

# Written Homework Assignments

2 Flauti  
2 Oboi  
2 Fagotti  
2 Corni in C  
2 Trombe in C  
Timpani in C-G  
Violino I  
Violino II  
Viola  
Violoncello e Basso

1 Andante 2 3 II 4 5 6 7 8

*p* *ten.* *ten.* *ten.* *ten.*

## Advanced Music Theory, MUS 724

Name \_\_\_\_\_

Here are the Written Homework Assignments for Music 724. Print this file on 8 ½ x 11 paper with three-hole punch; **MAKE SURE TO COPY EACH PAGE BACK TO BACK** (i.e., using both sides of the paper). If you cannot do this, you can purchase a copy of these class materials from the Music Office.

- (1) Do all the Homeworks and Redos on these sheets (extra pages for Redos are in the back of the worksheets). Homework done on paper that is not 8 ½ x 11, on paper that is ripped out from a book, or on paper that is not three-hole punched will not be accepted.
- (2) Homeworks are due one each class starting with the second class session. That is: Homework 1 will be due on the second class session, Homework 2 will be due on the third class session, etc. Redos are due within two weeks of their being handed back; you may hand in only one week's worth of redos per class. If you are absent, fax in your homework or leave a copy of the homework in the professor's mailbox by the end of the week.
- (3) Make sure to do each homework assignment neatly with proper notation; avoid excessive erasures (if necessary, work out the assignment first on scrap paper). Also, make sure to sing and play through your assignments before handing them in.
- (4) Redone assignments must be redone entirely, crossing off or erasing mistakes and adding the corrections on the original will not count as a redone assignment.
- (5) Readings often accompany the homework assignments. AS=Aldwell-Schachter, *Harmony and Voice-Leading*; SS=Salzer-Schachter, *Counterpoint in Composition*, and Caplin=Caplin, *Classical Form* (see syllabus).
- (6) In addition to these Written Assignments, there will also be
  - (a) Two projects: The first project is a short term paper; the second project (which is optional) is either another short term paper or a multi-media computer project (these projects will be discussed in class).
  - (b) A short, creative composition to be performed in class. This composition will either be a work in the style of the 18<sup>th</sup> or 19<sup>th</sup> Century, or will a setting of a text in any style.
  - (c) Various analysis assignments that will be given on another set of sheets.
  - (d) In addition to the readings cited in these Written Assignment sheets, there are a series of reading assignments of various articles from music theory books and journals.
  - (e) There will be a final and some possible occasional quizzes.

# Homework: MUS 724

Name \_\_\_\_\_

**HW 1a Species Counterpoint:** Compose counterpoints in first species against the following cantus firmus. *Label* each interval between the bass and soprano, bass and alto, and alto and soprano; also, label the sonorities on each downbeat. Identify how each perfect interval is approached (contrary, similar, oblique). Make sure to sing through each line and play through the piece on the piano before handing the assignment in. (Read SS, Introduction and pp. 3-38.)

	treble-alto:						3	cont. 8
1st sp.	1	2	3	4	5	6	7	8
	treble-bass:						3	cont. 8
cf.	e	e	e	e	e	e	e	e
	alto-bass:						5	sim. 8
1st sp.								
	sonorities on downbeat:						5	8
							3	8

for possible redos:

(continued on back)

**HW 1b and c Figured bass and Harmony:** Harmonize the melody in bars 1-4 below using only I, I6, IV, ii6, V, and V7 chords (if you want to, you may fill in the inner voices). Then realize the figured bass in bars 5-8 in four-part harmony, chorale style. Label each harmony (Read AS, pp. 81-92, 123-32)

**b**

**c**

for possible redos:

# Homework: MUS 724

Name \_\_\_\_\_

**HW 2a Species Counterpoint:** Compose counterpoints in the indicated species against the following cantus firmus (remember, the second species will be all half notes with no repeated notes). *Label* each interval between the bass and soprano, bass and alto, and alto and soprano; also, label the sonorities on each downbeat. Identify how each perfect interval is approached (contrary, similar, oblique). Also, place a triangle around each dissonant interval and each dissonant note; remember, dissonant notes in second species must be on the weak beat and must be passing tones. Make sure to sing through each line and play through the piece on the piano before handing the assignment in. (Read SS, pp. 39-55.)

	treble-alto:	1	3	2	3	4	5	6	7	3	8	3
1st sp.												
cf.	treble-bass:	3								6	3	
	alto-bass:	8								3	cont.	8
2nd sp.												
	sonorities on	8								6	8	
	downbeat:	3								3	3	

for possible redos:

(continued on other side)



# Homework: MUS 724

Name \_\_\_\_\_

**HW2d Composition:** Compose various melodies in sentence structure and antecedent-consequent structure. (1) Compose a phrase in sentence structure by following the instructions; (2) compose a similar phrase in sentence structure by following the instructions; (3) compose an antecedent-consequent period by following the instructions (Read Caplin, 35-54).

(1) repeat bars 1-2 continue motives from bars 1-2, but start to "break them up" and then lead to cadence

ii6  $V_3$   $\hat{4}$  I

(2) repeat bars 1-2 more or less, but vary the pitches (so that 3-4 is a sequence of bars 1-2) like bars 5-8 above

(G major: I V , V7 I ) ii6  $V_3$   $\hat{4}$  I

(3) antecedent consequent

basic idea contrasting idea b.i. (same as bars 1-2) c.i. (like 3-4, but ends with PAC)

(half cadence) (perfect authentic cadence)

for possible redos:

**Homework: MUS 724**

Name \_\_\_\_\_

The page contains 12 blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for musical notation or answers to questions.



# Homework: MUS 724

Name \_\_\_\_\_

**HW 3a Species Counterpoint:** Compose counterpoints in the indicated species against the following cantus firmus (remember, the third species will be all quarter notes with no repeated notes). *Label* each interval between the bass and soprano, bass and alto, and alto and soprano; also, label the sonorities on each downbeat. Identify how each perfect interval is approached (contrary, similar, oblique). Also, place a triangle around each dissonant interval and each dissonant note; label the dissonant tones as passing tones or neighbor tones. Sing through each line and play through the piece on the piano before handing the assignment in. (Read SS, pp. 56-77.)

treble-alto: 3  
1 2 3 4 5 6 5 4 6 5 7 3

1st sp. 1 2 3 4 5 6 7

treble-bass: 3

3rd sp. 3 DN 3

alto-bass: 8

6 5 6 8

cf. 8

sonorities 8  
on downbeat: 3 6 8  
3 3

for possible redos:

(continued on other side)

# Homework: MUS 724

Name \_\_\_\_\_

**HW3b Figured bass:** Realize the following figured bass in keyboard style, stemming each note correctly; label each harmony.

5 6 7 6 4 3 5 6 7 5 -- 7 8 -- 7 9 8 5 -- # 2 -- 5 ----- 7 8 4 3 -- 4 3

for possible redos:

**HW3c Roman numerals:** Realize the following Roman numerals in four-part chorale style (if necessary, redo on the back of next homework page) (Read AS, p. 140-47; 162-76.)

A major: I IV ii7 V V/V V V7/vi vi viio7/V V<sub>4</sub> - 3 I

(continued on next page)

# Homework: MUS 724

Name \_\_\_\_\_

**HW3d Composition:** Compose an antecedent-consequent period in which each phrase is a sentence structure by following the directions. (Read Caplin, 54-70.)

*antecedent* bars 1-8 should be in sentence structure HC

F major: I6    ii6    V    --

*consequent* bars 9-12 should be the same as 1-4, 13 -14 should be much like 5-6 PAC

I    IV    V    I

Compose an antecedent-consequent period similar to the one above, except that the consequent phrase modulates to the key of V :

*antecedent* bars 1-8 should be in sentence structure HC

F major: I6    ii6    V    --

*consequent* bars 9-12 should be the same as 1-4, 13 -14 should be much like 5-6 PAC in key of V

C major: I    IV    V    I

for possible redos:

(continued on other side)

# Homework: MUS 724

Name \_\_\_\_\_

**HW3e Composition (optional):** Below is a standard, 8-bar antecedent-consequent period. In (b), expand this period with “Koch-like” operations by following the directions.

**a**

1 2 3 4 5 6 7 8

**b**

lead in

echo of previous 2 bars

expand last original 2 bars to 3 bars

like bars 1-4 of original

like 5-6 of original

*f* *p* *f*

for possible redos:

**HW 4a Species Counterpoint:** Compose counterpoints in the indicated species against the following cantus firmus (remember, the fourth species will be all half notes with many of the half notes tied to each other). *Label* each interval between the bass and soprano, bass and alto, and alto and soprano. Identify how each perfect interval is approached (contrary, similar, oblique). Also, place a triangle around each dissonant interval and each dissonant note; remember, dissonant notes in fourth species must be on the *strong* beat and must be suspensions; no 7-8 or 8-9-8 (8-2-8) suspensions are allowed. Make sure to sing through each line and play through the piece on the piano before handing the assignment in. (Read SS, pp. 78-100.)

for possible redos:

**HW 4b: Applied Chords:** Suggest a harmonization for the following melody by writing an accompaniment with bass line with Roman numerals; *do not* fill in the inner voices (if necessary, redo this assignment on the next page) (Read AS pp. 396-418.)

