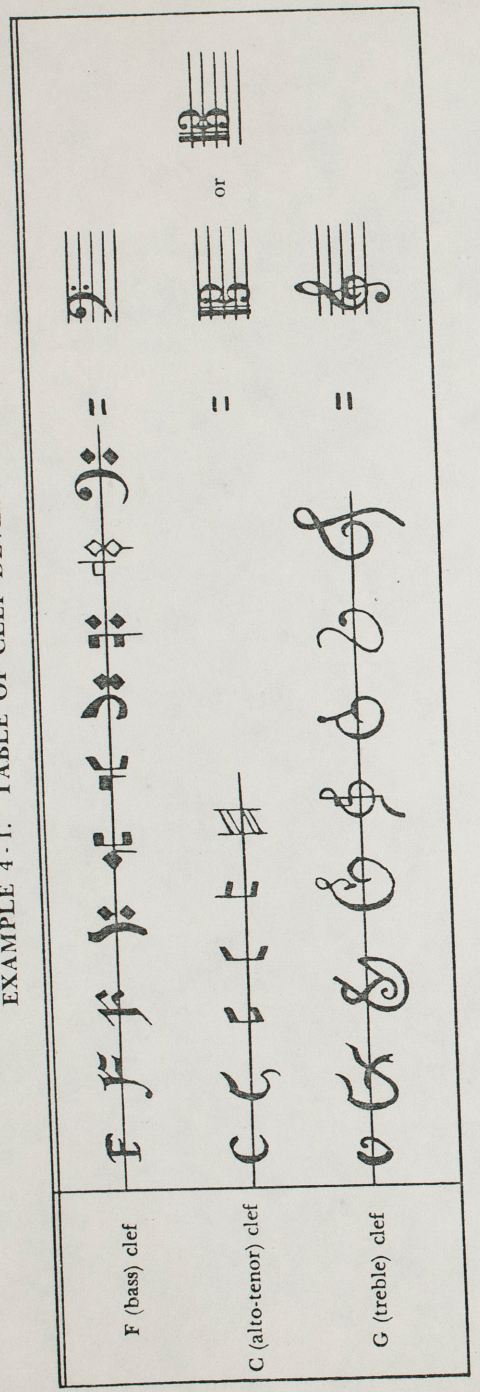

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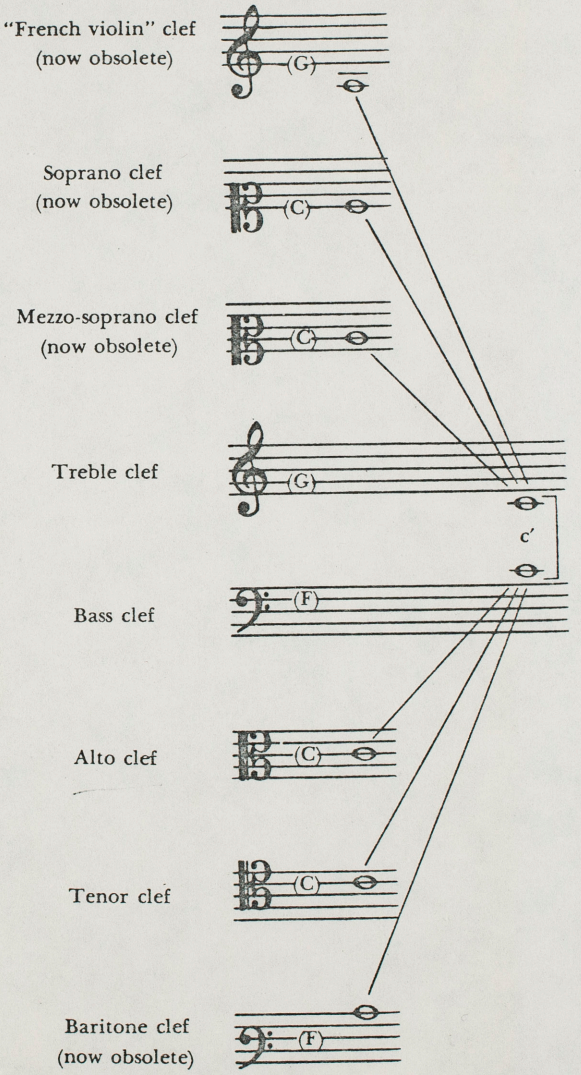
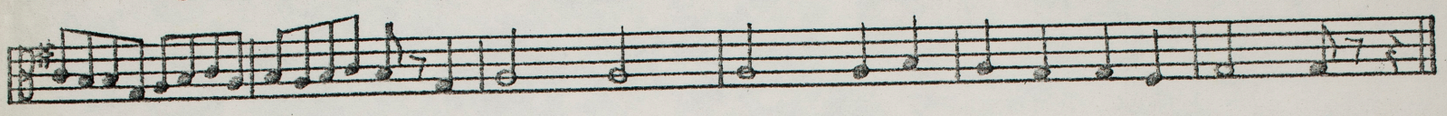


