

About The 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 modeled after composers' styles, and 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.