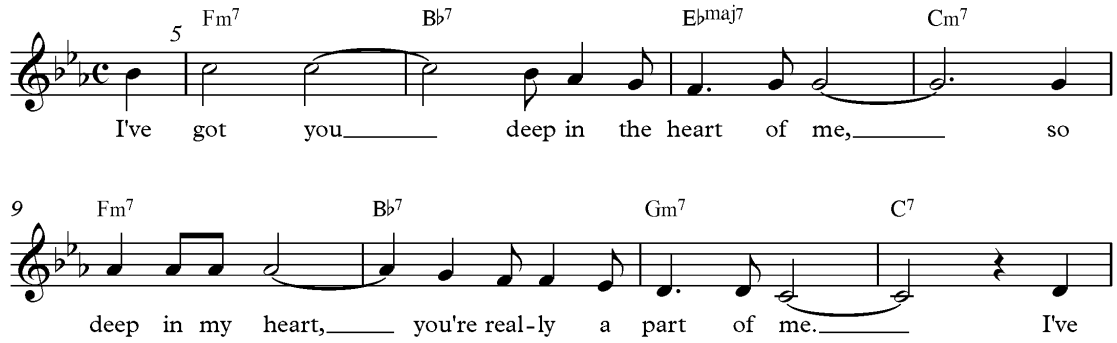
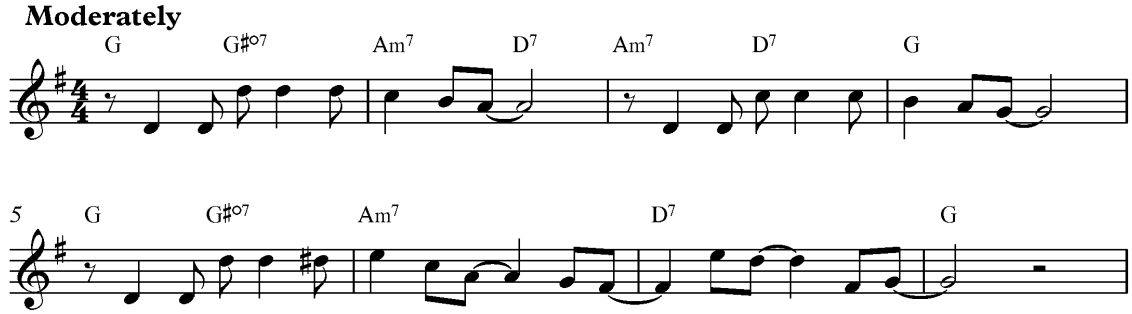
Chapter 9 Assignment 1

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



Example 1. Cole Porter, "I've Got You Under My Skin", mm. 5-12 (1936).

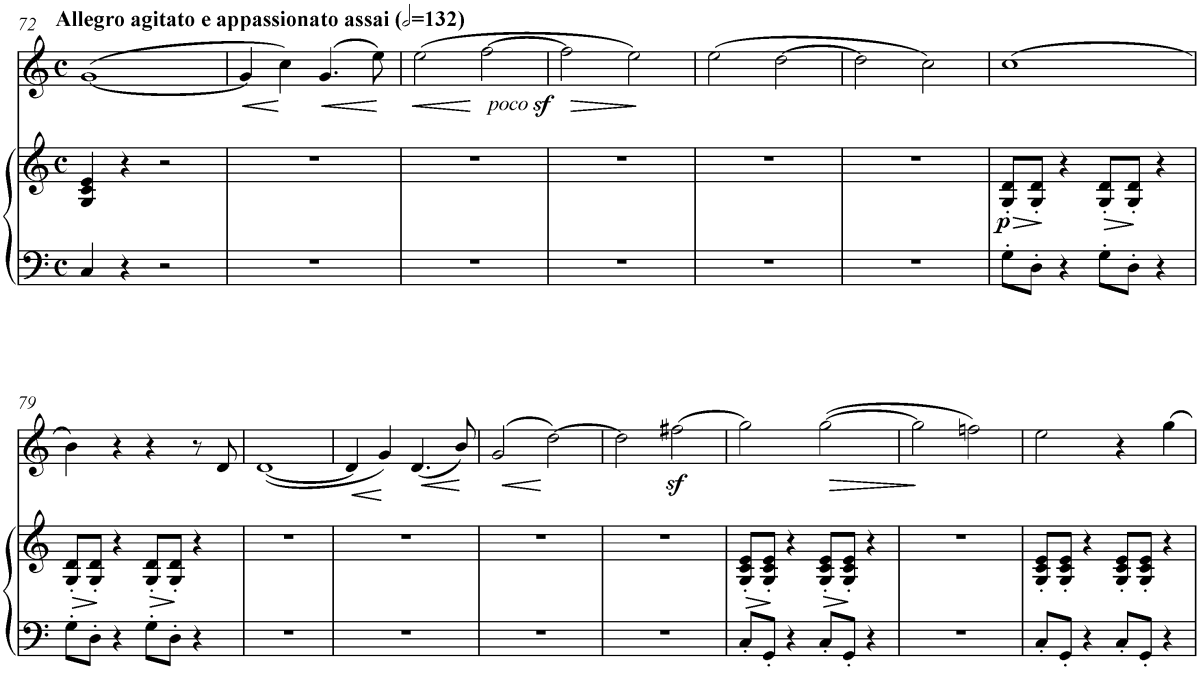
https://www.youtube.com/watch?v=2TG7AqzyQQU



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.

