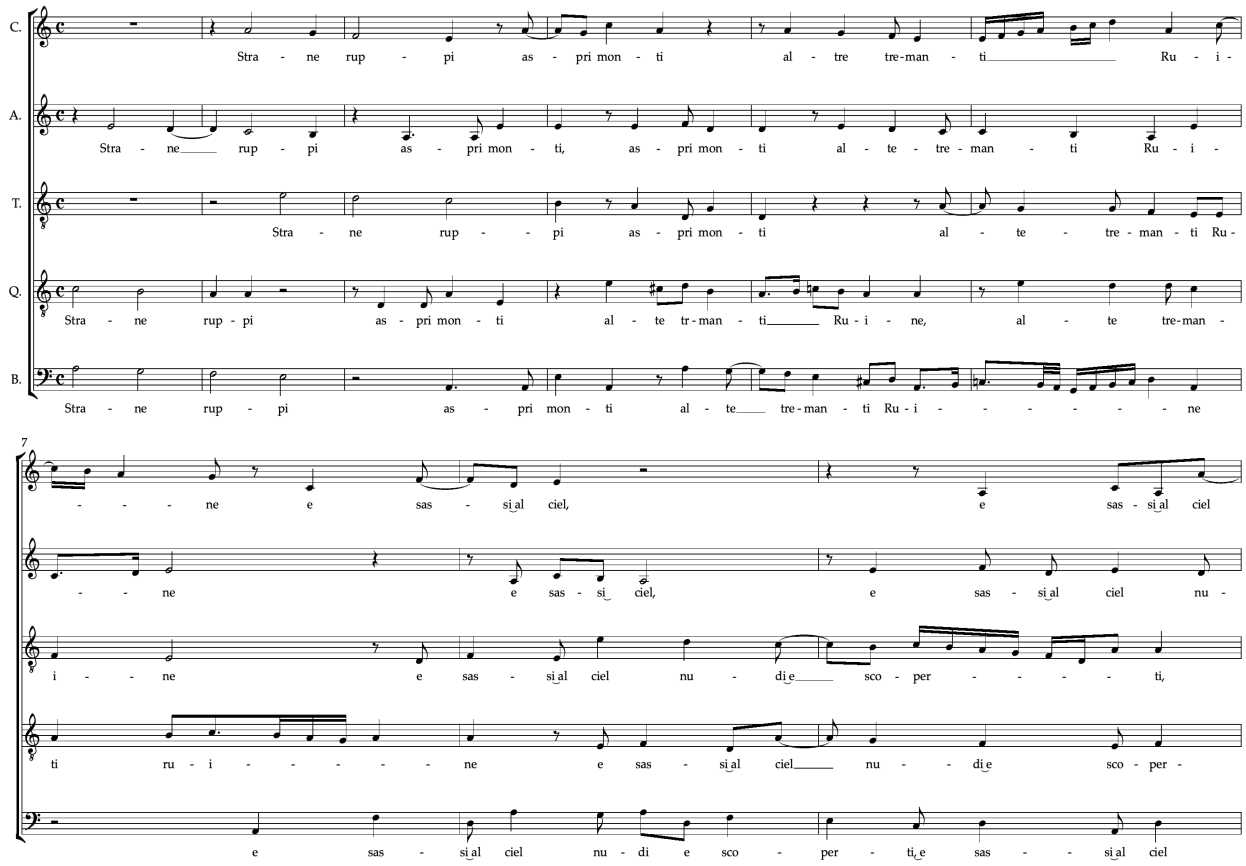
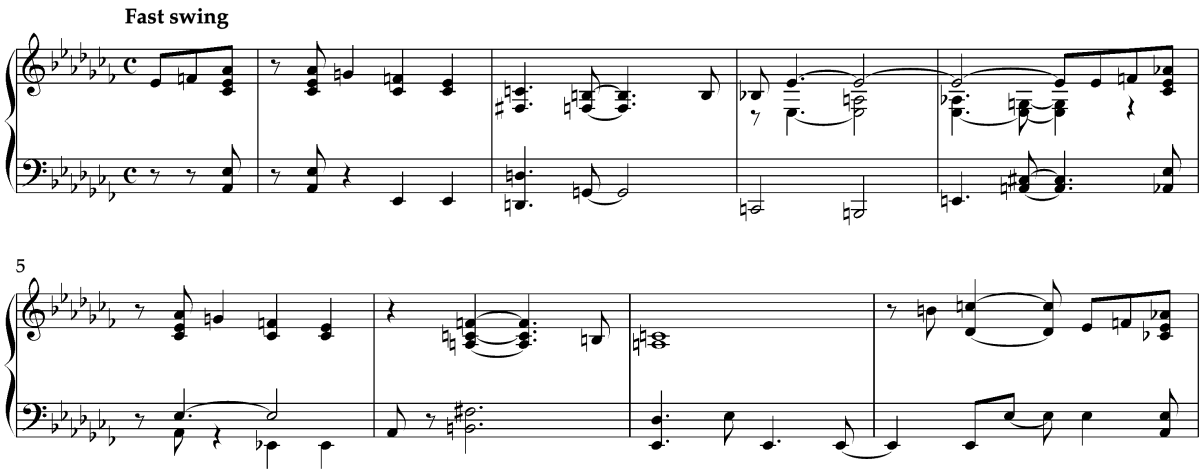
Chapter 22 Assignment 1

In the following examples, when do the inner voices attract attention away from the outer-voice framework? When they do, which parameters are responsible?



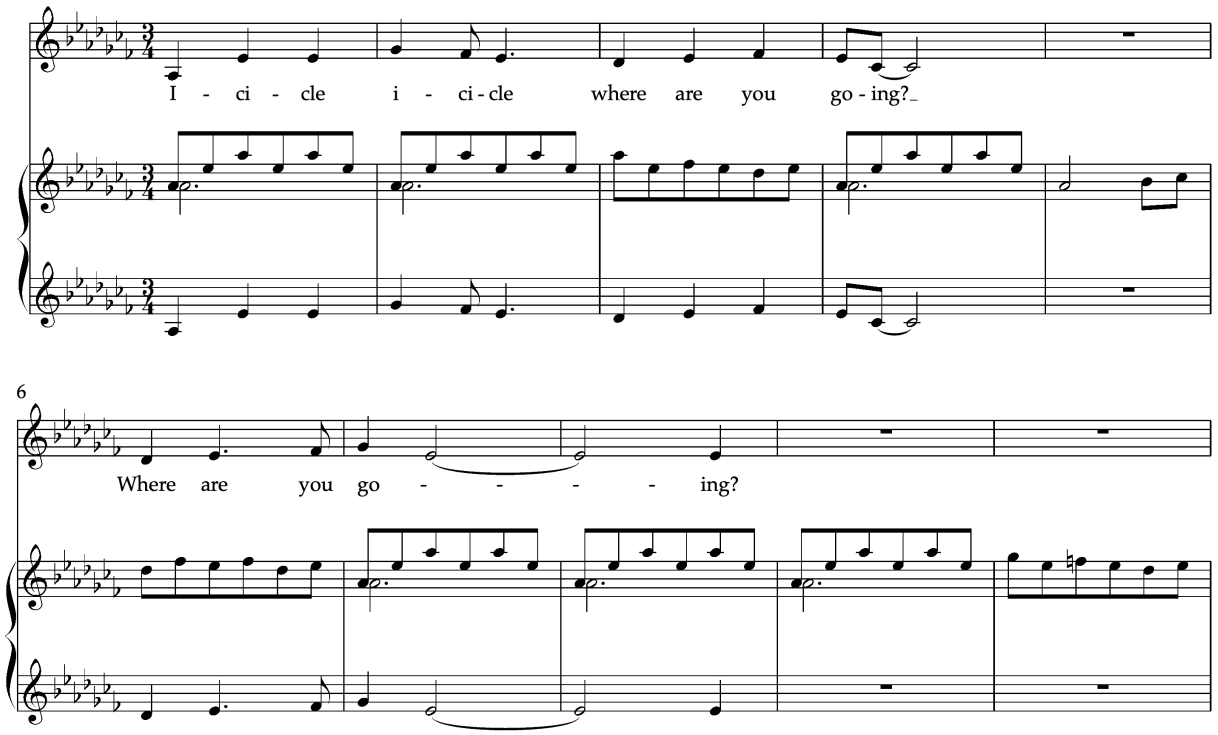
Example 1. Cipriano de Rore, “Strane ruppi aspri monti” from *I madrigali a cinque voci*, mm. 1-9 (1542).

