Advanced Music Theory I, MUS 724

CLASSWORK
CW 1a Species Counterpoint: Compose counterpoints in first species against the following cantus firmus. Label each interval between the bass and soprano, bass and alto, and alto and soprano; also, label the sonorities on each downbeat. Identify how each perfect interval is approached (contrary, similar, oblique). (Ref. 53-59)
CW 1b and c Figured bass and Harmony: Harmonize the melody in bars 1-4 below using only I, I6, IV, ii6, V, and V7 chords. Then realize the figured bass in bars 5-8 in four-part harmony, chorale style. (Ref. 30-33, 38, 44.)
CW 2a **Species Counterpoint:** Compose counterpoints in the indicated species against the following cantus firmus. (Ref. 59)

![Species Counterpoint Diagram](image1)

CW2b **Figured bass:** Realize the following figured bass; label each harmony.

![Figured Bass Diagram](image2)

CW2c **Harmonization:** Harmonize the following melody in four-part chorale style, using only V, V6, V7, and inversion of V7 chords. (Ref. 34-35)

![Harmonization Diagram](image3)
**CW2d Composition:** Compose various melodies in sentence structure and antecedent-consequent structure. (1) Compose a phrase in sentence structure by following the instructions; (2) compose a similar phrase in sentence structure by following the instructions; (3) compose an antecedent-consequent period by following the instructions. (Ref. 65-66)

- **Repeat bars 1-2, but start to "break them up" and then lead to cadence.**

- **Repeat bars 1-2 more or less, but vary the pitches (so that 3-4 is a sequence of bars 1-2) like bars 5-8 above.**

- **Antecedent basic idea contrasting idea consequent b.i. (same as bars 1-2) c.i. (like 3-4, but ends with PAC) (half cadence) (perfect authentic cadence)
**CW 3a Species Counterpoint:** Compose counterpoints in the indicated species against the following cantus firmus. (Ref. 60-61)

**CW3b Figured bass:** Realize the following figured bass in keyboard style, stemming each note correctly; label each harmony.

**CW3c Roman numerals:** Realize the following Roman numerals in four-part chorale style.
**CW3d Composition:**

(i) Compose an antecedent-consequent period in which each phrase is a sentence structure by following the directions.

**Antecedent**

bars 1-8 should be in sentence structure

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G major: I6 ii6 V --

**Consequent**

bars 9-12 should be the same as 1-4, 13 -14 should be much like 5-6

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<th>9</th>
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D major: I6 IV V I

(ii) Compose an antecedent-consequent period similar to the one above, except that the consequent phrase modulates to the key of V:

**Antecedent**

bars 1-8 should be in sentence structure

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D major: I6 IV V I
CW3e Composition: Below is a standard, 8-bar antecedent-consequent period. In (b), expand this period with “Koch-like” operations by following the directions. (Ref. 66-67)
CW 4a Species Counterpoint: Compose counterpoints in the indicated species against the following cantus firmi. (Ref. 61-62; 64)

(i)

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CW 4b: Applied Chords: Suggest a harmonization for the following melody by writing an bass line with Roman numerals. (Ref. 30-46)

```
\begin{music}
\melody{G major: I}
\end{music}
```
**CW4c Roman numerals:** Realize the following Roman numerals in four-part keyboard style, then rewrite in the manner of an “oom-pah” accompaniment.

F minor: i V7/iv iv viio7/V V VⅣ i 6 i VI ii6 VⅡ - Ⅰ i iv i ---
**CW 5a Species Counterpoint:** Compose counterpoints in the indicated species against the following cantus firmi. (Ref. 62-64)

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**CW5b Harmonization:** Suggest a harmonization for this melody by providing a bass line and Roman numerals; do not fill in the inner voices.
CW5c *Harmonization*: Realize these Roman numerals in four-part harmony, keyboard style. (Ref. 48-49)

E major: I IV V\(\flat\) I V\(\text{VI}_{ii}\) V I IV V\(\text{II}\) -   
A\(\flat\) major: IV V vi \(\text{I}\) -

**pivot chord**  \(\text{pivot chord}\)

**CW5d Composition**: Using the chords indicated by the Roman numerals above, write a duet for violin and piano in which the piano arpeggiates the chords and the violin plays a melody against this harmonic progression.
CW6a **Melody harmonization:** Harmonize this melody in four-part chorale style, labeling each chord, then rewrite the first four bars below in string quartet format.

$$\begin{array}{c}
1\quad 2\quad 3\quad 4\quad 5\quad 6
\end{array}$$

CW6b **Figured bass:** Realize this figured bass in keyboard style; label the harmonies discriminately.