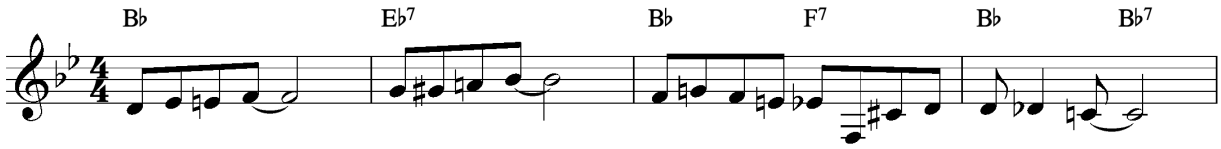


Example 3. Hector Berlioz, *Symphonie Fantastique*, I, mm. 72-86 (1830).

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

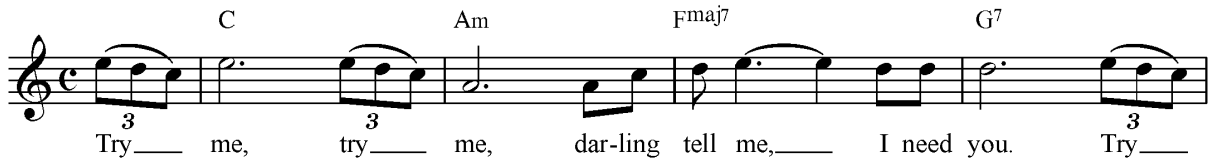
Chapter 9 Assignment 2

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



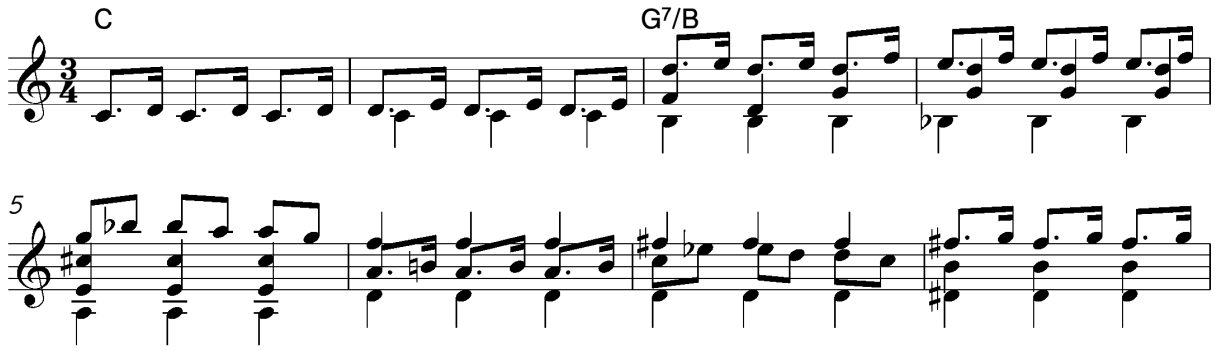
Example 1. Thelonius Monk, "Blue Monk", mm. 1-4 (1960).

