

# Keyboard Harmony MMT 232

Professor Scott Foglesong

Assignments for the Fall Semester, 2011

## **Week One: for Wednesday, September 7**

### Basic Chord Drills:

#1 through the following major keys: C, D, F, G, and A-flat majors

#2 through the following minor keys: c, f, g, and a minors

### 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

### Melodies for Transposition:

3.5 in G Major (transpose up)

3.6 in F Major (down)

3.7 in E-flat Major (down)

3.8 in G Major (up)

3.9 in D Major (down)

### Score Reading (Alto Clef):

Gastoldi: Bicinium

Morley: Bicinium

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

## Week Two: for Wednesday, September 14

### 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 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 into C minor.

### Melodies for Transposition:

3.62 in C Minor (down)  
3.63 in D Minor (up)  
3.64 in B Minor (down)  
3.65 in G Minor (up)  
3.66 in C Minor (up)  
3.67 in A Minor (up)

### Score Reading (Alto Clef):

Mozart: Symphony in G Minor, K. 550  
Purcell: Fantazia No. 3 for Viols  
Brahms: Quartet, Op. 60

## Week Three: for Wednesday, September 21

### 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

- #s 1 through 4, all in the notated keys.

### Harmonizations:

Present performances of #s 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!)  
*Place your chord changes on strong beats ONLY.*

### Melodies for Transposition:

- 6.16 in G Major (down)
- 6.17 in B-flat Major (up)
- 6.18 in F Major (down)
- 6.19 in A Major (down)
- 6.20 in E Major (down)
- 6.21 in F Major (up)

### Score Reading (D Transposition)

- Three Duets
- Five Melodies

## Week Four: for Wednesday, September 28

### 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. Then transpose them into C Minor.

### 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. As before, place your chord changes on strong beats ONLY.*

### Melodies for Transposition:

- Note: we're skipping 3C.11 and 3C.14 on this page*
- 3C.12 in D Major (down)
  - 3C.13 E-flat Major (down)
  - 3C.15 B-flat Major (up)
  - 3C.16 in A-flat Major (up)

### Score Reading (D Transposition)

- Mozart: Horn Concerto K. 412
- Brahms: Symphony No. 2
- Rossini: Semiramide Overture

## Week Five: for Wednesday, October 5

### 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

#s 2 through 4 in the notated keys.

### 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.

### Melodies for Transposition:

*Note: these melodies include accidentals that indicate a modulation to the key of the dominant major. When transposing the accidental, ask yourself what it means in the context of the original key—in this case, it is a **raised 4th scale degree** that becomes the leading tone of the key of the dominant. In some cases, that may result in a different accidental in transposition—a sharp instead of a natural, for example. Please refrain from just reading the accidental without considering **what it means**, and make the appropriate adjustments if necessary.*

- 4.6 in E-flat Major (up)
- 4.7 in E Major (down)
- 4.8 in C Major (down)
- 4.9 in E Major (up)
- 4.10 in B-flat Major (up)

### Score Reading (Tenor Clef)

Gastoldi: Bicinium

Morley: Bicinium

## Week Six: for Wednesday, October 12

### 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. 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 C Minor.

### 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.

### Melodies for Transposition:

*Note: these melodies feature accidentals that are the most commonly-encountered inflections in minor keys: raised 6th and 7th scale degrees. Please consider any necessary changes to those accidentals when transposing to another key: a natural may become a sharp, or a flat may become a natural, etc.*

- 5.6 in E Minor (up)
- 5.7 in G Minor (up)
- 5.8 in A Minor (up)
- 5.9 in B Minor (down)
- 5.10 in A Minor (down)

### Score Reading (B-flat Transposition)

- Beethoven: Duo for Clarinet and Bassoon
- Beethoven: Trio Op. 11, first movement
- Melodies for B-flat Transposition

## Week Seven (Wednesday, October 19)

### 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

#s 2 - 4 in the notated keys.

### Harmonizations:

Present performances of #s 15 and 16 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.

### Melodies for Transposition:

- 6.5 in E Minor (up)
- 6.6 in E-flat Minor (down)
- 6.7 in A Minor (up)
- 6.8 in F Minor (up)

### Score Reading (Soprano Clef)

Antiquii: Bicinium

Bach: St. Matthew Passion: Ich will dir mein Herze schenken

## Week Eight: for Wednesday, October 26

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. 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.

Harmonizations: Present performances of #s 18 and 19, harmonized as follows:

In #18 include a descending fifths sequence

In #19 harmonize measures 9, 10, and 11 differently from each other.

Melodies for Transposition:

2.A.11 in C Major (down)

2.A.13 in D Major (down)

2.A.14 in E-flat Major (up)

Score Reading (Soprano, Tenor, and Alto clefs)

Anonymous Master (ca. 1450) "Der Tag, der ist so freudenreich"

## Week Nine: for Wednesday, November 2

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 through 4 in the notated keys.

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!)

Melodies for Transposition:

*Note: skip 2.D.27*

2.D.28 in D Major (down)

2.D.29 in B-flat Major (down)

Score Reading (A Transposition)

Bach: Cantata 136, "Es kommt ein Tag"

Brahms: Quintet in B Minor, Op. 115

## Week Ten: for Wednesday, November 9

### 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.

5.b Sequences: Learn them first in C Major as notated. Then pick *one* of the sequences, and transpose it to C Minor.

### 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.

### Melodies for Transposition:

3B.12 in B-flat Minor (up)

### Score Reading: Four Clefs (Treble, Alto, Tenor, Bass)

- Multiple Clefs #1
- Four Common Clefs #2

## **Week Twelve: for Wednesday, November 16**

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 1 and 2 in the notated keys

Harmonizations:

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

Melodies for Transposition:

- 6.43 in D Major (down; you may play the LH part and octave lower than notated.)

Score Reading: Multiple Clefs

- Four Common Clefs #s 3 & 4

## **Week Thirteen: for Wednesday, November 30**

Chord Progressions:

#29 in G, C, D, and F Minors

Figured Harmony: Seventh Chords in Root Position 5.c

#s 4 in the notated key

Harmonizations:

Present performances of #s 29 and 30 in the notated keys. You may harmonize all of these freely, but of course idiomatically.

Melodies for Transposition:

*Note: Skip 2.7*

2.8 in C Minor (down)

2.9 in A Minor (up)

Score Reading: Chorales in Open Score

Gelobet seist du, Jesu Christ

## **Week Fourteen: Wednesday, December 7**

### Final Exam

#### Chord Progressions:

#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 #5 in the notated key

#### Score-Reading

Four Common Clefs #5

Chorale: Nun komm, der Heiden Heiland