Written Homework Assignments

Advanced Music Theory, MUS 724

Name________________________________________________________
Here are the Written Homework Assignments for Music 724. Print this file on 8 ½ x 11 paper with three-hole punch; MAKE SURE TO COPY EACH PAGE BACK TO BACK (i.e., using both sides of the paper). If you cannot do this, you can purchase a copy of these class materials from the Music Office.

(1) Do all the Homeworks and Redos on these sheets (extra pages for Redos are in the back of the worksheets). Homework done on paper that is not 8 ½ x 11, on paper that is ripped out from a book, or on paper that is not three-hole punched will not be accepted.

(2) Homeworks are due one each class starting with the second class session. That is: Homework 1 will be due on the second class session, Homework 2 will be due on the third class session, etc. Redos are due within two weeks of their being handed back; you may hand in only one week’s worth of redos per class. If you are absent, fax in your homework or leave a copy of the homework in the professor’s mailbox by the end of the week.

(3) Make sure to do each homework assignment neatly with proper notation; avoid excessive erasures (if necessary, work out the assignment first on scrap paper). Also, make sure to sing and play through your assignments before handing them in.

(4) Redone assignments must be redone entirely, crossing off or erasing mistakes and adding the corrections on the original will not count as a redone assignment.


(6) In addition to these Written Assignments, there will also be
(a) Two projects: The first project is a short term paper; the second project (which is optional) is either another short term paper or a multi-media computer project (these projects will be discussed in class).
(b) A short, creative composition to be performed in class. This composition will either be a work in the style of the 18th or 19th Century, or will a setting of a text in any style.
(c) Various analysis assignments that will be given on another set of sheets.
(d) In addition to the readings cited in these Written Assignment sheets, there are a series of reading assignments of various articles from music theory books and journals.
(e) There will be a final and some possible occasional quizzes.
**HW 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). Make sure to sing through each line and play through the piece on the piano before handing the assignment in. (Read SS, Introduction and pp. 3-38.)

<table>
<thead>
<tr>
<th>1st sp.</th>
<th>2nd sp.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>treble</strong></td>
<td><strong>alto</strong></td>
</tr>
<tr>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td><strong>bass</strong></td>
<td><strong>soprano</strong></td>
</tr>
<tr>
<td></td>
<td></td>
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<tr>
<td><strong>cf.</strong></td>
<td><strong>altobass</strong></td>
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<td></td>
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<tr>
<td><strong>1st sp.</strong></td>
<td><strong>2nd sp.</strong></td>
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<tr>
<td></td>
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</tr>
</tbody>
</table>

Sonorities on downbeat: 5 8 3 8

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(continued on back)
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Name________________________________________

HW 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 (if you want to, you may fill in the inner voices). Then realize the figured bass in bars 5-8 in four-part harmony, chorale style. Label each harmony (Read AS, pp. 81-92, 123-32)

for possible redos:
HW 2a Species Counterpoint: Compose counterpoints in the indicated species against the following cantus firmus (remember, the second species will be all half notes with no repeated notes). 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). Also, place a triangle around each dissonant interval and each dissonant note; remember, dissonant notes in second species must be on the weak beat and must be passing tones. Make sure to sing through each line and play through the piece on the piano before handing the assignment in. (Read SS, pp. 39-55.)
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**HW2b Figured bass:** Realize the following figured bass; label each harmony.

```
\begin{figure}
\centering
\includegraphics[width=\textwidth]{figured_bass.png}
\end{figure}
```

for possible redos:

```
\begin{figure}
\centering
\includegraphics[width=\textwidth]{figured_bass.png}
\end{figure}
```

**HW2c Harmonization:** Harmonize the following melody in four-part chorale style, using only I, I6, V, V6, V7, and inversion of V7 chords (Read AS 95-106, 110-20)

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\begin{figure}
\centering
\includegraphics[width=\textwidth]{harmonization.png}
\end{figure}
```

A major: 1

for possible redos:

```
\begin{figure}
\centering
\includegraphics[width=\textwidth]{harmonization.png}
\end{figure}
```
HW2d 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 (Read Caplin, 35-54).

for possible redos:
HW 3a Species Counterpoint: Compose counterpoints in the indicated species against the following cantus firmus (remember, the third species will be all quarter notes with no repeated notes). 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). Also, place a triangle around each dissonant interval and each dissonant note; label the dissonant tones as passing tones or neighbor tones. Sing through each line and play through the piece on the piano before handing the assignment in. (Read SS, pp. 56-77.)
**HW3b Figured bass:** Realize the following figured bass in keyboard style, stemming each note correctly; label each harmony.

