

Chapter 25 Assignment 1

For the following examples, consider how musical parameters create a rise and fall of tension. Which moments stand out as emotional peaks and which are satisfying resolutions?



Example 1. Eric Dolphy, “Out to Lunch” (1964), mm. 1-8.

<https://www.youtube.com/watch?v=gzBpK1GcwdQ>

Andante

21

Look at me, pow - er - less... and hold - ing my breath... Try - ing hard to re - press what scared him to death... It was

25

nev - er eas - y to be his type of man. To breathe free - ly was not in his plan... And the

29

best part... of me... is what he would - n't... see... I'm not

Example 2. Cyndi Lauper, “Not My Father’s Son” from *Kinky Boots*, mm. 21-32 (2012).

<https://www.youtube.com/watch?v=HpA5uYnJ5e4>

7 **Andante**

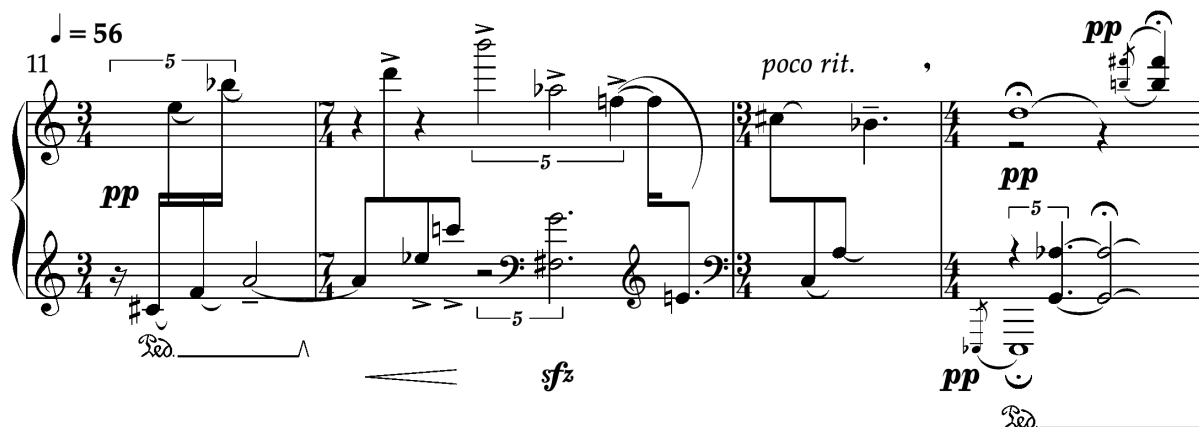
Pân' ce e - lec - tri - ci - ta - te Cai fe - ra - te si__ va - po - ri

11

In - ca nu ea - rau a - fla - te Mer-geau toa - te fa - ra zor.

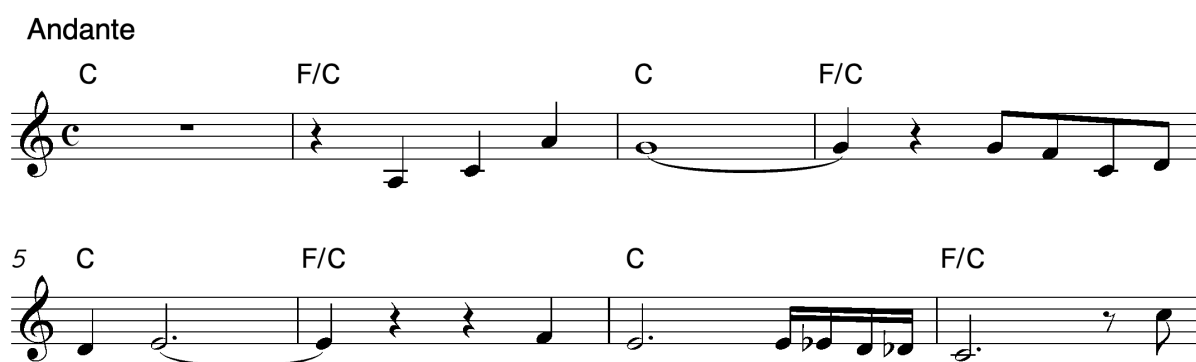
Example 3. “Carul cu Noi” (“The Ox Cart”), Romanian folk song, mm. 7-14.

