

Dear student,

Thank you for helping me gather data for my master's thesis! I really appreciate it.

The goal of this study is to understand the hierarchical relationships between musical motives and larger musical sections/phrases. This assignment will have you look at several pieces of music from the LDS Hymnbook and jazz solos extracted from the Weimar Jazz Database and annotate the musical motives and sections/phrases.

Your task is to do the following on each piece of music:

1. Circle, highlight, or otherwise indicate the motives you discover
2. Circle, highlight, or otherwise indicate any larger sections/phrases you discover

Note that motives can be nested within sections, or even inside other motives. Feel free to use different colors/stroke styles/alphabetic labels etc. in your annotations. 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.

You can find contextual audio for these musical pieces at:

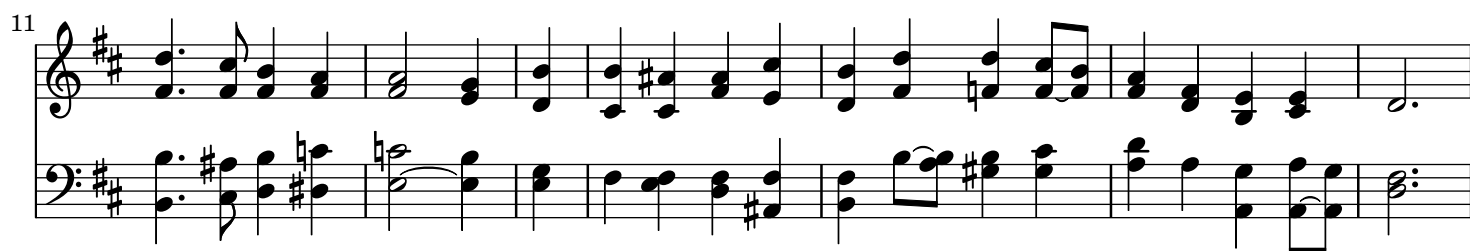
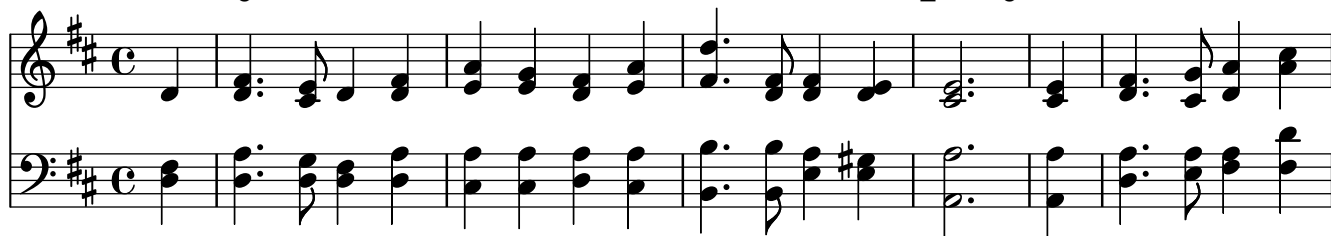
- <http://mir.audiolabs.uni-erlangen.de/jazztube/solos/> (jazz solos)
- <https://www.churchofjesuschrist.org/music/index/hymns/tune?lang=eng> (hymns)

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

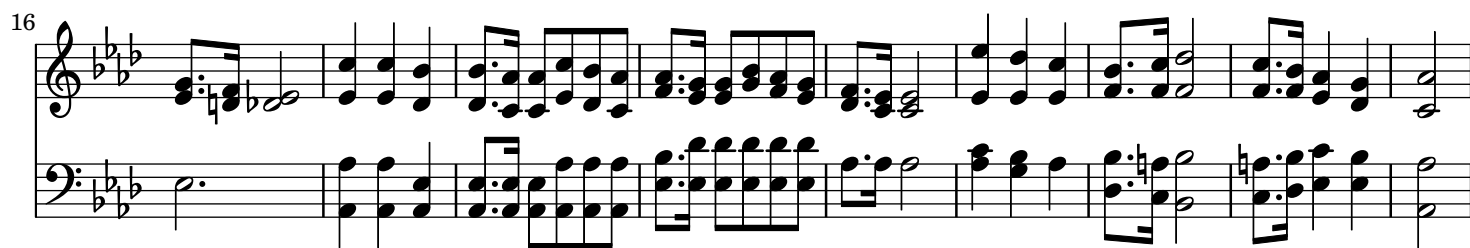
Thanks!