B $\flat$  Major: I

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Name \_\_\_\_\_

**HW4c Roman numerals:** Realize the following Roman numerals in four-part keyboard style, then rewrite in the manner of an “oom-pah” accompaniment. (Read AS, pp. 136-37; 150-9; 194-210.)

D minor: i ii<sup>o</sup>6 V VI V<sup>o</sup><sub>3</sub>/V V i<sup>6</sup> V/V V i iv I

for possible redos:

**HW 5a Species Counterpoint:** Compose counterpoints in the indicated species against the following cantus firmus (except in the first and last bars, in the fifth species part you should use only half notes, quarter notes, and half notes tied to half notes). *Label* each interval between the bass and soprano, bass and alto, and alto and soprano. Identify how each perfect interval is approached (contrary, similar, oblique). Also, place a triangle around each dissonant interval and each dissonant note and label it as a passing tone, neighbor tone, or suspension. (Read SS, pp. 101-16.)

for possible redos:

**HW5b Harmonization:** Suggest a harmonization for this melody by providing a bass line and Roman numerals; do not fill in the inner voices. (if necessary, redo this assignment on a separate page).

D minor: i

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Name \_\_\_\_\_

**HW5c Harmonization:** Realize these Roman numerals in four-part harmony, keyboard style (if necessary, redo this and the next assignment on a separate page). (Read AS, 179-92; 367-76)

E $\flat$  Major: I IV ii7 V viio7/vi \_\_\_\_\_ V I iv V $\frac{3}{2}$  I  
 B $\flat$  Major: \_\_\_\_\_ V I V6/ii ii V6 I  
 (fill in appropriate pivot chord) (NB: pivot chord)

**HW5d (optional) Composition:** Using the chords indicated by the Roman numerals above, write a duet for violin and piano in which the piano arpeggiates the chords and the violin plays a melody against this harmonic progression.



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Name \_\_\_\_\_

**HW6a Melody harmonization:** Harmonize this melody in four-part chorale style, labeling each chord, then rewrite the first four bars below in string quartet format.

1 2 3 4 5 6

C major: I

1 2 3 4

# Homework: MUS 724

Name \_\_\_\_\_

**HW6b Figured bass:** Realize this figured bass in keyboard style; label the harmonies discriminately.

5 -- 9 6 4 # 2 --  
-- 6 # 5 -- 7 4 # 7 6  
6 -- 8 7 9 8 5 -- # -- 7 8  
# 4 3

**HW 6c Composition:** Compose either a melody or a full composition in binary form; the first half of the piece should cadence in the key of V or (if the piece is in minor) in the relative major. The binary form should be either rounded or balanced. Provide a full score, with dynamics, tempo, and articulation markings; you may use another sheet if necessary.

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Name \_\_\_\_\_

**HW 7a Roman numerals with mixture:** Realize these Roman numerals in four-part keyboard style; be careful to use the correct accidentals. Below, rewrite this exercise in open choral score format. (Read AS, pp. 355-65; 420-35; 441-54.)

Musical notation for a keyboard exercise in G major, 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The first measure is marked '1' and contains a G major triad in the treble and a G2 quarter note in the bass. The next three measures are marked '2', '3', and '4' and are currently empty.

G major: I iv V $\flat$ 9 I vi ii $\flat$  V I III# V I iv I

Musical notation for an open choral score in C major, common time. It consists of five staves: three treble clef staves and one bass clef staff. The first measure is marked '1' and contains a C major triad in the top three staves and a C2 quarter note in the bass. The next three measures are marked '2', '3', and '4' and are currently empty.

Four sets of empty musical staves for writing the choral score. Each set consists of three treble clef staves and one bass clef staff.

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# Homework: MUS 724

Name \_\_\_\_\_

**HW7b (optional) Species Counterpoint:** Compose counterpoints in mixed second species against this cantus firmus; label each interval as indicated in previous assignments. (Read SS, pp. 330-34.)

The musical score consists of four staves. The top staff is labeled '2nd sp.' and contains a treble clef with a common time signature. It has a whole rest in the first measure, followed by quarter notes in the second and third measures, and whole notes in the seventh and eighth measures. Above this staff are interval numbers: 1, 5, 2, 4, 3, 4, 5, 6, 7, 3, 8, 3. The second staff is labeled 'cf.' and contains a bass clef with a common time signature. It has whole notes in the first, second, third, fourth, fifth, sixth, seventh, and eighth measures. Above this staff are interval numbers: 3, 6, 3, 6, 5, 6, 6, 6, 6, 3, 3. The third staff is labeled '2nd sp.' and contains a bass clef with a common time signature. It has quarter notes in the first and second measures, and whole notes in the seventh and eighth measures. Above this staff are interval numbers: 8, 6, 3, 3, 8. The fourth staff is empty.

Four sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, provided for writing counterpoints. Each set is vertically aligned with the corresponding measure of the cantus firmus above.

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Name \_\_\_\_\_

**HW8a (optional) Species counterpoint:** Compose counterpoints in mixed second species against this cantus firmus; label each interval as indicated in previous assignments. (Read SS, pp. 334-42.)

treble-alto: 3 3 4 4  
1 2 3 4 5 6 7

2nd sp. treble-bass: 3 6 3 8 3

3rd sp. alto-bass: 8 6 3 6 5 6 cont. 8

cf.

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Name \_\_\_\_\_

**HW8b Neapolitan 6 chords:** Realize these Roman numerals in four-part keyboard style (complete at least until the downbeat of bar 5). (Read AS, 456-74.)

B $\flat$  minor: i N6 V i VI N6  $\overset{6}{V^{\#}} \overset{5}{3}$  i  
 F minor: iv N6 V i6

B $\flat$  minor: V8 7 i V/iv iv N6 viio7/V V i ---  
 F minor: iv V I

# Homework: MUS 724

Name \_\_\_\_\_

**HW 8c (optional) Composition:** Compose a piece for B-flat clarinet (which will have to be transposed!) and piano based on the harmonies shown in HW8b. Use the chords in HW8b as the basis for arpeggiating figures in the piano part and compose an appropriate melody in the clarinet part against these harmonies (You may use a separate sheet or the back of this sheet both for the assignment and for any possible redos.)