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



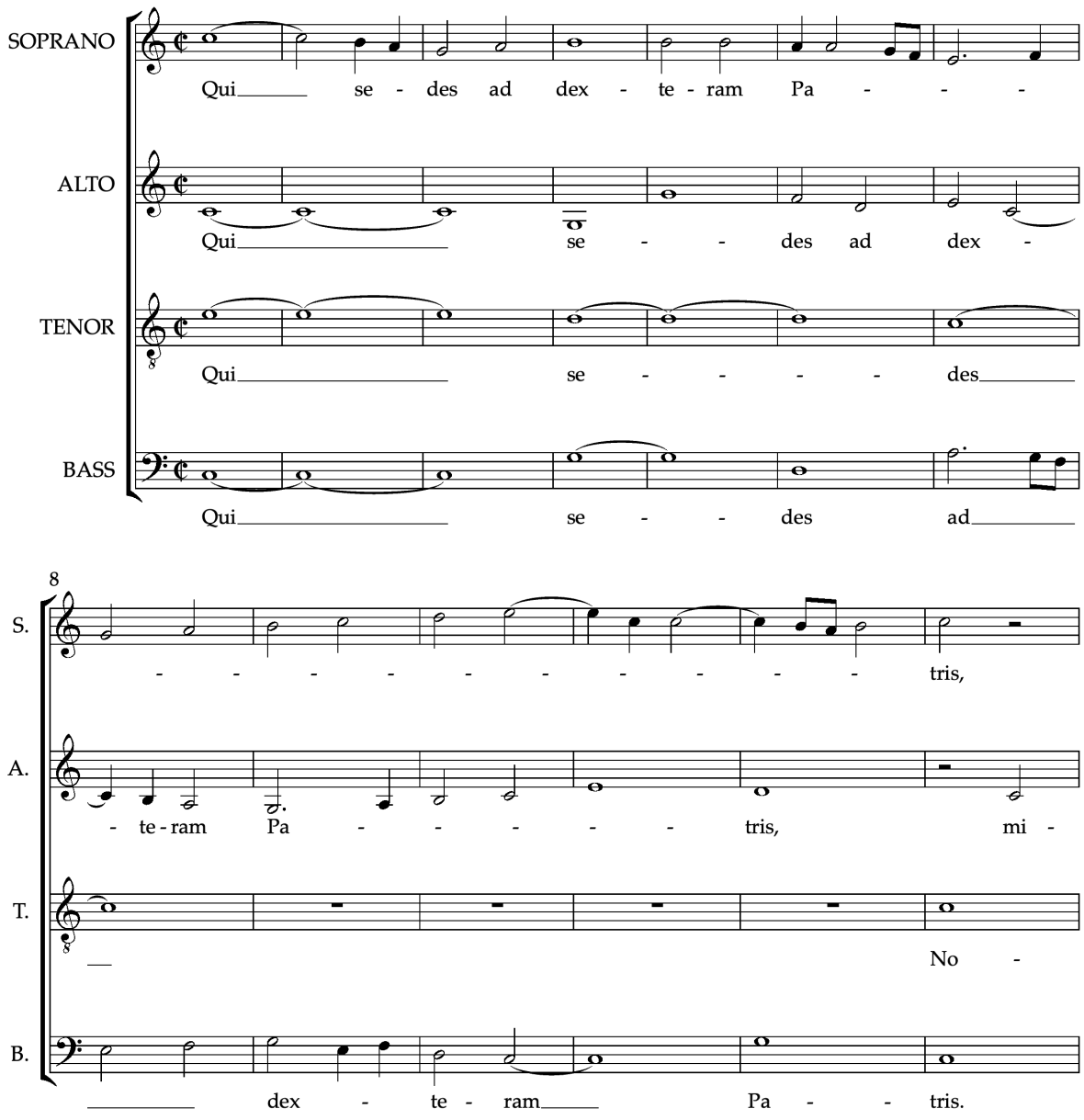
Example 2. James Brown, "Try Me," mm. 5-8 (1958).

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



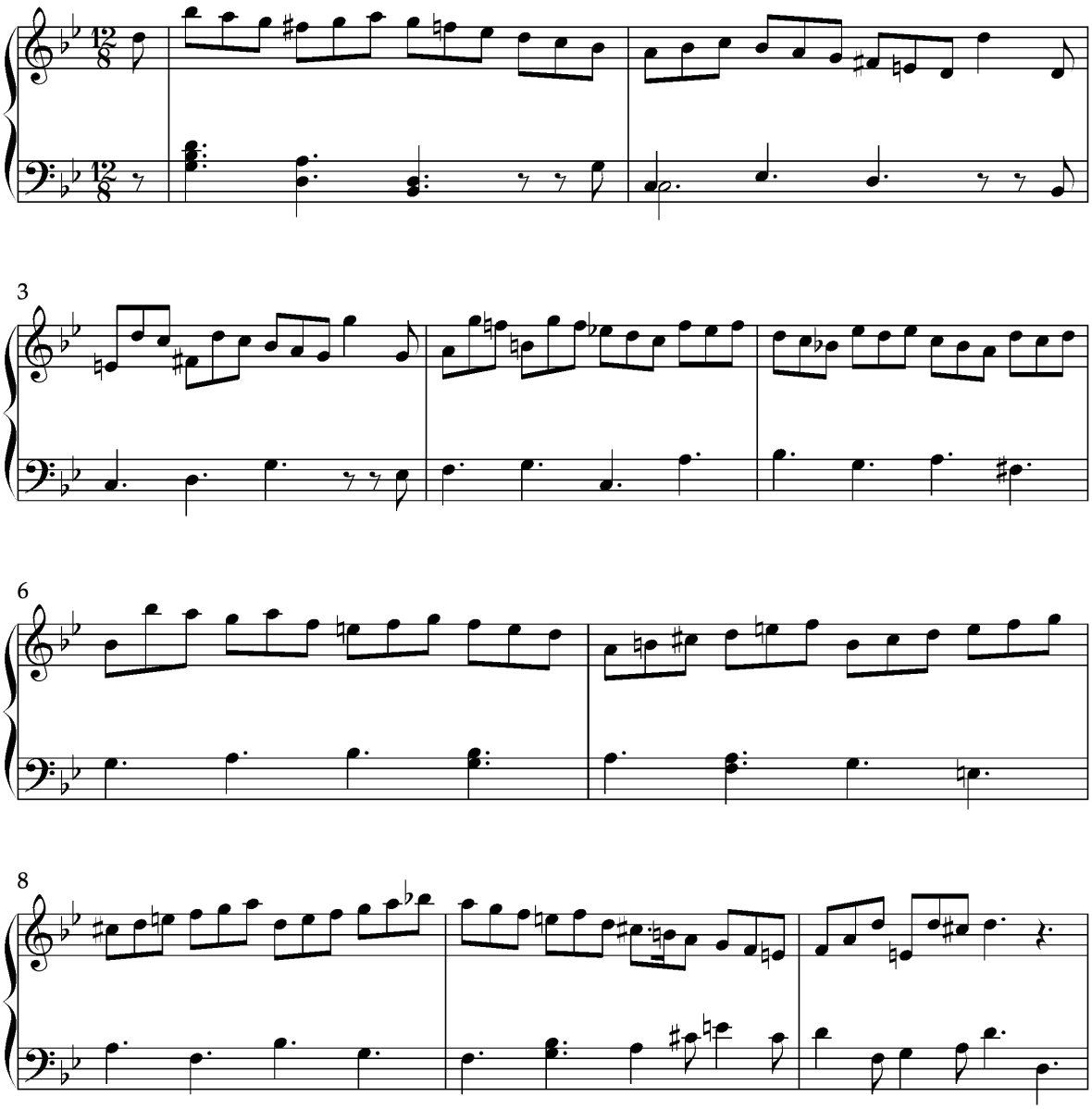
Example 3. J.S. Bach, *Sonata 3 for Violin solo senza Basso*, *BWV 1005*, I, mm. 1-8 (1720).

