

Chapter 16 Assignment 1

For each of the cadences indicated by the arrows, determine which parameters are creating closure and which are creating tension.

Am F Am G

When I'm gone, when I'm gone, you're gon na miss me when I'm gone. You're gon-na

5 Am G F Dm G C

miss me by my hair, you'll miss me ev-'ry - where, oh, you're gon-na miss me when I'm gone. When I'm

Example 1. A.P. Carter, Luisa Gerstein, and Heloise Tunstall-Behrens, “Cups (When I’m Gone),” 0:28-0:44 (2013).

<https://www.youtube.com/watch?v=cmSbXsFE3l8>

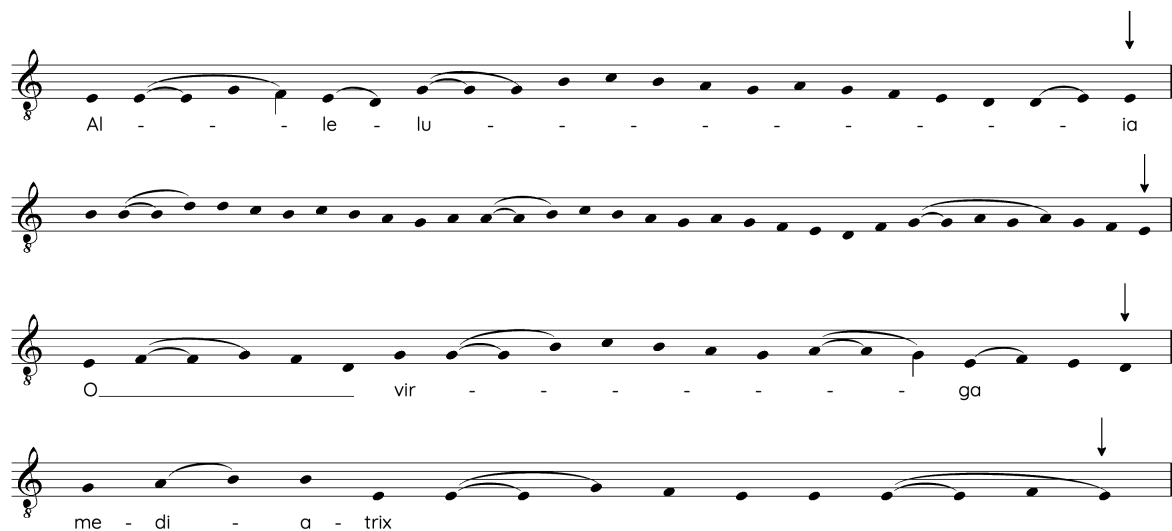
Quasi andante (♩ = 88)

mf

rall. - - - - - a Tempo

Example 2. Heitor Villa-Lobos, *Choros No. 1*, mm. 1-4 (1920).

<https://www.youtube.com/watch?v=jAg8VHuXNKU>



Example 3. Hildegard von Bingen, *O virga mediatrix, Alleluia R. 473a* (12th c.).

<https://www.youtube.com/watch?v=4e8FhNo-F2I>

Example 4. Eva Jessye (arr.), “So I Can Write My Name,” mm. 3-10 (1927).

<https://www.youtube.com/watch?v=YB3k-viFK7E>

Example 5. Kaija Saariaho, *Près, II*, mm. 23-31 (2005).

<https://www.youtube.com/watch?v=hDD4WVLmYd0>

Chapter 16 Assignment 2

In the following examples, identify the types of closed cadences indicated by the arrows.



Example 1. Pyotr Tchaikovsky, *Romance in F Minor*, Op. 5, mm. 1-5 (1868).

<https://www.youtube.com/watch?v=o5HhyuRyP9E>



Example 2. Grace Slick, "White Rabbit," mm. 21-24 (1966).

https://www.youtube.com/watch?v=pnJM_jC7j_4



Example 3. Muzio Clementi, *Piano Sonata in B^b Major*, Op. 24, No. 2, II, mm. 5-8 (before 1781).

<https://www.youtube.com/watch?v=T4mj-gHnODg>

C F/C C

I get lost in your eyes and I feel my spir-its

4 F/C G/B Am F F/G C

rise and soar like the wind. Is it love that I am in?

Example 4. Deborah Gibson, “Lost in Your Eyes,” mm. 1-7 (1988).

<https://www.youtube.com/watch?v=8Ms3mJFkSeg>

F Dm7 F

Like a fool I went and stayed too long. Now I'm won - d'rin' if your love's

4 Dm7 Cm/F Bb Gm/C F

still strong. Oo ba - by, here I am, signed, sealed, de-liv-ered I'm yours

Example 5. Stevie Wonder, Syreeta Wright, Lee Garrett, and Lula Mae Hardaway, “Signed, Sealed, Delivered, I’m Yours,” mm. 1-7 (1970).

https://www.youtube.com/watch?v=inXC_lab-34

F Eb G7/D A

F Eb G7/D C

Example 6. George Harrison, “Something,” 2:43-2:58 (1969).

