

Chapter 9 Assignment 1

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

5 Fm⁷ B^{b7} E^{bmaj7} Cm⁷
I've got you _____ deep in the heart of me, _____ so

9 Fm⁷ B^{b7} Gm⁷ C⁷
deep in my heart, _____ you're real-ly a part of me. _____ I've

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^{#o7} Am⁷ D⁷ Am⁷ D⁷ G

5 G G^{#o7} Am⁷ D⁷ 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.

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.

A musical score in 4/4 time with a key signature of one flat. The score consists of six measures. The first measure has a B-flat chord. The second measure has an E-flat dominant seventh chord (Eb7). The third measure has a B-flat chord. The fourth measure has an F7 chord. The fifth measure has a B-flat chord. The sixth measure has a B-flat dominant seventh chord (Bb7). The notes are primarily eighth notes, with some sixteenth-note patterns.

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

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

A musical score in common time (indicated by 'c'). The score consists of five measures. The first measure has a C chord. The second measure has an Am chord. The third measure has an F major seventh chord (Fmaj7). The fourth measure has a G7 chord. The lyrics are: "Try____ me, try____ me, dar-ling tell me,____ I need you. Try____". Measure 3 includes a '3' below the 'me' in 'dar-ling' and below the 'you' in 'I need you'.

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

https://www.youtube.com/watch?v=bfHnL_FSa3Y

A musical score in 3/4 time with a key signature of one sharp. The score consists of two systems. The first system starts with a C major chord. The second system starts with a G7/B chord. The notes are primarily eighth notes, with some sixteenth-note patterns.

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

ALTO

TENOR

BASS

S.

A.

T.

B.

Qui se - des ad dex - te - ram Pa - - -

Qui se - - des ad dex -

Qui se - - - des -

Qui se - - des ad -

tris,

- te - ram Pa - - - tris, mi -

No -

dex - te - ram Pa - - - tris.

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

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

A musical score for piano, featuring two staves (treble and bass) in 12/8 time. The key signature is one flat. The score consists of four systems of music, each containing three measures. Measure 1: Treble staff has a bass note followed by a sixteenth-note pattern of B, A, C, B, A, G. Bass staff has a bass note followed by a dotted half note. Measure 2: Treble staff has a bass note followed by a sixteenth-note pattern of B, A, C, B, A, G. Bass staff has a bass note followed by a dotted half note. Measure 3: Treble staff has a bass note followed by a sixteenth-note pattern of B, A, C, B, A, G. Bass staff has a bass note followed by a dotted half note. Measure 4: Treble staff has a bass note followed by a sixteenth-note pattern of B, A, C, B, A, G. Bass staff has a bass note followed by a dotted half note. Measure 5: Treble staff has a bass note followed by a sixteenth-note pattern of B, A, C, B, A, G. Bass staff has a bass note followed by a dotted half note. Measure 6: Treble staff has a bass note followed by a sixteenth-note pattern of B, A, C, B, A, G. Bass staff has a bass note followed by a dotted half note. Measure 7: Treble staff has a bass note followed by a sixteenth-note pattern of B, A, C, B, A, G. Bass staff has a bass note followed by a dotted half note. Measure 8: Treble staff has a bass note followed by a sixteenth-note pattern of B, A, C, B, A, G. Bass staff has a bass note followed by a dotted half note.

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

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

Musical score for the song 'Oh, Oh, Caught in a Bad Romance'. The score is in common time (C) and consists of four measures. The first measure is in F major, featuring a bass line with eighth-note chords and a vocal line with 'Oh,'. The second measure is in G major, with a bass line consisting of eighth-note chords and a vocal line with 'oh,'. The third measure is in Am major, with a bass line consisting of eighth-note chords and a vocal line with 'caught in a bad ro-'. The fourth measure is in C major, with a bass line consisting of eighth-note chords and a vocal line with 'mance.'.