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



Example 2. Bud Powell's performance of Thelonious Monk, "Off Minor" from *Bud Powell Trio*, 0:09-0:19 (1957, recorded 1947).

https://www.youtube.com/watch?v=oTv_ZrOaL-g

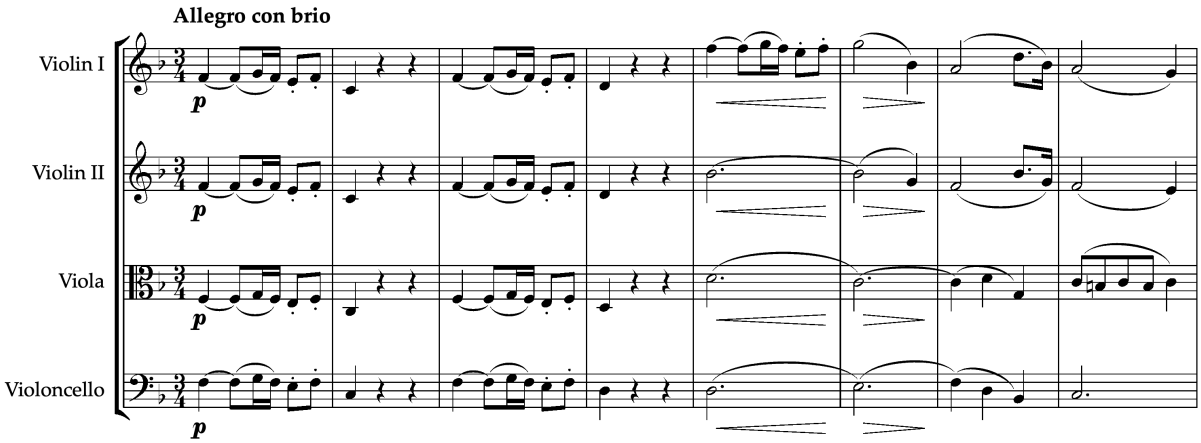


Example 3. Tori Amos, "Icicle" from *Under the Pink*, 1:55-2:06 (1994).

https://www.youtube.com/watch?v=8GI7hopIxzI

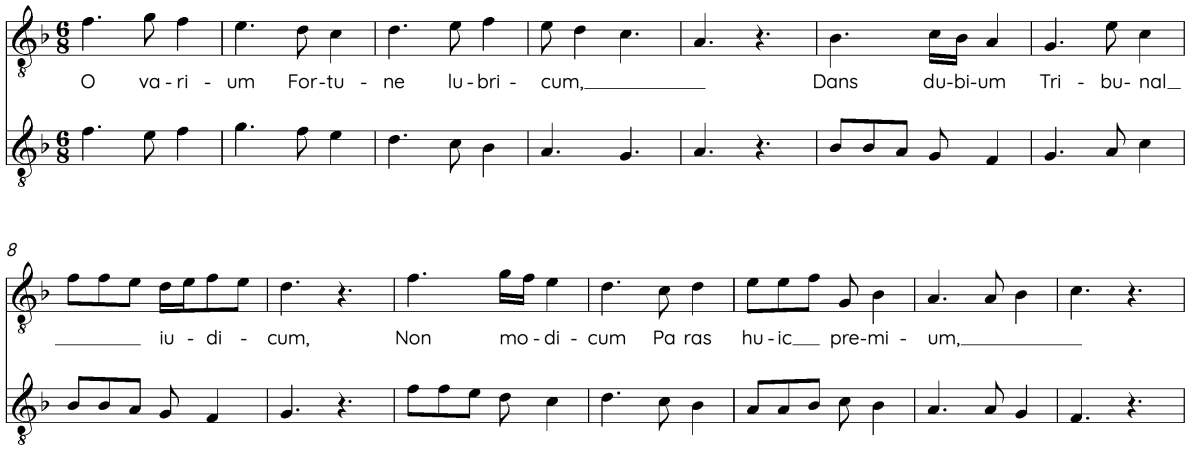
Chapter 22 Assignment 2

1. In the following excerpts, label the types of motion between the outer voices. Then consider how the outer-voice motion contributes to tension and closure.



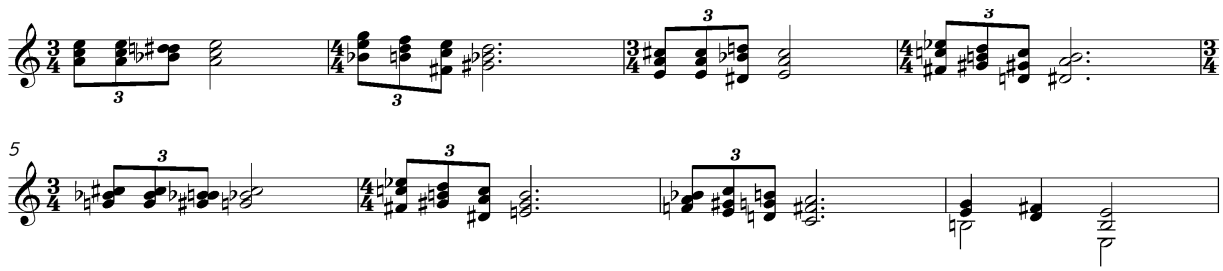
Example 1. Ludwig van Beethoven, *String Quartet No. 1 in F Major, Op. 18, No. 1*, mm. 1-8 (1799).

