

## Chapter 9 Assignment 1

In the following examples, circle all non-chord tones.

5 Fm<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup> Cm<sup>7</sup>

I've got you \_\_\_\_\_ deep in the heart of me, \_\_\_\_\_ so

9 Fm<sup>7</sup> Bb<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

deep in my heart, \_\_\_\_\_ you're real-ly a part of me. \_\_\_\_\_ I've

Detailed description: This musical score is in 3/4 time and B-flat major. It consists of two staves. The first staff contains measures 5 through 8. Measure 5 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins on a half note G4, followed by a half note A4, and then a half note Bb4. Measure 6 has a half note Bb4, a half note A4, and a half note G4. Measure 7 has a half note F4, a half note E4, and a half note D4. Measure 8 has a half note C4, a half note B3, and a half note A3. The second staff contains measures 9 through 12. Measure 9 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins on a half note G4, followed by a half note A4, and then a half note Bb4. Measure 10 has a half note Bb4, a half note A4, and a half note G4. Measure 11 has a half note F4, a half note E4, and a half note D4. Measure 12 has a half note C4, a half note B3, and a half note A3. Chord symbols are written above the staves: Fm7, Bb7, Ebmaj7, Cm7, Fm7, Bb7, Gm7, and C7.

**Example 1.** Cole Porter, “I’ve Got You Under My Skin”, mm. 5-12 (1936).

<https://www.youtube.com/watch?v=2TG7AqzyQQU>

**Moderately**

G G#o<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G

5 G G#o<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> G

Detailed description: This musical score is in 4/4 time and G major. It consists of two staves. The first staff contains measures 1 through 6. Measure 1 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody begins on a quarter note G4, followed by a quarter note A4, and then a quarter note B4. Measure 2 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 3 has a quarter note F#4, a quarter note E4, and a quarter note D4. Measure 4 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 5 has a quarter note A3, a quarter note G3, and a quarter note F#3. Measure 6 has a quarter note E3, a quarter note D3, and a quarter note C3. The second staff contains measures 7 through 8. Measure 7 starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody begins on a quarter note G4, followed by a quarter note A4, and then a quarter note B4. Measure 8 has a quarter note B4, a quarter note A4, and a quarter note G4. Chord symbols are written above the staves: G, G#o7, Am7, D7, Am7, D7, G, G, G#o7, Am7, D7, and G.

**Example 2.** Harold Arlen, E.Y. Harburg and B. Rose, “Paper Moon,” mm. 1-8 (1933).

<https://www.youtube.com/watch?v=IIQFJGru-xI>

In the following example, provide lead sheet symbols for each chord above the staff, place figured bass signs below the staff, and circle each non-chord tone.

72 *Allegro agitato e appassionato assai* (♩=132)

79

**Example 3.** Hector Berlioz, *Symphonie Fantastique*, I, mm. 72-86 (1830).

<https://www.youtube.com/watch?v=AgXW-57UDMc>

## Chapter 9 Assignment 2

1. Label all non-chord tones in the following examples.



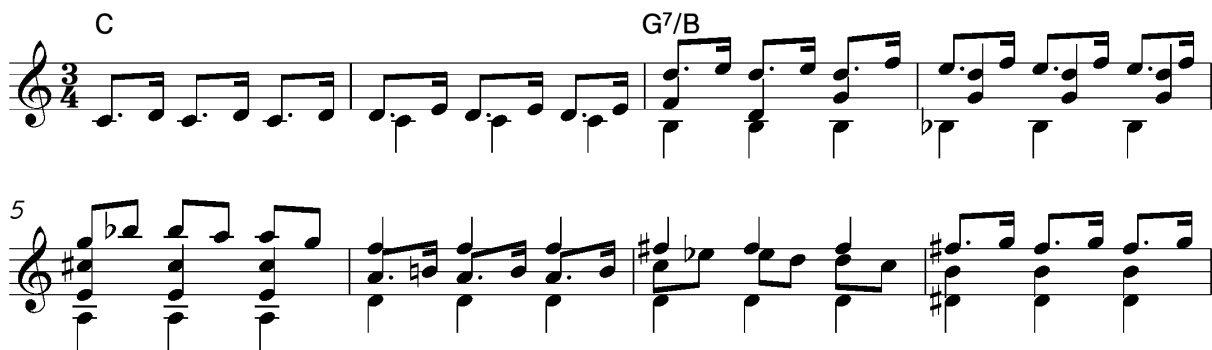
**Example 1.** Thelonius Monk, “Blue Monk”, mm. 1-4 (1960).

