

# *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

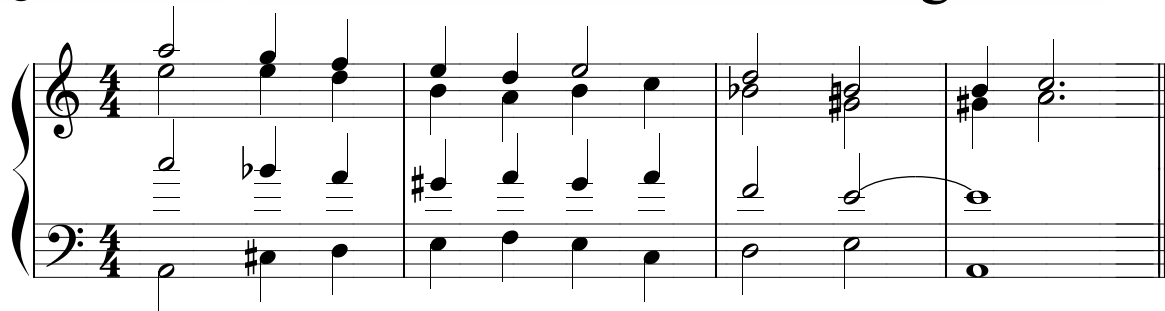
Music and texts inspired after Second-Year Theory exercises,  
Spring 1978, Pomona College (Claremont, CA), utilizing  
Walter Piston's *Harmony*, as taught by Richard Loucks

# ACADEMIC ENDEAVORS

Mark Alburger  
Opus 19 (1979)

Page 298, 1.a.

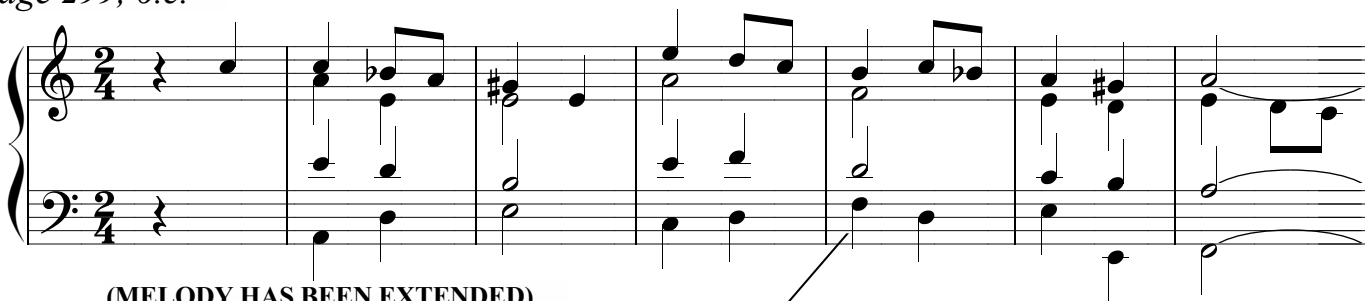
## I. Work Out the Following Bass



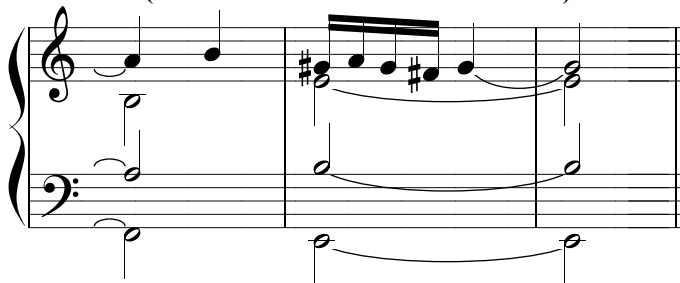
Check

## II. Harmonize the Following Melody

Page 299, 6.c.



(MELODY HAS BEEN EXTENDED)

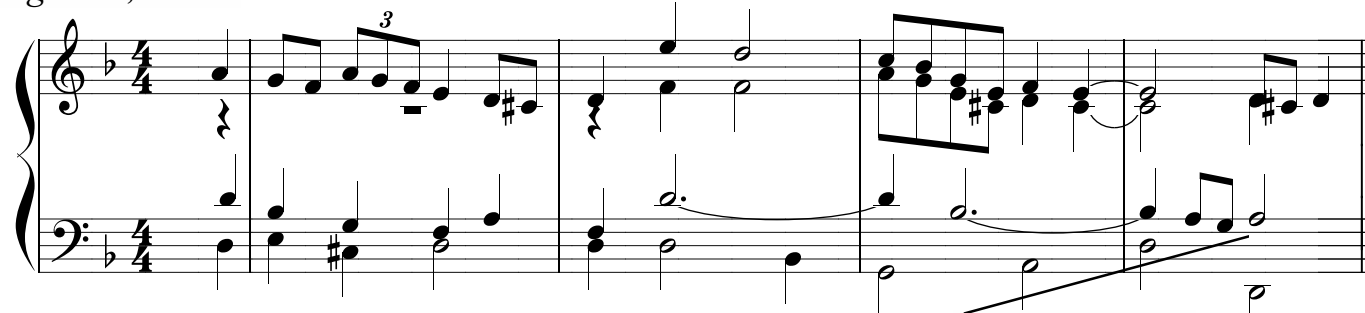


When you copy into the notebook  
please note that I approved this II64.  
It is unusual, but it makes  
sense here -- because the bass  
is interesting, I think.

