

MU 109 (Feurzeig) Assignment 7 (2 pages)

Name: _____

Realize the lead sheet below by writing out a piano part using the indicated chords.

Your realization should use “keyboard voicing,” which means that the RH has 3 or 4 notes (perhaps occasionally 2) spanning no more than a ninth top to bottom, while the LH has only single notes or octaves.

Make the **main melody note** of each measure the **top note** of your RH chord. This makes it easy for a singer to find the right note, and also means your piano arrangement will suggest the melody on its own.

Use all necessary **accidentals**, but do **not** write redundant accidentals (those already in the key signature) **unless** they are “courtesy” or “cautionary” accidentals, i.e. they warn of a return to normal following an alteration (think about this in measures 16 and 17).

When you are done, write a roman numeral analysis below the staff. Several chords are not **diatonic** to the key of A-flat: this means they contain notes not in the key signature. Identify these chords and leave blanks for them in your RN analysis.

Ab Db/F Eb/G Ab Fm Cm Gb Db/F

Ab: I

9 Ab/Eb Db Eb/G Db/F Bbm Cb/Eb Bbm/Db Eb Ab

(over)

Below is the melody of “One Hand, One Heart” in a **rhythmic reduction**—a kind of simplification intended to show the main structural pitches underlying a melody by eliminating more “ornamental” pitches.

Copy over the bass line from the previous page in the bass staff.

If you used anything other than single pitches in dotted-half value, simplify it now so that you are left with a first-species line (note against note) counterpointing the melody.

If you wrote any large leaps (more than a fifth) anywhere in your bass line, reverse the direction so you end up with no leaps larger than a fourth or fifth.

1

Measures 1-8 of the musical score. The treble staff contains a rhythmic reduction of the melody in 3/4 time, with notes on G4, F#4, E4, D4, C4, B3, A3, and G3. The bass staff is empty for copying.

9

Measures 9-16 of the musical score. The treble staff contains a rhythmic reduction of the melody in 3/4 time, with notes on G4, F#4, E4, D4, C4, B3, A3, and G3. The bass staff is empty for copying.

Next, evaluate each part (upper melody and bass) separately as first-species melodies. (Since the piece is in 3/4, each measure is equivalent to a whole note in 1st species.) Do they follow all of our melodic rules (#1-9)? Answer briefly, noting all rule 1-9 violations. Be specific, using measure #s as appropriate.

Now evaluate the relationship between the parts. Write in all the vertical intervals and evaluate in a few sentences how well the two voices conform to our rules #10-19.

Also: Read MGTA ch. 8, Seventh Chords.