<https://www.youtube.com/watch?v=SuQX3fuBeXQ>



Example 4. Elisabeth Lutyens, *Five Bagatelles*, Op. 49, No. 1, mm. 11-14 (1962).

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



Example 5. Mick Jagger and Keith Richards, “You Can’t Always Get What You Want” from *Let It Bleed*, 0:50-1:15 (1969).

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

I'm 'bout to hit you with that tra - di-tion-al stlye of cold rock - in', giv-in' op-tions for head knock-in' non-stop-pin',

tip top - pin' ly - rics we drop - pin' but styles can be for -

got - ten so we bring back the raw hip - hop - pin' just like the rec-ords and tapes you be cop - pin'.

Example 6. Lawrence Parker (KRS-One), Jesse West, Christopher Stein, Deborah Harry, and Harry Palmer, “Step Into a World (Rapture’s Delight)” from *I Got Next*, 0:55-1:09 (1997).

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

Chapter 25 Assignment 2

For the following examples, consider how the music creates implications and how these implications are realized and/or denied.

Ballad



Quand il me prend dans ses bras, Qu'il me par le tout bas, Je vois la vie en ro - se, Il me dit des mots d'a -
mour, Des mots de tous les jours, Et ça m'fait quel-que cho - se, Il est en tré dans mon coeur, Une part de bon -
heur, Dont je con-nais la cau - se C'est lui pur moi, moi pour lui dans la vie, Il me l'a dit, l'a ju -
ré, pour la vi - e, Et dès que je l'a-pre- çois, A- lors, je sens en moi, Mon coeur qui bat.

Example 1. Edith Piaf and Louiguy, “La Vie en Rose,” chorus (1945).

<https://www.youtube.com/watch?v=sKJ9bvdgNvk>

Moderate blues



I am read-y, read-y as an-y-bod-y can be. I am
read-y, read-y as an-y-bod-y can be. I am
read-y for you. I hope you read-y for me. I got a

Example 2. Willie Dixon, “I’m Ready,” mm. 4-15 (1954).

<https://www.youtube.com/watch?v=GMKM7v3AydC>

Andante

pp

L'au - ro - re s'al - lu - me, L'ombre é - pa - isse fuit;

pp una corda

Ped.

5

Le rêve et la bru me Vont où va la nuit;

Example 3. Camille Saint-Saens, “Le Matin,” mm. 1-8 (ca. 1864).

<https://www.youtube.com/watch?v=g-685lzKAco>

Lento con molto espressione
sempre cantabile

p

mf

5

dim.

pp

mf

Example 4. Amy Beach, *Two Pieces for Piano, Op. 54, No. 1* (“Scottish Legend”), mm. 1-8 (1903).

<https://www.youtube.com/watch?v=roYKsxnNDD0>

Andante

Mm-m - m-m-m-m-m I used to float, now I just fall down. I used to know,

C Em Fmaj7 C Em Fmaj7 C Em Fmaj7

p

7

— but I'm not sure now what I was made for. What was I made for? Tak-ing a drive,

C Em Fmaj7 C Em Fmaj7 Am Em Fmaj7

Example 5. Finneas O'Connell and Billie Eilish O'Connell, "What Was I Made For?" from *Barbie*, mm. 1-12 (2023).

<https://www.youtube.com/watch?v=cW8VLC9nnTo>

Chapter 25 Assignment 3

For the following examples, consider how conflict between parametric information and between various implications create emotional peaks marked in the scores.