## 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*

Musical score for "X. Composition" in 4/4 time, key of D major. It consists of three systems of piano accompaniment. The first system has a "Ped." marking under the bass line. The second system ends with a diagonal line through the bass staff. The third system is a short fragment.

(// 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?

Musical score for "XI. Composition" in 4/4 time, key of B-flat major. It consists of two systems of piano accompaniment. The first system has a "\*" marking under the bass line. The second system ends with a diagonal line through the bass staff.

("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...)

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Musical notation for the second system, ending with a double bar line and the word "Check" written above the staff.

Clever

## XII. Augmented Sixths: Folk Song

Musical notation for the first system of the "Augmented Sixths: Folk Song" section.

Musical notation for the second system of the "Augmented Sixths: Folk Song" section, with the word "oops" written above the staff.

Musical notation for the third system of the "Augmented Sixths: Folk Song" section, with the word "hmm" written above the staff.

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

It depends on the key. See me if interested.

# XIV. Composition: Non-Dominant Sevenths

Adagio

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.

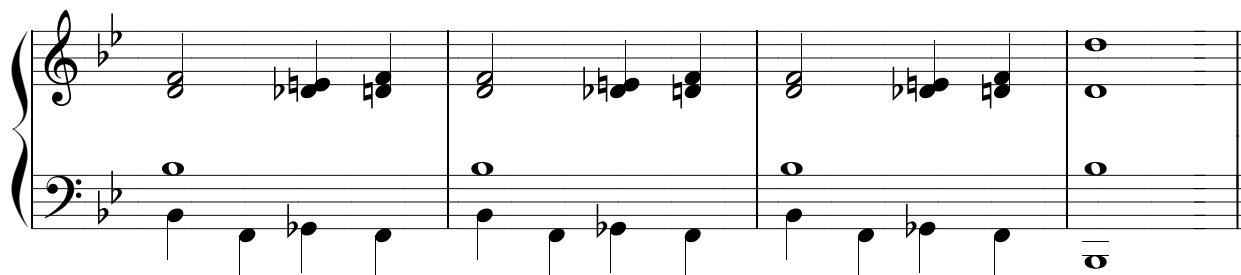


1., 2. Avoid these.

3. It just sounds like IIIb.

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

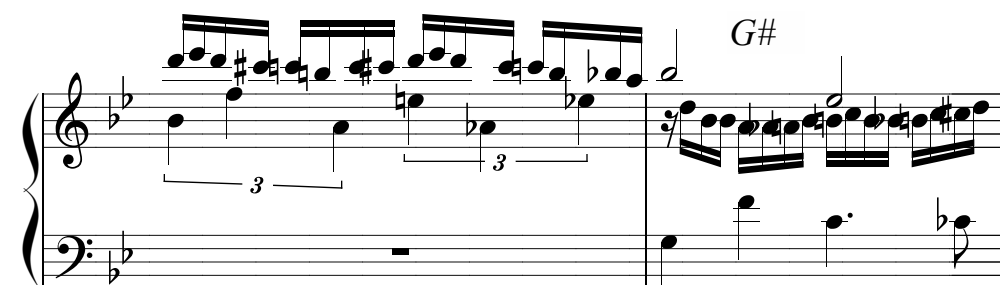
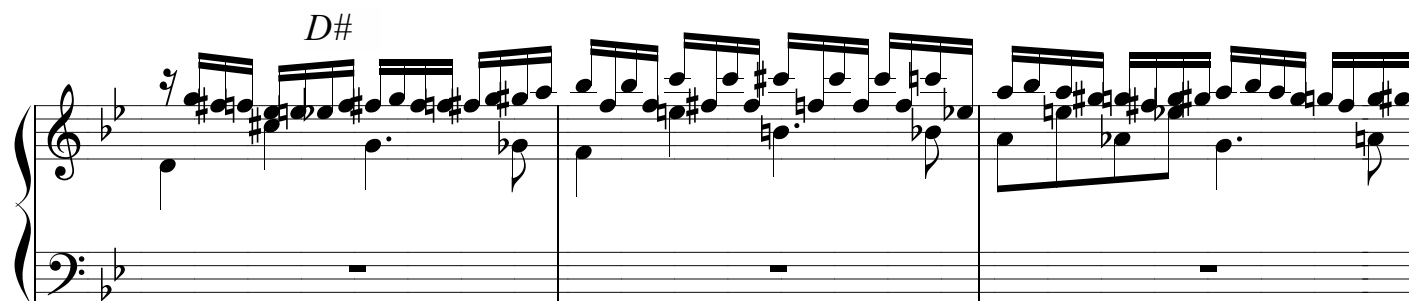
## XV. Composition With German Augmented 6th: A Corny Ending



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.