<https://www.youtube.com/watch?v=b1kO5KYGLts>



**Example 2.** James Brown, “Try Me,” mm. 5-8 (1958).

[https://www.youtube.com/watch?v=bfHnL\\_FSa3Y](https://www.youtube.com/watch?v=bfHnL_FSa3Y)



**Example 3.** J.S. Bach, *Sonata 3 for Violin solo senza Basso*, BWV 1005, I, mm. 1-8 (1720).

<https://www.youtube.com/watch?v=GUF4TfsVYho>

**SOPRANO**  
Qui — se - des ad dex - te - ram Pa - - -

**ALTO**  
Qui — — — — — se - - - des ad dex -

**TENOR**  
Qui — — — — — se - - - - - des — — —

**BASS**  
Qui — — — — — se - - - des ad — — —

**8**

**S.**  
- - - - - - - - - - - tris,

**A.**  
- te - ram Pa - - - - - tris, mi -

**T.**  
— — — — — No -

**B.**  
— — — — — dex - te - ram — — — Pa - - - tris.

**Example 4.** Josquin des Prez, “Qui sedes” from *Missa L’ami baudechon*, mm. 1-13 (late 15<sup>th</sup> c.).

<https://www.youtube.com/watch?v=o5LS4l4bTuU>

**Example 5.** George Frideric Handel, *Overture in Siroe*, III, mm. 1-10 (1728).

<https://www.youtube.com/watch?v=Qj7TA8av7Pk>

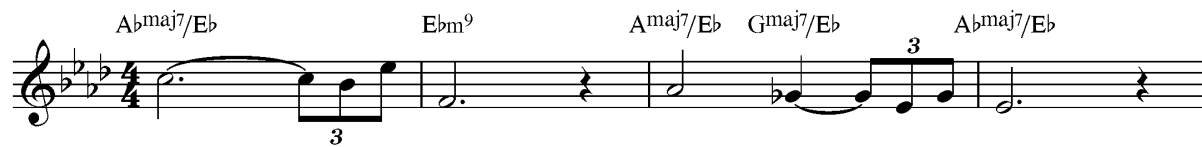
**Example 6.** Stefani Germanotta and Nadir Khayat, “Bad Romance,” mm. 1-4 (2009).

<https://www.youtube.com/watch?v=NIK9u6a69Dg>



**Example 7.** Clark Terry, “Serenade to a Bus Seat,” mm. 1-4 (1957).

<https://www.youtube.com/watch?v=Ljz07WWmS44>



**Example 8.** John Coltrane, “Naima,” mm. 1-4 (1959).

[https://www.youtube.com/watch?v=bPAC6zt\\_1ZM](https://www.youtube.com/watch?v=bPAC6zt_1ZM)



**Example 9.** W.C. Handy, *St. Louis Blues* (1914), mm. 1-8.

<https://www.youtube.com/watch?v=Gpp75gQ-T6Y>

9 [Slow]

Voice

I don't care for no - bo-dy, I don't care for no - bod-y

Piano

13

Voice

'Cause no-bod - y seems to care for me

Pno.

**Example 10.** Billy Smythe and Art Gillham, “Mean Blues,” mm. 9-16 (1923).

<https://www.youtube.com/watch?v=3nHT4Tbku8c>

2. For the following chord progressions, label each chord with lead sheet symbols above the staff and Roman numerals and figures below the staff. Then activate the melody (the top voice) by adding the specific NCT's.

