## **ASSIGNMENT #10** Due Wednesday, February 5

Don't forget the workbook assignment (be sure to add appropriate Roman numerals):

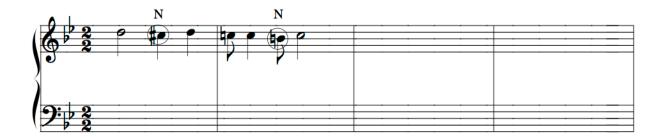
Page 167 — A all Page 171 — I B, 2 and 3 Page 172 — III all

Page 173 — I B, 3 and 4

Page 174 — all

The first two measures of a fight-song-style melody are provided below.

- 1. Continue the melody for another two measures.
- Write an appropriate bass line for all four measures. (Helpful hint: like all marches, fight songs tend to include a lot of arpeggiating  $^6_4$  chords.) If you want to see some examples, look for "additional examples" near the bottom of the Virtual Handouts page online. 2.
- 3. Also provide Roman numerals and figures to represent the harmonies.
- 4. Circle and label any embellishing tones.



Do you think that these four measures constitute a phrase? Explain.

The melody for "Huskie Fight Song" is included below. If you don't already know this fight song well, you should listen to it several times. (Links to a recording and a condensed score are provided online.)

1. What would you consider the two most important motives of "Huskie Fight Song"?



- 2. In the score, mark and label all reasonably straightforward appearances of these motives.
- 3. Now take another look at the score and mark at least two less obvious appearances of a motive you identified above. The motive could be elaborated, stretched out, or transformed in some way. (The two hidden motives you mark might resemble one another, or they might be different transformations.) Explain how these transformations are related to the primary motive. (Remember, rhythm alone is not sufficient.)

## Huskie Fight Song (University of Northern Illinois)