https://www.youtube.com/watch?v=GUf4TfsVYho



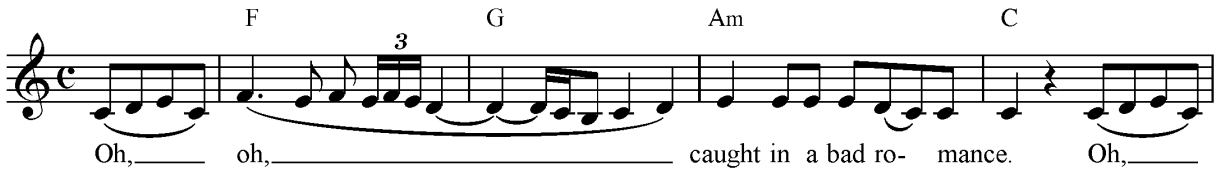
Example 4. Josquin des Prez, "Qui sedes" from *Missa L'ami baudechon*, mm. 1-13 (late 15th c.).

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



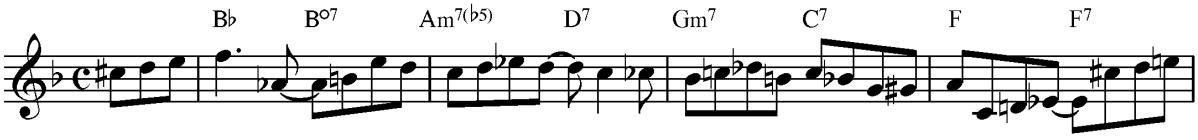
Example 5. George Frideric Handel, *Overture in Siroe*, III, mm. 1-10 (1728).

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



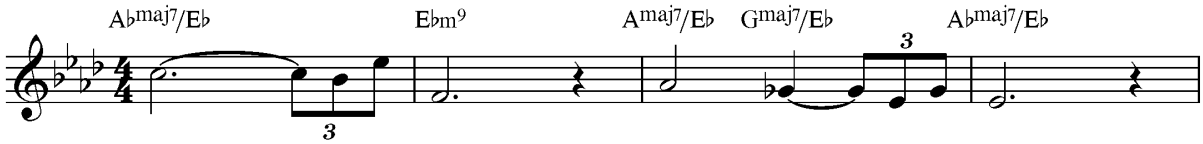
Example 6. Stefani Germanotta and Nadir Khayat, "Bad Romance," mm. 1-4 (2009).

