

# Watkins-Alcocer Lecture Recital

## Accompanying Figures

Fig. 1

Fig. 2

Figure 1: Treble staff has eighth notes B, A, G, F, E, D, C, B. Bass staff has a dash. Figure 2: Treble staff has eighth-note chords (B, A, G, F), (A, G, F, E), (G, F, E, D), (F, E, D, C). Bass staff has eighth-note chords (B, A, G, F), (A, G, F, E), (G, F, E, D), (F, E, D, C).

Fig. 3

Fig. 4a

Fig. 4b

Figure 3: Treble staff has sixteenth-note pairs (F#-G, C-B, G-F#). Figure 4a: Treble staff has eighth notes (B, A, G, F, E, D, C, B). Bass staff has eighth notes (B, A, G, F, E, D, C, B). Figure 4b: Treble staff has eighth notes (B, A, G, F, E, D, C, B).

Fig. 5

Fig. 6

Figure 5: Treble staff has eighth notes (B, A, G, F, E, D, C, B). Figure 6: Treble staff has sixteenth-note pairs (B-A, G-F, E-D, C-B).

Fig. 7

F<sub>m</sub>

C<sup>7</sup>

F<sup>7</sup>

B<sub>b</sub>m

Figure 7: Measures 1-4 show chords F<sub>m</sub>, C<sup>7</sup>, F<sup>7</sup>, B<sub>b</sub>m.

Fig. 8

m.20 - first element - Δ2nd interval

Figure 8: Melody starts at the top of the staff and descends in eighth-note pairs (F#-E, D-C, B-A, G-F#).

Fig. 9

m.25 - second element - open 5ths, Δ2nd movement

Figure 9: Melody uses open fifths and eighth-note pairs (B-A, G-F#, E-D, C-B).

Fig. 10

m.50 - 4th element - 5 note harmonic cell



Fig. 11

m.10 - 5th element - derived from shout material



Fig. 12

m.105 - 6th element - derived from interlude



Fig. 13

m.74 - 7th element - move into Eb minor



Fig. 14

Ho Hum - Primary Melody



Fig. 15

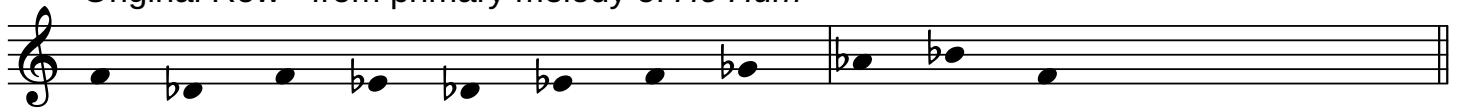
Original Row - from primary melody of *Ho Hum*Secondary Row - from primary melody of *Ho Hum*

Fig. 16

Modified Row - First Statement - HH22 rehearsal letter "A"

A musical staff in G clef. The notes are: (removed), b, b, b, (b), b, (b), b, b, b, b.

With rhythm

A musical staff in G clef. The notes are: (removed), b, b, b, (b), b, (b), b, b, b, b. The notes are grouped by vertical stems.

Fig. 17

Relevant Pitches

A musical staff in G clef. The notes are: (removed), b, b, b, (b), b, (b), b, b, b, b. Brackets above the staff group the notes into three sets: (b, b, b), (b, b, b), and (b, b, b).

Fig. 18 (-2nd, Δ2nd, -3rd)

A musical staff in G clef. The notes are: b, b, b, (b), b, (b), b, b, b, b. Brackets below the staff group the notes into three sets: (b, b, b) under -3rd, ((b), b, (b)) under -2nd, and (b, b, b) under Δ2nd.

Fig. 19

Second Statement

A musical staff in G clef. The notes are: - (rest), γ, b, b, b, b, b, b, b, b. Brackets above the staff group the notes into three sets: (b, b, b) under -3rd, ((b), b, (b)) under -2nd, and (b, b, b) under Δ2nd.

Fig. 20 (-2nd, -3rd, Δ3rd)

(-2nd, Δ2nd, -3rd)

A musical staff in G clef. The notes are: b, b, b, (b), b, (b), b, b, b, b. Brackets below the staff group the notes into four sets: (b, b, b) under Δ3rd, ((b), b, (b)) under -3rd, (b, b, b) under -2nd, and (b, b, b) under Δ2nd.

Fig. 21

Ho Hum - Bass movement across opening sections - reduction

A musical staff in G clef. The notes are: b, b, b, b, o, b, b, b, o, b, o, #o, b, b, b, o.

Fig. 22

Ho Hum - Bass movement across opening sections

The musical score consists of three staves of bass line. The first staff starts with a bass note followed by a dotted half note, then a eighth note tied to a sixteenth note, another eighth note tied to a sixteenth note, a dash, then another eighth note tied to a sixteenth note, followed by a eighth note tied to a sixteenth note, a eighth note tied to a sixteenth note, and a bass note. The second staff starts with a eighth note tied to a sixteenth note, followed by a eighth note tied to a sixteenth note, and a eighth note tied to a sixteenth note. The third staff starts with a bass note followed by a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, then a eighth note tied to a sixteenth note, and ends with a bass note.

Fig. 23

The musical score consists of three staves of piano music. The top staff has a treble clef and a key signature of one flat. It features a series of eighth notes and sixteenth-note patterns. The middle staff has a bass clef and a key signature of one flat. It features a series of eighth notes and sixteenth-note patterns. The bottom staff has a bass clef and a key signature of one flat. It features a series of eighth notes and sixteenth-note patterns. The music is divided into measures by vertical bar lines.

Fig. 24



Fig. 25

Theme 1 - letter "C"

(-2nd, -3rd, Δ3rd)

Fig. 26

first statement

second statement

addition of a Δ2nd

third statement

addition of a P4th

fourth statement - all major intervals

Fig. 27

mirror of first 4 notes

Fig. 28

Musical score for Fig. 28, page 7. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and also has a key signature of one flat. The music includes various note heads, stems, and arrows pointing upwards, likely indicating specific performance techniques.

Continuation of the musical score for Fig. 28, page 7. The score continues with two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and also has a key signature of one flat. The music includes various note heads, stems, and arrows pointing upwards, likely indicating specific performance techniques.

Final continuation of the musical score for Fig. 28, page 7. The score concludes with two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and also has a key signature of one flat. The music includes various note heads, stems, and arrows pointing upwards, likely indicating specific performance techniques.