Fast Blues

7 Dm Em7(b5) A7 Dm D7(#9)

11 Gm Gm/F Em7(b5) A7 Dm Dbm Cm F7

15 Bb7 Em7(b5) A7 Dm A7(#9)

Example 1. Paquito D’Rivera, “Chucho” from *Blowin’*, mm. 7-18 (1981).

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

57

Tut-to questo av-ver-rà-m te lo pro-met - to. Tien - ti la tua pa -

60

poco rall.

u - ra, io con si - cu - ra fe - de l'a - spet - - to.

Largamente

ff

poco rall.

fff

Example 2. Giacomo Puccini, “Un bel di vedremo” from *Madama Butterfly*, mm. 57-62 (1904).

<https://www.youtube.com/watch?v=c-r2vu4t9-g>

Moderately

37 F A B $\flat$

known it was strange. You on - ly come out at night. I used to think I was smart, but you made me

43 B $\flat$ m F A

look so na - ive. The way you sold me for parts as you sunk your teeth in - to me. A

49 B $\flat$ B $\flat$ m F

blood suck - er, dream crush - er, bleed-ing me dry like a god damn vam - pire.

Example 3. Olivia Rodrigo, “Vampire” from *Guts*, mm. 37-53 (2023).

https://www.youtube.com/watch?v=RIPNh_PBZb4

Moderate and freely

Chords: Em, B+, B7, Em, B7, C°7, Am6, B7, Em, B7, Em, Am, Em, D#°7, Em, B7, Em, B7, Em, B7, Em, Am6, B7, Em, B7, Em, B7, Am6, B7(b9).

Measure numbers: 9, 15.

Example 4. Abel Meeropol, “Strange Fruit,” mm. 1-19 (1939).

<https://www.youtube.com/watch?v=Web007rzSOI>

Tranquillo, ma non strascinando
Ruhig, nicht schleppend

Lyrics: Nun seh' ich wohl, war-um so dunk-le Flam-men ihr sprüh-tet mir in man-chem Au-gen-blik - ke, o Au - gen! O Au - gen! Gleich - sam, um

Dynamic markings: *pp*, *p*, *sf*, *pp*, *pp*, *p*, *pp*, *pp*, *p*, *pp*, *pp*, *p*.

Measure numbers: 9.

Example 5. Gustav Mahler, “Nun she’ ich wohl, warum so dunkle Flammen” from *Kindertotenlieder*, mm. 1-15 (1904).

<https://www.youtube.com/watch?v=Sx1fv5q7Wiw>

Chapter 25 Assignment 4

For each of the following examples, consider how the composers and performers create large-scale emotional journeys. When are the most striking moments of tension and of resolution? For vocal examples, how do these emotional journeys help express the texts?

Songs/Movements

O mag - ne Pa - ter,
in mag - na ne - ces - si - ta - te su - mus.
Nunc i - gi - tur ob - se - cra - mus, ob - se - cra - mus te
per Ver - bum, tu - um
per quod nos con - sti - tu - is - ti
ple - nos qui - bus in - di - ge - mus
Nunc pla - ce - at ti - bi, Pa - ter,
qui a - te de - cet, ut as - pi - ci - as in nos
per ad - lu - to - ri - um, tu - um,
ut non de - fi - ci - a - mus, et
ne nomen tu - um in no - bis ob - scu - re - tur,
et per ip - sum no - men tu - um
dig - na - re nos ad - lu - va - re

Example 1. Hildegard von Bingen, *O Magne Pater*, D 153, R 446r (12th c.).

<https://www.youtube.com/watch?v=rRUjxzx7FTQ>

Moderate Swing

10

18

25

33

42

Am

Dm⁶

E⁷

Am

Bm⁷(b⁵)E⁷

N.C.

Am

Am⁶

Example 2. Django Reinhardt and Stéphane Grappelli, “Minor Swing,” performed by Quintette du Hot Club de France (1937).