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



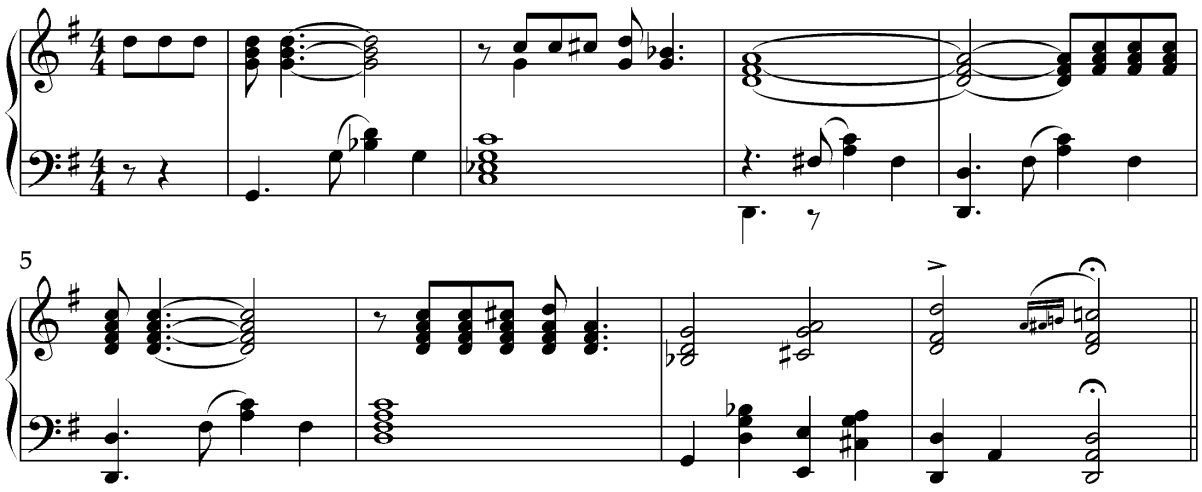
Example 7. Clark Terry, "Serenade to a Bus Seat," mm. 1-4 (1957).

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



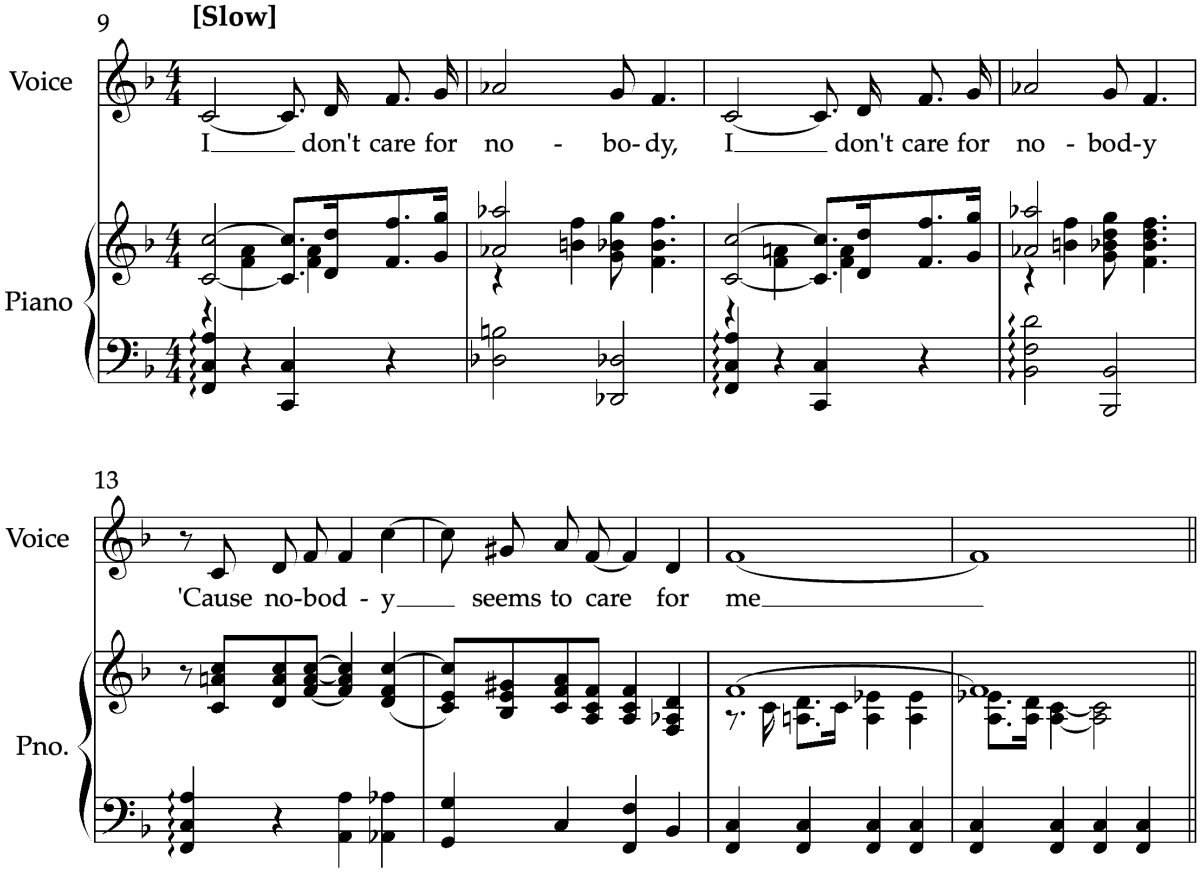
Example 8. John Coltrane, "Naima," mm. 1-4 (1959).

