Dear student,

Thank you for helping me gather data for my thesis! The goal of this study is to understand the hierarchical relationships of musical phrases.

This assignment will have you look at several pieces of music from
- LDS Hymnbook
- Jazz solos extracted from the Weimar Jazz Database

For each piece of music, you will annotate the musical phrases (see next page for detailed instructions). You may choose to record your annotations using digital drawing tools or by hand. When you are finished, please upload your complete annotations as PDF or image files to LearningSuite.

If you have any problems, feel free to reach out to me at reedperkins@byu.edu.

Thanks,

Reed

Hymn Instructions:

Your task is to do the following on each piece of music:
1. Indicate all phrases with **brackets**. Label each phrase with <u>an alphabetical letter.</u> Phrases that are repeated or very similar should be labeled with the same letter.
2. Within each phrase, **circle** the sub-phrases (if any). Label each sub-phrase with <u>a number</u>. Sub-phrases that are repeated or very similar should be labeled with the same number.

You can find contextual audio for these musical pieces at:
https://www.churchofjesuschrist.org/music/index/hymns/tune?lang=eng
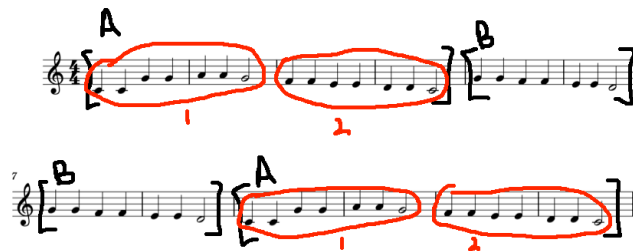
Example Annotation 1:


Example Annotation 2:

Note that these example annotations do not necessarily constitute the "right answer" as there may be different, valid interpretations of the phrase (and sub-phrase) boundaries. For example, in Twinkle Twinkle Litter Star, the two **B** phrases could be interpreted as two sub-phrases of a single **B** phrase. Try not to overthink it – simply annotate what you feel is natural.
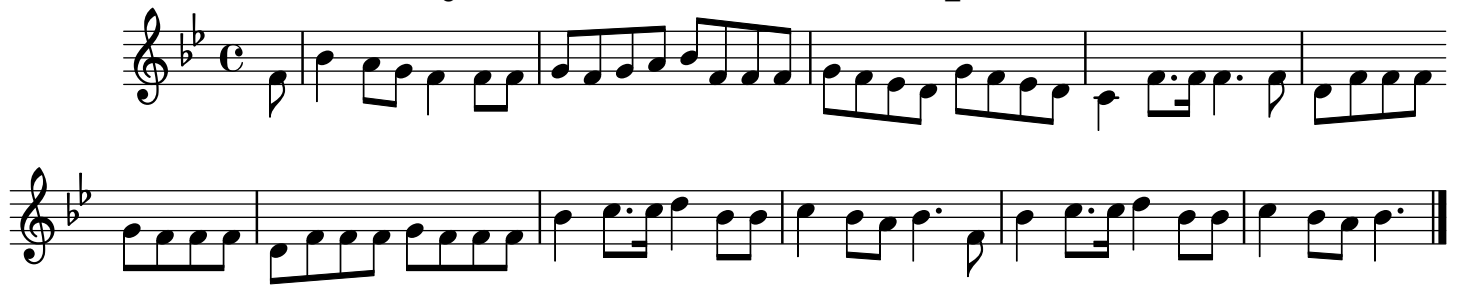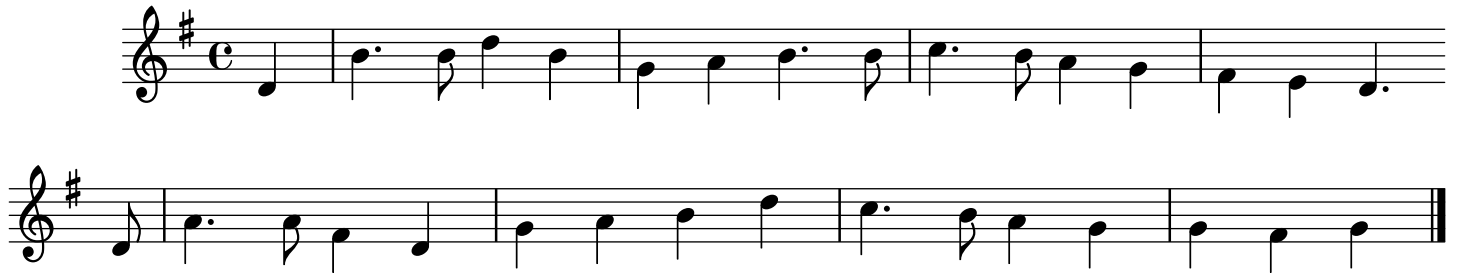
Hymn improve-the-shining-moments

Hymn awake-and-arise
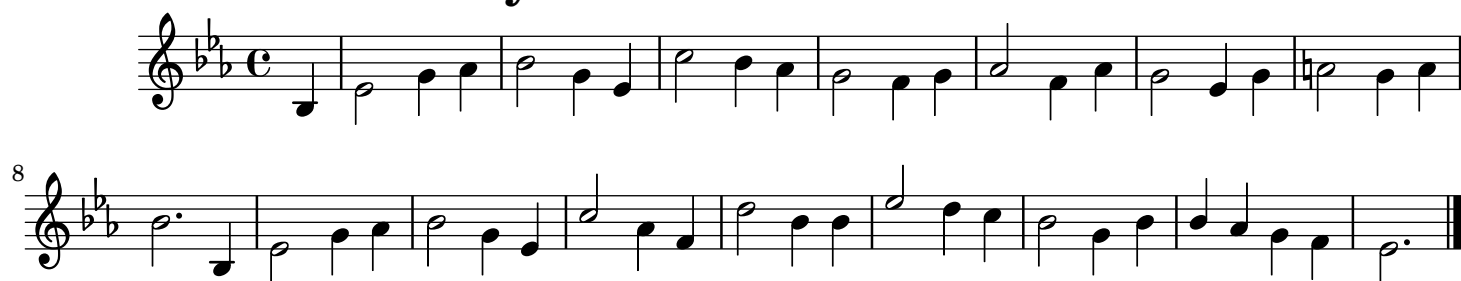
Hymn the-time-is-far-spent

Hymn my-redeemer-lives

Hymn ring-out-wild-bells

Hymn rejoice-ye-saints-of-latter-days

Jazz Solo Instructions:

Please do the following:
1. Listen or read through the solo transcription a few times to become familiar with the music.
2. **Circle** the most important repeated motives you find. Label each one with <u>a number</u>. Motives that are repeated or very similar should be labeled with the same number. <u>Limit yourself</u> to two or three distinct motives per page. If no motives were found, indicate "no motives found."

You can find contextual audio for solos at http://mir.audiolabs.uni-erlangen.de/jazztube/solos/. Find your solo and click on it. There should be an accompanying YouTube video. Click the ▶ Start Playing icon to play the video where the solo starts.

Example Annotation:

Note that these motives need not be exact copies of each other. For example, the second occurrence of motive 1 (second to last line, red) is the same pattern as the other occurrences but transposed up an octave. Be on the lookout for motives that are transposed, inverted, reversed, or otherwise altered. When in doubt, trust your ear.

Gut Bucket Blues

Kid Ory