B♭ clarinet

piano

**Homework: MUS 724**

Name \_\_\_\_\_

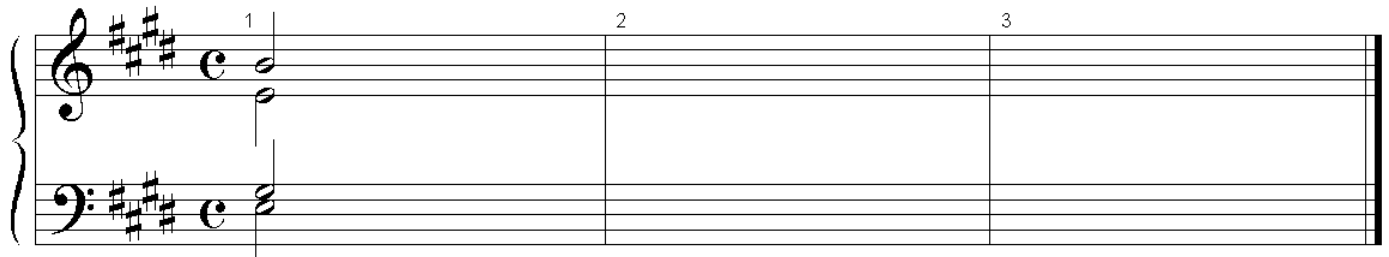
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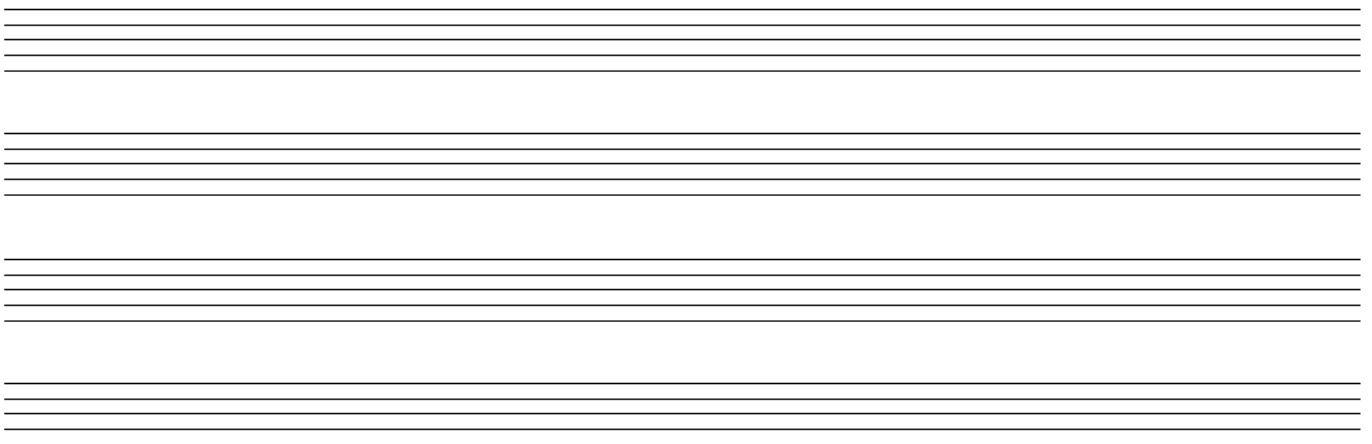
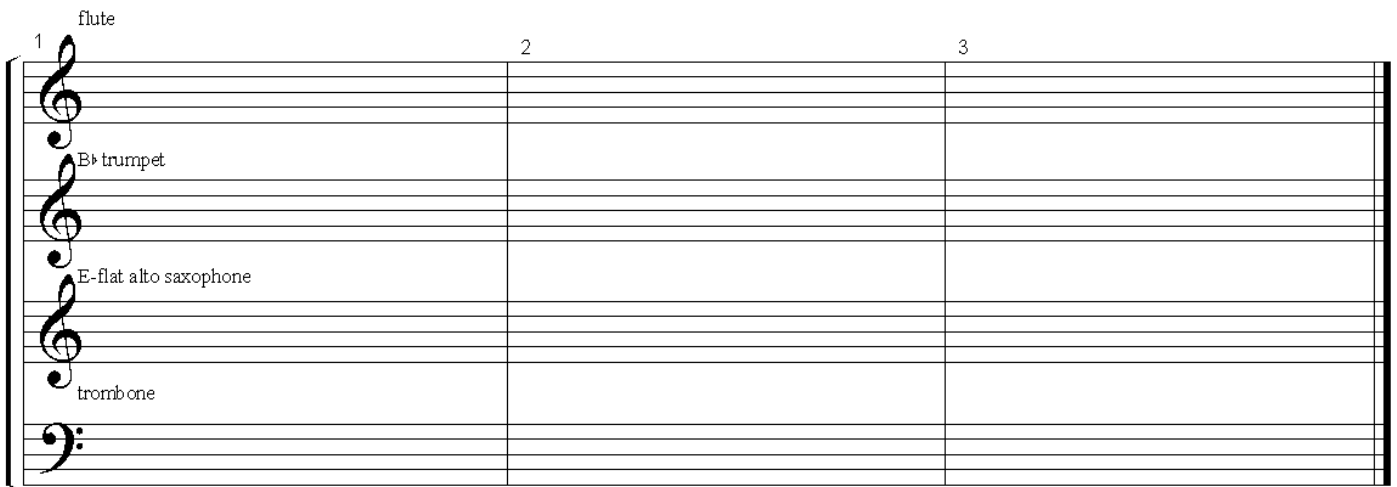
# Homework: MUS 724

Name \_\_\_\_\_

**HW 9a Augmented six chords:** Realize these Roman numerals in four-part chorale style, then transcribe this progression for small wind ensemble as indicated below, using correct transpositions and key signatures. (Read AS, pp. 477-500.)



E Major: I Ger+6  $V_4^3$  I V Fr+6 V I --  
B major: IV It+6 V7 I



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# Homework: MUS 724

Name \_\_\_\_\_

**HW9b (optional) Advanced augmented sixth chords:** Realize the following Roman numerals in four-part chorale style. (for bars 2-3, see AS 497-98; for “dim. 3<sup>rd</sup>” chord in bar 4, see AS, pp. 493-94.)

F major: I    Ger+6    I    Ger+6    Ger+6 "i ♯" "Fr.dim.3"    V    I  
 G<sup>b</sup> major: V7    I    V7

**HW9c (optional) Species counterpoint:** Compose counterpoints in the indicated species against this cantus firmus; label each interval as indicated in previous assignments. (Read SS, pp. 342-45.)

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Name \_\_\_\_\_

**HW 10a Species Counterpoint:** Compose counterpoints in the indicated species against this cantus firmus; label each interval as indicated in previous assignments. (Read SS, pp. 345-50.)

3rd sp. treble-alto: --- -- 6 5 4  
1 2 3 4 5 6 7  
ob. pt  
4 3 3 o5 3

4th sp. treble-bass: 5 8 3 SUS  
3 2 8 3 3  
SUS

alto-bass -- 3 7 6 cont. 8

cf.

Also, even though we do not have a homework assignment on it, read in the book about sequences (Read AS pp. 231-35 and 245-66.)

**Homework: MUS 724**

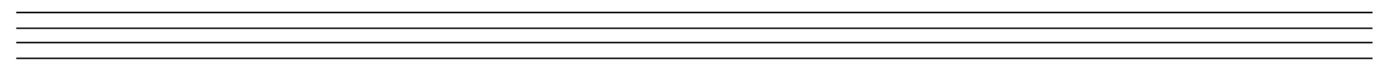
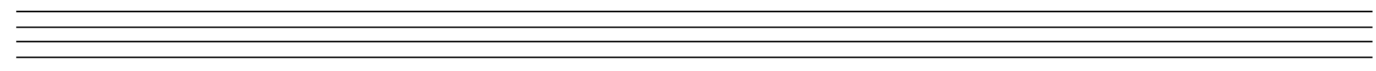
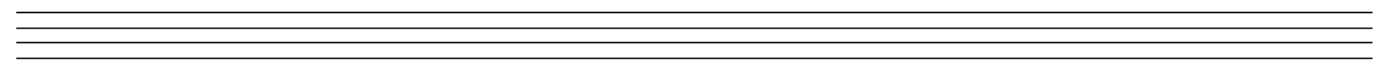
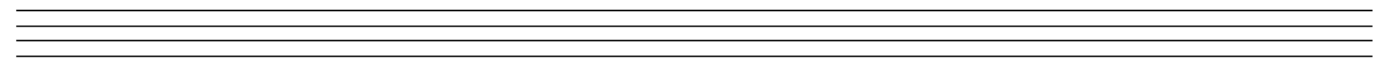
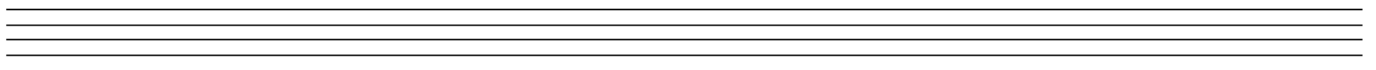
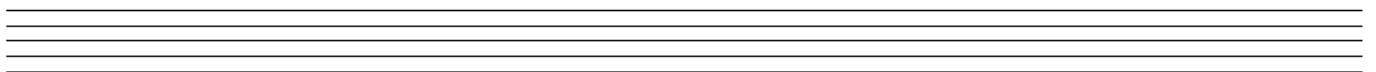
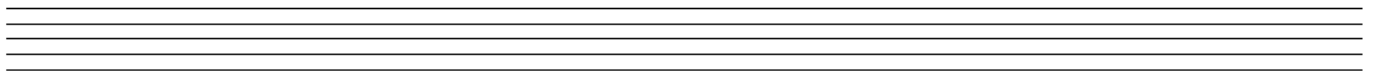
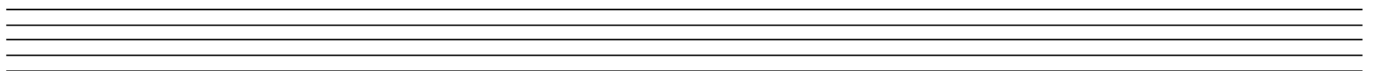
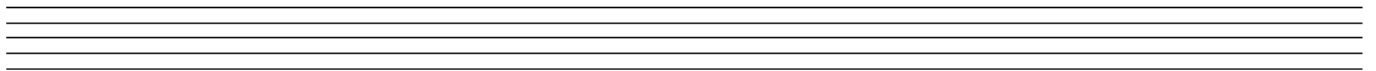
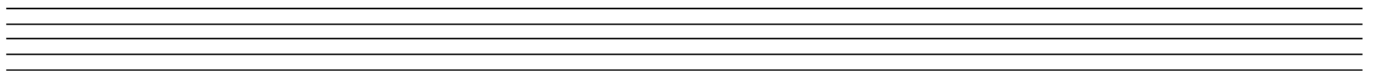
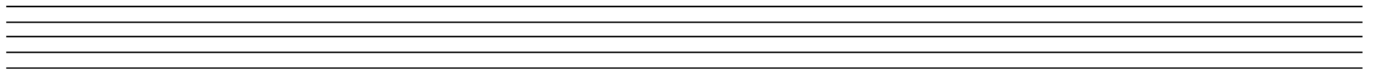
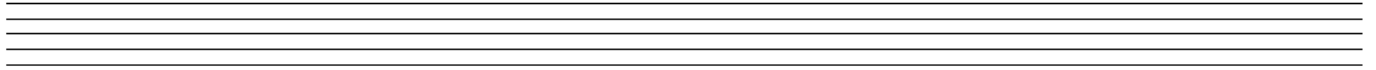
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# Homework: MUS 724

Name \_\_\_\_\_

**HW 11 Composition:** Set the melody “This land is Your Land” (or another similar melody of your choice, about 8 bars long) for two-part children’s chorus with simple piano accompaniment (you will have to find or figure out the melody yourself). You may use the staves on the next page or another sheet if necessary; be prepared to perform this work in class. (Read AS, pp. 309-24 and 328-50).