<https://www.youtube.com/watch?v=UelDrZ1aFeY>



Example 7. Marianna Martines, *Sonata in E Major*, mm. 1-4 (18th c.).

<https://www.youtube.com/watch?v=eepGTK8OjSM>

Chapter 16 Assignment 3

For each of the following, identify the type of cadence marked with an arrow.

↓

mit Sin - gen mit Sin - gen und Sai - ten-spiel.
Sin - gen und Sai - ten-spiel, mit Sin - gen und Sai - ten-spiel.
Sin - gen und Sai - ten-spiel, mit Sin - gen und Sai - ten-spiel.
Sin - gen und Sai - ten-spiel, mit Sin - gen und Sai - ten-spiel.

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Example 1. Dietrich Buxtehude, *Lauda Sion Salvatorem*, BuxWV 68, II, mm. 13-17 (late 17th c.).

<https://www.youtube.com/watch?v=ZrTlsn4SipY>

16 C/G E7
This is Ground Con- trol_ to Ma - jor Tom,_ you've real - ly made the grade.
18 F Fm C/G
And the pa-pers want to know whose shirts you wear
20 F Fm C/G F
Now it's time to leave the cap-sule if you dare.____

Example 2. David Bowie, "Space Oddity," mm. 16-22 (1969).

<https://www.youtube.com/watch?v=iYYRH4apXDo>

A - bout bi - no - mial the - o - rem I'm teem - ing with a lot of news, With

man - y cheer - ful facts a - bout the square of the hy - pot - e - nuse.

Example 3. Arthur Sullivan, “I am the Very Model of a Modern Major General” from *Pirates of Penzance*, mm. 25-29 (1879).

<https://www.youtube.com/watch?v=Z2OcbeGqbpU>

5

pp *mf* *un poco ritard.*

Example 4. Franz Schubert, *Piano Sonata in A Minor*, D. 845, I, mm. 5-10 (1825).

<https://www.youtube.com/watch?v=QkgICN1QUhI>

Chapter 16 Assignment 4

For the following examples, determine whether each cadence is open or closed and then, based on that information, determine the key structure.

Andante.

4

8

11

Example 1. Felix Mendelssohn, *Rondo Capriccioso*, Op. 14, mm. 1-12 (1824).

<https://www.youtube.com/watch?v=yt-lap4E6pU>

Em7(b5) A7 Dm D7(b9) Gm7 Db7

6 C7(sus4) C7 Fmaj7 Em7(b5) A7 Dm7 Cm7 Bb Bb/F

11 E7 Bb7 A7 Dm Bm7(b5) E7(#11) A7

Example 2. Victor Young, Wayne King, and Egbert Van Alstyne, “Beautiful Love,” mm. 1-16 (1931).

<https://www.youtube.com/watch?v=IdQLfyQVDw0>

14 *p* Dein Jüng - ling träu - met am Was - ser - fall, das wo - get und schäu - met im e - wi - gem

21 *f* Schwall, das wo - get und schäu - met im e - - wi - gem Schwall. *p*

Example 3. Josephine Lang, “Am Wasserfall” from *Sechs Lieder, Op. 12*, mm. 14-28 (1845).

21 Cm Cm/B Cm/B $\flat$ Cm/A Gm 7 Dm 7 ($\flat$ 5) G 7

Mon - ey, you got lots o' friends, crowd - in' 'round the door.

25 Cm Cm/B Cm/B $\flat$ Cm/A Gm 7 C 7 Fm 7 ($\flat$ 5) B $\flat$ 7

When you're gone and spend - in' ends, they don't come no more. Rich re -

Example 4. Billie Holiday and Arthur Herzog Jr., “God Bless the Child,” mm. 21-28 (1939).

https://www.youtube.com/watch?v=Z_1LfT1MvzI

Chapter 16 Assignment 5

For the performances listed below, consider how each performer either accentuates or obscures the first two cadences. Which parameters does each performer use to create these effects?

1. Johnny Green, “Body and Soul” (1930)

Billie Holiday (UMV 2520, 1946)

Sarah Vaughan (PACD-2310-821, 1978)

2. J. S. Bach, *The Goldberg Variations*, BWV 988 (1741)

Glenn Gould (Sony Classical 52 594 ADD, 1955)

Wanda Landowska (EMI 5 6720 ADD, 1933)

3. Danger Mouse, Cee Lo, Gianfranco Reverberi, and Gian Piero Reverberi, “Crazy” (2006)

Gnarls Barkley (Downtown Recordings/Atl B0013JZDSG, 2006)

Ray LaMontagne (Warner Classics UK B000P298AQ, 2007)