

MUS 200
CHORD TONES ASSIGNMENT

Do this on paper (with pencil) or electronically

This assignment has two parts.

Part 1:

With the score excerpt below of The Beatles' song "Yesterday", circle (in the melody) all notes that are nonchord tones (NOT chord tones). The first one has been done as an example. There is an audio file example on the syllabus for your reference.

Yesterday Lennon/McCartney

(circle all nonchord tones in the melody)

The image shows a musical score for the song "Yesterday" by The Beatles. It is in 4/4 time and F major. The score is divided into two systems. The first system shows the melody starting with a circled F4 note. The chords are F, Em, A7, Dm, and Dm/C. The lyrics are "Yes-ter-day, all my trou-bles seemed so far a-way,". The second system shows the melody continuing with chords Bb, C, Bb, F, C/E, Dm7, G7, Bb, and F. The lyrics are "Now it looks as though they're here to stay, oh I bel-ieve in yes-ter-day." A red arrow points to the circled F4 note with the instruction "(circle all nonchord tones in the melody)".

Part 2:

Compose a two-phrase melody using one of the two (your choice) provided accompaniment scores. Refer to the example songs as models, but make up your own cohesive, lyrical melody, complete with a motif and if possible, motif-sequencing. Your melody should be similar in design to the one you did for the recent *melody assignment*, but this one must have all notes as chord tones.

For a score, you can use one of the provided PDF scores and write-in your melody by hand, or you can do it in a music software program (and you can download the MIDI version of the score to easily upload into your own software). If you can make an audio version in addition to a PDF, that would be nice, but it's not required.

Example 1: choose this one or the other example and compose a motif-based melody with ALL notes being chord tones.

NAME:

(in a "pop" style; key of F major)

Example 1, first system: 4/4 time signature, key of F major. The system includes a vocal line (empty), a piano accompaniment with chords, and a bass line. The chords are: F, B^b, Gm, C, A, Dm, B^b, Gm, C^{sus4}, C. The bass line consists of quarter notes: F, B^b, G, F, C, B^b, G, F, C, B^b, G, F.

Example 1, second system: 4/4 time signature, key of F major. The system includes a vocal line (empty), a piano accompaniment with chords, and a bass line. The chords are: Dm, C, F, B^b, C, Am, Gm, Gm7, C^{sus4}, C, F^{sus4}, F. The bass line consists of quarter notes: F, B^b, G, F, C, B^b, G, F, C, B^b, G, F.

Example 2: choose this one or the other example and compose a motif-based melody with ALL notes being chord tones.

NAME:

(in a "jazz" style; key of a minor)

Musical score for Example 2, first system. It features a treble clef staff with a 4/4 time signature, a grand staff with piano accompaniment, and a bass line. The piano part shows chords: A_{mi}^6 , $B_{mi}^{7(b5)}$, E^7 , A_{mi}^7 , F_{maj}^7 , and E^7 . The bass line consists of eighth notes: A₂, B₂, C₃, D₃, E₃, F₃, G₃, A₃, B₃, C₄, D₄, E₄, F₄, G₄, A₄, B₄, C₅.

Musical score for Example 2, second system. It features a treble clef staff with a 4/4 time signature, a grand staff with piano accompaniment, and a bass line. The piano part shows chords: A_{mi}^9 , D_{mi}^7 , $B_{mi}^{7(b5)}$, E^7 , F_{maj}^7 , E^7 , and A_{mi}^6 . The bass line consists of eighth notes: A₂, B₂, C₃, D₃, E₃, F₃, G₃, A₃, B₃, C₄, D₄, E₄, F₄, G₄, A₄, B₄, C₅.