



### MTO 27.2 Examples: Karpinski, A Cognitive Basis for Choosing a Solmization System

(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.21.27.2/mto.21.27.2.karpinski.html>

#### Example 1. Richard Wagner, *The Flying Dutchman*, Overture, mm. 1–6

**Allegro con brio**

Flöten 1, 2

Oboen 1, 2

Klarinetten (B) 1, 2

Fagotte 1, 2

Ventilhörner (F) 1, 2

Naturhörner (D) 1, 2

Ventiltrompeten (F) 1, 2

**Allegro con brio**

Violinen I

Violinen II

Bratschen

**Example 2.** John Lennon and Paul McCartney, “Norwegian Wood,” mm. 1–2 [after Fujita et al. 1993]

The musical score consists of three staves: Sitar (top), Guitar (middle), and Bass (bottom). The key signature is D major (two sharps) and the time signature is 12/8. The Sitar part features a melodic line with eighth and quarter notes. The Guitar part provides a rhythmic accompaniment with chords. The Bass part features a steady eighth-note pattern.

**Example 3.** Collection-oriented solmization and the hexachordal diatonic subset at the beginning of “Norwegian Wood.” Syllables are calculated from the half steps, marked with angle brackets.

Three staves (a, b, c) show solmization of the melody from Example 2. Each staff has a treble clef and a key signature of two sharps. The notes are placed on a five-line staff, and syllables are written below them. Angle brackets above the notes indicate half steps.

(a) *do re mi fa sol la ti do*

(b) *sol la ti do re mi fa sol*

(c) *? ? ? ? ? ? ?*

**Example 4.** Tonic-oriented solmization and the hexachordal diatonic subset at the beginning of “Norwegian Wood.” Syllables are calculated from the tonic or final, marked with arrows.

(a) do re mi fa sol la ti do

(b) do re mi fa sol la te do

(c) do re mi fa sol la ( ) do

**Example 5.** Guillaume de Machaut, “Douce dame jolie” [transcription after Ludwig 1926, Schrade 1956, and Leguy 1977]

8 R.1.5. Dou - ce da - me jo - li - e, Pour Dieu ne pen - ses mi - e Que  
4. He - las! et je men - di - e, D'es - pe - rance et d'a - i - e; Dont

5 nulle ait sig - nou - ri - e Seur moy fors vous seu - le - ment. 2. Qu'a - des sans tri - che -  
ma joie est fe - ni - e, Se pi - te ne vous en prent. 3. Tous les jours de ma

10 ri - e Chie - ri - e Vous ay et hum - ble - ment  
vi - e Ser - vi - e Sans vil - lein pen - se - ment.

**Example 6.** Dictation melody from Benward and Kolosick 2010 (49, no. 4)

3 $\flat$	Locrian	
2 $\flat$	Phrygian	
1 $\flat$	Minor/Aeolian	
0 $\sharp/\flat$	Dorian	
1 $\sharp$	Mixolydian	
2 $\sharp$	Major/Ionian	
3 $\sharp$	Lydian	

**Example 7.** W. A. Mozart, *Don Giovanni*, K. 527, Act I, no. 1, Introduction, mm. 10–16

Molto Allegro

Not-te e gior-no fa-ti-car per chi nul-la sa gra-dir; pio-va e ven-to sop-por-tar,

**Example 8.** Melodic dictation from Kraft 1999 (122, no. 2) [after W. A. Mozart, Symphony no. 29, K. 201, movement I, mm. 1–9]



**Example 9.** Johann Strauss, Jr., *Morgenblätter*, op. 279, no. 2, mm. 1–8



**Example 10.** Gustav Mahler, Symphony no. 2, movement I, mm. 6–7



**Example 11.** Johannes Brahms, *49 Deutsche Volkslieder*, WoO 33, no. 11, "Jungfräulein, soll ich mit euch gehn," mm. 1–8



