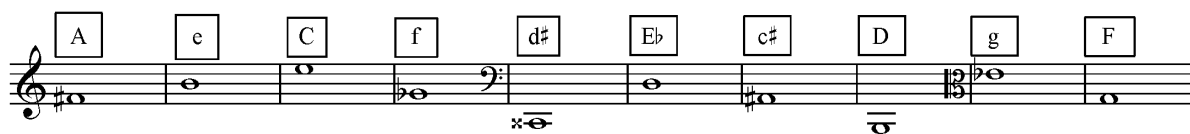


Chapter 14 Assignment 1

1. Given the key, for each note indicate: 1) the scale-degree number and name, 2) whether it is a goal note or tendency tone, and 3) if a tendency tone, to where it implies resolution.



2. For the following melodies, determine the key and then circle all goal notes.



3 *mf*

Beat _____ the drums _____ of trag-e-dy for me. _____

The image shows a single staff of music in 3/4 time, marked *mf*. The melody consists of eighth and quarter notes. The lyrics are written below the staff with blank lines for the words: 'Beat', 'the', 'drums', 'of', 'trag-e-dy', 'for', 'me.'.

Example 4. Florence Price, “Fantasy in Purple,” mm. 3-9 (early 20th c.).

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

Chapter 14 Assignment 2

For each example, provide a Roman-numeral analysis and circle the peak of harmonic tension. Discuss how tonal tension shapes each phrase.

Largo

6 # 6 5 # 7 6 7 5 # 6

Example 1. Arcangelo Corelli, “Allemanda” from *Sonata in B Minor, Op. 2, No. 8*, mm. 1-5 (1685).

<https://www.youtube.com/watch?v=6rAb32xBXhU>

Fmaj7 Bbmaj7 C⁷/G F

I wants to stay here, but I ain't wor-thy. You is too de-cent to un-der- stan', for when I

Example 2. George Gershwin, “I Loves You Porgy” from *Porgy and Bess*, mm. 1-4 (1934).

<https://www.youtube.com/watch?v=tq5A0YadWKs>

Allegro con spirito

Example 3. W.A. Mozart, *Violin Sonata No. 18 in G Major, K. 301, I*, mm. 1-8 (1778).

<https://www.youtube.com/watch?v=DynH6tqWXOQ>

A Dmaj7 E A Dmaj7 E7 A/C# D/F#

I will re-mem-ber_ you_ Will you re-mem-ber_ me?_ Don't let your life_

6 A/E Bm7 A D E7 A

pass_ you by_ Weep not for_ the mem - o - ries_ Re-

Example 4. Sarah McLachlan, Seamus Egan, and Dave Merenda, “I Will Remember You” from *The Brothers McMullen*, 0:05-0:33 (1995).

<https://www.youtube.com/watch?v=nSz16ngdsG0>

Rock of A - ges, cleft for me, Let me hide my-self in Thee; Let the wa - ter and the blood, From Thy riv - en side which flowed, Be of

Rock of A - ges, cleft for me, Let me hide my-self in Thee; Let the wa - ter and the blood, From Thy riv - en side which flowed, Be of

Rock of A - ges, cleft for me, Let me hide my-self in Thee; Let the wa - ter and the blood, From Thy riv - en side which flowed, Be of

Rock of A - ges, cleft for me, Let me hide my-self in Thee; Let the wa - ter and the blood, From Thy riv - en side which flowed, Be of

Example 5. Thomas Hastings, “Rock of Ages,” mm. 1-8 (1831).

<https://www.youtube.com/watch?v=7aKLke0I95Q>

Am Dm/A G E7/G#

Dig if you will, the pic-ture of you and I en-gaged in a kiss. The

Example 6. Prince, “When Doves Cry” from *Purple Rain*, 0:33-0:41 (1984).

<https://www.youtube.com/watch?v=UG3VcCAIUgE>

Chapter 14 Assignment 3

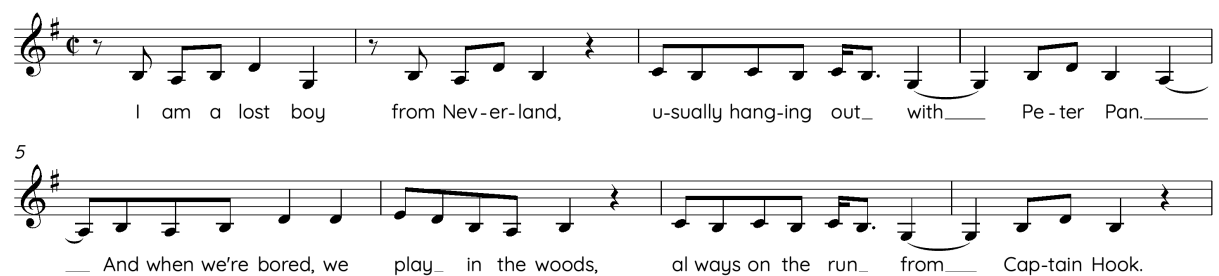
Harmonize the following melodies.



Example 1. “Jog on” from John Playford, *The Dancing Master* (1651).



Example 2. “Theatre Tune” from John Playford, *Music's Handmaid* (1663).



Example 3. Ruth Berhe, “Lost Boy,” 0:54-1:09 (2015).

5



You've come to tell me some-thing you say I ought to know;_ That

9



he don't love me an - y - more_ and I'll have to let him go. You

Example 4. Loretta Lynn, “You Ain’t Woman Enough,” mm. 5-12 (1965).



The o-ther wo-man_ has time to_ man - i - cure her nails. The_ o-ther wo-man

4



is per-fect where her ri-val fails,_ and she's ne-ver seen with pin curls in her_ hair a-ny-where.

Example 5. Jessie Mae Robinson, “The Other Woman,” mm. 1-7 (1956).

2



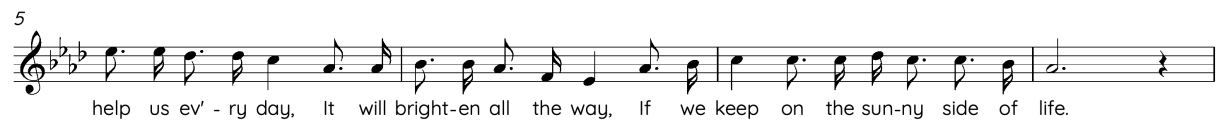
Oh, Lord, won't you buy me a Mer-ce - des Benz?_ My friends all drive Por-sches, I muse make a-mends. Worked

6



hard all my life-time,_ no help from my friends._ So, Lord,_ won't you buy me_ a Mer-ce - des Benz? Oh,

Example 6. Janis Joplin, Michael McClure, and Bob Neuwirth, “Mercedes Benz” from *Pearl*, mm. 2-9 (1970).



Example 7. Ada Blenkhorn and J. Howard Entwisle, “Keep on the Sunny Side,” chorus (1899).