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



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

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

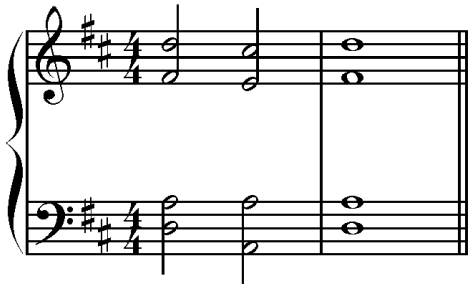


Example 10. Billy Smythe and Art Gillham, "Mean Blues," mm. 9-16 (1923).

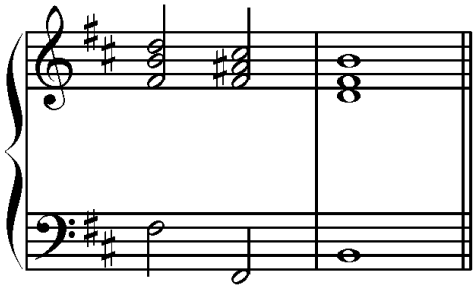
https://www.youtube.com/watch?v=3nHT4Tbku8c

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.

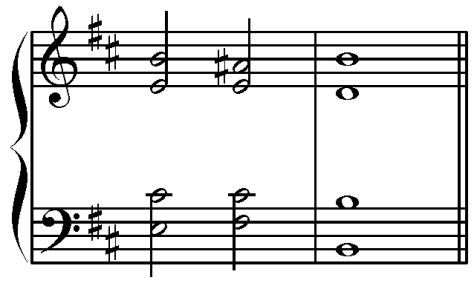
Add an ET and R (7-8).



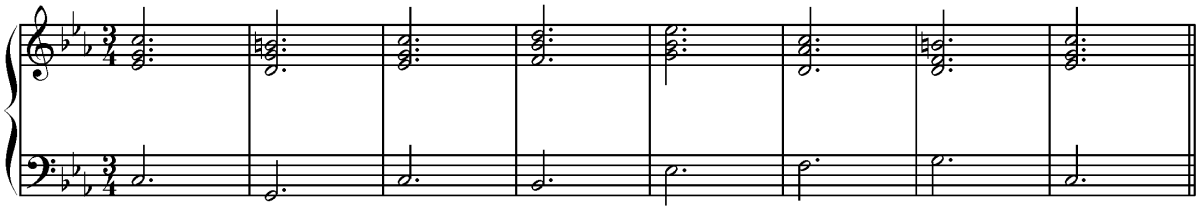
Add Ant. and S (9-8).



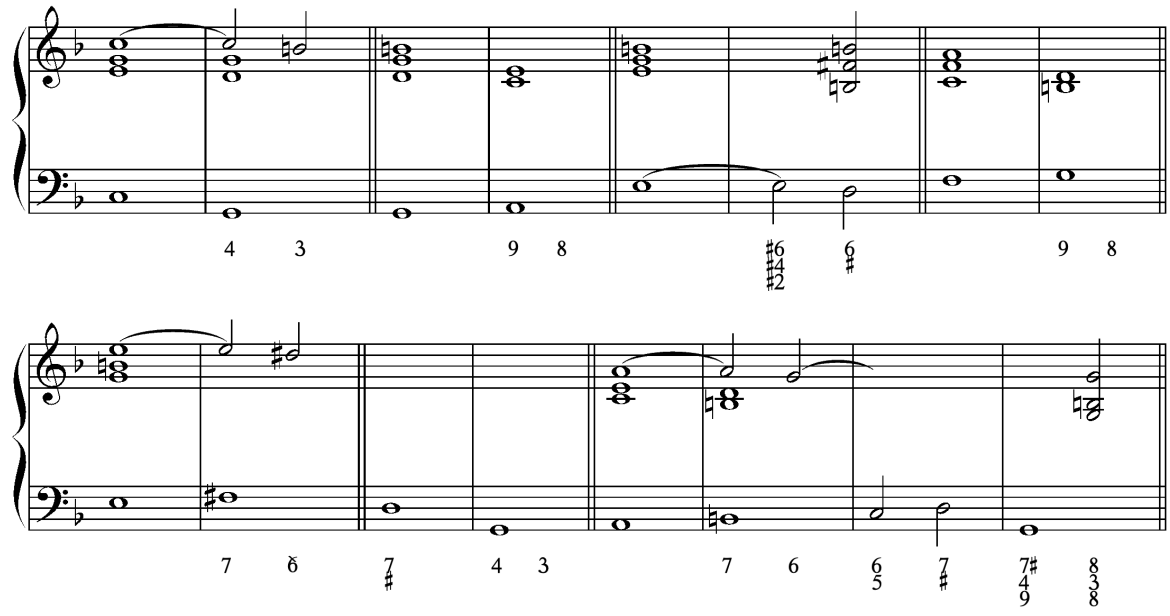
Add S (4-3) and App.



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.



