

First-Year Music Theory MMT 112-1

Assignments for Fall Semester, 2009

Professor Scott Foglesong

Note on grading: each week's assignment typically contains multiple components. Each of these individual components is listed, separated by commas. Therefore "5/37" is a single component, as is "7/51 #5 and 7/52". I grade each component individually, then average the components for your weekly score.

Note on extra credit assignments: you may submit these only if you have completed the regular assignment. For each assignment performed at a 'B+' level or better, you will receive an additional 5% on the score for your weekly work.

Week One: August 31 - September 2

Chapter 5 (Procedures of Four-Part Writing)

Text: Chapter 5

Recommended Reading: Text Chapter 4

Workbook (due Wednesday, September 9):

5/37, 5/38, 5/39 (extra credit: 5/35, 5/36)

Notes:

5/37: be very careful to make the distinction between 'open', 'close', and 'keyboard' voicings.

5/38: I recommend you write the "corrections" in the lower half of the page—or write them on another piece of paper entirely.

5/39: There is at least one error in every example.

Week Two: September 9 - 16

Chapter 6 (I, V, V7)

Text: Chapter 6

Workbook (due Monday, September 21)

6/41-42, 6/45 (extra credit: 6/43 both major and minor)

Notes:

You may use I, V, and V7 ONLY in these exercises: DO NOT USE ANY INVERSIONS. DO NOT USE ANY OTHER CHORDS. I, V, AND V7—ALL IN ROOT POSITION—ARE YOUR ONLY CHOICES.

On a less astringent note, 6/42 is not assigned but you might well find it quite useful.

Provide harmonic analyses for every exercise—in these and every subsequent workbook exercise you do.

Week Three: September 21 - 23

Chapter 7 (I6, V6, vii6)

Text: Chapter 7

Workbook (due Monday, September 28)

7/50 #s 1 & 4, 7/51 #5 and 7/52 (extra credit: 7/47, 7/48, 7/49)

Notes:

7/50 #1: Observe that you are not to use VII6 in this example.

7/51 #5: Look at measure 5 before jumping to any conclusions.

7/52: this is an analysis. Label each chord. Be prepared to answer the question at the top of the page; remember that measures are numbered beginning with the first *complete* measure.

Week Five: September 28 - 30

Chapter 8 (Inversions of V7)

Text: Chapter 8

Workbook (due Monday, October 5)

8/54, 8/57 (extra credit: 8/55)

Notes:

8/54 #3. You might want to take a brief review of figured-bass symbols; page 53.

8/57: these are analyses. In analyzing keyboard music, be fully aware of the effect of pedalling and grouping tones together. Use your ears—perhaps get somebody to play this for you.

8/57 #3: Be aware that there are some non-chord tones in the inner voices. They may be unaccented passing tones (UPT), or upper-or-lower neighbor tones (UNT or LNT). Please label those as well.

8/57 #5: The bass line also contains some non-chord tones.

8/57 #6: The melody may contain some non-chord tones. In addition to UPT and NT tones, there might also be accented passing tones (APT)—that is, tones which fall *on* the beat but which are not chord tones.

Week Six: October 5 - 7

Chapter 9 (Leading to V: IV, ii, and ii6)

Text: Chapter 9

Workbook (due Monday, October 12)

Workbook: 9/61 #s 1 & 4, 9/63 #4 and 9/64 #s 1 & 2 (extra credit: 9/59 both major and minor, 9/61 2 & 3 and 9/62)

Notes:

9/64 #1: There are non-chord tones in the melody.

9/64 #2: You may safely ignore the ornamentation.

Week Seven: October 12 - 14

Midterm Examination

Monday, October 12

Review session

Take-home exam handed out; due Monday, October 19

Wednesday, October 14

In-class examination

Week Eight: October 22 - 24

Analysis: Motives and Cadences

(Assignments in handout; due Monday, October 26)

Week Nine: November October 29 - 31

Analysis: Phrases

(Assignments in handout; due Monday, November 2)

Weeks Ten & Eleven: November 2 – 4

Chapter 10 (Cadential 6/4) and Chapter 11 (vi and IV6)

Text: Chapter 10 & 11

Workbook (due Monday, November 16)

10/67, 11/75, 11/78-79 #3, 11/79 #5 (extra credit: 10/68, 11/73-74, 11/76)

Notes:

10/67: Not every exercise can use a cadential 6/4. Observe that you are asked to identify those exercises and explain *why* a cadential 6/4 would not be appropriate.

11/75 #3: Look at the penultimate measure before jumping to any conclusions

11/78-79 #3: The question about the A-flat chord in bar 7 is rather transparent, but go ahead and think about it anyway.

Week Twelve: November 16 - 18

Chapter 12 (Supertonic and Subdominant Seventh Chords)

Text: Chapter 12

Workbook (due Wednesday, December 2)

12/83, 12/87 #s 3 & 4 (extra credit: 12/81-82, 12/85)

Notes:

12/83 #s 1 & 2: Observe the asterisks over or under certain notes, and what they indicate.

12/83 #2: They *mean it* about that 'scalar bass' in measures 2 and 3.

Weeks Thirteen & Fourteen: December 2 - 9

Chapter 13 (Other Uses of IV, IV6, and vi)

Text: Chapter 13

Workbook (due Monday, December 14)

13/92 #1, 13/93 #3 (extra credit: 13/89, 13/90, 13/92 #2 & 13/93 #4)

Notes:

13/92 #1: Observe the 'bass descends in thirds' direction in measures 5-6, as well as the admonition not to use the tonic on the downbeat of measure 5.

Week Fifteen: December 14 – 16

Final Examination

Monday, December 14

In-class examination

Wednesday, December 16

Take-home exam due