https://www.youtube.com/watch?v=7-SJGq1KdCQ



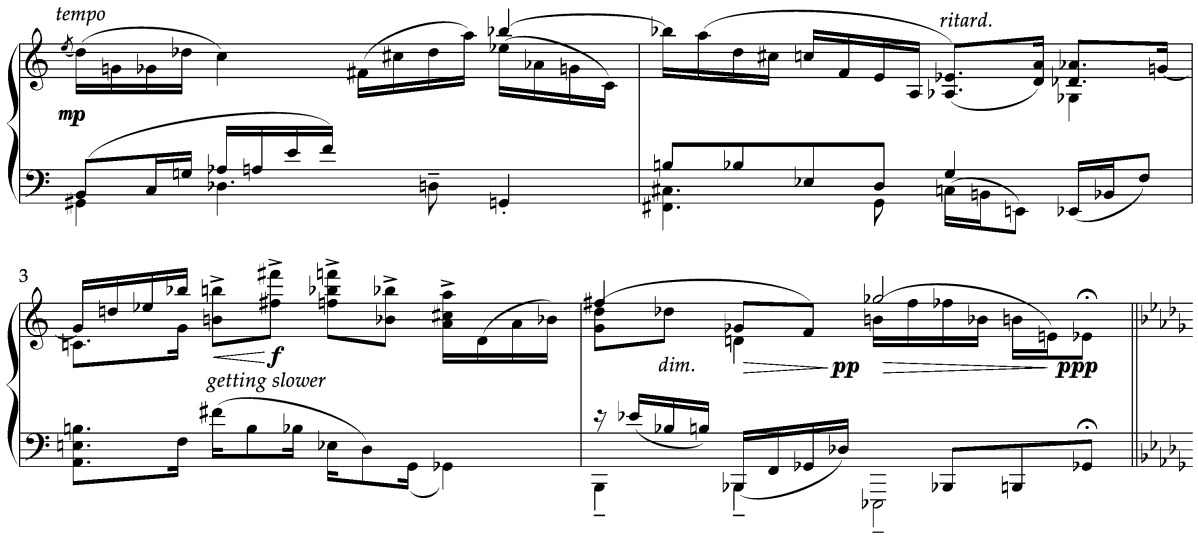
Example 2. Anonymous Conductus, "O Varium Fortune," mm. 1-14 (12th c.).

https://www.youtube.com/watch?v=Qw1PBWWL3ZU



Example 3. Béla Bartók, *Concerto for Orchestra, Sz. 116*, I, rehearsal X (1943).

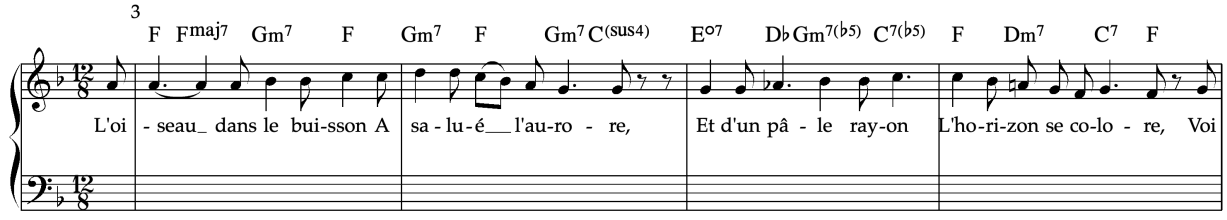
https://www.youtube.com/watch?v=0DKuzKnkIro



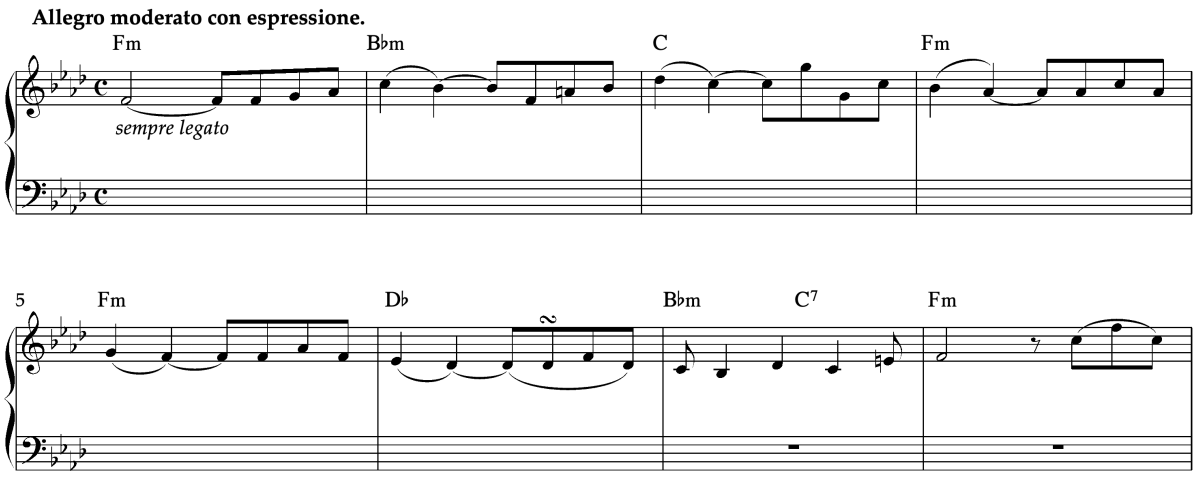
Example 4. Frederic Rzewski, *The People United Will Never Be Defeated*, Var. 8, mm. 21-24 (1979).

https://www.youtube.com/watch?v=KnJ9wHo9Mgc

2. Given the melody and chord symbols, write a bassline so that the resulting voice motion helps build tension within phrases and creates closure at cadences.



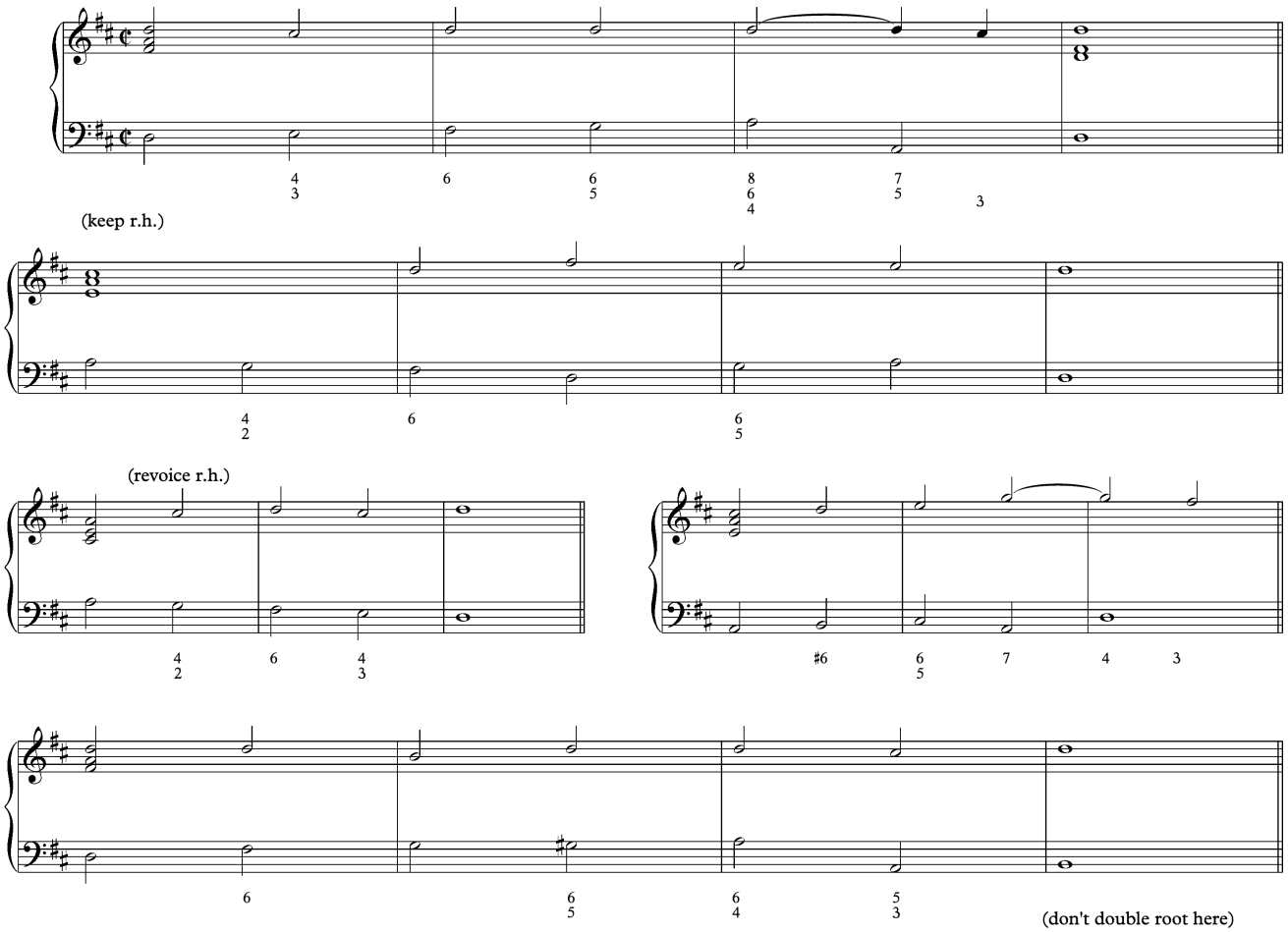
Example 5. Gabriel Fauré, *Aubade, Op. 6, No. 1*, mm. 3-6 (1872).