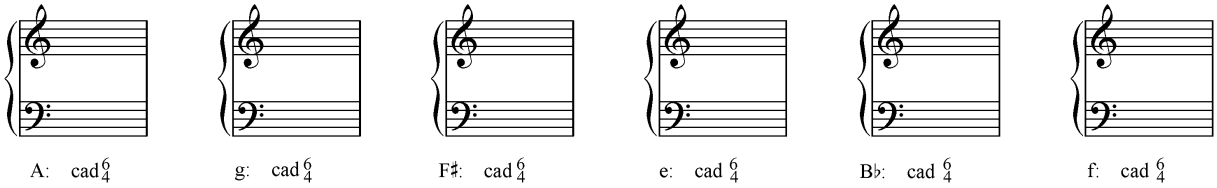
4. **Compostion**: Compose an 8-measure melody and accompaniment for violin and piano. Give your piece a title, a tempo, and dynamics. Use a 3/4 time signature. For the accompaniment in the piano, use one quarter note in the left hand (bass clef) on the downbeats and steady eighth-note chords (or arpeggios 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.

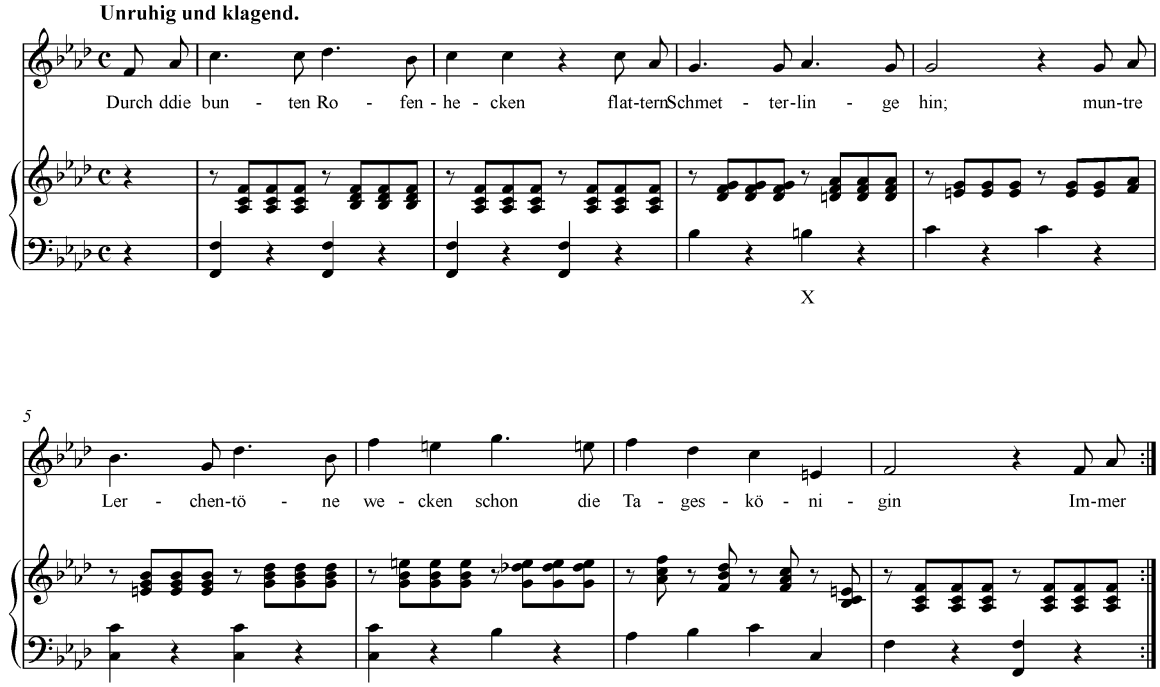
Include at least one passing tone (PT), one neighbor tone (LN or UN), and either an appoggiatura (App) or and escape tone (ET).

Chapter 9 Assignment 3

1. Build the following cadential6/4 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).

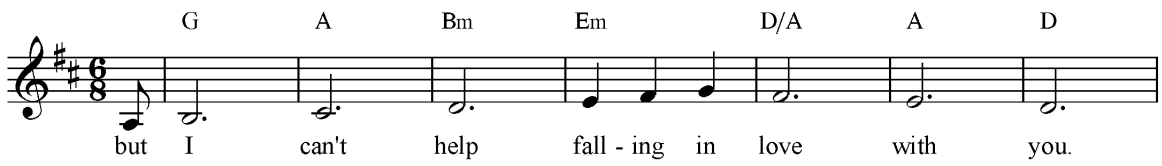


2. For the following examples, provide Roman numerals and figures and label all NCT's. For chords marked with an X, provide the lead sheet symbol and figures.



