

Chapter 19 Assignment 1

1. Provide the key signature and write out each secondary dominant with one note in the bass and three in the treble.

A: V ⁷ /V	G ^b : V ⁷ /ii	c: V ⁷ /III	cb: V ⁷ /iv	F: V ⁷ /vi	D: V ⁷ /iii

fb: V ⁷ /V	e: V ⁷ /VII	C: V ⁶ /IV	A ^b : V ³ /V	g: V ⁷ /VI	B: V ³ /ii

2. In the following examples, label each chord with Roman numerals and figures.

7

Goin' to lay down my bur - dens, down by the riv - er side, Ain't goin' to stud - y ____ war no mo'. ____ Ain't goin' to

Example 1. Harry Burleigh (arr.), “Ain’t Goin’ To Study War No Mo’,” mm. 7-10 (1922).

https://www.youtube.com/watch?v=Q2hkH_DkJ28

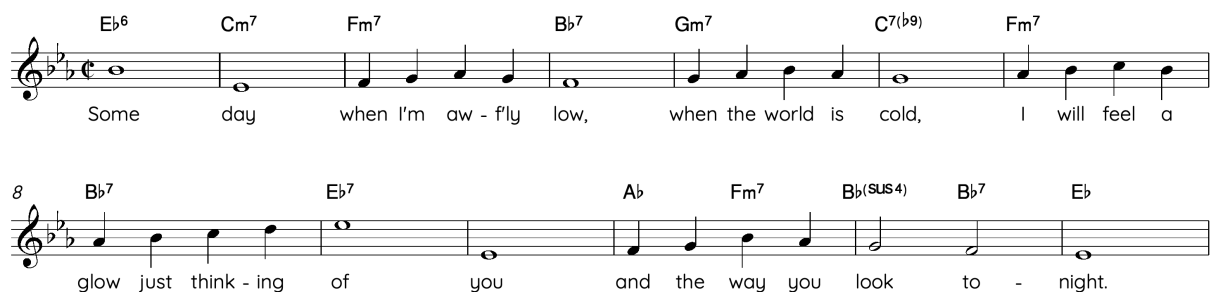
9

Is love so fragile? And the hearts so hol-low ____ shat-ter with words im-pos-si-ble to fol-low.

Example 2. Stevie Nicks, “Leather and Lace” from *Bella Donna*, 0:12-0:24 (1981).

<https://www.youtube.com/watch?v=u0iyEcXA7Zk>

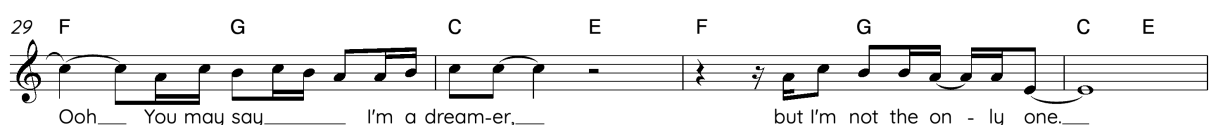
<https://www.youtube.com/watch?v=BgULS5GnLfY>



Some day when I'm aw - f'ly low, when the world is cold, I will feel a glow just think - ing of you and the way you look to - night.

Example 5. Jerome Kern, “The Way You Look Tonight”, mm. 1-14 (1936).

<https://www.youtube.com/watch?v=qlAH18l9f1E>



Ooh You may say I'm a dream-er, but I'm not the on - ly one.

Example 6. John Lennon, “Imagine” from *Imagine*, 1:30-1:42 (1971).