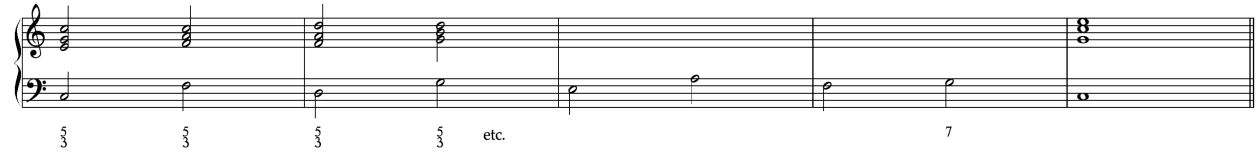
Example 6. Hélène de Montgeroult, *Piano Sonata No. 2 in F Minor, Op. 5, No. 2*, I, mm. 1-8 (1811).

Chapter 22 Assignment 3

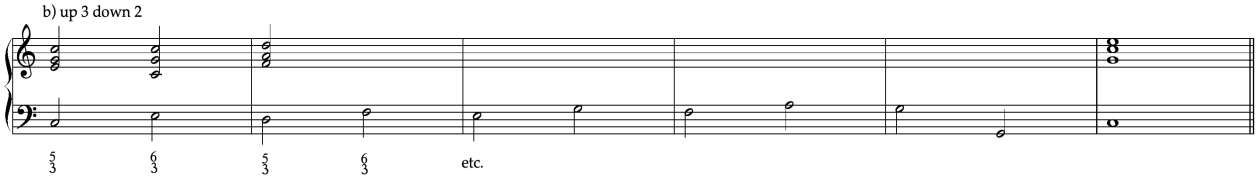
1. Complete the realization of the following figured basses, following the principles of Baroque voice leading.