<https://www.youtube.com/watch?v=uTlo809EIlo>

D $\flat$ maj7 B $\flat$ m7 G $\flat$ maj7 Fm7 E $\flat$ m7 A $\flat$ 7
 5 D $\flat$ maj7 B $\flat$ m7 E $\flat$ m7 A $\flat$ 7
 9 E $\flat$ m A $\flat$ E $\flat$ m7 A $\flat$ 1. D $\flat$ G $\flat$ /D $\flat$ D $\flat$ G $\flat$ /D $\flat$ D $\flat$
 13 2. D $\flat$ maj7 D $\flat$ 7 G $\flat$ 6 G $\flat$ m6
 17 Fm7 B $\flat$ 7(SUS4) E $\flat$ m7 Fm7 E $\flat$ m7 Fm7 G $\flat$ m7 A $\flat$ 7 D $\flat$ maj7
 22 B $\flat$ 7(SUS4) E $\flat$ m7 Fm7 E $\flat$ m7 Fm7 G $\flat$ m7 A $\flat$ 7 **To Coda**
 25 D $\flat$ maj7 B $\flat$ m7 G $\flat$ maj7 Fm7 E $\flat$ m7 A $\flat$ 7 **D.S. al Coda**
 29 G $\flat$ m7 A $\flat$ 7 A $\flat$ maj7 Bm7 C $\sharp$ m7 F $\sharp$ 7($\sharp$ 5) B6
 33 Bm6 B $\flat$ m7 E $\flat$ 7(SUS4) A $\flat$ m7 B $\flat$ m7 E $\flat$ m7 Fm7 Bm7 D $\flat$ 7
 38 G $\flat$ E $\flat$ 7(SUS4) A $\flat$ m7 B $\flat$ m7 A $\flat$ m7 B $\flat$ m7 Bm7 D $\flat$ 7
 42 G $\flat$ E $\flat$ m7 A $\flat$ m7 D $\flat$ (SUS4) E $\flat$ maj7

Example 3. Stevie Wonder, “Lately” from *Hotter Than July* (1980).

https://www.youtube.com/watch?v=bozH0O_cVhY

Example 4. Wolfgang Amadeus Mozart, *Symphony No. 41 in C Major, K. 551*, II (1788).

<https://www.youtube.com/watch?v=VXBaD2a7K6c>

https://s9.imslp.org/files/imglnks/usimg/8/81/IMSLP100325-PMLP01573-Mozart_Symphony_41_SCORE.pdf

Multi-Movement Works/Albums

Example 5. Elisabetta de Gambarini, *The Six Sets of Lessons for the Harpsichord, Op. 1, No. 5* (1748).

https://www.youtube.com/watch?v=qkMt9_O1Aog

https://vmirror.imslp.org/files/imglnks/usimg/d/d4/IMSLP536053-PMLP866670-Gambarini_Sonatas_Op.1_no.5.pdf

Example 6. Franz Schubert, *Winterreise, D. 911* (1827).

<https://www.youtube.com/watch?v=l0Rry-ahcHM>

https://vmirror.imslp.org/files/imglnks/usimg/8/8d/IMSLP60822-PMLP02203-Schubert_Werke_Breitkopf_Serie_XX_Band_9_F.S.878-904.pdf

Example 7. Miles Davis, *Kind of Blue* (1959).

https://www.youtube.com/watch?v=yIXk1LBvIqU&list=PLrhkpF1bKMG_D2sxTpxG63WGmlxYGB-Jt

Example 8. Nirvana, *Nevermind* (1991).

<https://www.youtube.com/watch?v=7TDeBi34OtE&list=PLMxy067kbpQjRXmNGao7pvVoFaCTIZRze>

Example 9. Beyoncé Knowles, *Lemonade* (2016).

https://www.youtube.com/watch?v=rN-ElZwUADQ&list=PLZenj3su2HEp_MXS5LdptrNHRRcx4nRED