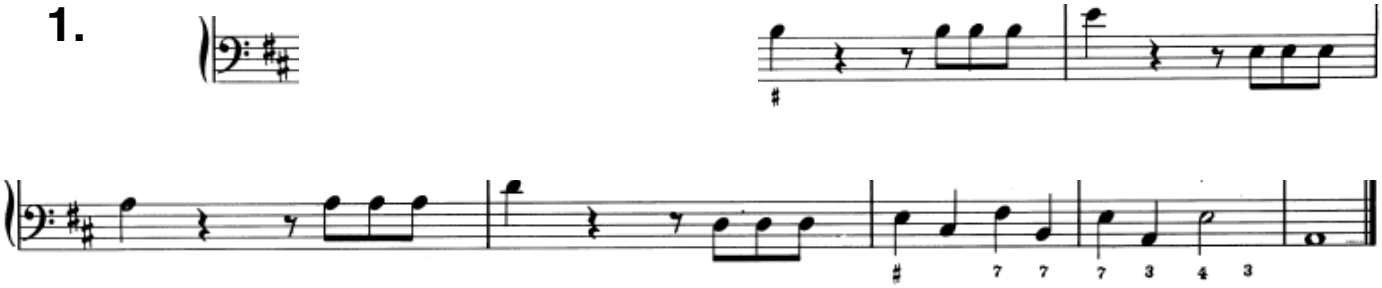
Preparation / Diagnostic Assignment, Music 202 (Winter 2017)

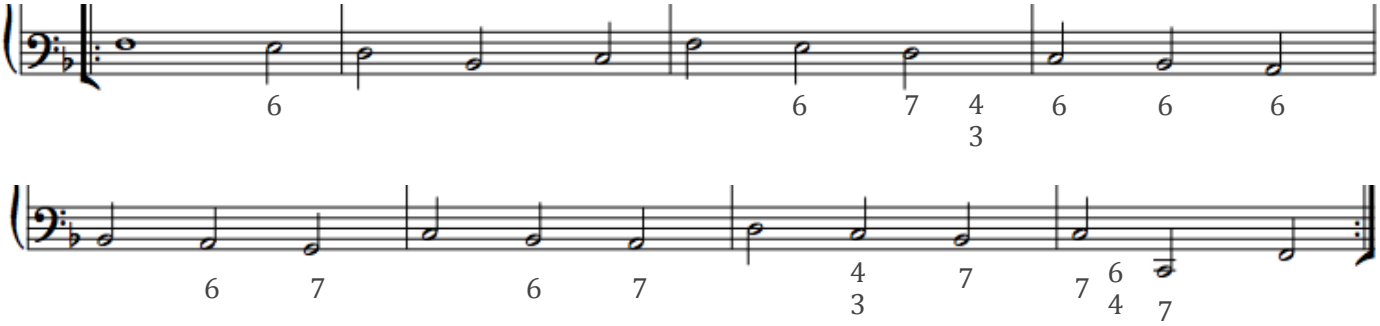
PART A. **(Optional)** — if you aren't confident in your Roman numeral analysis skills, please seek my feedback by completing exercises D, F, and G in the free online web resource for Chapter 19 of Laitz' *Complete Musician*[1]:

PART B **(Required)** — on a separate piece of staff-notebook paper, compose a melody in the 18th-c style, following guidelines from Kent Kennan's *Counterpoint*[2] … Chs. 4 (on general rules for 2-part writing) & 6 (on figuration involving 2- or 3 treble notes per bass note). URLs in footnotes below; see additional guidelines at <http://benleedscarson.com/mus202>. Write your melodies *with these bass lines beneath them* on your own paper; make sure they are legible and proofed.

1.



2.



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[1] Laitz, Stephen G. *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*. (Cambridge/New York: Oxford University Press, 2011)

[2] Kennan, Kent. *Counterpoint Based on Eighteenth-Century Practice.* Fourth Edition. Saddle River, NJ: Prentice Hall, 1999. URLS within fair-use limits (instructional purposes only): Chapter 4 <http://benleedscarson.com/storage/Kennan-2-1outline.pdf> & Chapter 6 <http://benleedscarson.com/storage/Baroque3-14-1_Kennan.pdf>.