$$\begin{array}{c}
1\quad 2\quad 3\quad 4
\end{array}$$
CW 6c Composition: Compose either a melody or a full composition in binary form; the first half of the piece should cadence in the key of V or (if the piece is in minor) in the relative major. The binary form should be either rounded or balanced. Provide a full score, with dynamics, tempo, and articulation markings. (Ref. 69ff.)
CW 7a Roman numerals with mixture: Realize these Roman numerals in four-part keyboard style; be careful to use the correct accidentals. Below, rewrite this exercise in open choral score format. (Ref. 49)

E♭ major: I ii♭ V I ii6 III# V I V♭9 I iv I

CW7b Species Counterpoint: Compose counterpoints in mixed second species against this cantus firmus.
CW8a Species counterpoint: Compose counterpoints in the indicated species against this cantus firmus.

![Species counterpoint notation]

CW8b Neapolitan 6 chords: Realize these Roman numerals in four-part keyboard style. (Ref. 50)

![Neapolitan 6 chords notation]

C minor: $i\ V\frac{3}{2}\ iv\ N6\ V\ i\ V\ V\frac{3}{2}\ i6\ N6\ viio7/V\ V\ i\ N6\ I\ --$

CW 8c Composition: Compose a piece for B-flat clarinet and piano based on the harmonies shown in CW8b. Use the chords in CW8b as the basis for arpeggiating figures in the piano part and compose an appropriate melody in the clarinet part against these harmonies.

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**CW 9a Augmented six chords:** Realize these Roman numerals in four-part chorale style, then transcribe this progression for small wind ensemble of a flute, clarinet, alto sax, and trombone, using correct transpositions and key signatures. (Ref. 51)

```
\begin{array}{cccccc}
\text{C major: } & I & Fr+6 & V & I6 & V & Ger+6 \\
\text{G major: } & IV6 & It+6 & V7 & I
\end{array}
```

**CW9b Advanced augmented sixth chords:** Realize the following Roman numerals in four-part chorale style.

```
\begin{array}{cccccc}
\text{D minor: } & i & V7 & N6 & V & “Gerdim 3” & V & I & It+6 & I
\text{E major: } & \text{Ger+6} & V & I6
\end{array}
```


**CW9c Species counterpoint:** Compose counterpoints in the indicated species against this cantus firmus.

- **2nd sp.**
  - Treble-alto:
  - Treble-bass:
  - Alto-bass:

- **4th sp.**
CW 10a Sequences: In keyboard style format, compose various sequences leading from I to vi in C major using ascending fifth sequence, a descending fifth sequence, an ascending 5-6 sequence, a descending 5-6 sequence, and parallel 6/3 chords. (Ref. 45)
CW 10b Species Counterpoint: Compose counterpoints in the indicated species against this cantus firmus.
CW 11 Composition: Set the melody “Go tell Aunt Rhody” (or another similar melody of your choice) for children’s chorus with simple piano accompaniment.
CW 11b Harmonization: Suggest a harmonization for this melody by writing a bass line with Roman numerals; do not fill in the inner voice.

CW 11c Species Counterpoint: Compose counterpoints in 5ths species against this cantus firmus.

(i)

(ii)
**CW 12a Six-four and six-three chords:** Realize the following progression in the following ways: (i) In the top system, add a passing six-three chord between the ii₆ and ii; decorate the final I chord with a 5-6-5 motion in an upper voice; and use a “iii₆” instead of a V for the penultimate chord. (ii) In the bottom system, add a passing six-four chord between the ii₆ and ii; decorate the I chord of bar 3 with a neighbor six-four chord; decorate the IV chord with an “accented six four”; and arpeggiate the bass in the final I chord so as to create an “arpeggiated” six-four.

(a)

(b)
CW 12b Canon: Complete the following canon.

CW 12c (optional) Apparent V and I: Explain why the V chords marked by an X do not resolve to I (is the V chord an apparent V chord? Is it prolonged by a passing chord? Is it a “back-relating V”?) Also, explain why each of the I chords marked with an X are not preceded by a V. (Is it preceded by a neighbor chord? Is it an apparent I that functions as a passing chord?) (also, see Ref. 52)
CW 13a Cantus firmi: Here are various cantus firmi for extra work in counterpoint.

(i)

(ii)

(iii)
CW 13b Melody harmonization: Here are various melodies for extra work in harmonization:

(i)

(ii)

(iii)
CW 13a Fugue: Realize this figured bass so each voice should enter in the manner of a fugue. Is this fugue real or tonal?