

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=d0icHRJmfmM>

7 **Andante**

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

The musical score for measures 7-10 is in 2/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

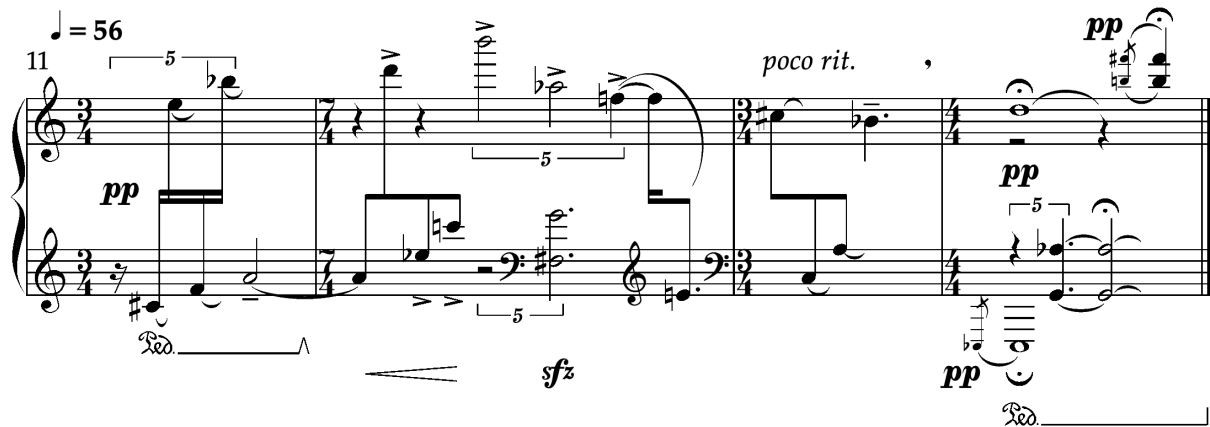
11

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

The musical score for measures 11-14 continues in the same 2/4 time and key signature. The melody and piano accompaniment follow the same pattern as the previous section, with the melody in the treble and the piano accompaniment in the bass.

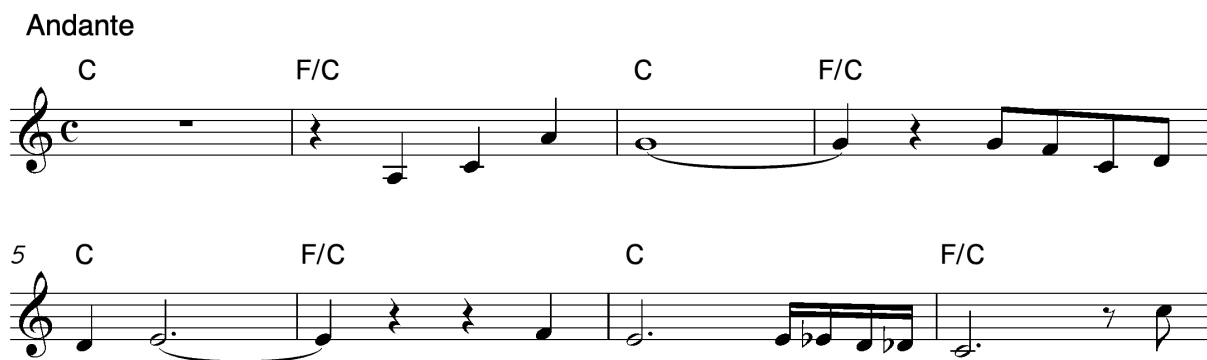
Example 3. “Carul cu Noi” (“The Ox Cart”), Romanian folk song, mm. 7-14.

<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=qPU8mENUBXk>

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;

8va

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

dim.

pp

mf

5

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

<https://www.youtube.com/watch?v=roYKsznNDD0>

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 D^bm Cm F⁷

15 B^b7 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-ràm te lo pro-met - to. Tien - ti la tua pa -*

60 *poco rall.* *ff* *Largamente*
u - ra, io con si - cu - ra fe - de l'a - spet - - to.

poco rall. *fff*

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

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

Moderately

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

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

49 *Bb* *Bbm* *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

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

pp

Nun seh' ich wohl, war-um so dunk-le Flam-men ihr

non riten.
nicht zurückhaltend

p

sf

p

pp

pp

9

p

dolce zart

sprüh-tet mir in man-chem Au-gen-blik - ke, o Au - gen! O Au - gen! Gleich - sam, um

sf

pp

pp

p

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

<https://www.youtube.com/watch?v=-AHg4kZwNU8>

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(#5) B6
 33 Bm6 Bm7 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_D2sxTpxG63WGmIxYGB-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_MXS5LdpnrNHRRcx4nRED