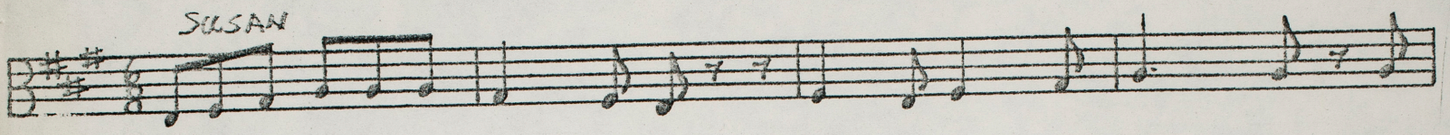
Music 2 NOTATION EXAMPLES by Chens Section)

FRANK

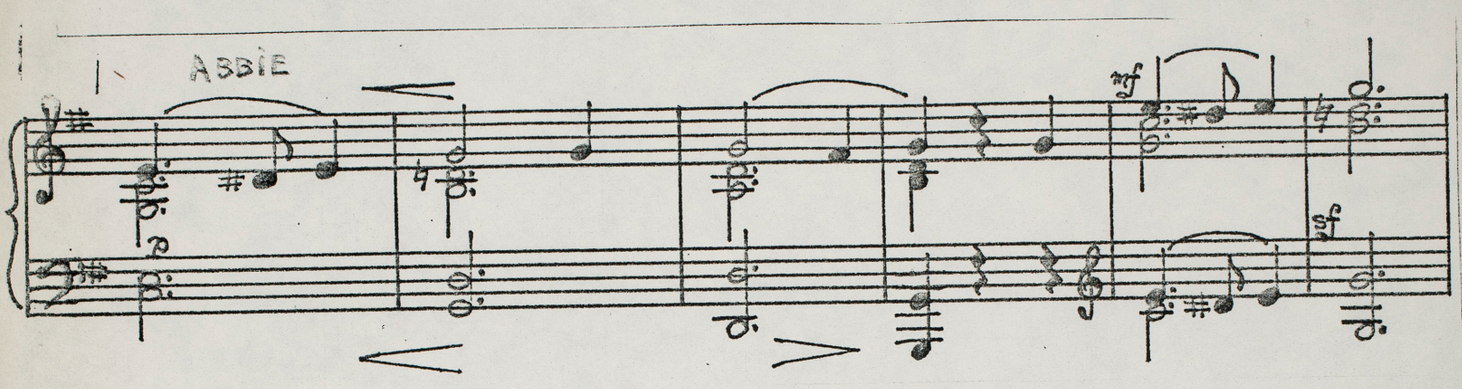
JEFF



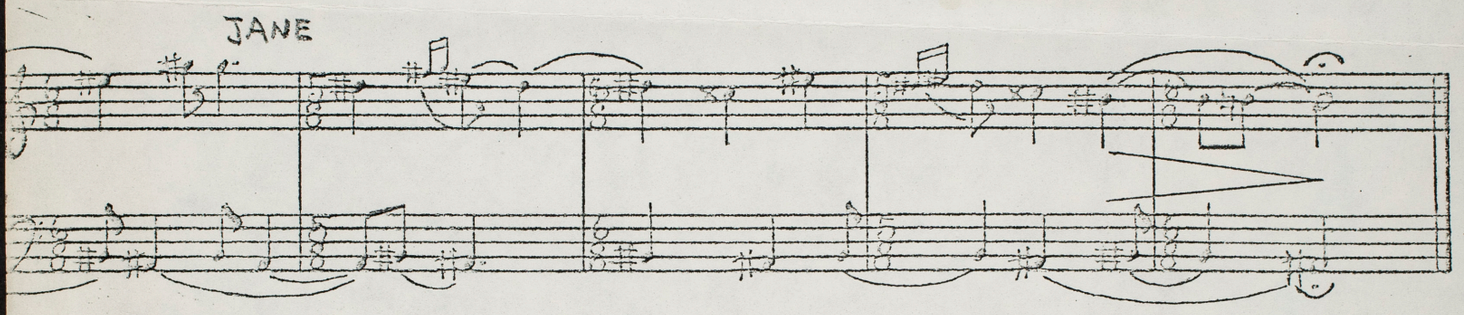