# Homework: MUS 724

Name \_\_\_\_\_

**HW 11b Harmonization:** Suggest a harmonization for this melody by writing a bass line with Roman numerals; do not fill in the inner voice. Hints: (a) the bass line should be four quarter notes in both bar 6 and bar 7; (b) there should be a modulation the key of V by the first cadence and a modulation back to the tonic key immediately afterwards; there is no modulation to the key of E in this piece; (c) an applied chord should be used somewhere in this exercise.

D major: I

**HW 11c (optional) Species Counterpoint:** Compose counterpoints in 5ths species against this cantus firmus; label each interval as in previous exercises. (Read SS, pp. 351-53.)

**HW 12a (optional) Six-four and six-three chords:** Realize the following progression in the following ways: (a) In the top system, add a passing six-three chord between the ii6 and ii; decorate the final I chord with a 5-6-5 motion in an upper voice; and use a “iii6” instead of a V for the penultimate chord. (b) In the bottom system, add a passing six-four chord between the ii6 and ii; decorate the I chord of bar 3 with a neighbor six-four chord; decorate the IV chord with an “accented six four”; and arpeggiate the bass in the final I chord so as to create an “arpeggiated” six-four. (Read AS, pp. 231-44; 271-82, and 284-303.)

B major: I ii6 ii V6 I IV V I

B major: I ii6 ii V6 I IV V I

**HW 12b (optional) Canon:** Complete the following canon. (Possible redos for this and the next two assignments must be done on a separate sheet.)

Musical notation for HW 12b, showing a partial canon in 3/4 time with a treble and bass clef. The first two measures are partially filled in, while the rest of the staff is blank for completion.

Blank musical notation for HW 12b, showing empty treble and bass clef staves for completion.

**HW 12c (optional) Apparent V and I:** Realize the following figured bass. Explain why the V chords marked by an X do not resolve to I: (a) Is the V chord an apparent V chord? (b) Is it prolonged by a passing chord? (c) Is it a “back-relating V”? Also, explain why each of the I chords marked with an X are not preceded by a V, (d) Is it preceded by a neighbor chord? (e) Is it an apparent I that functions as a passing chord?

Musical notation for HW 12c, showing a figured bass in C major with figured bass notation and figured bass numbers below the staff. The notation includes asterisks and X marks above certain notes.

**HW 12d (optional) Seventh chords:** Label each of the seventh chords in the following as either (a) an apparent seventh chord created by passing, neighbor tones, or suspensions (AS p. 390-93); (b) an seventh chord with delayed resolution (AS p. 387); (c) an extended seventh chord (AS p. 388); (d) as seventh chord whose resolution is transferred or implied (AS 385-87). (Read AS 379-93).

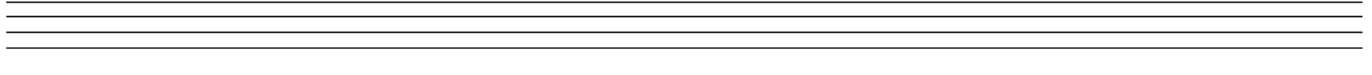
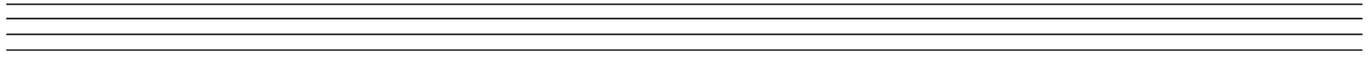
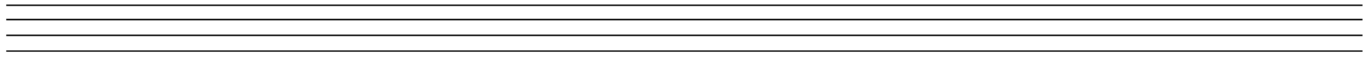
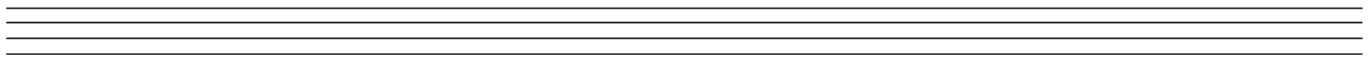
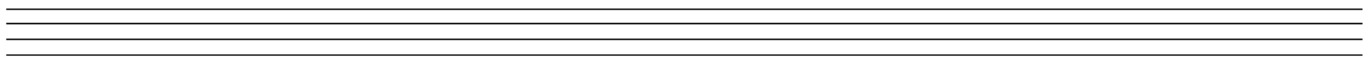
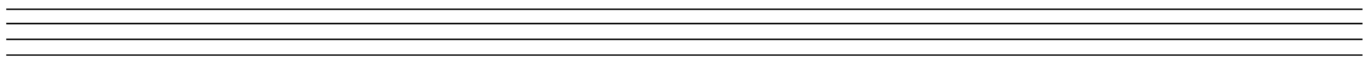
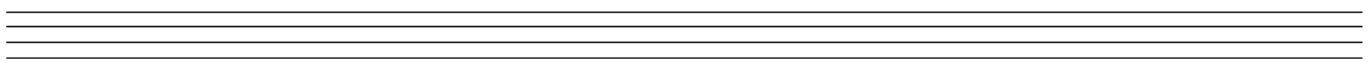
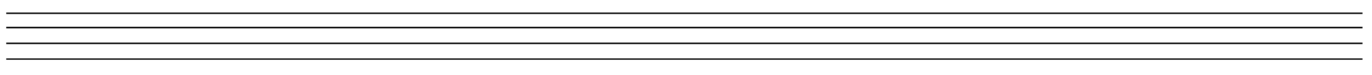
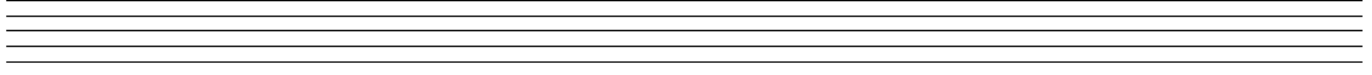
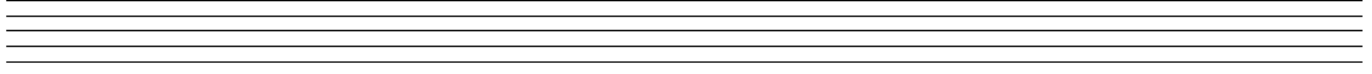
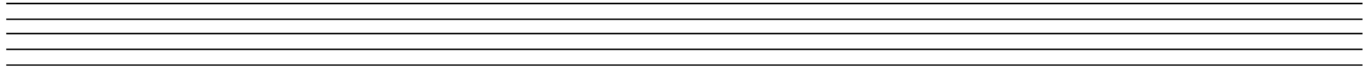
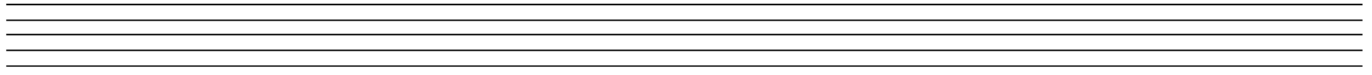
Musical notation for HW 12d, showing five measures of music with seventh chords in the treble clef and a bass line. The chords are numbered 1 through 5.