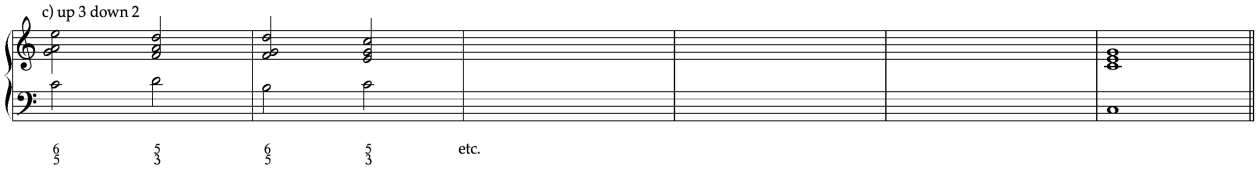
a) up 4 down 3



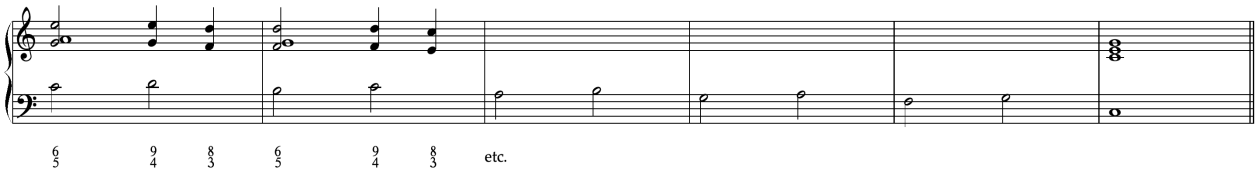
b) up 3 down 2



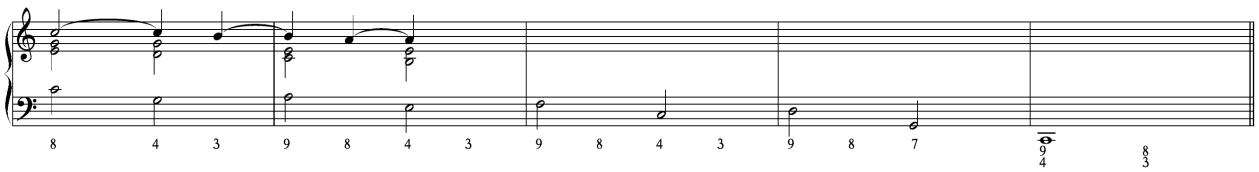
c) up 3 down 2



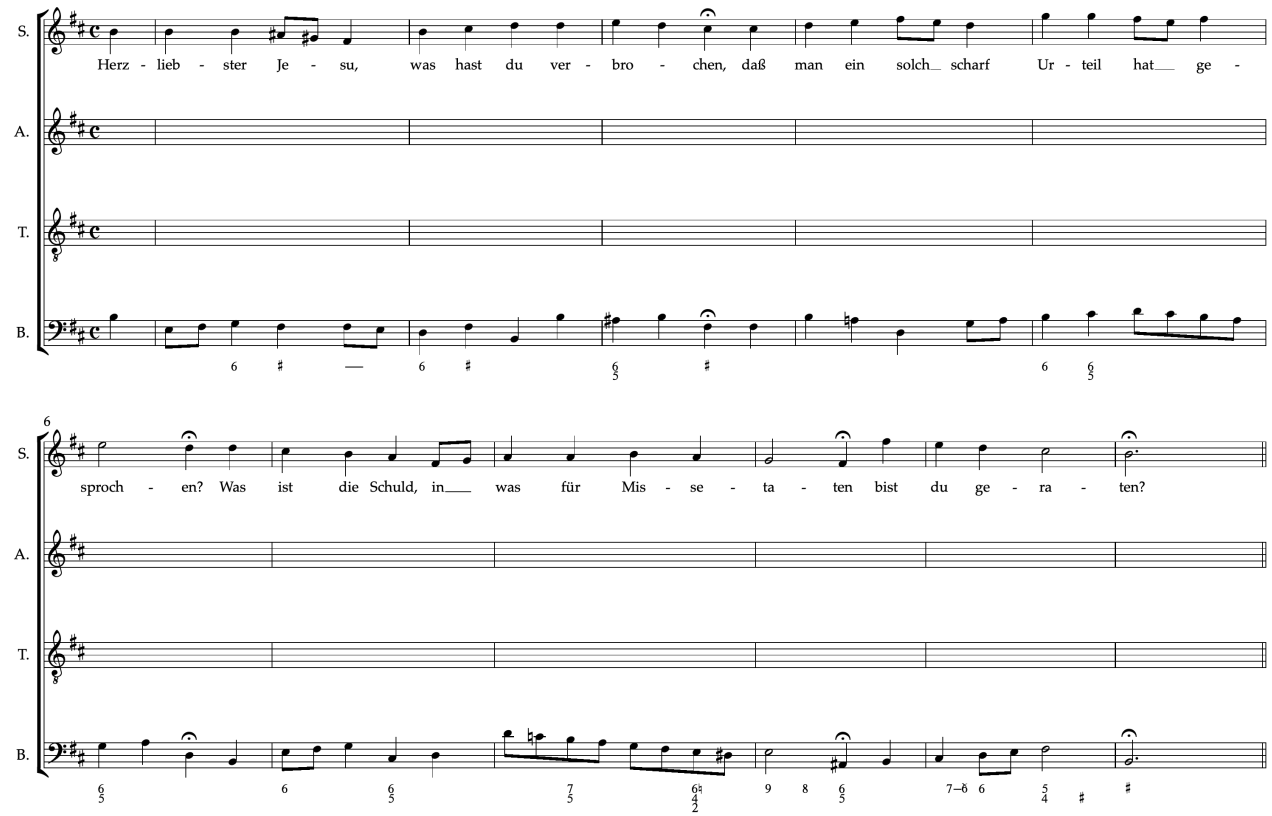
d) the same with double suspensions



e) down 4 up 2 (Romanesca)



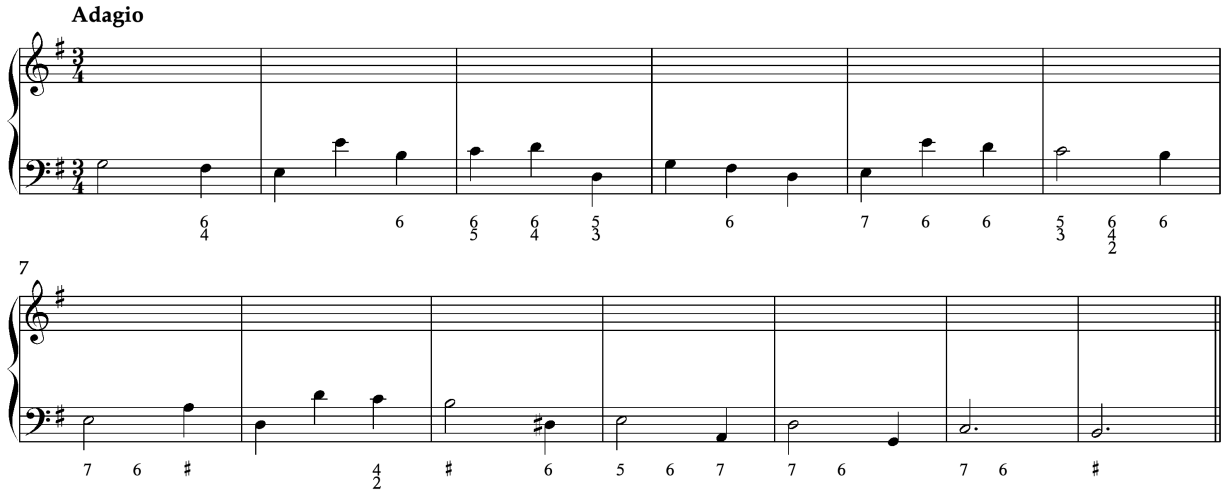
2. Add inner voices to the following two-voice framework, using the principles of Baroque voice leading.



Example 1. J.S. Bach, "Herzliebster Jesu, was hast du verbrochen" from *St. Matthew Passion, BWV 244*, mm. 1-11 (1727).

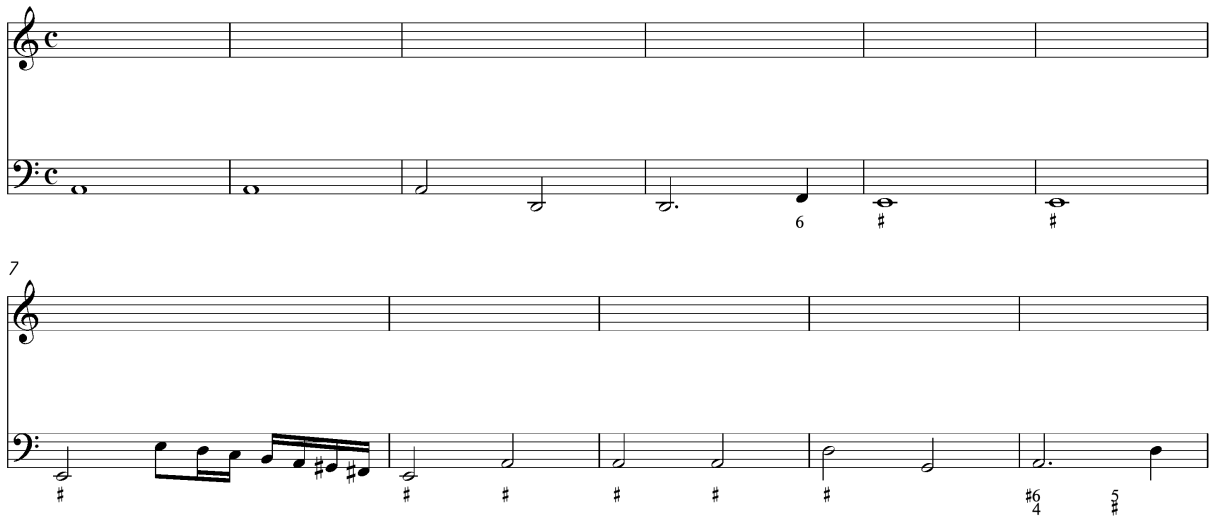
https://www.youtube.com/watch?v=z0Gh_Uha_ug

