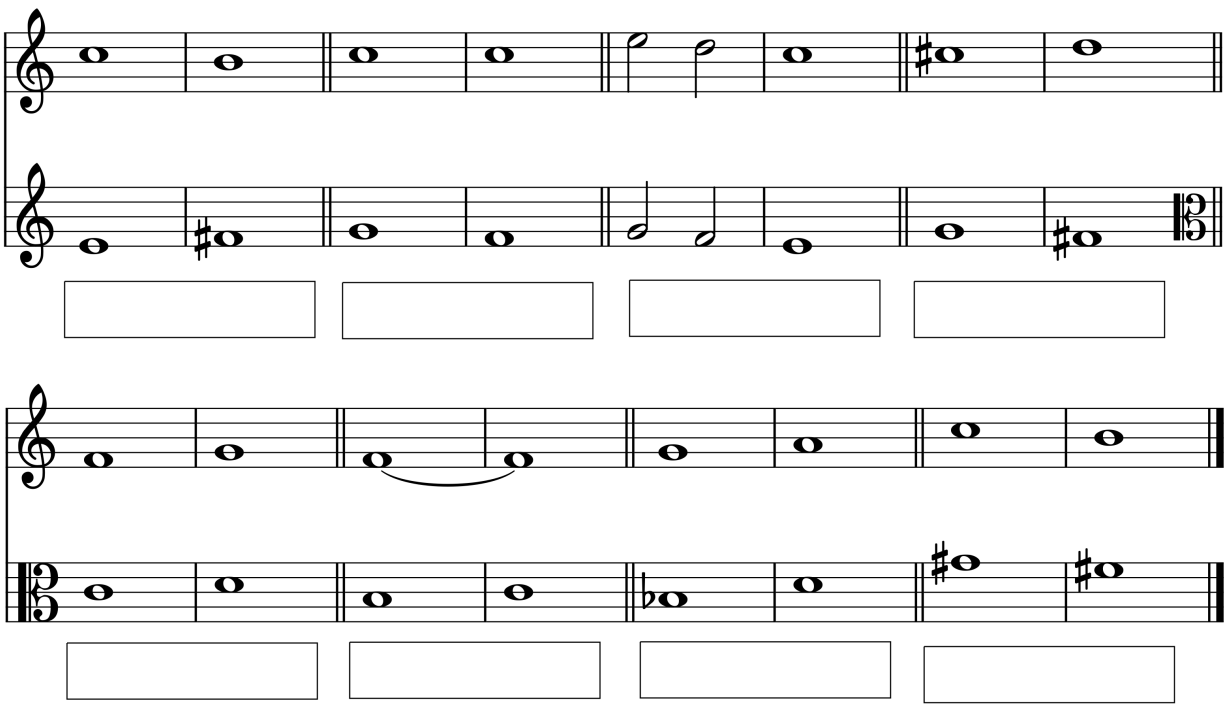
☞ The assignment can be completed on this handout, in pencil where appropriate. Please write your UNI on the top of all pages.

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

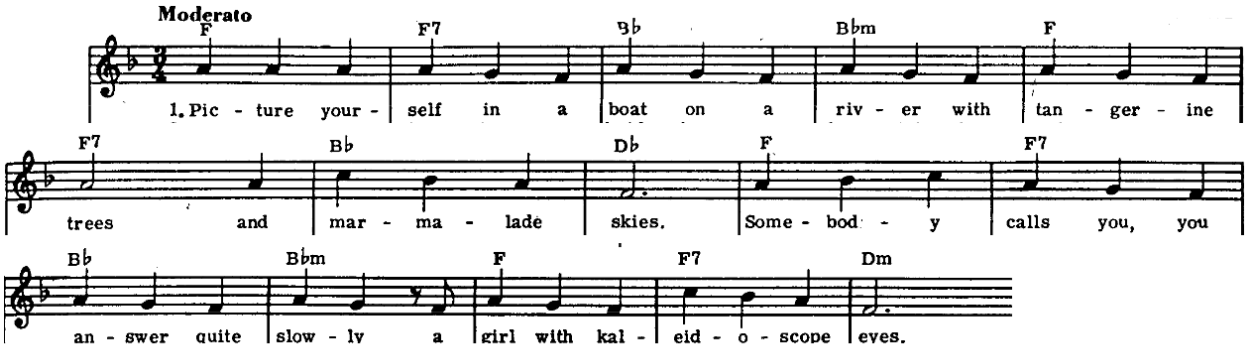


2: Identifying non-chord tones (20)