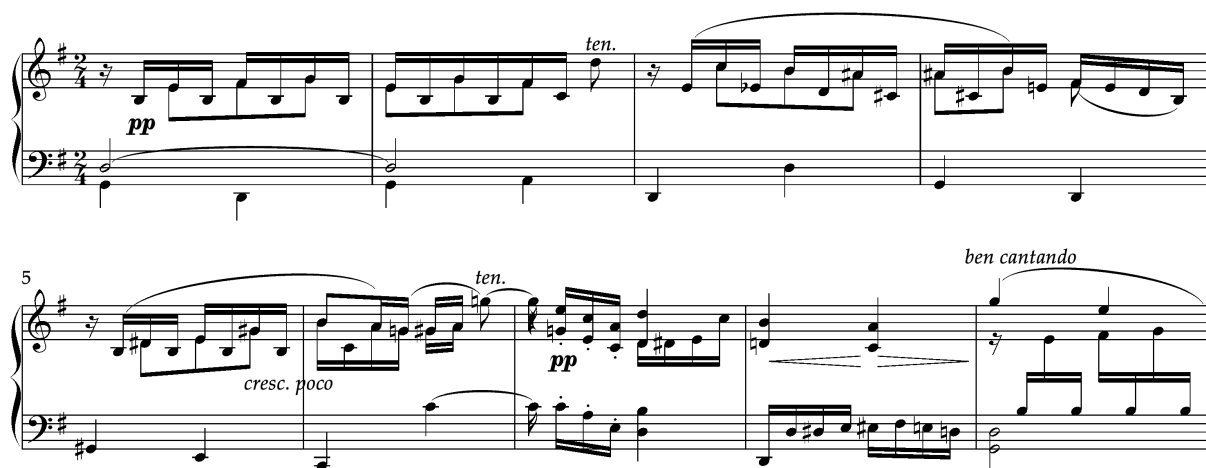
<https://www.youtube.com/watch?v=v27CEFE02Hs>



I'd like to get you on a slow boat to Chi-na, all to my - self, a - lone.

Example 7. Frank Loesser, “On a Slow Boat to China,” mm. 1-8 (1948).

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



I'd like to get you on a slow boat to Chi-na, all to my - self, a - lone.

Example 8. Moriz Rosenthal, *Romanze*, mm. 9-17 (1896).

<https://www.youtube.com/watch?v=1PMggYJ6MgU>

3. Provide the Roman numerals representing a diatonic harmonization of the following melody. Assume one chord per quarter note. Then re-harmonize the melody by replacing the chord at the moment marked with an * with a secondary dominant and do so for one other chord.



Example 9. J.S. Bach, *Wie schön leuchtet der Morgenstern*, BWV 1, mm. 1-6 (1725).

Chapter 19 Assignment 2

1. Provide the key signature and write out each secondary leading-tone chord with one note in the bass and three in the treble.

B: vii°/V	Ab: vii°/ii	g: vii°/VI	d#: vii°/iv	F#: vii°/ii	Eb: vii°/V

a: vii°6/V	c: vii°/VII	F: vii°4/IV	G: vii°4/iii	e: vii°/VI	E: V4/ii

2. In each of the following examples, label each chord with Roman numerals and figures.

18 F Am7 Dm7 Bb C F
 We are the cham - pions my friend. And we'll keep on

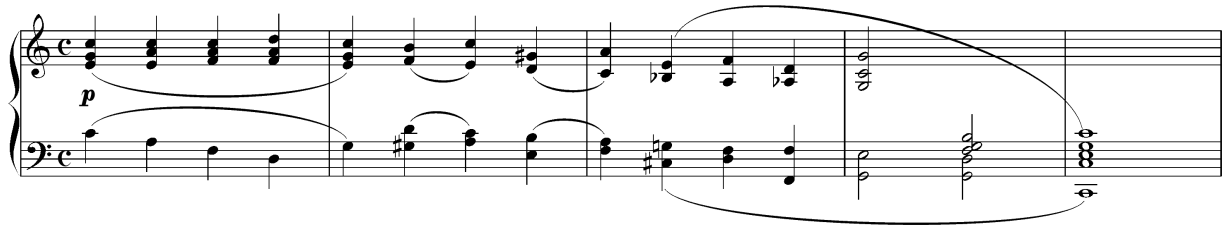
23 Am7 Bb F° Gm C/G E°7/Bb E°7
 fight - ing till the end. We are the cham - pions. We are the cham - pions.

Example 1. Freddie Mercury, "We Are the Champions" from *News of the World*, 0:34-0:56 (1977).

<https://www.youtube.com/watch?v=04854XqefCY>

Example 2. J.S. Bach, "Sarabande" from *Partita No. 1 in B Minor, BWV 1002*, mm. 1-8 (1720).