3. Add three voices above the bass, using the principles of Baroque voice leading.



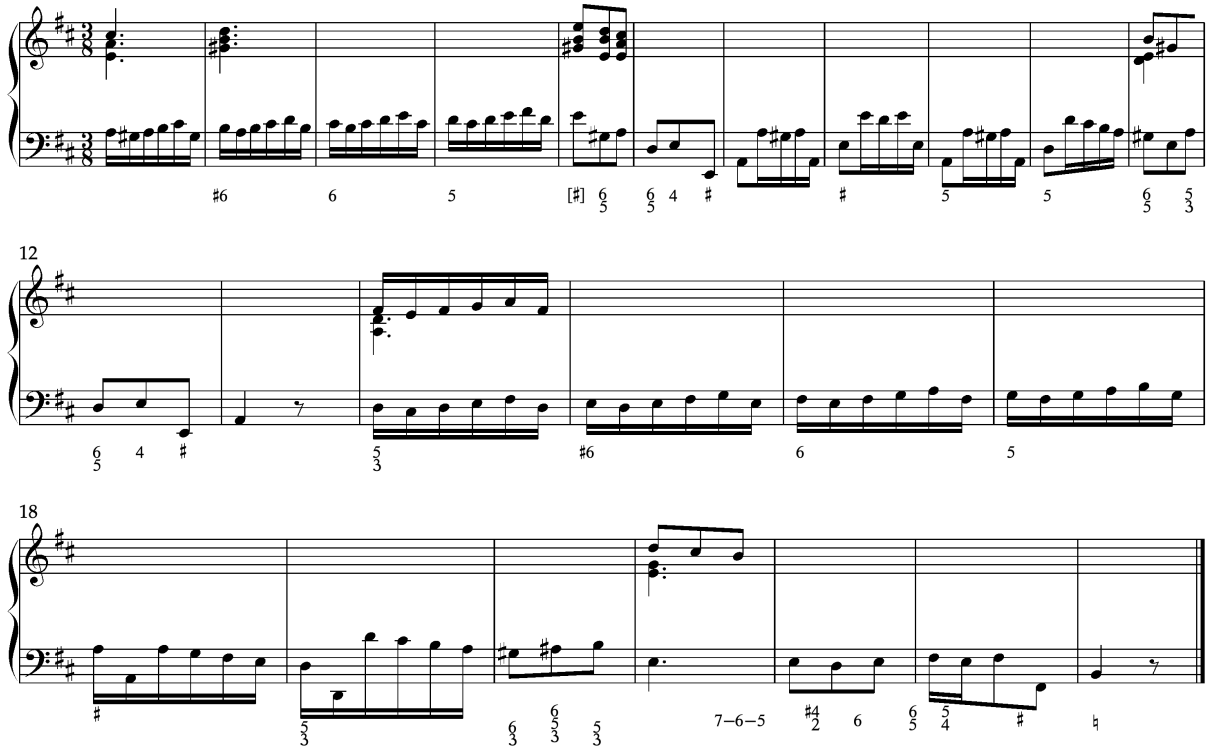
Example 2. Georg Frideric Handel, "Adagio" from *Flute Sonata in E Minor, HWV 359b*, mm. 1-13 (ca. 1724).

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



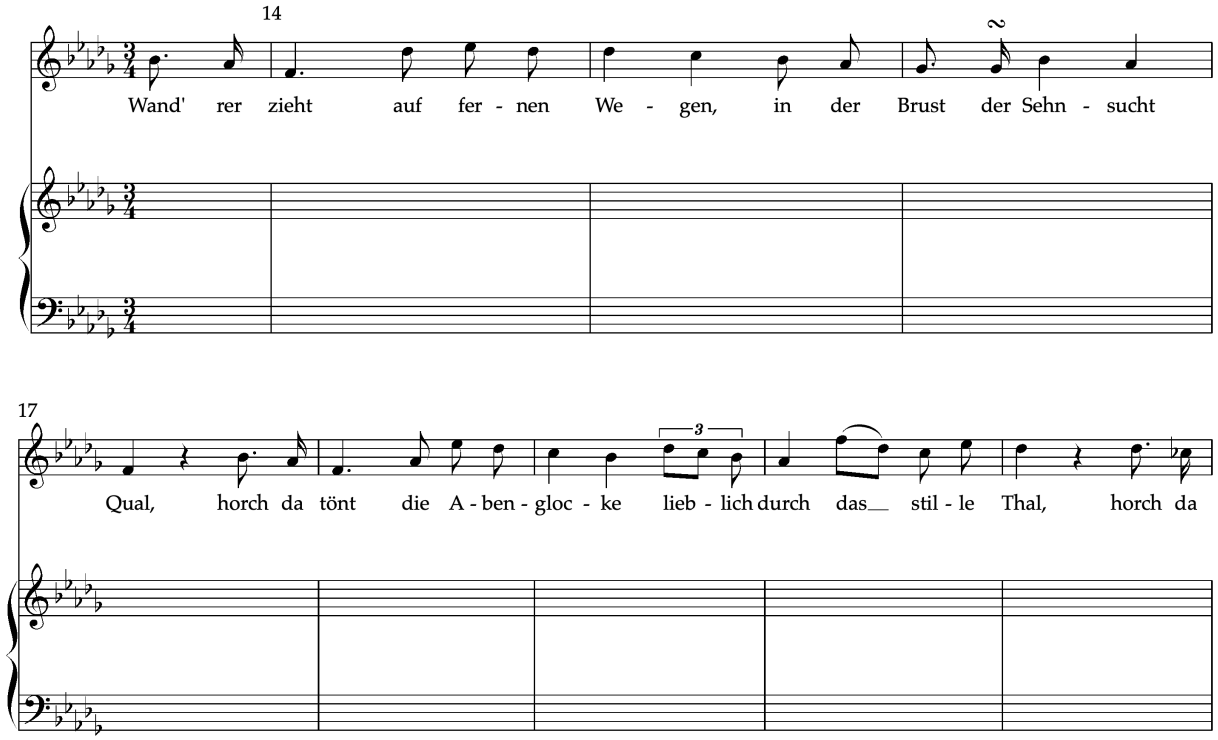
Example 3. Barbara Strozzi, "Mercé di voi" from *Il primo libro di madrigali, Op. 1*, mm. 1-11 (1644).

https://www.youtube.com/watch?v=4iFtwhuEp5I

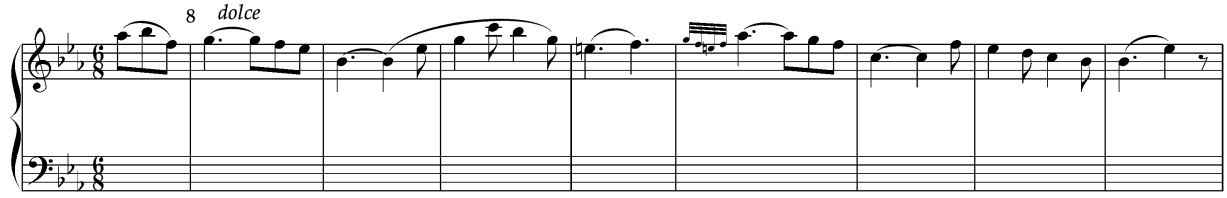


Example 4. Domenico Cimarosa, “Partimento” from *Manuscscript I-MOe Gamma.L.9.26* (1762).

4. Harmonize the following melodies and then realize your chord progression in four voices, following the principles of Baroque voice leading.