# Homework: MUS 724

Name \_\_\_\_\_

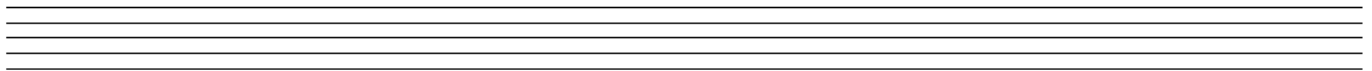
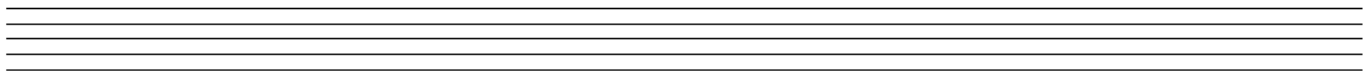
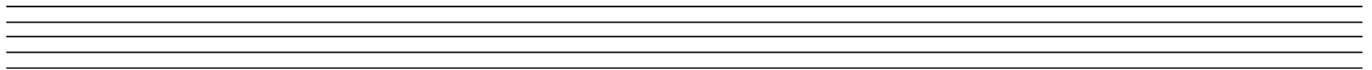
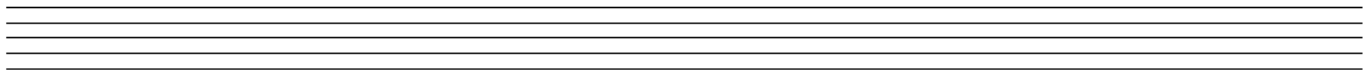
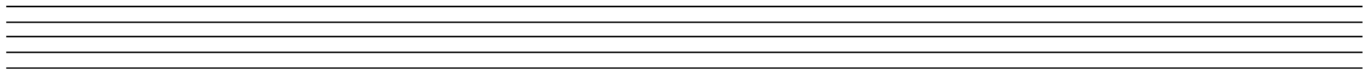
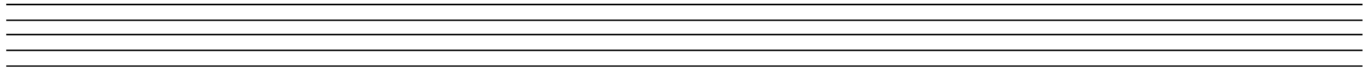
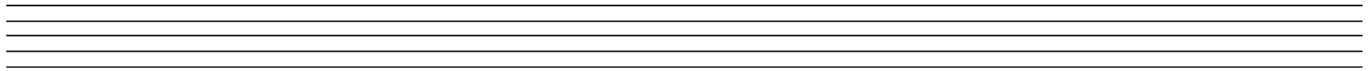
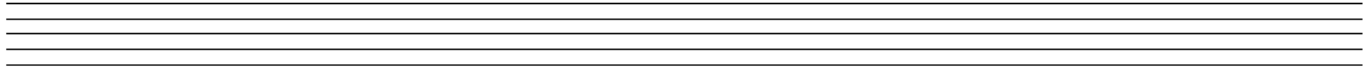
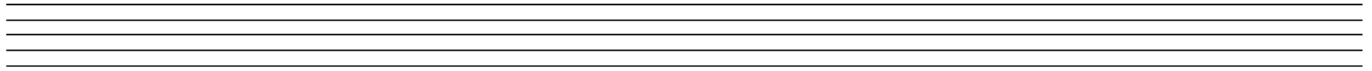
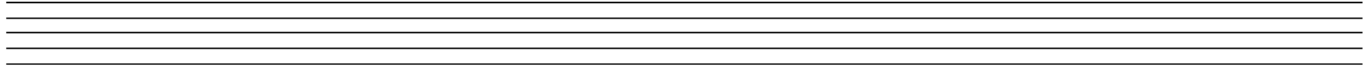
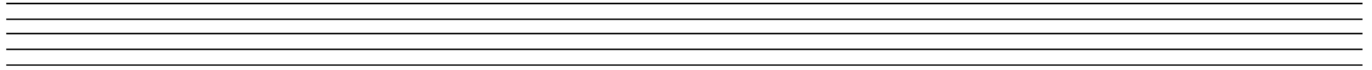
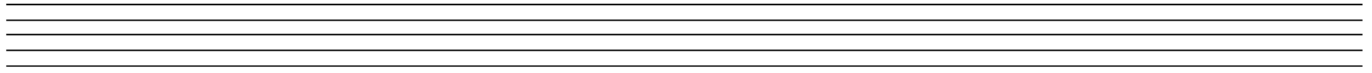
Redos  
Original HW #: \_\_\_\_\_



# Homework: MUS 724

Name \_\_\_\_\_

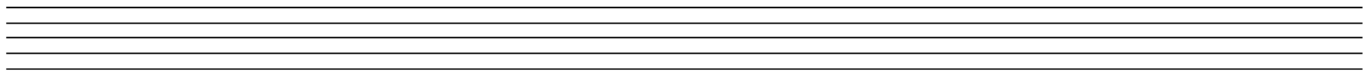
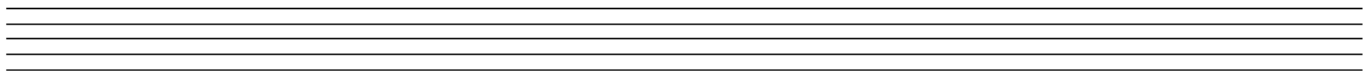
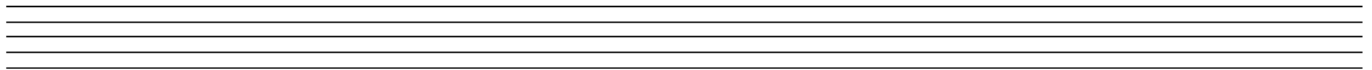
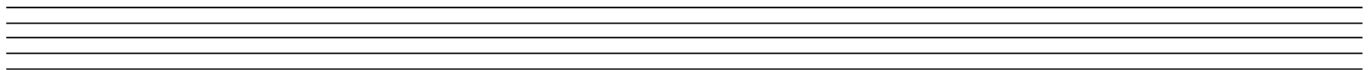
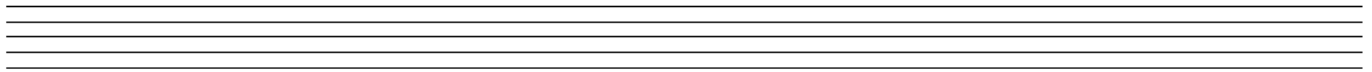
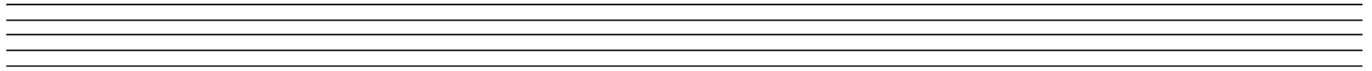
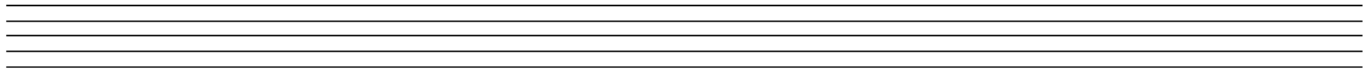
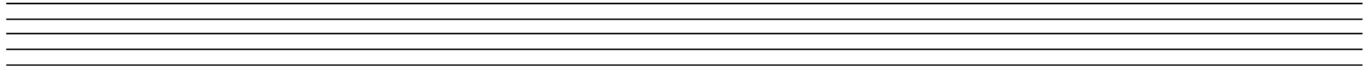
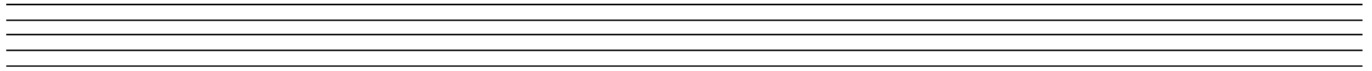
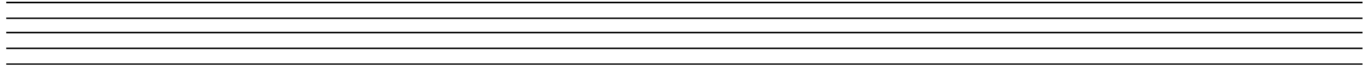
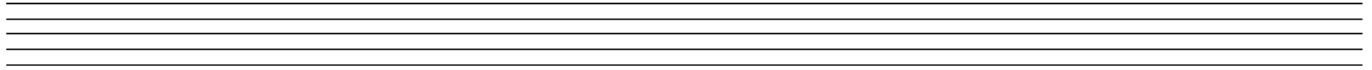
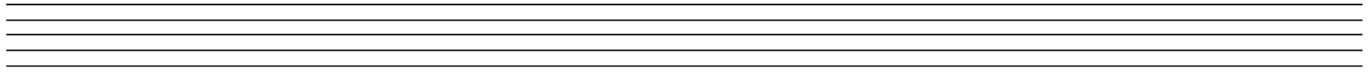
Redos  
Original HW #: \_\_\_\_\_