<https://www.youtube.com/watch?v=SKDo31z6U1E>



Example 3. Clara Schumann, *Einfache Praeludien für Schüler*, No. 1 (ca. 1895).

<https://www.youtube.com/shorts/cjnpeXfjQJ0>



Example 4. Ariana Grande, Victoria Monét, Tayla Parks, Tommy Brown, Michael Foster, and Charles Anderson, “thank u, next” from *thank u, next*, mm. 5-8 (2018).

<https://www.youtube.com/watch?v=g11aHhXnN1k>



Example 5. Rafael Hernandez, “Silencio,” mm. 33-48 (1932).

<https://www.youtube.com/watch?v=i7K3FVWoNIo>

1. Provide the key signature and write out each +6 chord with one note in the bass and three in the treble.

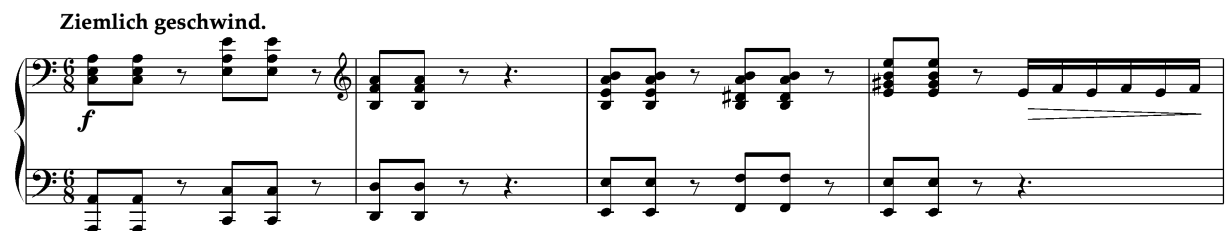
2. In each of the following examples, label each chord with Roman numerals and figures.

Example 1. Julie von Webenau, *Piano Sonata in E^b Major, Op. 3, II*, mm. 1-4 (1830).

Example 2. Ludwig van Beethoven, *Symphony No. 5 in C Minor, Op. 67*, I, mm. 14-21 (1804-08).

Example 3. Scott Joplin, *Binks' Waltz*, mm. 93-100 (1905).

<https://www.youtube.com/watch?v=vg2p3sDxxoc>



Example 4. Franz Schubert, “Am Feierabend” from *Die Schöne Müllerin*, D. 795, mm. 1-4 (1823).

<https://www.youtube.com/watch?v=YhNQoPP5W88>

5 B $\flat$ A $\flat$ 7 G7 Cm F7 C $\sharp$ o7 B $\flat$ B $^{\circ}$ 7 Cm7 F7

Cra-zy, I'm cra-zy for feel-in' so lone-ly. I'm cra-zy, cra-zy for feel-in' so blue.

Example 5. Willie Nelson, “Crazy,” mm. 5-13 (1961).

<https://www.youtube.com/watch?v=CKTOvHw8qFM>

Chapter 19 Assignment 4

1. Provide the key signature and write out each secondary pre-dominant chord.

D: [ii V ⁷]/V	C: [ii ⁷ V ⁷]/ii	e: [ii ⁷ V ⁷]/VII	f: [ii ⁷ V ⁷]/iv	G: [ii ⁷ V ⁷]/iii	a: [ii ⁷ V ⁷]/V

2. In each of the following examples, label each chord with Roman numerals and figures.

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Example 1. Charlie Parker, “Ornithology”, mm. 1-10 (1946).

<https://www.youtube.com/watch?v=fsAMAIaas94>

5

9

Example 2. Lil Hardin Armstrong, “Struttin’ With Some Barbeque,” mm. 5-13 (1927).

https://www.youtube.com/watch?v=3gXm_xZZ3vo

E♭maj7 A♭6 E♭maj7 A♭6 B♭m7 E♭7 B♭m7 E♭7
 Them that's got shall get, them that's not shall lose, so the Bi - ble said, and it still is news.

5 A♭maj7 A♭m Gm7 C7(♭9) Fm7 B♭7 E♭6
 Ma-ma may have, pa-pa may have but god bless the child that's got his own, that's got his own.

Example 3. Billie Holiday and Arthur Herzog, “God Bless the Child,” mm. 1-9 (1939).

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