Add an ET and R (7-8).

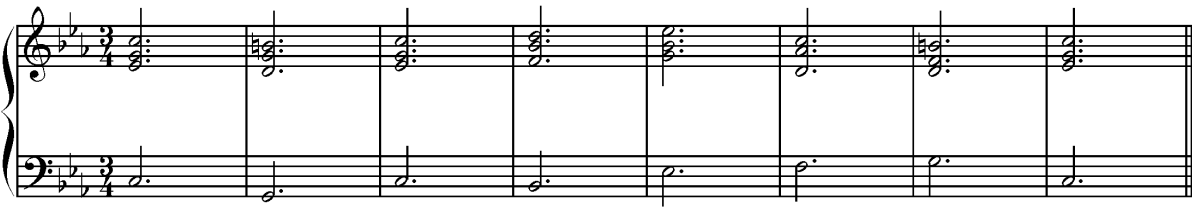
Add Ant. and S (9-8).



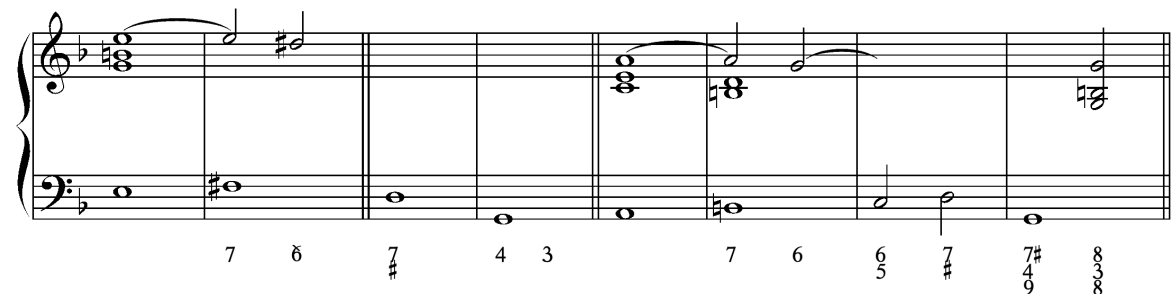
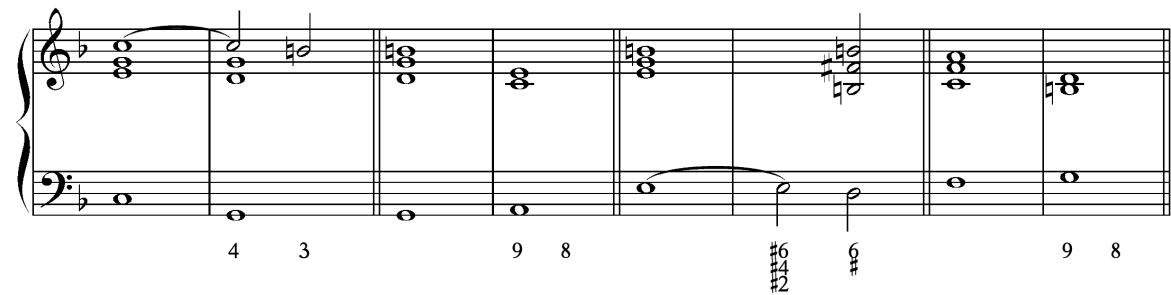
Add S (4-3) and App.



Add four different types of NCT's.



3. Add the following suspensions and their surrounding notes according to the figured bass symbols. Advanced: use auxillary NCT decorations at the point of resolution.





4. **Composition:** Compose an 8-measure melody and accompaniment for violin and piano. Give your piece a title, a tempo, and dynamics. Use a 3/4 time signature. For the accompaniment in the piano, use one quarter note in the left hand (bass clef) on the downbeats and steady eighth-note chords (or arpeggios of chords) in the right hand (treble clef). Your melody should be in G Minor with the following chord progression (one chord per bar):  
i – ii<sup>Ø</sup>4/2 – V6/5 – i4/2 – iv6 – cad64 – V7 – i

Put the Roman numerals and figures below the piano part and lead sheet symbol above the violin part.

