

Music 194 Extra Credit Transcriptions

You may do up to three of the following four options. Each is worth two points added to your PACE 1-4 scores for a maximum total of six extra points.

Option #1: Transcribe Morse code

Copy the following text (“This is Just to Say,” by W.C. Williams) and paste it into [this Morse code converter](#). Set the speed/wpm to 15 and the Farnsworth speed/wpm to 15. Select 440 for pitch/Hz (A440). This equates to roughly 1 minute and 30-40 seconds of Morse code. You are then to transcribe this code into music notation using *only* 8th, 16th, dotted 8ths or 16ths, rests, and ties in 4/4 time at quarter note=88-90 (this is the optimal metronome mark to match the 15 wpm setting). There are three sections of this poem, the first line of the first section must be done at A440 (pitch = 440 Hz) and the following lines can be done at any pitch you choose. You may modify the pitches as much as you like to achieve a more musical outcome or you can just sit on A440 till you’re sick of it.

Here is the text:

I have eaten
the plums
that were in
the icebox

and which
you were probably
saving
for breakfast

Forgive me
they were delicious
so sweet
and so cold

Turn in to me: The transcription on a single staff. I would prefer your final product to be in Sibelius or Finale engraving software, but hand written is okay as long as it is *very* clean and neat. Submit both a hard copy and a scanned copy via email or Dropbox.

Suggestions:

Work in chunks; start with one sentence and then add the next and the next.

Listen through and try to find a natural rhythm by tapping the quarter note. Each sentence will then start to take on a more musical feel. Think like a composer. Try to exploit nuances in the rhythm to create musical gestures—it will speed things up and help you internalize the rhythms.

Option #2: Transcribe a busy intersection

Take 0:45 seconds to 1:00 minute of video at a busy intersection. By intersection I mean any place where there is much car, pedestrian, airplane, animal wildlife, etc. traffic. For example, I might video a segment of Brigham Square during passing period, or the line at J-Dawgs at lunch, or the intersection of State and Bulldog. Make sure the video is good quality and uses some type of tripod, duck tape, or whatever so it's not shoddy or shaky.

Then isolate four or more elements of your intersection. Each of these elements will receive a music staff. *At least two* of these elements must be pitched—take this into consideration while selecting your intersection—and *all* must have a rhythm. For example, if you're doing the intersection of State and Bulldog you might have your pitched element be the music that people are listening to in their cars and you would transcribe those melodies as they passed by or a construction site might have loaders that beep a specific pitch in a specific rhythm. Be creative and incorporate pitch as much as possible.

Each of these elements will then be scored out on their respective staves. You may choose the time signature and metronome mark. The rhythms will be complex and you may have to use triplets, ties, rests, meter changes, and other means to express these asymmetrical musical elements. That is the point of this assignment. Do your best and have fun!

Turn the following in to me: the video via email, dvd, Dropbox, youtube, Vimeo, etc., and the transcription score. I would prefer your final product to be in Sibelius or Finale engraving software, but hand written is okay as long as it is clean and neat. Submit both a hard copy and a scanned copy via email or Dropbox.

Suggestions:

Be creative. If you are isolating people give them a rhythm: some people walk in compound simple, some in simple duple. Give them pitch—speech, singing, whistling, etc. If you're isolating aspects of people make them fun e.g. men/women/shoes/hair styles/logos/brands, etc. There are many ways to approach this assignment.

Option #3: Transcribe a commercial

Find a commercial that is 30-60 seconds long and email me a link so I can approve it before you begin. Then transcribe the music for the commercial as you would for a normal music transcription—harmony and melody must be represented.

Then on a second or third staff add in every cut (from one camera shot to another). Some commercials have 30 cuts in 30 seconds so this will be intense! Notate cuts by isolating their exact place in the score and putting a note head or a dash there with a brief description of the cut e.g., “car to plane, sky to ocean,” etc.

On a third or fourth staff, notate any rhythmic/pitch elements you find in the commercial, e.g. people walking, dancers dancing, etc. Commercials often use rhythmic presentations of materials, so look for these and transcribe them. If you’re having trouble with this see option #2 for some ideas.

Turn in to me: A neat transcription with a link to the commercial at the top of the page. May be done by hand or in notation software, but must be a clean product. Submit both a hard copy and a scanned copy via email or Dropbox.

Suggestions:

Find a commercial that is musical and rhythmic. Don’t go for the ambient sounding, slow-paced types.

Option #4: Transcribe a song

This is the more traditional route. The song must be at least three minutes long and have at least four elements (e.g. drums, lead guitar, piano, vocals/sax quartet/string quartet, etc.). You may *not* use any existing notation of the song (no tablatures, sheet music, chord reductions, etc.; just your ear). You must transcribe the entire song. Email me the song title and a link to the song online and I will approve it before you begin.

Turn in to me: A neat transcription with the title of the song and original artist. May be done by hand or in notation software but must be a clean product. Repeats may be notated as such (e.g. da capo, repeat bridge, etc.) and chord symbols may be used in pop/rock settings. Lyrics must be represented if applicable.

Suggestions:

Transcribe a familiar tune that you'll use in the future.