

MUS 231X

ASSIGNMENT FOR MODULE 3-1

Rhythm	Hall, <u>Studying Rhythm</u>
	19.E, 19.H 20.1, 20.A, 21.1, 21.A
Sight Singing	Berkowitz, <u>A New Approach to Sight Singing</u>
Melodies (Chapter 1)	#357, 369, 375
Duet (Chapter 3)	#87
Sing & Play (Chapter 4)	#50a
Melodies from the Literature (Chapter 5)	#101

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

After listening to the MTH 231X Module 3 CD, transcribe the assignments as listed below.

A. Three Harmonic Progressions

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

B. Melody/Bass-Line Transcription

1. Transcribe both voices of the example in the key of G minor.
2. The meter is compound duple, eight measures in length.
3. Provide a harmonic analysis, labeling non-harmonic tones. Base your analysis on the sonorities you hear in addition to the intervals produced by the soprano and bass lines. Each measure contains one inverted chord.

Improvisation

Improvise a melody (on the instrument of your choice) based on the rhythm of 19.C (Hall, p. 99).

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ASSIGNMENT FOR MODULE 3-2

Rhythm Hall, Studying Rhythm

20.B, 20.3, 21.D
21.G, 22.1

Sight Singing Berkowitz, A New Approach to Sight Singing

Melodies (Chapter 1)	#381, 387, 393
Duet (Chapter 3)	#88
Sing & Play (Chapter 4)	#50b
Melodies from the Literature (Chapter 5)	#106

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

After listening to the MTH 231X Module 3 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 could be diatonic or chromatic.
3. Transcribe the bass and soprano notes, and provide an harmonic analysis of your transcription. Base your analysis on the sonorities you hear in addition to the intervals produced by the soprano and bass lines.

B. Bass-Line Transcription

Emma Kirkby (Dr. Bell's favorite soprano) was having an especially difficult time with "him." She called upon an English composer (also one of Dr. Bell's favorites!) to help her express her sorrow. Transcribe the eight-measure bass line which serves as the foundation for the emotional outpouring. Caution! The bass line may not be intact in each eight-measure segment of the song.

1. Transcribe the eight-measure bass line of this example in the key of C minor.
2. The meter is simple triple.

C. Two-Voice 18th-Century Counterpoint—Chorale

1. Transcribe the soprano and bass voices in the following chorale excerpt.
2. The meter is simple quadruple, with a one-beat pick-up.
3. Provide an harmonic analysis only where indicated below.

m. 2 (1)

m.3 (1)

m. 4 (4)

m. 5 (1)

m.6 (1,2,3)

Improvisation

Improvise a melody (on the instrument of your choice) based on the rhythm of 21.B (Hall, p. 108).

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ASSIGNMENT FOR MODULE 3-3

Rhythm Hall, Studying Rhythm

20.E, 21.C, 21.H

22.C, 22.D, 22.2

Sight Singing Berkowitz, A New Approach to Sight Singing

Melodies (Chapter 1) #390, 395, 399

Duet (Chapter 3) #91

Sing & Play (Chapter 4) #56

Melodies from the Literature (Chapter 5) #107

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

After listening to the MTH 231X Module 3 CD, transcribe the assignments as listed below.

A. One Harmonic Progression

1. In the following example, you will hear a series of eight chords.
2. The first chord is tonic (in this case, D minor). The following chords could be chromatic or diatonic. Explain the quality of the final chord.
3. Transcribe the bass and soprano notes, and provide an harmonic analysis of your transcription. Base your analysis on the sonorities you hear as well as the intervals produced by the soprano and bass line.

B. Soprano/Bass-Line Transcription

Brahms borrowed a little tune from Haydn (actually, the latest research indicates that Haydn borrowed the theme, too!), and worked out its many possibilities through a set of variations. The Module 3 CD includes the theme plus the finale.

1. The key is B-flat major; the meter is simple duple. The bass notes in the first two measures are quarter notes.
2. Transcribe the soprano and bass lines of the first twenty measures; you may use repeat dots.
3. The finale uses a six-measure *basso ostinato* derived from the theme; transcribe it!

Improvisation

Improvise a melody (on the instrument of your choice) based on the rhythm of 22.A (Hall, p. 114).

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MODULE 3 SIGHT-SINGING EXAM

Rhythm Hall, Studying Rhythm

19.G, 20.D, 21.E, 22.D, 22.F

Sight Singing Berkowitz, A New Approach to Sight Singing

Melodies (Chapter 1) #403, 408, 410

Duet (Chapter 3) #93

Sing & Play (Chapter 4) #61

Melodies from the Literature (Chapter 5) #111

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, half-dim, and dim chords in root position within a minor key. Use scale degrees (example: 7 2 4 6 in a minor key produces a fully diminished chord).

Scales Review all modes and scales