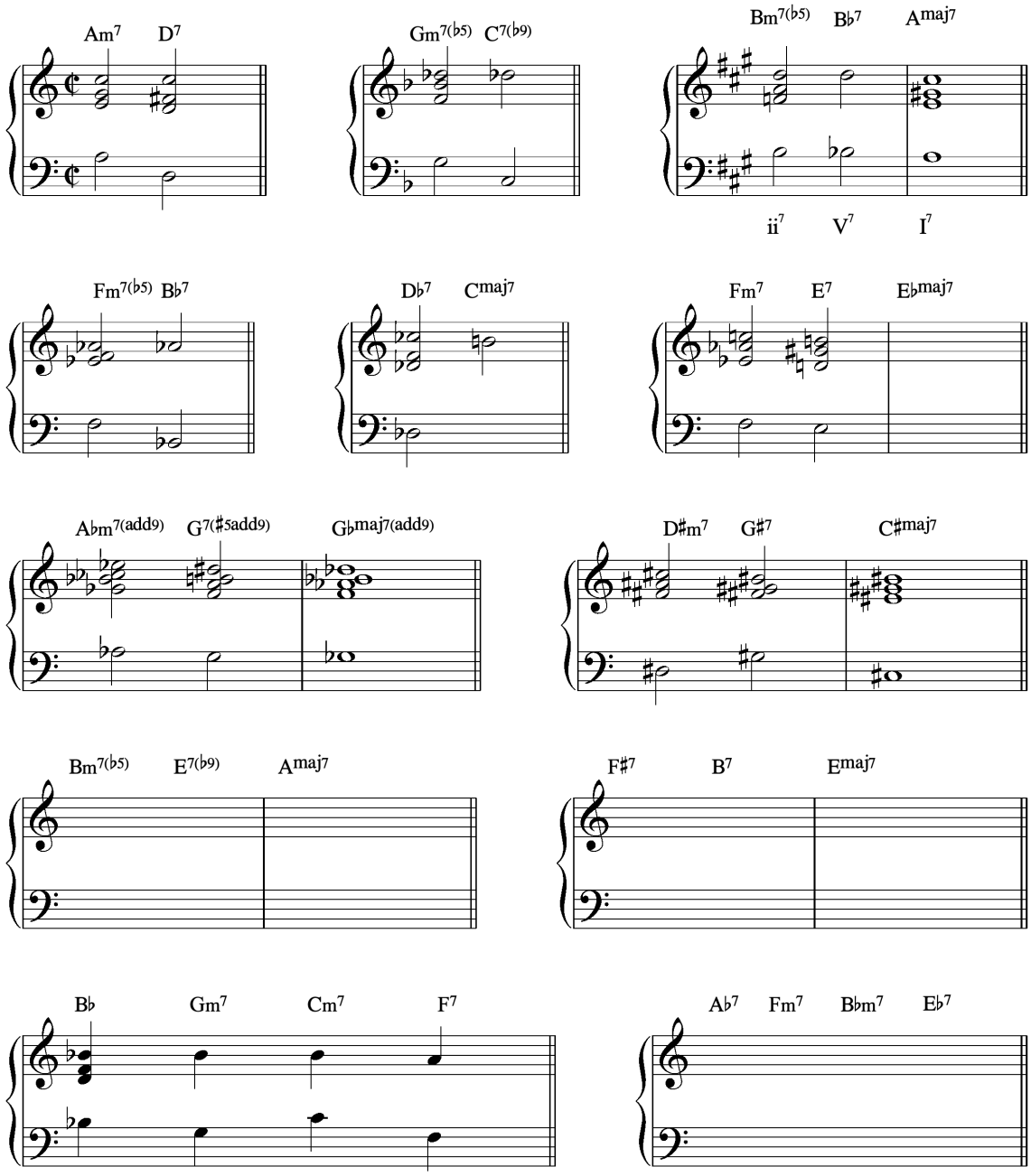
Example 5. Emilie Mayer, "Abendglocken" from *2 Gesänge*, mm. 14-21 (1842).



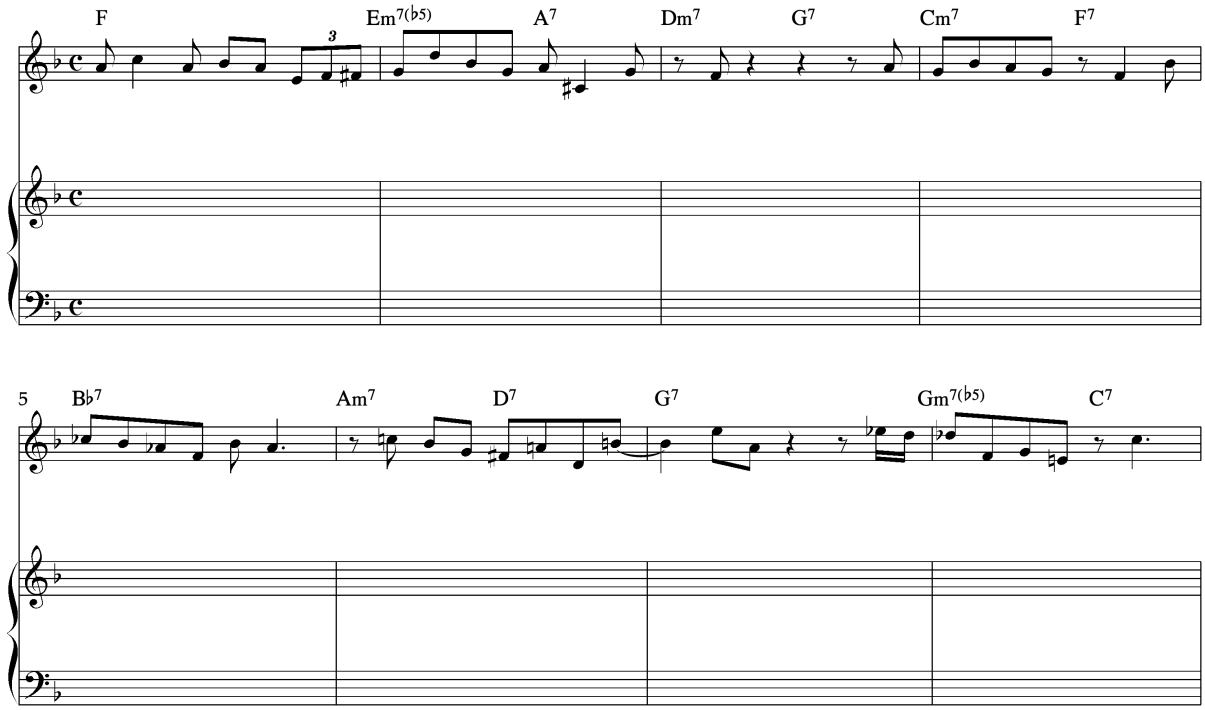
Example 6. Louise Farrenc, *Nocturne in E♭ Major, Op. 49*, mm. 8-15 (mid 19th-c.).