-Reed

Hymn 1 of 6 bless-our-fast-we-pray



Hymn 2 of 6 i-stand-all-amazed



Hymn 3 of 6 come-unto-him

[illegible]

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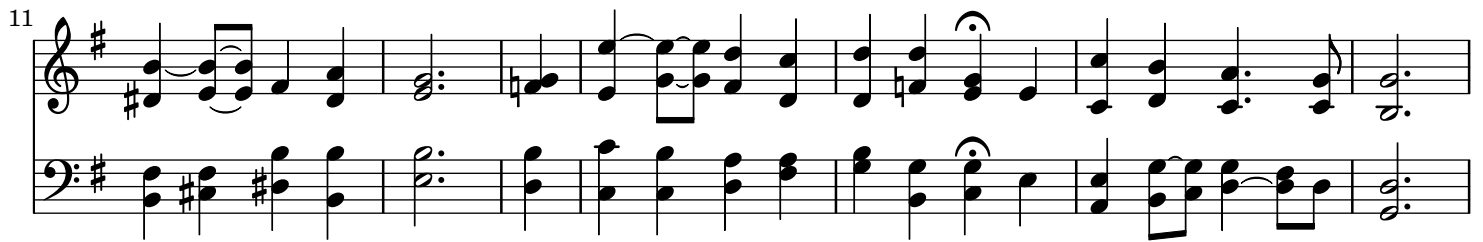
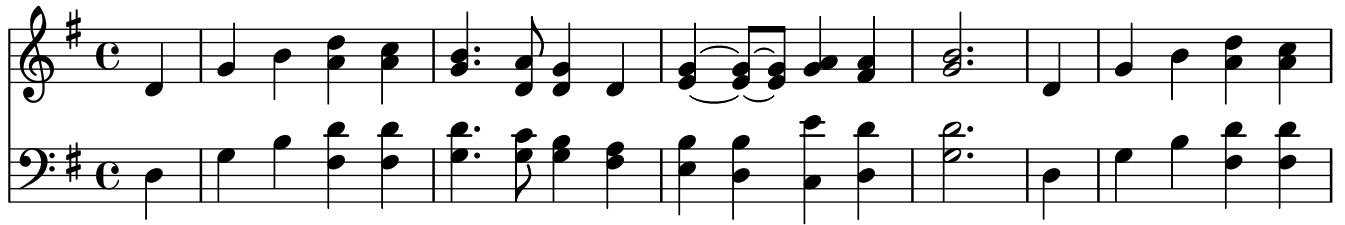
This block contains the musical notation for measures 6 and 7 of the song 'The Rose Tree'. The notation is in treble and bass clefs with a key signature of one sharp (F#). Measure 6 features a melody in the treble staff starting on G4, moving to A4, B4, and C5, with a descending line in the bass staff. Measure 7 continues the melody in the treble staff, starting on B4, A4, G4, and F#4, with a descending line in the bass staff. The music is written in a simple, folk-like style with no lyrics.