# Homework: MUS 724

Name \_\_\_\_\_

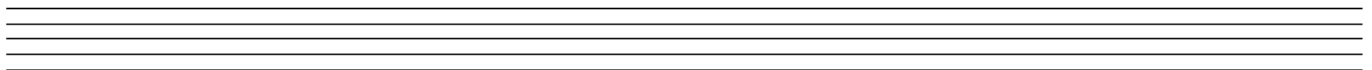
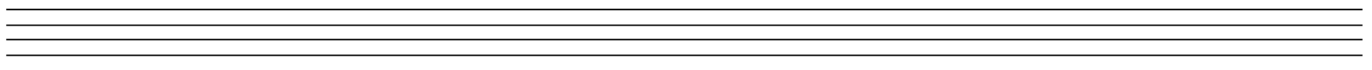
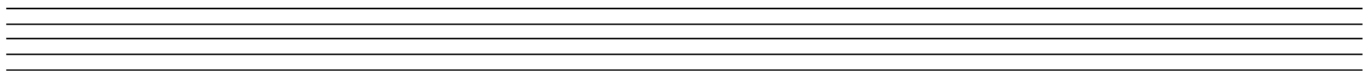
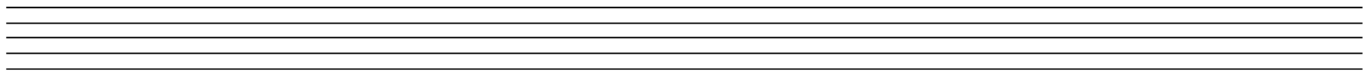
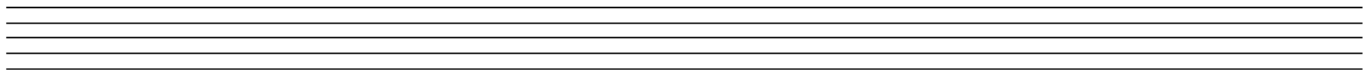
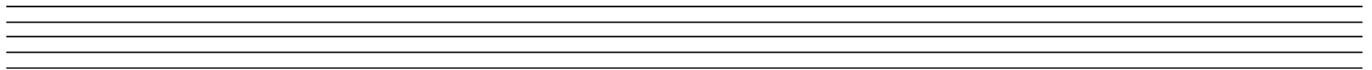
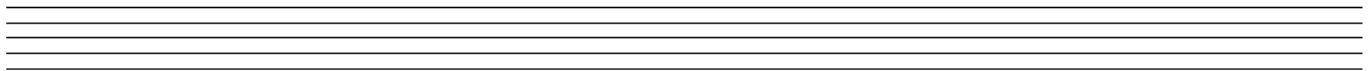
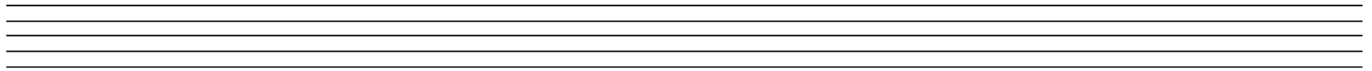
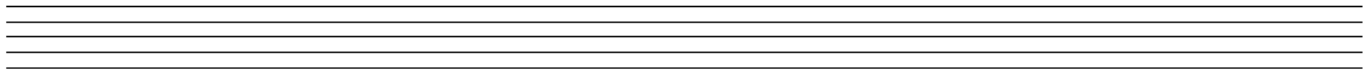
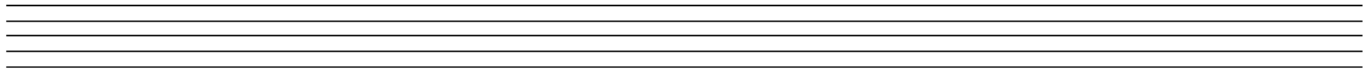
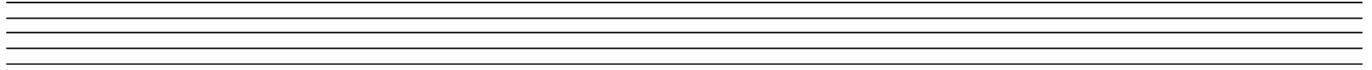
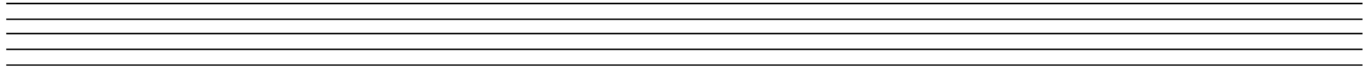
Redos  
Original HW #: \_\_\_\_\_



# Homework: MUS 724

Name \_\_\_\_\_

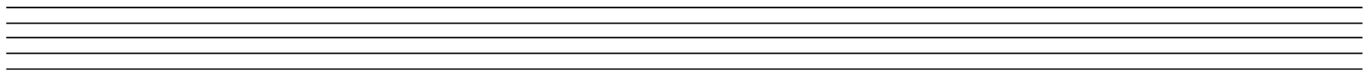
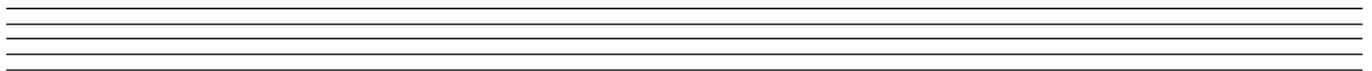
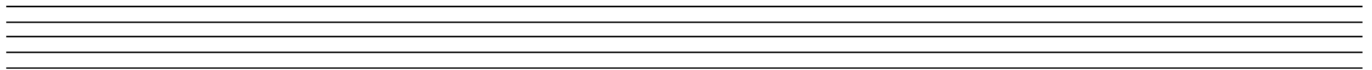
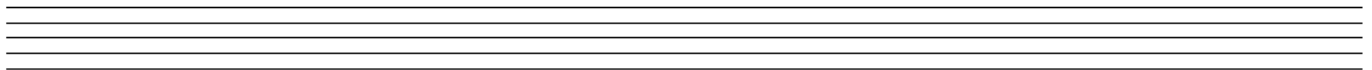
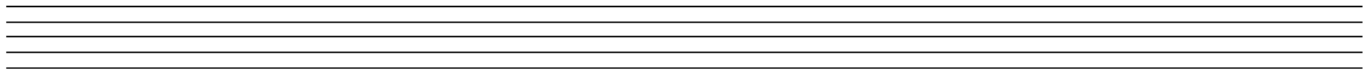
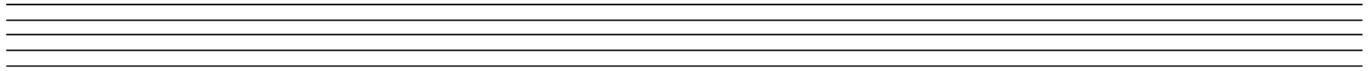
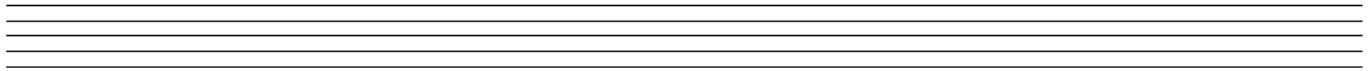
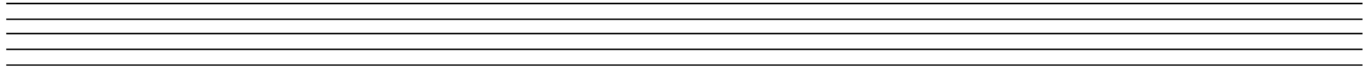
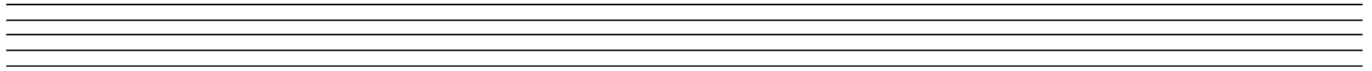
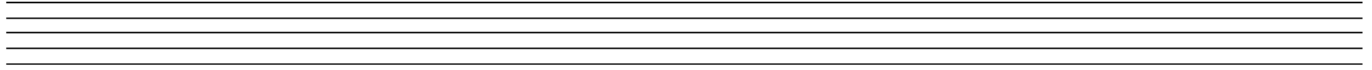
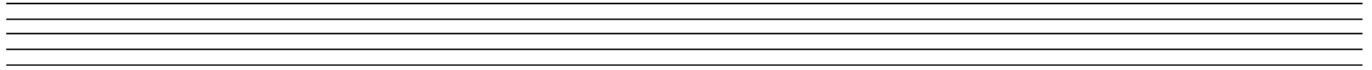
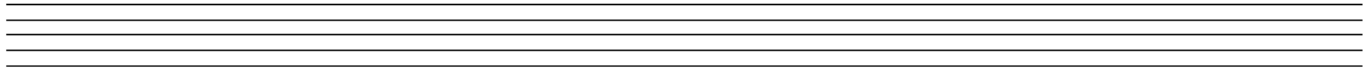
Redos  
Original HW #: \_\_\_\_\_



