

ACADEMIC ENDEAVORS

*For Keyboard and Speaker
(Text after Richard Loucks)*

- I. Work Out the Following Bass (Check)*
- II. Harmonize the Following Melody (When You Copy)*
- III. Work Out the Following Bass (Classic Romantic Cadences Use*
- IV. Harmonize the Following Melody (Mark, Your Work Gives)*
- V. Marginalia (Please Make Sure)*
- VI. Work Out the Following Bass (Check)*
- VII. Work Out the Following Bass (Awkward Melody)*
- VIII. Work Out the Following Bass (Check)*
- IX. Harmonize the Following Melody (Below Cello Range)*
- X. Composition: Adagio (Oh, If You Like Them)*
- XI. Composition: Allegro (Misspelled)*
- XII. Augmented Sixths: Folk Song (Check)*
- XIII. Correct the Notation (It Depends)*
- XIV. Composition: Non-Dominant Sevenths (The Most Common)*
- XV. Composition With German Augmented 6th (Avoid These)*
- XVI. Composition: Beginning of a Fugue (This Is Nice)*

MARK ALBURGER

NEW MUSIC

Op. 19 (1979)

MARK ALBURGER

ACADEMIC ENDEAVORS, Op. 19 (September 1, 1979) (790901) For Keyboard and Speaker* (Text after Richard Loucks)

- I. Work Out the Following Bass (Check)
- II. Harmonize the Following Melody (When You Copy)
- III. Work Out the Following Bass (Classic Romantic Cadences Use the Third)
- IV. Harmonize the Following Melody (Mark, Your Work Gives)
- V. Marginalia (Please Make Sure)
- VI. Work Out the Following Bass (Check)
- VII. Work Out the Following Bass (Awkward Melody)
- VIII. Work Out the Following Bass (Check)
- IX. Harmonize the Following Melody (Below Cello Range)
- X. Composition: Adagio (Oh. If You Like Them)
- XI. Composition: Allegro (Misspelled)
- XII. Augmented Sixths: Folk Song (Check)
- XIII. Correct the Notation (It Depends)
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*This theatre-piece may be performed by any number of players and speakers

Rhythm: Tempi, free; Meters / Note-Values, strictly interpreted, or not

Pitch: Literal or figurative

Dynamics: Intuitive

Timbre: Any tone-colors ranging from pitch to noise, amplification/reverb welcome

Texture: Counterpoint as given, or not

Harmony: As notated, or altered ad libitum

Form: All or part of 16 movements in any assemblage

Music and texts inspired after Second-Year Theory exercises,
Spring 1978, Pomona College (Claremont, CA), utilizing
Walter Piston's *Harmony*, as taught by Richard Loucks

ACADEMIC ENDEAVORS

Mark Alburger
Opus 19 (1979)

Page 298, 1.a.

I. Work Out the Following Bass

Check

II. Harmonize the Following Melody

Page 299, 6.c.

When you copy into the notebook
please note that I approved this II64.
It is unusual, but it makes
sense here -- because the bass
is interesting, I think.

III. Work Out the Following Bass

Page 273, 1.b.

(BASS HAS BEEN RHYTHMICALLY ALTERED)

Classic Romantic
cadences use the
3rd in preference
to the 5th

IV. Harmonize the Following Melody

Page 274, 4.a.

/
Minor V?

Mark, your work gives evidence of a good ear.

Please make sure that you have solved at least one of every kind of exercise that Piston provides in each chapter. He almost always gives figured basses, unfigured basses, and melodies to harmonize, plus some other type of goodie. Also add original exercises to illustrate points found in our analysis (no fugues yet)

RL 2/1778

V. Marginalia

VI. Work Out the Following Bass

Page 312, 1.d.

Check

VII. Work Out the Following Bass

Page 312, 1.a.

Awkward melody.
Play it alone.

VIII. Work Out the Following Bass

Page 175, 1.d.

Check

IX. Harmonize the Following Melody

Page 313, 5.b.

Below
cello range

X. Composition

Adagio

7

Ped.

// FIFTHS WHICH
COULD BE EASILY
CHANGED BUT I LIKE
THEM.)

Oh. If you
like them.

XI. Composition

Allegro (UTILIZING HARMONY & RHYTHM ONLY, W/ GER. & FR. AUG. 6THS)

Misspelled?

*

("MISTAKE" WHICH WAS NEVER "CAUGHT" IN TWO DRAFTS - "SHOULD" BE D NATURAL...
MAY AS WELL HAVE SOMETHING - EVEN IF ONLY ONE THING - AT THIS LEVEL OF DISSONANCE...)

Clever

XII. Augmented Sixths: Folk Song

Check

XIII. Correct the Notation of the Following Diminished Seventh Chords, to Agree with the Resolution Given

It depends on the key: Piston's notes are correct in A minor. This version is ok in C Major and flat keys

Page 203

The musical score for XIII consists of two staves: a treble clef staff and a piano (grand staff) staff. The treble clef staff contains six measures of music, each starting with a diminished seventh chord. The piano staff provides the bass line for these chords. The chords are: F#7b9, G7b9, A7b9, B7b9, C#7b9, and D7b9. The resolutions are: F#7b9 to G7, G7b9 to A7, A7b9 to B7, B7b9 to C7, C#7b9 to D7, and D7b9 to E7.

It depends on the key. See me if interested.

XIV. Composition: Non-Dominant Sevenths

Adagio

The first system of the musical score for XIV consists of two staves. The treble clef staff contains five measures of music, each starting with a non-dominant seventh chord. The piano staff provides the bass line. The chords are: F#7b9, G7b9, A7b9, B7b9, and C#7b9. The dynamics are marked as *mf* > *p* for the first four measures, and *f* for the fifth measure. The resolutions are: F#7b9 to G7, G7b9 to A7, A7b9 to B7, B7b9 to C7, and C#7b9 to D7.

The second system of the musical score for XIV consists of two staves. The treble clef staff contains four measures of music, each starting with a triplet of notes. The piano staff provides the bass line. The chords are: F#7b9, G7b9, A7b9, and B7b9. The dynamics are marked as *f*. The resolutions are: F#7b9 to G7, G7b9 to A7, A7b9 to B7, and B7b9 to C7. The word "Check" is written above the final measure of the treble clef staff.

The most common non-dominant 7ths are II7 II65. They go back to Bach and earlier. See me if you do not know the progressions.

1., 2. Avoid these. 3. It just sounds like IIIb.

Study Piston's examples 538ff. All of the dominants are structured like ex 512b.: 132 above 72.

XV. Composition With German Augmented 6th: A Corny Ending

Check

XVI. Composition: Beginning of a Fugue with Non-Traditional Harmonies

a3 Moderato

This is nice, but belongs in
Music
106. For 105B write Bach.