

Assignment #1  
Aural Skills I  
Toby Rush

Name \_\_\_\_\_

Using solfege, transcribe the vocal parts to “The Sidewalks Of New York,” by James W. Blake and Charles B. Lawlor, as performed by Larry Groce on the Walt Disney album series *Children’s Favorite Songs*.

Groce’s recording of this early-twentieth-century popular song omits the verses included in the original, and features the chorus song twice through. While the original was written in past tense, as a nostalgic remembrance of Blake’s childhood in the 1890s, Groce uses present tense (“The tots *sing*” and “*Trip* the light fantastic” rather than “The tots *sang*” and “*Tripped* the light fantastic”) to invite the listener into the scene.

Complete the transcription in the chart on the following page. You need only transcribe the melody as sung by Groce; you do not need to notate the harmonies sung by the children’s chorus.

Larry Groce:	East	Side,	West	Side,	all	a-	round	the	town

The tots sing	"ring-	a	ro-	sie,"	"Lon-	don Bridge	is fall-	ling	down"

Boys	and	girls	to-	geth-	er,	me and	Ma-	mie	O'-	Rourke

Trip the	light	fan-	tas-	tic	on	the side-	walks	of	New	York

Assignment #2

Aural Skills I

Toby Rush

Name \_\_\_\_\_

**Transcribe the rhythm of the melody of “Come Thou Fount Of Every Blessing,” by Robert Robinson, as performed by Sufjan Stevens on the album *Hark! Songs for Christmas*.**

For this transcription, you need to write the rhythm of only the first verse. Write only the rhythms of the lead vocal line. You do not need to notate the rhythm of melismas on a single syllable; notate the music as though every note were sung on the same pitch. Make sure to include the time signature at the beginning of the piece.

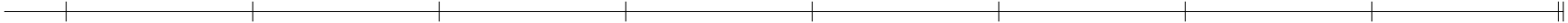
Complete the transcription in the chart on the following page. Each staff system must contain the rhythms for *all* the lyrics printed above it, without using repeat bars. (You may write the lyrics beneath your notes, but it is not required.)

Sufjan Stevens:

**Come, Thou Fount of every blessing, tune my heart to sing Thy grace;  
Streams of mercy, never ceasing, call for songs of loudest praise.**



**Teach me some melodious sonnet, sung by flaming tongues above.  
Praise the mount! I'm fixed upon it, mount of Thy redeeming love.**



Assignment #3

Aural Skills I

Toby Rush

Name \_\_\_\_\_

**Using solfege syllables, transcribe the bass part of “Will You Remember Me,” by Rosanne Cash, as performed on the album *Rules of Travel*.**

This song consists only of three verses, the third of which is preceded by a short and simple bridge. The piece is framed by an instrumental intro and outro.

For your transcription, use solfege syllables to notate the downbeats played by the bass guitar for the first two verses. You do not need to transcribe the introduction or the bridge.

Complete the transcription in the chart on the following page.

Rosanne Cash:	Will you re-	member	me,	like the circled	stones, on the	ancient	hills,	where you walk a-	lone? Where the

winds can	speak	my secret	name, like the	air you	breathe,	will you re-	member	me?			

Will you re-	member	me,	as your airplane	flies, over	foreign	seas, and	breaking	skies, Like a	

perfect	child	you can't bear to	leave, in your	last long	days,	will you re-	member	me?

Assignment #4  
Aural Skills I  
Toby Rush

Name \_\_\_\_\_

**Using solfege, transcribe the vocal parts to “Obvious,” by Hey Monday, as performed on the album *Hold On Tight*.**

This piece is in a standard song form with a short pre-chorus and a vocal bridge. The verse is comprised of a fast-paced four-measure melody which is repeated, with singer Cassadee Pope slightly altering the way the lyrical phrasing lines up with the meter, emphasizing the recklessness portrayed in the text.

For this assignment, you need to transcribe the melody for the verse, pre-chorus and chorus. You do not need to transcribe the bridge.

Complete the transcription in the chart on the following page. You need only transcribe the primary melody as sung by Pope; you do not need to notate the harmony or background vocals.