# Homework: MUS 724

Name \_\_\_\_\_

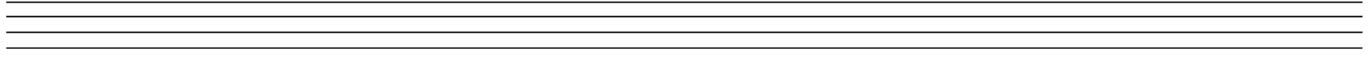
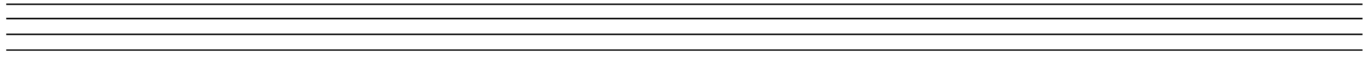
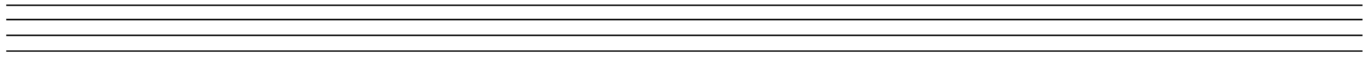
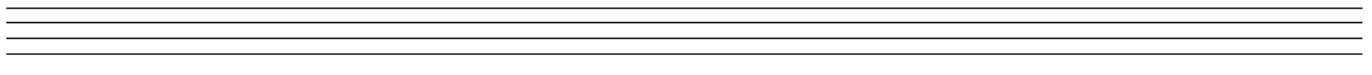
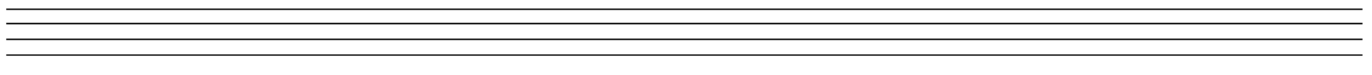
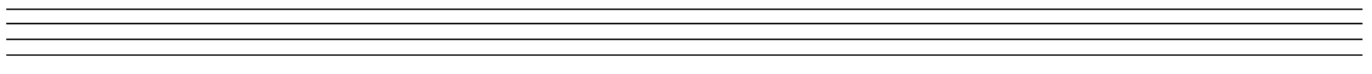
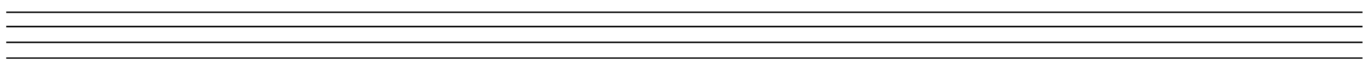
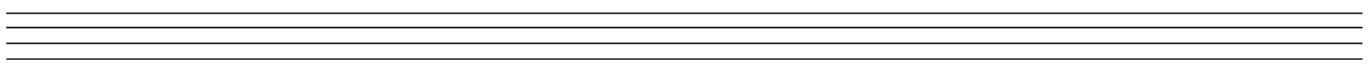
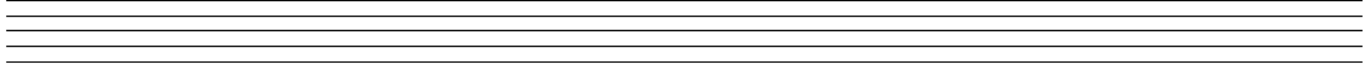
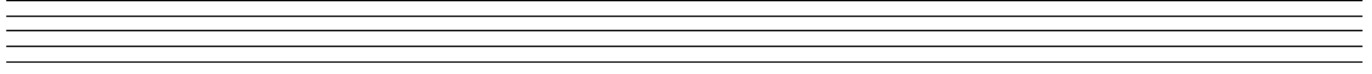
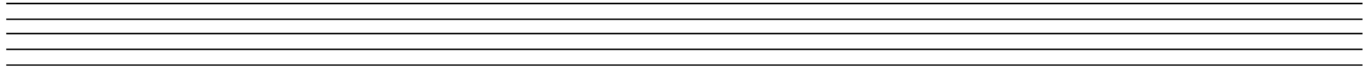
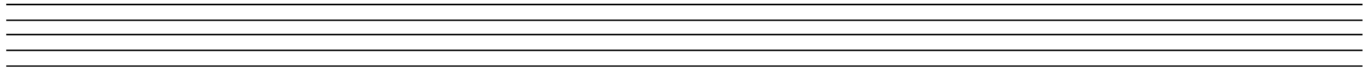
Redos  
Original HW #: \_\_\_\_\_



# Homework: MUS 724

Name \_\_\_\_\_

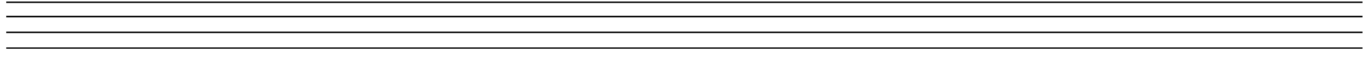
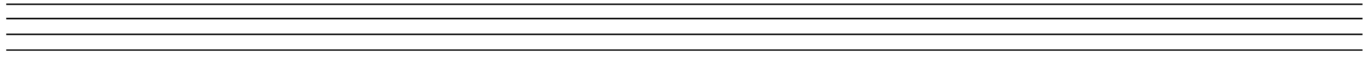
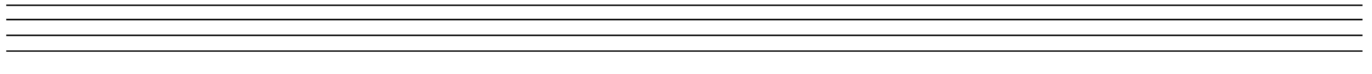
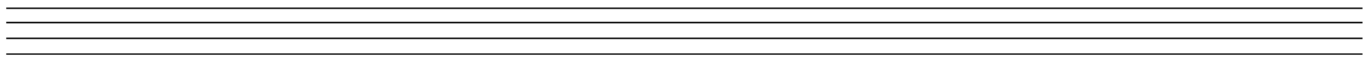
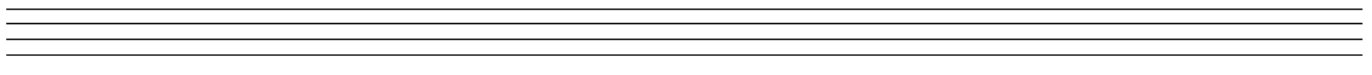
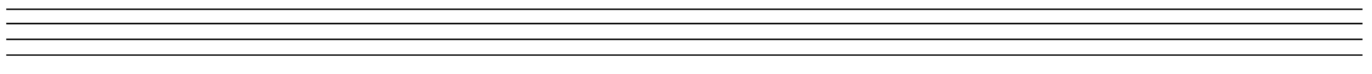
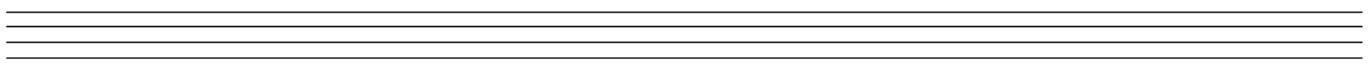
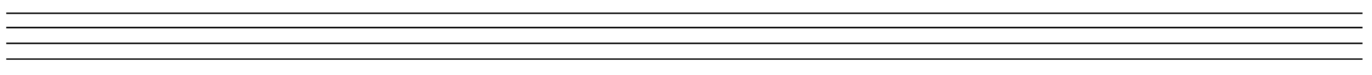
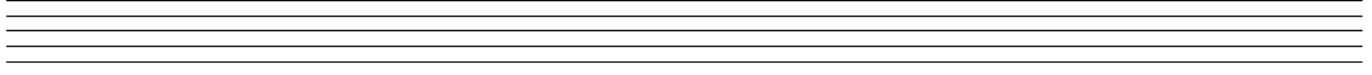
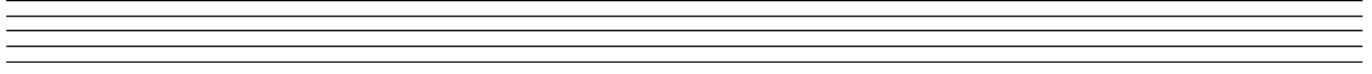
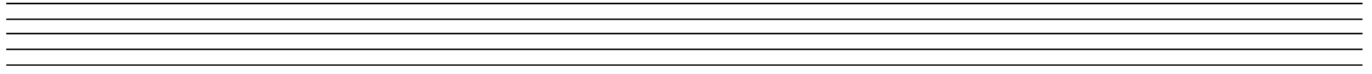
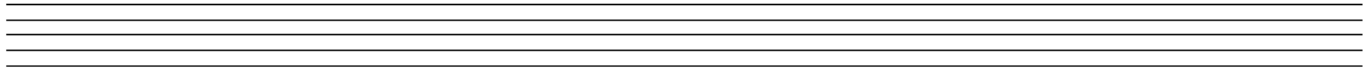
Redos  
Original HW #: \_\_\_\_\_



