

Keyboard Harmony MMT 232

Professor Scott Foglesong

Assignments for the Fall Semester, 2008

Week One: for Friday, September 12 and Monday, September 15

Basic Chord Drills:

#1 through all major keys, chromatically (i.e., C-C#-D, etc.)

#2 through all minor keys, reverse chromatically (i.e., C-B, Bflat, etc.)

Chord Progressions:

#1 in C, D, F, G, and B majors and minors

#2 in G, B-flat, E-flat, A, and E majors and minors

#3 in C, A-flat, D-flat (C#), A, and F# majors and minors

Reduction:

01: Mozart Theme from Violin Sonata

Score Reading (Alto Clef):

Gastoldi: Bicinium

Morley: Bicinium

Mozart: Duo for Violin and Viola K. 423, first movement

Mozart: Duo for Violin and Viola K. 423, Rondo

Mozart: Sinfonia Concertante K. 364, 1st movement cadenza

Week Two: for Friday, September 19 and Monday, September 22

Basic Chord Drills:

#4 as written, i.e., through all major keys. Play the LH an octave below the notated RH part.

Chord Progressions:

#4 in D, A, B, F, B-flat, and E-flat majors and minors

#5 in A, D, C, A-flat, D-flat, and B majors and minors

Figured Harmony: Common Chords 1.a and 1.b

1.a Cadences: Learn them all in C Major as notated, then transpose them into C minor. Then transpose them into one other major key of your choosing (one key for all of the cadences). Please don't use C# or D-flat Majors.

1.b Sequences: Learn them first in C major as notated. Then pick *one* of the sequences and transpose it to one other major key of your choosing – again, please don't use C# or D-flat majors.

Reduction:

02: Mozart Rondo from Violin Sonata

Score Reading (Alto Clef):

Mozart: Symphony in G Minor, K. 550

Purcell: Fantazia No. 3 for Viols

Brahms: Quartet, Op. 60

Ravel: *Ma Mère l'Oye*, "Le Jardin Fèerique"

Bartók: Fifth Quartet

Week Three: for Friday, September 26 and Monday, September 29

Chord Progressions:

#6 in B-flat, C, F, and E-flat majors and minors

#7 in A-flat, A, G, and D majors and minors

Figured Harmony: Common Chords 1.c

Everybody does #s 1, 3, and 5 in the original key.
You will be assigned either: #2 in D Major or #4 in F Minor.

Harmonizations:

Present performances of #s 1, 2, and 3 in the notated keys, harmonized restricting your chords to I, V, and V7 (inversions are OK, although do not misuse the 6/4 triad!)

Reduction:

03: Mozart Andante from Violin Sonata

Score Reading (D Transposition)

Three Duets
Five Melodies
Anonymous: Bicinium

Week Four: for Friday, October 3 and Monday, October 6

Chord Progressions:

#8 in B-flat, G, A, and E majors and minors
#9 in A, F#, B, and E-flat majors and minors

Figured Harmony: First Inversion 2.a and 2.b

2.a Cadences: Learn them first in C Major as notated, and then transpose them into C minor. Then transpose them into one other major key of your choosing (one key for all the cadences). Don't use enharmonic equivalent keys like C#, B, or C-flat Majors.

2.b Sequences: Learn them first in C Major as notated. Then pick *one* of the sequences, and transpose it to one other major key of your choosing, again avoiding enharmonic keys.

Harmonizations:

Present performances of #s 4, 5, and 6 in the notated keys, harmonized restricting your chords to I, V, and V7 (inversions are OK, although do not misuse the 6/4 triad!) *However, in #6 you should use a cadential 6/4 in the appropriate place.*

Reduction:

04: Mozart Andante from Violin Sonata. You will be given part of this to perform.