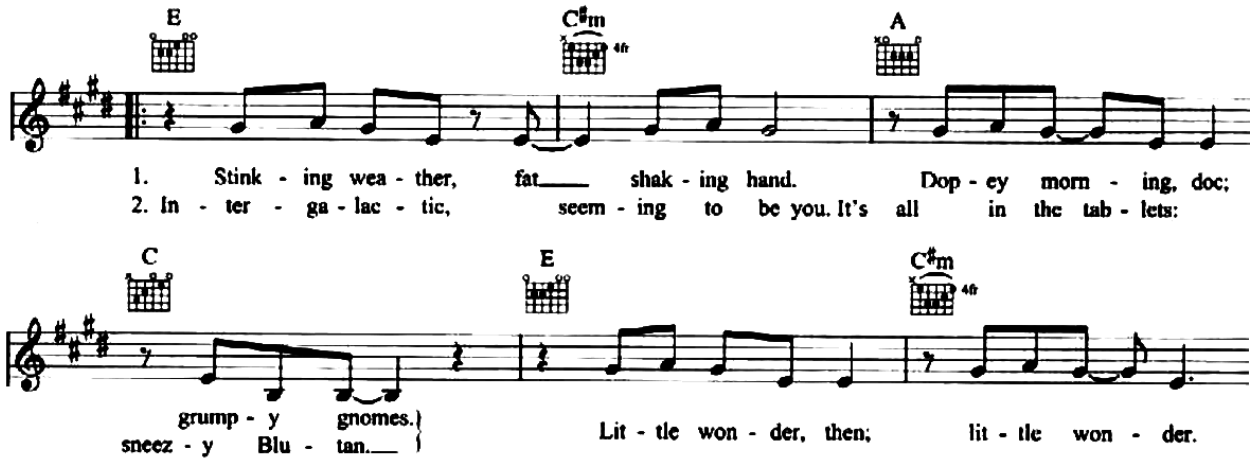
Circle all non-chord tones in the following passages, and identify those that are of the following kind using the abbreviations as follows:

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

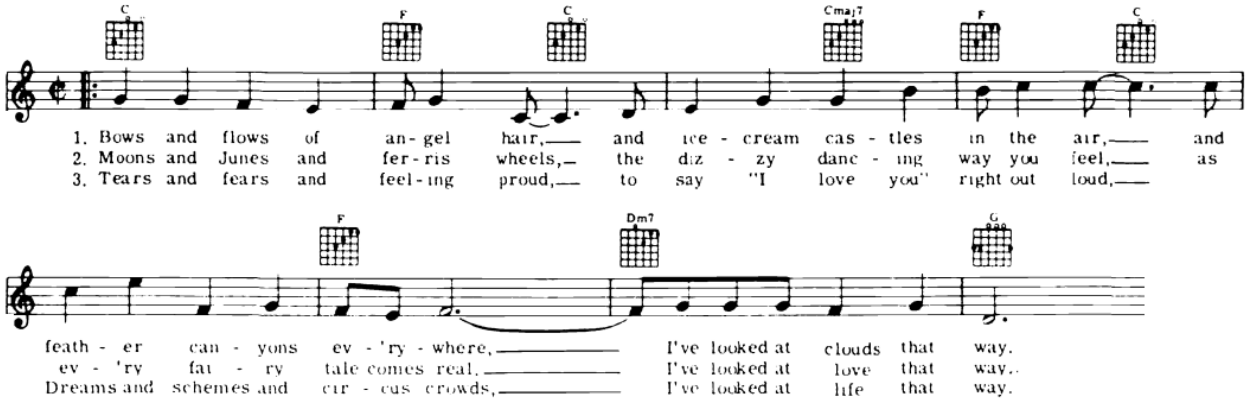
(a) John Lennon/Paul McCartney, 'Lucy in the Sky with Diamonds'



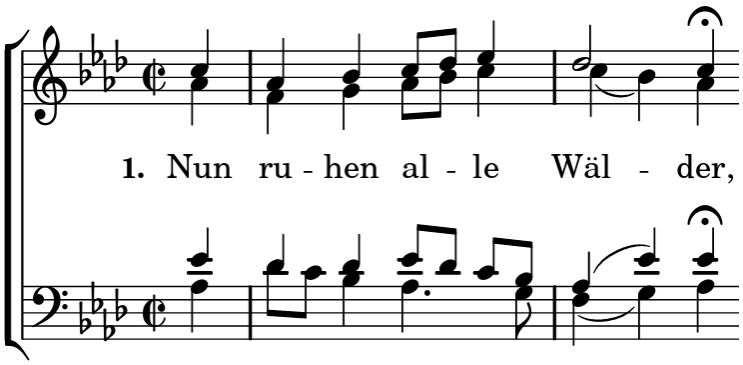
(b) David Bowie, 'Little Wonder'



(c) Joni Mitchell, 'Both Sides Now'



3: Score-reading (50)



(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.