# Homework: MUS 724

Name \_\_\_\_\_

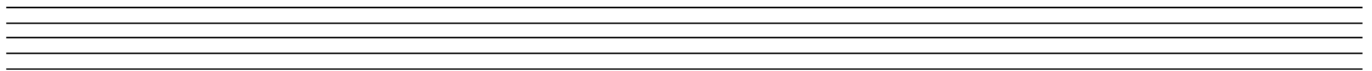
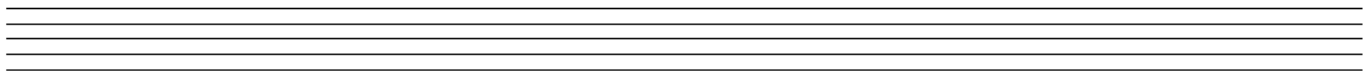
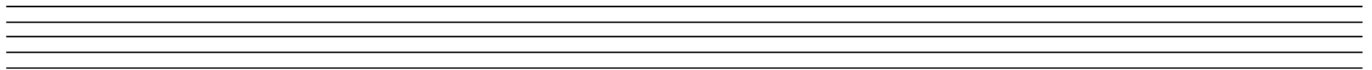
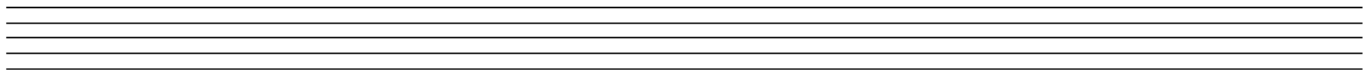
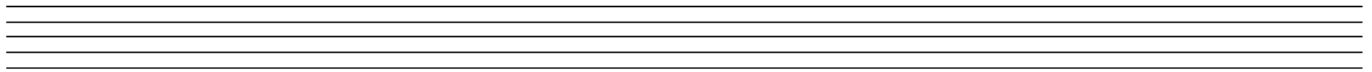
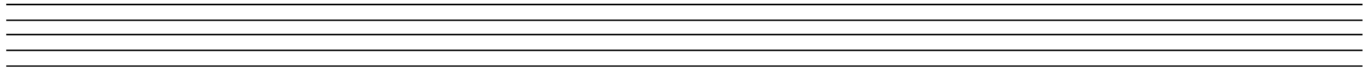
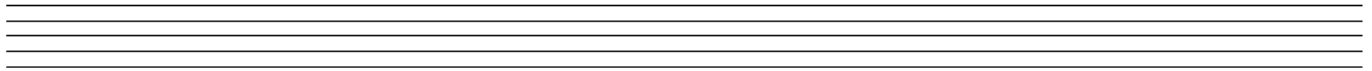
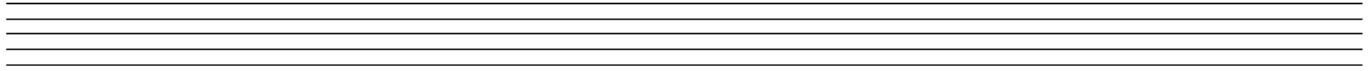
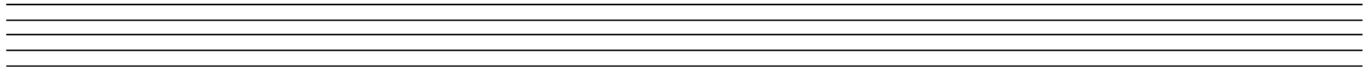
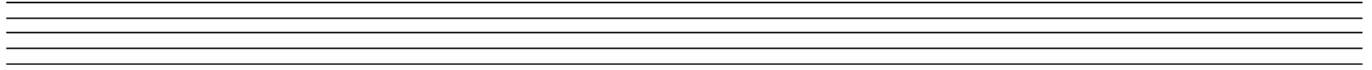
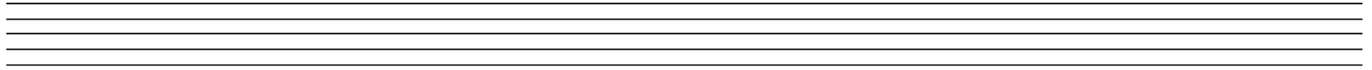
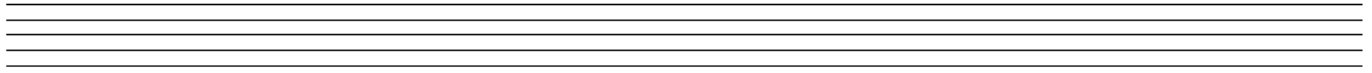
Redos  
Original HW #: \_\_\_\_\_



# Homework: MUS 724

Name \_\_\_\_\_

Redos  
Original HW #: \_\_\_\_\_

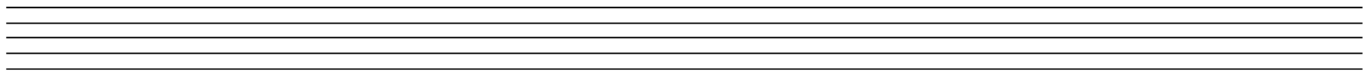
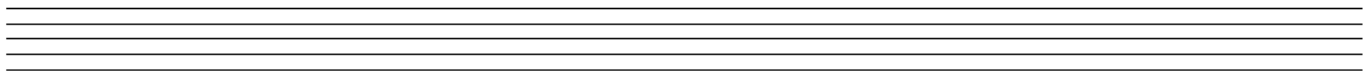
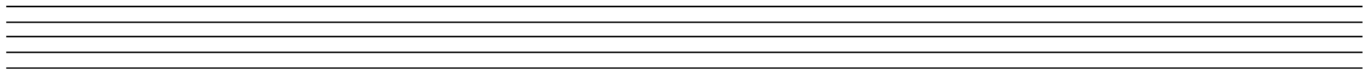
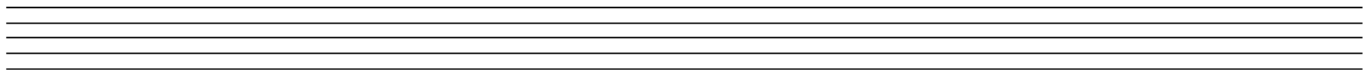
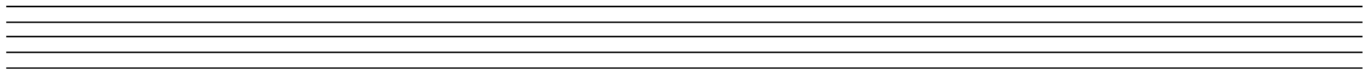
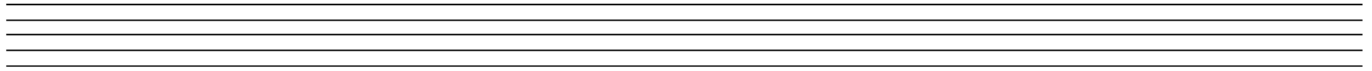
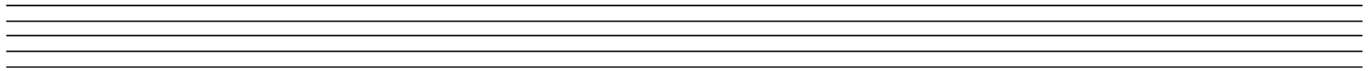
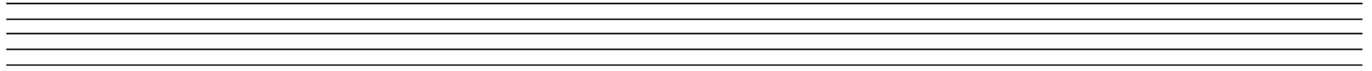
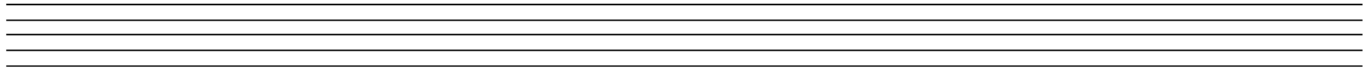
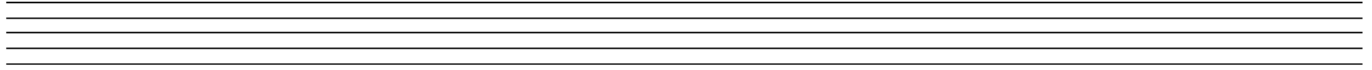
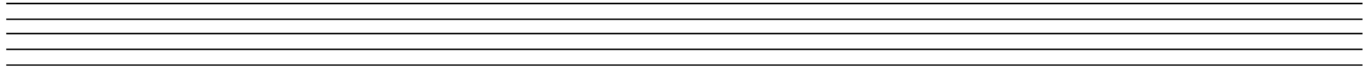
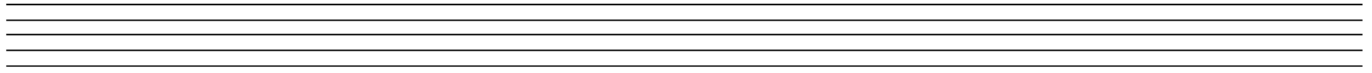




# Homework: MUS 724

Name \_\_\_\_\_

Redos  
Original HW #: \_\_\_\_\_



# Homework: MUS 724

Name \_\_\_\_\_

Redos  
Original HW #: \_\_\_\_\_