```
\begin{music}
\end{music}
```

for possible redos:

```
\begin{music}
\end{music}
```

**HW3c Roman numerals:** Realize the following Roman numerals in four-part chorale style (if necessary, redo on the back of next homework page) (Read AS, p. 140–47; 162–76.)

```
\begin{music}
\end{music}
```

A major: I IV ii7 V V/V V V7/vi vi vio7/V V6 - 3 I
HW3d Composition: Compose an antecedent-consequent period in which each phrase is a sentence structure by following the directions. (Read Caplin, 54-70.)

antecedent
bars 1-8 should be in sentence structure

F major: I6 ii6 V

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

C major: I IV V I

for possible redos:
HW3e Composition (optional): Below is a standard, 8-bar antecedent-consequent period. In (b), expand this period with “Koch-like” operations by following the directions.

a

b

for possible redos:
HW 4a Species Counterpoint: Compose counterpoints in the indicated species against the following cantus firmus (remember, the fourth species will be all half notes with many of the half notes tied to each other). Label each interval between the bass and soprano, bass and alto, and alto and soprano. Identify how each perfect interval is approached (contrary, similar, oblique). Also, place a triangle around each dissonant interval and each dissonant note; remember, dissonant notes in fourth species must be on the strong beat and must be suspensions; no 7-8 or 8-9-8 (8-2-8) suspensions are allowed. Make sure to sing through each line and play through the piece on the piano before handing the assignment in. (Read SS, pp. 78-100.)

for possible redos:

HW 4b: Applied Chords: Suggest a harmonization for the following melody by writing an accompaniment with bass line with Roman numerals; do not fill in the inner voices (if necessary, redo this assignment on the next page) (Read AS pp. 396-418.)

B♭ Major: I

(continued on other side)
HW4c Roman numerals: Realize the following Roman numerals in four-part keyboard style, then rewrite in the manner of an “oom-pah” accompaniment. (Read AS, pp. 136-37; 150-9; 194-210.)

D minor: i ii06 V VI V$/V V i6 V/V V i iv I
HW 5a Species Counterpoint: Compose counterpoints in the indicated species against the following cantus firmus (except in the first and last bars, in the fifth species part you should use only half notes, quarter notes, and half notes tied to half notes). Label each interval between the bass and soprano, bass and alto, and alto and soprano. Identify how each perfect interval is approached (contrary, similar, oblique). Also, place a triangle around each dissonant interval and each dissonant note and label it as a passing tone, neighbor tone, or suspension. (Read SS, pp. 101-16.)

for possible redos:

HW5b Harmonization: Suggest a harmonization for this melody by providing a bass line and Roman numerals; do not fill in the inner voices. (If necessary, redo this assignment on a separate page.)

D minor: i
HW5c Harmonization: Realize these Roman numerals in four-part harmony, keyboard style (if necessary, redo this and the next assignment on a separate page). (Read AS, 179-92; 367-76)

E♭ Major: I IV iiⅦ V viio7/vi

B♭ Major: V I V6/ii ii V6 I

HW5d (optional) 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.
HW6a Melody harmonization: Harmonize this melody in four-part chorale style, labeling each chord, then rewrite the first four bars below in string quartet format.

C major: I
HW6b Figured bass: Realize this figured bass in keyboard style; label the harmonies discriminatingly.

HW 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; you may use another sheet if necessary.
HW 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. (Read AS, pp. 355-65; 420-35; 441-54.)

G major: I iv V\(^9\) I vi ii\(\flat\) V I III\# V I iv I
HW7b (optional) Species Counterpoint: Compose counterpoints in mixed second species against this cantus firmus; label each interval as indicated in previous assignments. (Read SS, pp. 330-34.)
HW8a (optional) Species counterpoint: Compose counterpoints in mixed second species against this cantus firmus; label each interval as indicated in previous assignments. (Read SS. pp. 334-42.)