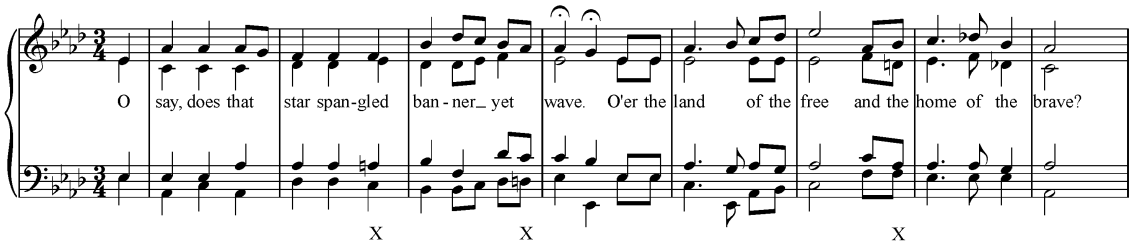
Example 1. Louise Reichardt, "Durch die bunten Rosenhecken" from *12 German and Italian Romantic Songs*, mm. 1-8 (1806).

https://www.youtube.com/watch?v=NKu4Og2O6_A



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

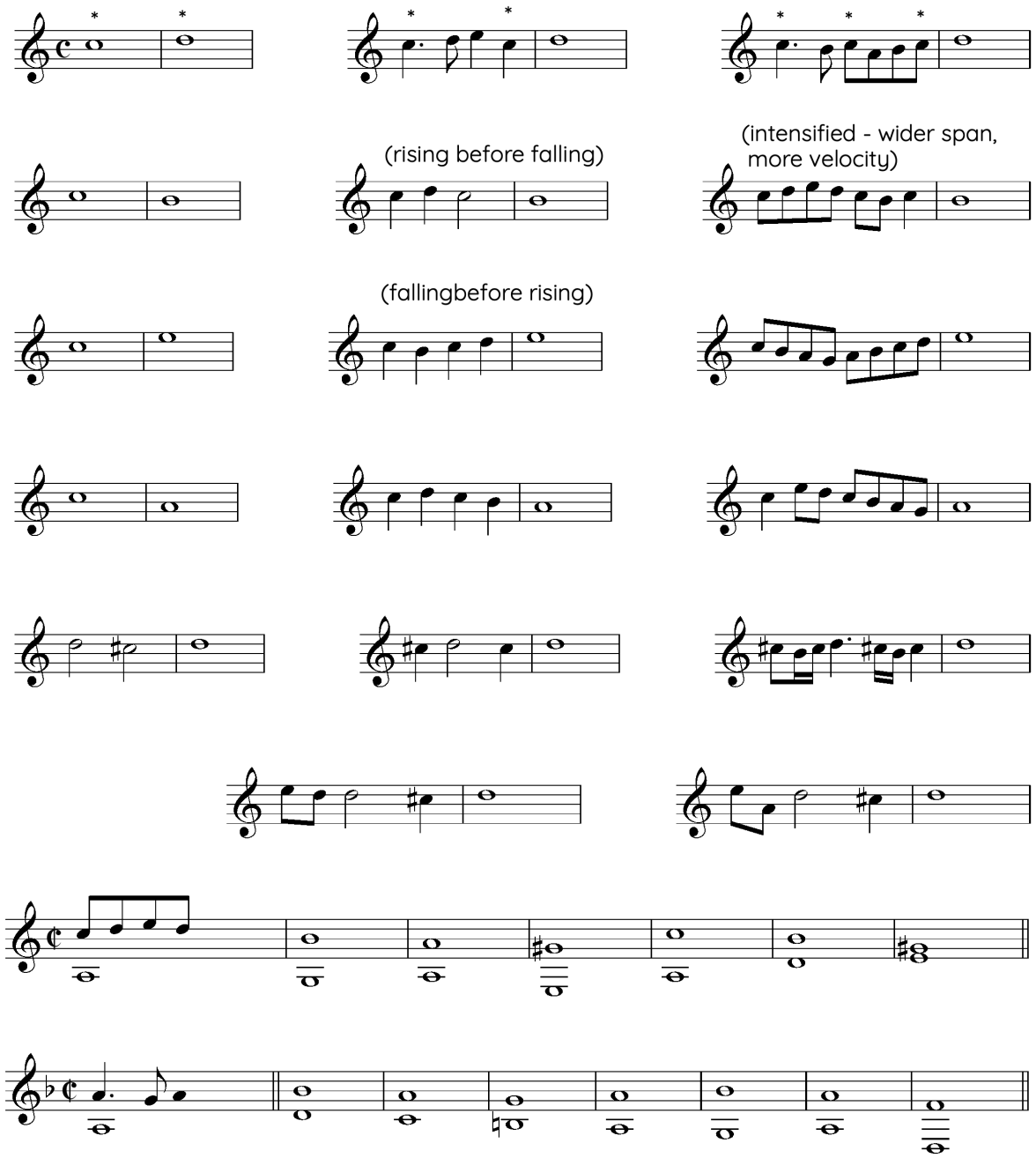


Example 3. John Stafford Smith and Francis Scott Key, "The Star-Spangled Banner," mm. 25-32 (1814).

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.