

Homework Assignments, Mu28, Winter, 2010

Analyze the Trio section of Mozart's *Eine kleine Nachtmusik*. Analyze the chords, embellishing tones and cadences using standard analysis notation. **Analyze the music in the key of D** (this music functions entirely in the dominant of G major so it is appropriate to analyze it in D in spite of the G major key signature). Read Parts 1 – 3 in Chapter 7 of the text and be prepared to answer the questions on pages 199 – 205.

January 6, 2010. Do a harmonic, melodic and cadential analysis of p 58 (part of the homework packet passed out on Monday). The whole chorale should be analyzed in C major using secondary function chords. Notate the range of each voice, as requested. Below your analysis note which tone is doubled, where applicable, R, 3, 5, for root, 3rd, 5th. Complete p 61 & 62 from the homework packet. Turn in 58, 61 and 62 on Monday.

January 11, 2010. Complete WB 64, #1 – 5; 65, #1, 4, 6, 9; 68 #2 and turn in these pages Wednesday. In 68 #2 please add a 4-3 suspension in the next to last bar. If you have time, read through Chapter 8.

January 13, 2010. Read through the end of Chapter 9. In chapter 8 pay special attention to Ill. 8.10 and the material on 218. In chapter 9 pay close attention to the chart at the bottom of 237 and the summary on 239-40. Complete WB 76, 1-6 and 77 D2 and turn them in next Wednesday. **By Jan. 20 at 9 AM**, complete WB 85 D 1, 2, **or** 3 (any of the three – your choice) in a music notation software program such as Finale or Sibelius. Put a nom-de-plum rather than your real name on the page, create a pdf file and email it to me (pdf preferred; you may send a Finale file but I can't open Sibelius files). We will review select examples in class on Wednesday. You will use this nom-de-plum during the rest of the term for similar assignments.

January 20, 2010. Please note: a couple of people spoke to me after class about workloads on Mondays and Wednesdays and concern re: Quiz 1. In order to lessen stress and anxiety over Quiz 1 and also allow a bit more time for practice and preparation, Quiz 1 will be distributed next Wednesday and will be due on Monday, February 1. For Monday, please complete 86 C (both excerpts). Do the exercise on 87 and email your final four-part realization to me by 9:00 am Monday, using the pseudonym you have previously selected. We will examine examples in class.

January 25, 2010. Complete Mu28 Melody 3 harmonization and turn it in on Wednesday. On Wednesday we will move on and I will distribute a Unit 1 quiz which will be due back the following Monday. If you were not in class and need the melody to harmonize it is available on the website. Analyze the first phrase in c minor and the second phrase in E-flat major.

February 1, 2010. Review the material in Chapter 10 we covered today. Read through Chapter 11 to gain a familiarity with the concepts. We will not spend significant time on the content of Chapter 11. Read Chapter 12 carefully through page 306. We will work on the exercises for Part 2 at the end of the chapter and discuss melodic analysis on Wednesday.

February 3, 2010. Review Chapter 12. Write an original 32-measure melody in 4/4 time, in treble clef, and in any key up to five sharps or flats. Your melody should form a period with the following form:

a b^{sim} c^{cont} a'

Each phrase should be 8 measures long. Phrase four should end with a conclusive cadence. The earlier phrases should end less conclusively (but in a clear cadential way). Your phrases should be built on one or more motives and use sequences appropriately (but not too much!). The best melodies will be ones which have a clear harmonic implication, a unity provided by careful approach to the use of motives, rhythm and melodic contour and have limited embellishments. Send me your melody with your pseudonym by 9:00 a.m. Monday.

February 8, 2010. **For Wednesday:** Read Chapter 13 and be ready to do the exercises at the back of the chapter. Complete and turn in WB 114 A 1, 2, 3, 4, 5 and B 2, 3, 5, 8, 10. **For a week from Wednesday (no**

class next Monday): Review and modify the four-phrase period you composed for today's class or write a new one as you feel appropriate given the comments that were offered in class. Your melody should contain clear harmonic implications and makes use of one or more motives. Strive for a nice balance of note values (not too static; not too busy and definitely not rambling). **End the first phrase with a half cadence, the 2nd phrase with a PAC or IAC and the fourth phrase with a PAC.** This may require modifying your melody. When you are satisfied with your melody, do the following:

1. Transpose the third phrase (C cont) into the dominant. Do this by adding appropriate accidentals, as, **not by changing the key signature**. In most cases it will be best to transpose the melody up a 5th rather than down a 4th. **End the third phrase with a PAC or IAC in the dominant** (in other words, on V of the original key).
2. Indicate the harmony with chord symbols you intend to be used to accompany the melody (be sure to indicate the new key at the beginning of phrase 3).
3. Add a bass line that reflects the harmony and harmonic rhythm. For example, where chords change once per measure, write a whole-note; where chords change once per half-note, write half notes etc. You may wish to sketch in block chords and have your computer play your work back to you to see how you like the harmonies.
4. Alter the chords by appropriate use of inversions to achieve a smoother bass, where possible.
5. Suggest the type of left hand accompaniment you think will work for phrases 1, 2 and 4 by writing a left hand part **for measure 1 only**. Indicate the type of accompaniment you think will work for phrase 3 by writing an accompaniment for measure 17 **only – and only if the accompaniment for phrase 3 is significantly different than rest of the piece.**

Email your work to me by 9:00 a.m. on February 17.

February 17, 2010. Analyze measures 6 – 19 of the Bach Prelude No. 1, noting the key changes. Read through Chapter 14 and be prepared to answer the questions at the back of the chapter. Prepare for the concert by reading program notes of the pieces. Download the Concert Report guidelines and be prepared to take notes during the concert. See you on Sunday.

February 22, 2010. Please get your concert report completed and turned in at your earliest convenience. Finish analyzing the Bach prelude which we will discuss on Wednesday. Read through Chapter 15. Much of the material we have already covered but you'll want to review it for clarification and expansion. I will distribute an open-book quiz on Chapters 10 – 15 on Wednesday. The quiz will be due March 3.

Looking ahead:

There will be no class on Monday, March 1. On March 3 we will look at Chapter 16. We will focus on Chapter 16 during week 10 and do further ear training and sight-singing. The final, which will include material from Chapter 16, will be distributed on the Wednesday of Week 10 and will be due on the Wednesday of finals week. It consists of composing a four-phrase piece in four-part chorale style and a short analysis project.

February 24, 2010. Quiz 2 was handed out in class today. If you were absent, you may pick up a copy from my mailbox, located adjacent to 116 Dabney.

March 3, 2010. Please download the file "Week10Homework" from the website.

For Monday, March 8, please complete and turn in 144 D 1, 3, 4. You will have a guest teacher on Monday: Dr. Dwayne Milburn, one of my oldest and dearest friends, who teaches ear-training at UCLA and has been the director of several U.S. Army bands. You will enjoy him and not want to miss his class. I will appreciate your being on time. He will go over the days homework with you and do some ear-training and sight-singing exercises as well as some analysis of modulations from the chorales at the back of the sight-singing book.

For Wednesday, March 10, complete and turn in 146 A 1 and 3; 150 and 151. I will pass out the final quiz on 3/10. It is due Wednesday, March 17 at 12 noon. You can turn it in to my mailbox, next to my office at 116 Dabney.