Score Reading (D Transposition)

Mozart: Horn Concerto K. 412
Brahms: Symphony No. 2
Rossini: Semiramide Overture
Purcell: Trumpet Pieces
Bach: Two Selections from the *Christmas Oratorio*

Week Five: for Friday, October 10 and Monday, October 13

Chord Progressions:

#10 in F, F#, G, and A-flat majors and minors
#11 in D, C#, C, and B majors and minors
#12 in D, B-flat, G-flat, and E-flat majors and minors

Figured Harmony: First Inversion 2.c

Everybody does #s 1, 3, and 5 in the original key.

You will be assigned either: #2 in B-flat minor or #4 in G Major.

Harmonizations:

Present performances of #s 7, 8, and 9 in the notated keys, harmonized restricting your chords to I, V, and V7, with the following exceptions:

In #8 include either a ii7 or ii6/5 in the appropriate location.

In #9 including a neighboring 6/4 chord in the appropriate location.

Reduction:

Schumann: Liederkreis, "In der Fremde"

Score Reading (Tenor Clef)

Gastoldi: Bicinium

Morley: Bicinium

Bach: Gamba Sonata in G Minor

Week Six: for Friday, October 17 and Monday, October 20

Chord Progressions:

#13 in A, G, F, and E majors and minors

#14 in B, D, E-flat, and A-flat majors and minors

Figured Harmony: Second Inversion 3.a and 3.b

3.a Cadences: Learn them first in C Major as notated, and then transpose them into C minor. Then transpose them into one other major key of your choosing (one key for all the cadences). Don't use enharmonic equivalent keys like C#, B, or C-flat Majors.

3.b Sequences: Learn them first in C Major as notated. Then pick one of the sequences, and transpose it to one other major key of your choosing, again avoiding enharmonic keys.

Harmonizations:

Present performances of #s 10, 11 and 12 in the notated keys, harmonized restricting your chords to I, V, and V7, with the following exceptions:

In #10 include at least one ii, ii7, or inversions thereof.

In #11 include at least one V/V (V7/V is OK; as are inversions.)

In #12 include include at least one ii7 or inversion thereof.

Reduction:

Schumann: Intermezzo

Score Reading (B-flat Transposition)

Beethoven: Duo for Clarinet and Bassoon

Beethoven: Trio Op. 11, first movement

Melodies for B-flat Transposition

Mozart: Divertimento for Two Clarinets and Bassoon K. 439b

Week Seven (Friday, October 24 and Monday, October 27

Fall Semester Break

Week Eight: for Friday, October 31 and Monday, November 3

Chord Progressions:

- #15 in E-flat, D, C, and B-flat majors and minors
- #16 in A-flat, G, F, and E majors and minors
- #17 in B-flat, A, G, and F# majors and minors

Figured Harmony: Second Inversion 3.c

Everybody does #s 3, 4, and 5 in the original keys.
You will be assigned either: #1 in B-flat Major or #2 in A minor.

Harmonizations:

Present performances of #s 15, 16, and 17 in the notated keys, harmonized as follows:

In #15, use IV and V/vi in addition to I, V, and V7.

In #16, use use a neighboring 6/4 chord in addition to I, V, and V7. You may also employ a deceptive cadence (prepared by chromatic embellishment, if you wish) in an appropriate location and recover from it appropriately.

In #17, use a V7/V (or inversions thereof) in addition to I, V, and V7.

Reduction:

Mozart Trio II in B-flat Major, first movement. You will be assigned one section to learn for the week.

Score Reading (Soprano Clef)

- Antiquiis: Bicinium
- Gastoldi: Bicinium
- Bach: St. Matthew Passion: Ich will dir mein Herze schenken

Week Nine: for Friday, November 7 and Monday, November 10

Chord Progressions:

- #18 in B-flat, E-flat, A-flat, and D-flat majors and minors
- #19 in C, G, D, A, and E majors and minors
- #20a in E-flat and D majors and minors
- #20b in E-flat and F majors and minors
- #20c in E-flat and G majors and minors

Figured Harmony: Suspensions (Single) 4.a

4.a Cadences: Learn them first in C Major as notated, and then transpose them into C minor. Then transpose them into one other major key of your choosing (one key for all the cadences). Don't use enharmonic equivalent keys like C#, B, or C-flat Majors.