HW8b Neapolitan 6 chords: Realize these Roman numerals in four-part keyboard style (complete at least until the downbeat of bar 5). (Read AS, 456-74.)

B♭ minor: i N6 V i VI N6 V♭ i F minor: iv N6 V i6

B♭ minor: V♭ 7 i V/iv iv N6 viio7/V V i ---

F minor: iv V I

(continued on next page)
HW 8c (optional) Composition: Compose a piece for B-flat clarinet (which will have to be transposed!) and piano based on the harmonies shown in HW8b. Use the chords in HW8b as the basis for arpeggiating figures in the piano part and compose an appropriate melody in the clarinet part against these harmonies (You may use a separate sheet or the back of this sheet both for the assignment and for any possible redos.)
HW 9a Augmented six chords: Realize these Roman numerals in four-part chorale style, then transcribe this progression for small wind ensemble as indicated below, using correct transpositions and key signatures. (Read AS, pp. 477-500.)

E Major: I  Ger+6  VⅣ  Ⅴ  Fr+6  V  I  __  
B major: IV  It+6  V7  I

1  flute
2  B♭ trumpet
3  B♭ flat alto saxophone
trombone
**HW9b (optional) Advanced augmented sixth chords:** Realize the following Roman numerals in four-part chorale style. (for bars 2-3, see AS 497-98; for “dim. 3rd” chord in bar 4, see AS, pp. 493-94.)

F major: I Ger+6 I Ger+6 Ger+6 "i ⅔" "Fr.dim.3" V I

G♮ major: V7 I V7

**HW9c (optional) Species counterpoint:** Compose counterpoints in the indicated species against this cantus firmus; label each interval as indicated in previous assignments. (Read SS, pp. 342-45.)
HW 10a Species Counterpoint: Compose counterpoints in the indicated species against this cantus firmus; label each interval as indicated in previous assignments. (Read SS, pp. 345-50.)

Also, even though we do not have a homework assignment on it, read in the book about sequences (Read AS pp. 231-35 and 245-66.)
HW 11 Composition: Set the melody “This land is Your Land” (or another similar melody of your choice, about 8 bars long) for two-part children’s chorus with simple piano accompaniment (you will have to find or figure out the melody yourself). You may use the staves on the next page or another sheet if necessary; be prepared to perform this work in class. (Read AS, pp. 309-24 and 328-50).
HW 11b Harmonization: Suggest a harmonization for this melody by writing a bass line with Roman numerals; do not fill in the inner voice. Hints: (a) the bass line should be four quarter notes in both bar 6 and bar 7; (b) there should be a modulation to the key of V by the first cadence and a modulation back to the tonic key immediately afterwards; there is no modulation to the key of E in this piece; (c) an applied chord should be used somewhere in this exercise.

D major: I

HW 11c (optional) Species Counterpoint: Compose counterpoints in 5ths species against this cantus firmus; label each interval as in previous exercises. (Read SS, pp. 351-53.)
HW 12a (optional) Six-four and six-three chords: Realize the following progression in the following ways: (a) 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. (b) 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. (Read AS, pp. 231-44; 271-82, and 284-303.)
HW 12b (optional) Canon: Complete the following canon. (Possible redos for this and the next two assignments must be done on a separate sheet.)

HW 12c (optional) Apparent V and I: Realize the following figured bass. Explain why the V chords marked by an X do not resolve to I: (a) Is the V chord an apparent V chord? (b) Is it prolonged by a passing chord? (c) Is it a “back-relating V”? Also, explain why each of the I chords marked with an X are not preceded by a V, (d) Is it preceded by a neighbor chord? (e) Is it an apparent I that functions as a passing chord?

HW 12d (optional) Seventh chords: Label each of the seventh chords in the following as either (a) an apparent seventh chord created by passing, neighbor tones, or suspensions (AS p. 390-93); (b) an seventh chord with delayed resolution (AS p. 387); (c) an extended seventh chord (AS p. 388); (d) as seventh chord whose resolution is transferred or implied (AS 385-87). (Read AS 379-93).