Chapter 22 Assignment 4

1. Complete the realizations of lead sheet symbols, following the principles of jazz voice leading.

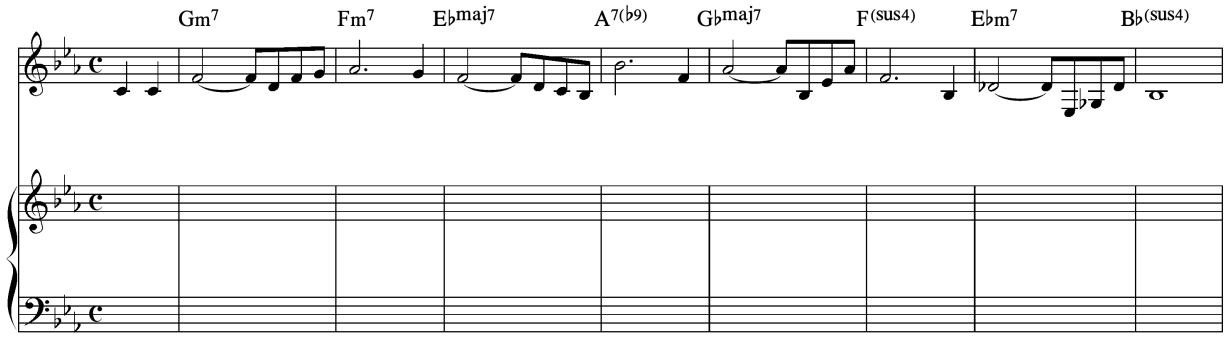


2. Realize the lead sheet excerpts below using the principles of jazz voice leading.



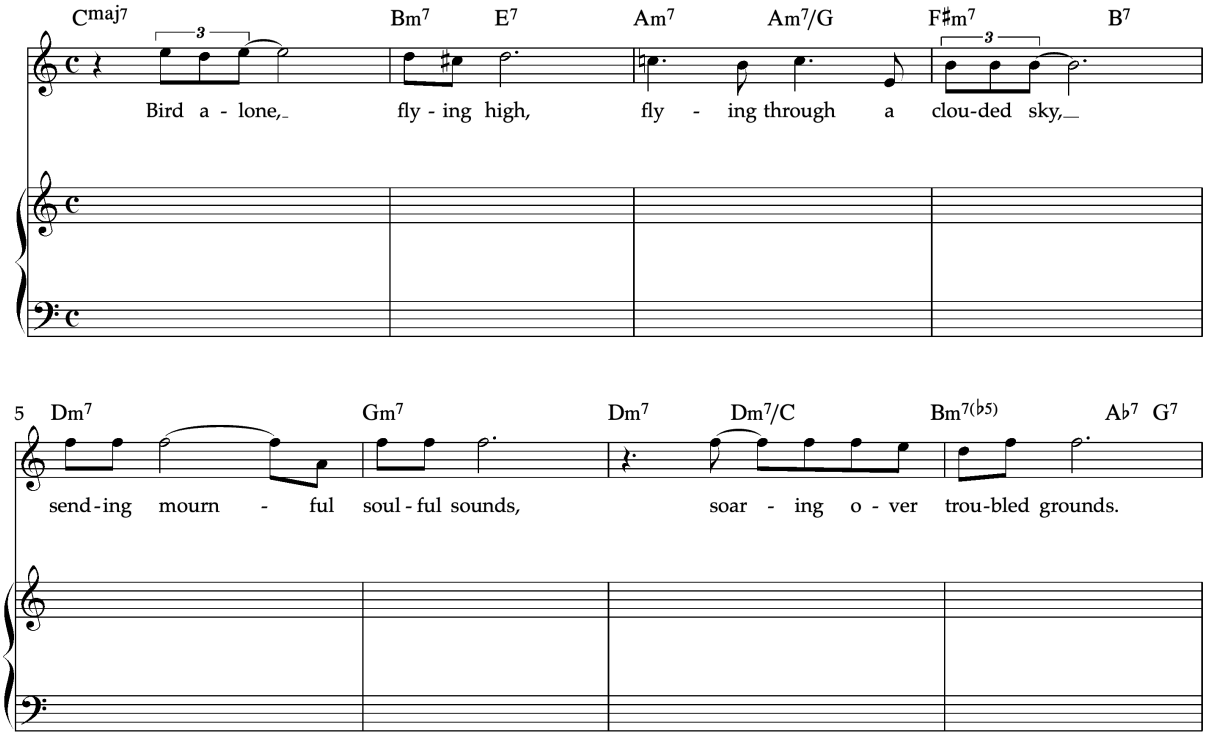
Example 1. Charlie Parker, "Confirmation", mm. 1-8 (1946).

https://www.youtube.com/watch?v=yXK0pZx92MU



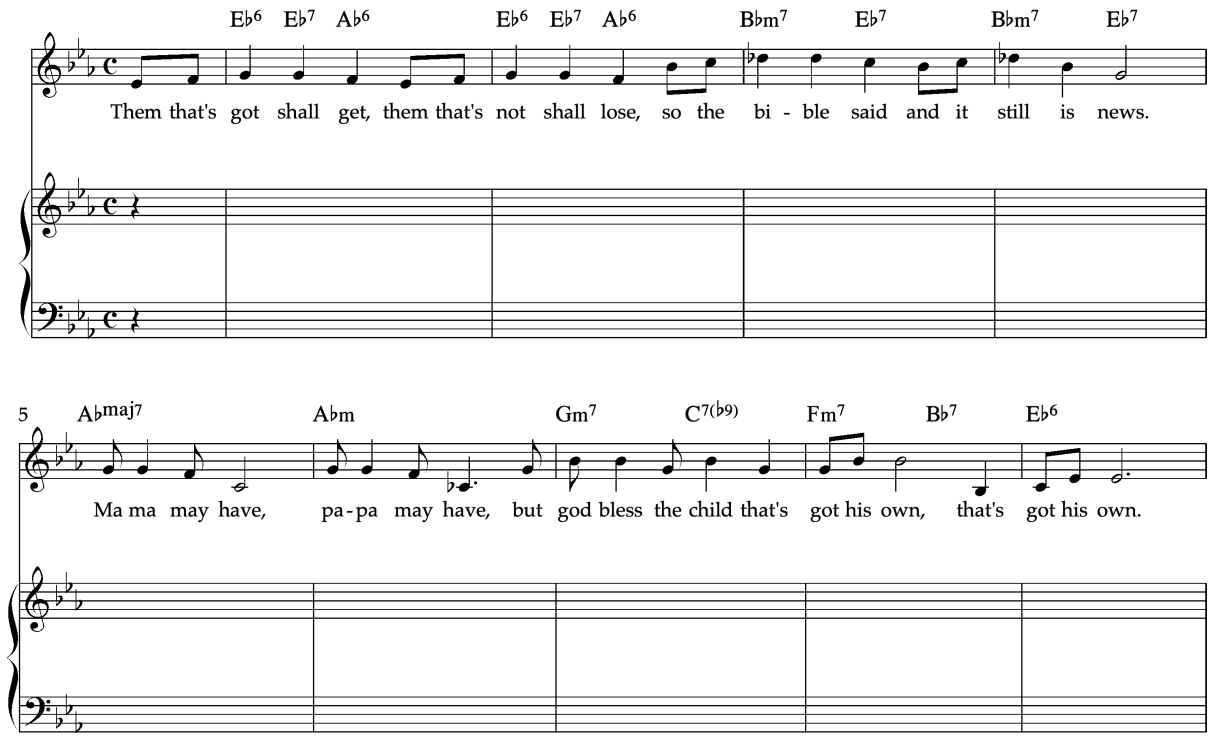
Example 2. Wayne Shorter, "Infant Eyes", mm. 1-8 (1965).

https://www.youtube.com/watch?v=CYg_3pQN-LU



Example 3. Abbey Lincoln, "Bird Alone" from *You Gotta Pay the Band*, mm. 1-8 (1991).

https://www.youtube.com/watch?v=Apfw6jKYoxI



Example 4. Billie Holiday and Arthur Herzog, Jr., “God Bless the Child,” mm. 1-8 (1939).

https://www.youtube.com/watch?v=bKNtP1zOVHw