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

<https://www.youtube.com/watch?v=NlK9u6a69Dg>

Musical score for Clark Terry's "Serenade to a Bus Seat" showing a melodic line with various chords above the staff: B_b, B°⁷, A_m7(b₅), D⁷, G_m7, C⁷, F, and F⁷.

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

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

Musical score for John Coltrane's "Naima" showing a melodic line with chords: A_♭maj7/E_♭, E_♭m9, Amaj7/E_♭, Gmaj7/E_♭, and A_♭maj7/E_♭. A '3' is written under the first measure.

Example 8. John Coltrane, "Naima," mm. 1-4 (1959).

https://www.youtube.com/watch?v=bPAC6zt_1ZM

Musical score for W.C. Handy's "St. Louis Blues" showing two staves of music with various chords and rests.

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).

A musical score for two staves. The top staff is a treble staff with a key signature of two sharps and a common time signature. The bottom staff is a bass staff with a key signature of one sharp and a common time signature. Both staves show a single measure with a single note on each staff.

Add Ant. and S (9-8).

A musical staff with two measures. The top measure is in treble clef, has one sharp in the key signature, and contains a 9-8 suspension. The bottom measure is in bass clef, has one sharp in the key signature, and contains a 9-8 suspension.

Add S (4-3) and App.

A musical staff with two measures. The top measure is in treble clef, has one sharp in the key signature, and contains a 4-3 suspension. The bottom measure is in bass clef, has one sharp in the key signature, and contains a 4-3 suspension.

Add four different types of NCT's.

A musical staff with eight measures in 3/4 time. The top measure is in treble clef, has one flat in the key signature, and contains a bass note. The bottom measure is in bass clef, has one flat in the key signature, and contains a bass note. Measures 2 through 7 are empty. Measure 8 contains a bass note.

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.

A musical staff with eight measures. The top measure is in treble clef, has one flat in the key signature, and contains a bass note. The bottom measure is in bass clef, has one flat in the key signature, and contains a bass note. Measures 2 through 7 are empty. Measure 8 contains a bass note. Figured bass symbols: 4, 3, 9, 8, 6/4, 6, 9, 8.

A musical staff with eight measures. The top measure is in treble clef, has one flat in the key signature, and contains a bass note. The bottom measure is in bass clef, has one flat in the key signature, and contains a bass note. Measures 2 through 7 are empty. Measure 8 contains a bass note. Figured bass symbols: 7, 6, 7, 4, 3, 7, 6, 6/5, 7, 7/4, 8, 8/9.

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 – iiØ4/2 – 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 an 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 klagent.

Durch die bun - ten Ro - fen - he - cken flat-ternSchmet - 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

but I can't help fall - ing in love with you.

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>

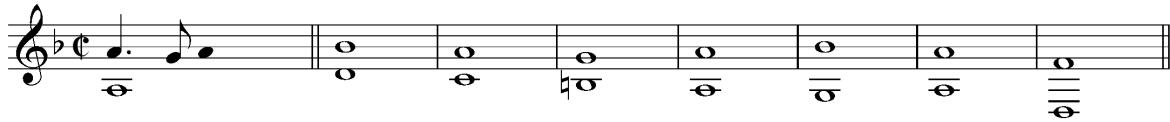
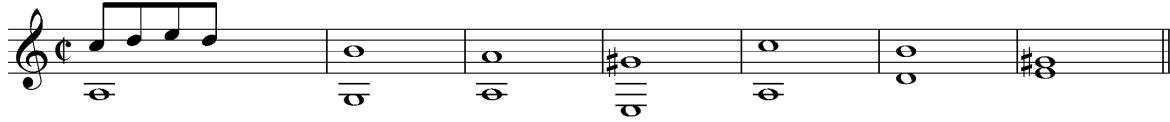
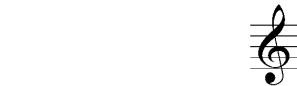
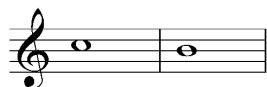
O say, does that star span-gled ban-ner yet wave. O'er the land of the free and the home of the brave?

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 16th-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.



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

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