Chapter 34 Practice: After 1945

Name _____

1 MATCH THE TECHNIQUE

Name the technique (and a composer associated with it).

1. Performers repeat a boxed figure at their own pace until a cue: _____
2. Recorded everyday sounds cut and transformed on tape: _____
3. Dozens of independent lines blur into a cloud of sound: _____
4. A figure grows by one note at a time: _____
5. Two players drift apart by one note at a time: _____
6. Harmony derived from the overtones of a sound: _____
7. Coin tosses decide the pitches of a fixed score: _____
8. A stepwise voice paired with a voice on the tonic triad: _____

2 THE HARMONIC SERIES

1. Partial 5 of C2: _____
2. Partial 7 of C2: _____
3. Partial 11 of C2: _____
4. Partial 6 of A1: _____
5. Frequency of partial 9 if partial 1 = 55 Hz: _____
6. Which partials of C2 are Cs? _____

3 PROCESSES

1. Additive: A, AB, ABC, … stages 5 and 6 of A–B–C–D–E–F: _____
2. Subtractive from ABCDE: next two stages: _____
3. Phase: pattern 1-2-3-4-5-6 with voice 2 two steps ahead. Pairs on beats 1–3: _____
4. How many different offsets does a 12-note phase pattern have? _____

4 TINTINNABULI

Write the T-voice note (first position, superior: the nearest A-minor triad note above the M-voice).

1. M-voice C5 → T-voice (A-minor triad, nearest above): _____
2. M-voice G4 → _____
3. M-voice F4 → _____
4. M-voice E5 → _____

5 GRAPHIC SCORE

Interpret the graphic gesture below in words: what would you play, and how would you decide pitch, duration, and dynamics?

