

☞ The assignment can be completed on this handout, in pencil where appropriate. Please write your UNI on the top of all pages.

1: Kinds of contrapuntal motion

(30)

(a) Complete the table below so that each row contains the musical details that belong to the kind of motion shown in the leftmost column. Indicate the direction of melodic intervals in the upper and lower lines using an arrow in each cell. In the final column, indicate what can be said about the succession of harmonic intervals formed in each case. **Note that there is more than one way that this table can be completed correctly.**

Kind of motion	Upper line direction	Lower line direction	Harmonic intervals?
oblique			
contrary			
parallel			
similar			

(b) Choose from one of: contrary, similar, oblique, parallel

Four empty rectangular boxes for labeling the intervals in the first exercise.

Four empty rectangular boxes for labeling the intervals in the second exercise.

2: Identifying non-chord tones

(20)

Circle all non-chord tones in the following passages, and identify those that are of the following kind using the abbreviations as follows:

- passing tone (PT)
- upper neighbor tone (UN)
- lower neighbor tone (LN)
- neighbor group (a.k.a. double neighbor) (NG)
- appoggiatura (APP)
- escape tone (ET)
- suspension (SUS)
- anticipation (ANT) - a non-chord tone that is a chord tone with respect to the next chord symbol

(a) John Lennon/Paul McCartney, 'Lucy in the Sky with Diamonds'

Moderato

The musical score consists of three staves of music in 3/4 time, marked 'Moderato'. The key signature has one flat (Bb). The lyrics are: '1. Pic - ture your - self in a boat on a riv - er with tan - ger - ine trees and mar - ma - lade skies. Some - bod - y calls you, you an - swer quite slow - ly a girl with kal - eid - o - scope eyes.' Chord symbols are placed above the notes: F, F7, Bb, Bbm, F, F7, Bb, Bbm, F, F7, Dm.

(b) David Bowie, 'Little Wonder'

Chords: E, C#m, A

1. Stink - ing wea - ther, fat shak - ing hand. Dop - ey morn - ing, doc;
 2. In - ter - ga - lac - tic, seem - ing to be you. It's all in the tab - lets:

Chords: C, E, C#m

grump - y gnomes. } Lit - tle won - der, then; lit - tle won - der.
 sneez - y Blu - tan. }

(c) Joni Mitchell, 'Both Sides Now'

Chords: C, F, C, Cmaj7, F, C

1. Bows and flows of an - gel hair, and ice - cream cas - tles in the air, and
 2. Moons and Junes and fer - ris wheels, the diz - zy danc - ing way you feel, as
 3. Tears and fears and feel - ing proud, to say "I love you" right out loud,

Chords: F, Dm7, G

feath - er can - yons ev - 'ry - where, I've looked at clouds that way.
 ev - 'ry fat - ry tale comes real, I've looked at love that way.
 Dreams and schemes and cir - cus crowds, I've looked at life that way.

3: Score-reading

(50)

1. Nun ru - hen al - le Wäl - der,

(a) What is the key of this excerpt? Why?

(c) Provide a roman numeral analysis for each quarter-note in the above excerpt.

(d) Use your roman numeral analysis to circle the location of non-chord tones (NCT) in this passage.

(e) For each NCT, identify it using the abbreviations from question 2 above.

(f) Are there any cadences in this passage? If so, indicate their location with an arrow and describe their type (e.g. imperfect authentic, etc.) below:

(g) How would you describe the kind of contrapuntal motion between the soprano and alto part in the first measure (including the anacrusis)? How would you describe the kind of contrapuntal motion between the soprano and bass part? Consider each of these pairs separately from the rest of the chorus.
