

MUS 231X

ASSIGNMENT FOR MODULE 2-1

Rhythm Hall, Studying Rhythm

13.H, 13.J, 14.I
18.1, 18.A

Sight Singing Berkowitz, A New Approach to Sight Singing

Melodies (Chapter 1) #322, 326, 327

Duet (Chapter 3) #73

Sing & Play (Chapter 4) #39

Melodies from the Literature (Chapter 5) #87

Aural Training / Dictation (due Friday at 9:00 a.m.)

After listening to the MTH 231X Module 2 CD, transcribe the assignments as listed below.

A. Three Harmonic Progressions

1. In each of the following examples, you will hear a series of four chords.
2. The first chord is always tonic (in this case, G major or G minor). The second chord may be diatonic or chromatic.
3. Transcribe the bass and soprano notes, and provide an harmonic analysis of your transcription.

B. Two-Voice 18th-Century Counterpoint

1. Transcribe both voices of the example in the key of B-flat.
2. The meter is simple quadruple, four measures in length.
3. Chromaticism in the bass voice indicates the presence of chords of secondary function. Provide an harmonic analysis of your transcription.

Improvisation

Improvise a melody (on the instrument of your choice) based on the rhythm of 14.D (Hall, p. 75).

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ASSIGNMENT FOR MODULE 2-2

Rhythm Hall, Studying Rhythm

15.H, 16.H
18.B, 18.2, 18.D, 18.3, 18.F

Sight Singing Berkowitz, A New Approach to Sight Singing

Melodies (Chapter 1)	#328, 334, 337
Duet (Chapter 3)	#76
Sing & Play (Chapter 4)	#44
Melodies from the Literature (Chapter 5)	#91

Aural Training / Dictation (due Friday at 9:00 a.m.)

After listening to the MTH 231X Module 2 CD, transcribe the assignments as listed below.

A. Three Harmonic Progressions

1. In each of the following examples, you will hear a series of four chords.
2. The first chord is always tonic (in this case, D major or D minor). The second could be diatonic or chromatic.
3. Transcribe the bass and soprano notes, and provide an harmonic analysis of your transcription.

B. Two-Voice 18th-Century Counterpoint

1. Transcribe both voices of the following example in the key of F major.
2. The meter is simple triple, five measures in length.
3. Chromaticism in the bass voice indicates the presence of chords of secondary function. Provide an harmonic analysis of your transcription.

Improvisation

Improvise a melody (on the instrument of your choice) based on the rhythm of 17.A (Hall, p. 90).

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ASSIGNMENT FOR MODULE 2-3

Rhythm Hall, Studying Rhythm

18.4, 19.1, 19.A
19.2, 19.F

Sight Singing Berkowitz, A New Approach to Sight Singing

Melodies (Chapter 1) #342, 347, 359

Duet (Chapter 3) #79

Sing & Play (Chapter 4) #48a

Melodies from the Literature (Chapter 5) #93

Aural Training / Dictation (due Friday at 9:00 a.m.)

After listening to the MTH 231X Module 2 CD, transcribe the assignments as listed below.

A. Three Harmonic Progressions

1. In each of the following examples, you will hear a series of 4–7 chords.
2. The first chord is always tonic (in this case, D major or D minor). The second could be diatonic or chromatic.
3. Transcribe the bass and soprano notes, and provide an harmonic analysis of your transcription.

B. Two-Voice 18th-Century Counterpoint

1. Transcribe both voices of the following example in the key of E minor.
2. The meter is simple quadruple, six measures in length (with a one beat pick-up).
3. Chromaticism in the bass voice indicates the presence of chords of secondary function. Provide an harmonic analysis of your transcription, analyzing several accented passing tones in the soprano.

Improvisation

Improvise a melody (on the instrument of your choice) based on the rhythm of 17.C (Hall, p. 90).

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ASSIGNMENT FOR MODULE 2-4

Rhythm Hall, Studying Rhythm

17.J, 18.3, 18.E
18.H, 18.K

Sight Singing Berkowitz, A New Approach to Sight Singing

Melodies (Chapter 1) #353, 362, 366

Duet (Chapter 3) #80

Sing & Play (Chapter 4) #48b

Melodies from the Literature (Chapter 5) #96

Intervals Review all intervals within a major and harmonic minor scale, ascending and descending from a given tonic.

7th chords Practice singing MM, Mm, mm, and half-diminished chords in root position within a given major key. Use scale degrees (example: 1 3 5 7 in a major key produces a MM chord).

Scales Review all modes (Dorian, Phrygian, Lydian, Mixolydian)