SUSAN



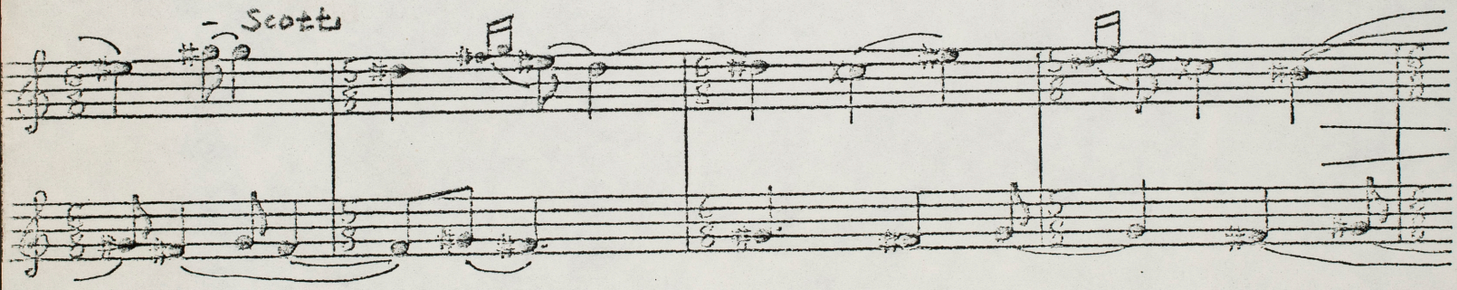
ABBIE



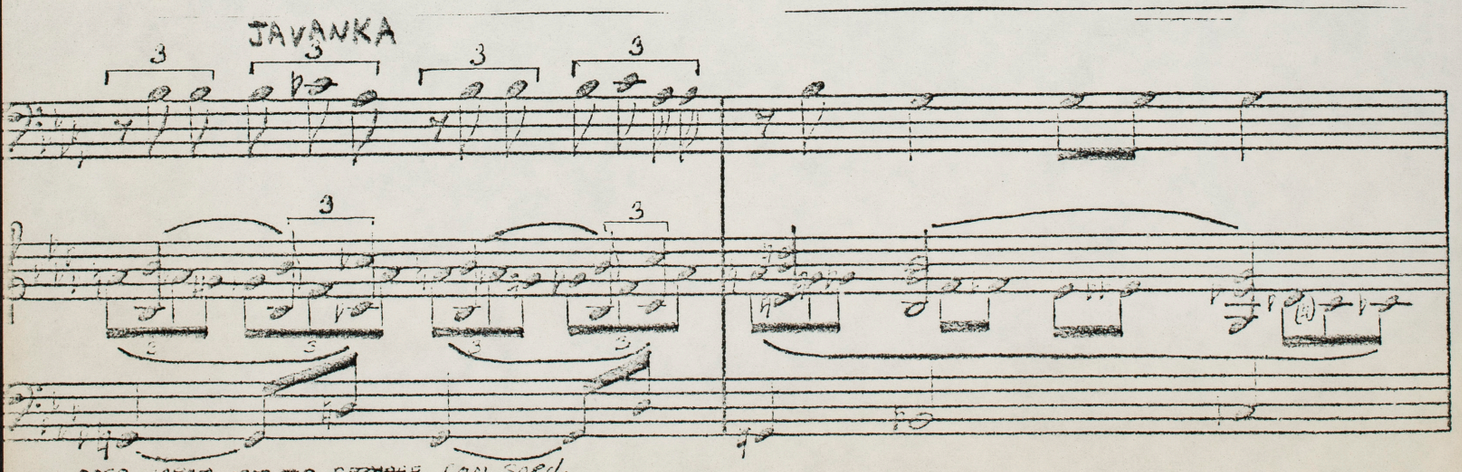
JANE



- Scotty



JAVANKA



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