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Hymn 4 of 6 how-wondrous-and-great



Hymn 5 of 6 with-songs-of-praise



Hymn 6 of 6 hope-of-israel



Anthropology

Art Pepper

$\text{♩} = 219$

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Chord progression and musical notation for the first system (measures 1-4):

- Measure 1: $B\flat^6$
- Measure 2: $B\flat^6$ vib, G^7
- Measure 3: C^{-7} , F^7
- Measure 4: $B\flat$, G^{-7}

Chord progression and musical notation for the second system (measures 5-8):

- Measure 5: C^{-7} , F^7
- Measure 6: F^{-7} vib, $B\flat^7$
- Measure 7: $E\flat^7$, $A\flat^7$
- Measure 8: (continuation of $A\flat^7$)

Chord progression and musical notation for the third system (measures 9-12):

- Measure 9: D^{-7} , G^7
- Measure 10: C^{-7} , F^7
- Measure 11: $B\flat^6$, G^7 (triplets)
- Measure 12: C^{-7} , F^7

Chord progression and musical notation for the fourth system (measures 13-16):

- Measure 13: $B\flat$, G^{-7}
- Measure 14: C^{-7} , F^7
- Measure 15: F^{-7} , $B\flat^7$
- Measure 16: $E\flat^7$ (triplets), $A\flat^7$

Chord progression and musical notation for the fifth system (measures 17-20):

- Measure 17: C^{-7} , F^7 vib
- Measure 18: $B\flat^6$, D^7
- Measure 19: G^7 vib
- Measure 20: (continuation of G^7)

Chord progression and musical notation for the sixth system (measures 21-24):

- Measure 21: C^7
- Measure 22: F^7
- Measure 23: $B\flat$, G^7
- Measure 24: C^{-7} (triplets), F^7

Chord progression and musical notation for the seventh system (measures 25-28):

- Measure 25: $B\flat$, G^{-7}
- Measure 26: C^{-7} , F^7
- Measure 27: $B\flat$, G^{-7}
- Measure 28: C^{-7} , F^7

Chord progression and musical notation for the eighth system (measures 29-32):

- Measure 29: F^{-7} , $B\flat^7$
- Measure 30: $E\flat^7$, $A\flat^7$
- Measure 31: C^{-7} , F^7 vib
- Measure 32: $B\flat^6$ (2), G^7 (triplets)

Chord progression and musical notation for the ninth system (measures 33-36):

- Measure 33: C^{-7} , F^7
- Measure 34: $B\flat$, G^{-7}
- Measure 35: C^{-7} , F^7
- Measure 36: F^{-7} , $B\flat^7$

Chord progression and musical notation for the tenth system (measures 37-40):

- Measure 37: $E\flat^7$, $A\flat^7$
- Measure 38: D^{-7} , G^7
- Measure 39: C^{-7} , F^7
- Measure 40: $B\flat^6$ (triplets), G^7 vib

Chord progression and musical notation for the eleventh system (measures 41-44):

- Measure 41: C^{-7} , F^7 vib
- Measure 42: $B\flat$, G^{-7}
- Measure 43: C^{-7} , F^7 (triplets)
- Measure 44: F^{-7} , $B\flat^7$ vib

93 F^{-7} $B\flat^7$ $E\flat^7$ $A\flat^7$ C^{-7} vib F^7 $B\flat^6$ 4 G^7

98 C^{-7} vib F^7 $B\flat$ G^{-7} C^{-7} F^7 F^{-7} $B\flat^7$ vib

102 $E\flat^7$ $A\flat^7$ D^{-7} G^7 C^{-7} F^7 $B\flat^6$ G^7

106 C^{-7} F^7 $B\flat$ G^{-7} C^{-7} F^7 F^{-7} $B\flat^7$

110 $E\flat^7$ $A\flat^7$ C^{-7} F^7 $B\flat^6$ vib D^7

114 G^7 C^7

118 F^7 $B\flat$ G^7

122 C^{-7} F^7 $B\flat$ G^{-7} C^{-7} F^7 F^{-7} $B\flat^7$ vib

126 $E\flat^7$ $A\flat^7$ C^{-7} F^7 $B\flat^6$ 5 $\text{—} \text{—} \text{—}$