Include at least one passing tone (PT), one neighbor tone (LN or UN), and either an appoggiatura (App) or and escape tone (ET).

## Chapter 9 Assignment 3

1. Build the following cadential 6/4 chords. Provide the key signature and put one note in the left hand (bass clef) and the rest of the chord in the right hand (treble clef).

|                      |                      |                       |                      |                       |                      |
|----------------------|----------------------|-----------------------|----------------------|-----------------------|----------------------|
|                      |                      |                       |                      |                       |                      |
| A: cad $\frac{6}{4}$ | g: cad $\frac{6}{4}$ | F#: cad $\frac{6}{4}$ | e: cad $\frac{6}{4}$ | Bb: cad $\frac{6}{4}$ | f: cad $\frac{6}{4}$ |

2. For the following examples, provide Roman numerals and figures and label all NCT's. For chords marked with an X, provide the lead sheet symbol and figures.

Unruhig und klagend.

Durch die bun - ten Ro - sen - he - cken flut-tern Schmet - ter - lin - ge hin; mun-tre

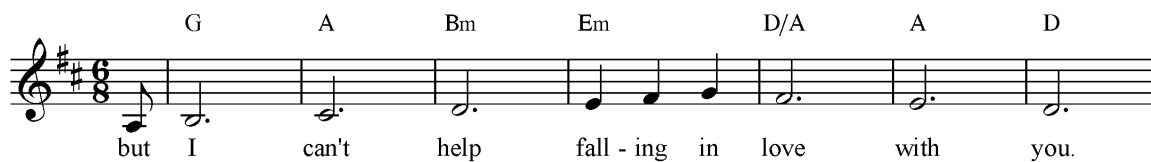
X

5

Ler - chen-tö - ne we - cken schon die Ta - ges - kö - ni - gin Im-mer

**Example 1.** Louise Reichardt, “Durch die bunten Rosenhecken” from *12 German and Italian Romantic Songs*, mm. 1-8 (1806).

[https://www.youtube.com/watch?v=NKu4Og2O6\\_A](https://www.youtube.com/watch?v=NKu4Og2O6_A)



**Example 2.** Hugo Peretti, Luigi Creatore, and George David Weiss, “Can’t Help Falling in Love,” mm. 11-17 (1961).

<https://www.youtube.com/watch?v=vGJTaP6anOU>

O say, does that star span-gled ban-ner\_ yet wave. O'er the land of the free and the home of the brave?

X      X      X

**Example 3.** John Stafford Smith and Francis Scott Key, “The Star-Spangled Banner,” mm. 25-32 (1814).

<https://www.youtube.com/watch?v=HezPdHTwdGA>

## Chapter 9 Assignment 4

Using this set of “glosses” by 16<sup>th</sup>-century composer/theorist Diego Ortiz (1510-1570) as your guide, turn the top voice of each duet into a decorated melody. Each downbeat must be the same as the given whole note. Label each NCT. Strive for a beautiful and diverse tune.

The musical examples are arranged in a 6x3 grid, plus two longer examples at the bottom. Each example shows a base melody (a whole note on a staff) and its corresponding decorated version (a melody with ornaments). The ornaments are indicated by asterisks (\*) above the notes.

- Row 1: Three examples showing different ornament patterns on a whole note.
- Row 2: Three examples. The second example is annotated with "(rising before falling)". The third example is annotated with "(intensified - wider span, more velocity)".
- Row 3: Three examples. The second example is annotated with "(falling before rising)".
- Row 4: Three examples showing different ornament patterns.
- Row 5: Three examples showing different ornament patterns.
- Row 6: Two examples showing different ornament patterns.
- Bottom: Two longer examples showing ornaments applied to a multi-measure melody.

*Advanced: improvise the upper voice ornaments and transpose to other keys.*

*Advanced: ornament the bottom line instead of the top line.*