

Assignment 11.4

Writing a Countermelody III

On the next page, compose a countermelody that complements the given melody using the suggested rhythms provided on the one-line staff. Provide a harmony part below the melody where the voices match rhythmically. Be sure to listen to the audio recording of the melody.

Hint: The chord progression moves from two statements of a ii–V of D to a ii–V of G in measure 5, then to a ii–V–I in C. It concludes with an F7(#11) chord implying the Lydian b7 mode.

11.16

MEDIUM BOSSA

The score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of staves:

- System 1:**
 - Melody (top staff): Starts with a half note E4, followed by quarter notes F#4, G4, A4, B4, and a half note C5.
 - Counter melody (middle staff): Remains empty.
 - Bass line (bottom staff): Starts with a whole rest, followed by quarter notes D4, E4, F#4, G4, and a half note A4.
 - Chord annotations: E mi7 (above the first measure), A7 (above the second measure), and E mi7 (above the third measure).
- System 2:**
 - Melody (top staff): Starts with a half note A4, followed by quarter notes B4, C5, B4, A4, and a half note G4.
 - Counter melody (middle staff): Remains empty.
 - Bass line (bottom staff): Starts with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
 - Chord annotations: A7 (above the first measure), A mi7 (above the second measure), D7 (above the third measure), D mi7 (above the fourth measure), and G7 (above the fifth measure).
- System 3:**
 - Melody (top staff): Starts with a half note G4, followed by quarter notes A4, B4, and a half note C5.
 - Counter melody (middle staff): Remains empty.
 - Bass line (bottom staff): Starts with a half note D4, followed by quarter notes E4, F#4, G4, and a half note A4.
 - Chord annotations: C ma7 (above the first measure) and F7 (#11) (above the second measure).