

## About Music Assignments

The hundreds of assignments which are included in this collection were written, edited and used over a period of forty years during which the author worked at different institutions, using many different theory texts. Every effort was made to ensure that that none of the examples from these texts, going back to the 1960s, appear in this compendium of examples, nor examples from colleagues with whom I worked. In the event that someone notices something which they recognize to have come from a published text, please advise me and it will be immediately removed. You will find VERY few which bear initials other than mine; these are used in homage to deceased colleagues from whom I learned many things and who (I'm fairly sure as they often used many of these) would not be offended by their inclusion. Many others were written and discarded, largely because they were more "theory assignments" than music.

## Objectives

The objective of these examples was to illustrate various aspects of "MUSIC" - in the context of theory. In the years when "Comprehensive Musicianship" was the new buzz-word, it seemed more appropriate to deal with "Indispensable Musicianship", a goal more likely to be achieved within the framework of how theory is taught in most schools. Obviously, you will find some "theory" examples in this collection but hopefully most of them will be closer to "real" music. Some of them are specifically modelled after composers' styles, even given works.

## The Material

There are currently 17 UNITS of material. The first ten units contain from 35-50 examples of varying lengths presented in four different keyboard "textures":

- Chorale: ala J. S. Bach (four-part choral or hymn style)
- Waltz: "oompah-pah or boom-chick" style, any meter
- Broken: alberti bass or arpeggiation in any configuration
- Blocked: in keyboard style as opposed to "chorale"; essentially homogeneous movement, with minimal deviation

## Examples

Many of these examples were created for an aborted ear training method and were added and expanded to the collection of in-class assignments. Some unit content of melodic, rhythmic, harmonic and non-harmonic tone material is influenced by this project. At the end of each of the units, there are random, scattered examples in the various "textures" without order. The examples are often short - the intent to provide a multitude of "practice" for those who need it and to provide as many contexts as possible. However, there are a number of longer ones. The "music" represents beginnings, middles and ends and, as in music, the melodic line can be found in the upper, middle or lower voices.

## Ways to use the Assignments

Because the manner and order of harmonic vocabulary presentation varies considerably from text to text, it will be necessary to pick and choose according to your own vocabulary sequencing, especially as to introduction and expansion with inversions, etc. The great advantage of the computer age is the ability to change, alter and reinvent this material in many ways. The intent of putting it into this format was generated by the hours and years of hand copying, transposing, revising to make a melody harmonization a figure bass assignment, a Roman numeral chain assignment, unfigured bass, or any combination thereof. For the students more clever at finding short cuts - getting copies of last year's assignments from the previous class - than learning the material, new examples were written yearly or, less often, old ones recycled in the manner previously described. Part of this whole project was encouraged by the desire to get rid of a file cabinet filled with accumulated paper and replace it with something more attractive in my studio!

## WAYS TO USE THE "MUSIC" IN THIS COLLECTION

The intent and variety of "textures" used was to relate "theory" to musical style, not just the nuts and bolts of rules for voice-leading, doubling, resolution, etc. Accordingly, while most new material is introduced in chorale texture, examples are included in the textures provided along with in-class examination of historical music in the same style.

The shorter examples offer fewer imaginative ways of use than those which are longer; however, they can be all be used in the following ways:

1. Transposition to different keys.
2. Alter the key signature, and such notes as are necessary to move from major-minor or the reverse.
3. If nonharmonic tones are added separately, using an example without them, or removing them allows for giving the score and adding the instructions to provide what is asked.
4. Realize the figured bass - chorale examples. In other examples, it would be necessary to add such figures as you chose, relative to assignment instructions.
5. Harmonize given an unfigured bass, melody included or not; no melody, and specific vocabulary, nonharmonic tones, texture, etc. (could include motivic usage as well).
6. Harmonize the melody: specific harmony, nonharmonic tones, texture.
7. Roman Numeral "chain": provide melody, musical bass line, specific vocabulary, nonharmonic tones, texture, etc. (could include motivic development as well).
8. Depending whether example is suitable for beginning, middle, end: provide additional phrase(s) in the style as wished; could include use of motive or something from the given.
9. Give only the first 2-3 measures: ask for continuation in the style, within vocabulary parameter; specific phrase constructions or small forms.

10. A mixture of all of these, especially in longer examples: e.g.:

- P1 = fig, bass;
- P2= melody harmonization;
- P3 = Roman numeral chain;
- P4 = unfigured bass. (Or one of these phrases could be completely original.)

11. Melody and/or bass line: list of vocabulary to be included with asterisks at specific points, without indicating which of required vocabulary to be used.

12. Arrange what is given for ensemble possibilities within the class; performance in class of the results.

After assignments were returned, a notebook was kept on reserve in the library with possible completions for students to observe, while few consulted them, those who did found it valuable. This explains why some of the examples have a few or multiple "solutions". This was also followed with the dozens of examples from the various texts used over the years.

If you encounter any difficulty or find errors, your notification would be much appreciated.

### **MUSIC (theory) ASSIGNMENT UNITS**

(in 2 Volumes 398 examples + non-harmonic tone = over 400 examples)

Unit	Description	Number of examples
<b>Volume 1</b>		
1	I IV V (7) – introduce passing, neighbour tones (includes TA I IV V ex's. Bach Chorale ex, melody I IV V + more ex) (Vol. 1)	52
2	ii (6) – introduce suspensions, anticipations	48
3	Cadential 6/4 – introduce incomplete neighbours, appoggiatura	58
4	vi – introduce pedal tone	54
5	I6, viio6	52
6	V7 – all inversions	31
7	Inversions of IV	38
8	ii7, all inversions	14
9	vi6, iii – all inversions	51
10	viio7, viio7 – all inversions	
<b>Volume 2</b>		
11	Secondary dominants – a, b, c, d, e (Vol. 2)	
12	Modulation to closely related keys – a, b, c, d	
13	"o7" - neighbour, appoggiatura usage	
14	bII6 – Neapolitan Sixth	
15	All Augmented Sixth chords	
16	Chromatic modulation	
17	Sequences – diatonic, modulating	
18	Compositions: small forms, variation techniques	
19	Melodic construction – motives, writing, analysis	