4.b Sequences: Learn them first in C Major as notated. Then pick one of the sequences, and transpose it to one other major key of your choosing, again avoiding enharmonic keys.

Harmonizations: Present performances of #s 18, 19, and 20 in the notated keys, harmonized as follows:

- In #18 include a descending fifths sequence
- In #19 harmonize measures 9, 10, and 11 differently from each other.

In #20 you may harmonize freely (even using more than I, V, and V7) but idiomatically!

Score Reading (Soprano, Tenor, and Alto clefs)

Anonymous Master (ca. 1450) "Der Tag, der ist so freudenreich"
Hans Leo Hassler: Benedictus
Thomas Morley: Aria

Week Ten: for Friday, November 14 and Monday, November 17

Chord Progressions:

#21 in F, A, B-flat, and C majors and minors
#22 in A, F#, G, and E majors and minors
#23 in E, D, C, and B majors and minors

Figured Harmony: Suspensions (Single) 4.c

Learn #s 1, 4, 5, and 6 in the original keys.
You will be assigned either #2 in G Major or #3 in F Minor.

Harmonizations: Present performances of #s 21, 22, and 23 in the notated keys, harmonized as follows:

In #21 use a vii7/V leading to a cadential 6/4.
In #22 and #23 you may harmonize freely (but idiomatically!)

Score Reading (A Transposition)

Bach: Cantata 136, "Es kommt ein Tag"
Brahms: Quintet in B Minor, Op. 115
Brahms: Serenade in A Major, Op. 16
Stravinsky: Octet
Tchaikovsky: Overture-Fantasia, Francesca da Rimini

Week Twelve: for Friday, November 21 and Monday, November 24

Chord Progressions:

#24 in F#, E, and D Minors
#25 in D, A, and B Majors
#26 in G, B-flat, and E-flat Minors

Figured Harmony: Seventh Chords in Root Position 5.a

5.a Cadences: Learn them first in C Major as notated, and then transpose them into C minor. Then transpose them into one other major key of your choosing (one key for all the cadences). Don't use enharmonic equivalent keys like C#, B, or C-flat majors.

5.b Sequences: Learn them first in C Major as notated. Then pick *one* of the sequences, and transpose it to one other major key of your choosing, again avoiding enharmonic keys.

Harmonizations:

Present performances of #s 24, 25, and 26 in the notated keys. All three may be harmonized freely. However, #26 is an ideal candidate for a modal treatment.

Score Reading: Four Clefs (Treble, Alto, Tenor, Bass)
"Four Common Clefs" #s 1 - 5

Week Thirteen: for Friday, December 5 and Monday, December 8

Chord Progressions:

- #27a and b in C, D, and E Majors and Minors
- #27c and d in B, B-flat, and A-flat Majors and Minors
- #28 in G, F, and E-flat Majors and Minors

Figured Harmony: Seventh Chords in Root Position 5.c

- #s 3, 4, and 5 in the notated keys
- You will be assigned either #1 in E Minor or #2 in G Major

Harmonizations:

Present performances of #s 27, 28, and 29 in the notated keys. You may harmonize all of these freely, but of course idiomatically.

Score Reading: Chorales in Open Score

- Aus tiefer Noth schrei ich zu dir
- Christ ist erstanden
- Christ lag in Todesbanden

Week Fourteen: Friday, December 12 and Monday, December 15

Final Exam

Chord Progressions:

- #29 in G, C, D, and F Minors
- #30a in D, C, B, and A Majors/Minors
- #30b in C, B-flat, and G Minors
- #30c in G, D, A, and E Minors

Harmonizations:

Present performances of #s 31 and 32 in the notated keys. You may harmonize them freely, but of course idiomatically.

Figured Harmony: Seventh Chords in Root Position

- Learn #4 in A-flat Major
- Learn #5 in C Major

Score-Reading

- Bizet: L'Arlesienne, Suite No. 1
- Anonymous (16th Century)
- Chorale: Es ist das Heil uns kommen her
- Chorale: Lobb Gott, ihr Christen alle gleich