Cassadee Pope:																	
	Let's	make a	mess,	steal	a	kiss	in	the	mo-	ment	You	and	me,	ev'-	ry-	thing	that
	Let's	get	reck-	less,		dance	with	our	hands	to the	beat	Don't	let	this		slip	through
	Let's	make a	scene	like	the	mov-	ies	in	our	dreams	Make	me	scream,	take	me	down,	no
	So	sur-	real	as	the	sto-	ry	un-	folds	on the	screen	Stop	stal-	ling,	the	cred-	its

	could	be	Touch,	don't	go,	stay as long	as	you like									
our	fin-	gers	It feels	in-	sane,	don't you put	up	a fight	Let's	rough	it up	'til	they	shut	it	down	
one's	watch-	ing	Close	your	eyes,	play it back	and	rewind									
are	roll-	ing	Hold	me	now,	before we run	out	of time	Let's	rough	it up	'til	the	end	of	the	night

It's	ah,	ah, ob-	vi-	ous	Right	here	is where	the	par-	ty	starts	With	you	and			

me all	a-	lone	No	one	has	to	know	It's ah,	ah,	ob-	vi-	ous	to me				

How	it's	gon-	na	be	Ah,	ah, ob-	vi-	ous	When you	come	close	to	me				



Assignment #5

Aural Skills I

Toby Rush

Name \_\_\_\_\_

**Transcribe the rhythm of the melody of “In The Highways,” by “Mother” Maybelle Carter, as performed by The Peasall Sisters on the soundtrack for the film *O Brother, Where Are Thou?*.**

This piece was performed in the film by the Peasall sisters, who provided the singing voices for the three daughters of lead character Everett McGill, though other, more “pitiful-looking” actresses were selected to portray the daughters on screen. (Despite spending weeks practicing, George Clooney, who portrayed McGill, also had his singing voice replaced in the film by Dan Tymniski, vocalist, mandolinist and guitarist for Alison Krauss and Union Station.)

For this transcription, you need to write the rhythm of the first verse and chorus. You do not need to notate the rhythm of melismas on a single syllable; notate the music as though every note were sung on the same pitch. Make sure to include the time signature at the beginning of the piece.

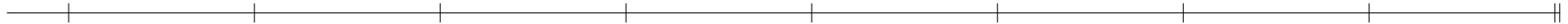
Complete the transcription in the chart on the following page. Each staff system must contain the rhythms for *all* the lyrics printed above it, without using repeat bars. (You may write the lyrics beneath your notes, but it is not required.)

Sarah, Hanna and Leah Peasall:

**In the highways, in the hedges, in the highways, in the hedges,  
In the highways, in the hedges, I'll be somewhere workin' for my Lord.**



**I'll be somewhere workin', I'll be somewhere workin', I'll be somewhere workin' for my Lord,  
I'll be somewhere workin', I'll be somewhere workin', I'll be somewhere workin' for my Lord.**



Assignment #6  
Aural Skills I  
Toby Rush

Name \_\_\_\_\_

**Using solfege syllables, transcribe the bass part of “Magnetic,” by Freezepop, as performed on the album *Imaginary Friends*.**

This song has a standard form but features two contrasting choruses. The piece includes two introduction sections and an instrumental bridge. The genre, often referred to as “bitpop,” borrows a sonic texture from 8-bit video games.

For your transcription, use solfege syllables to notate the downbeats played by the bass synthesizer for the first two verses. You do not need to transcribe the introductions or the bridge.

Complete the transcription in the chart on the following page.

Liz Enthusiasm:	First time that I met you,	I could not forget you	From the moment that you ap-	peared
	(It's) like you could see through me,	you already knew me	You're always a few steps a-	head

Chemical reaction, im-	mediate attraction	you're already pulling me	near	You're so
(Now) certainly it's seeming	you're there when I'm dreaming	You're the song that's stuck in my	head	

fun, my magnetic	one, you're my	polar oppo-	site / I'll en-	joy my magnetic	boy, there's no	guilt because of	it / I

tried to resist it, your	strange computer soul	Follow that fantasy	sound / My	face, when you kissed it, I

think I lost control	All of my faculties	down	All of my faculties	down

Assignment #7  
Aural Skills I  
Toby Rush

Name \_\_\_\_\_

**Using solfege, transcribe the vocal parts to “Torch,” by Alanis Morissette, as performed on the album *Flavors of Entanglement*.**

This piece is in a standard verse-chorus song form. As she often does in her slower pieces, Morissette adds considerable considerable vocal expression to the piece, and focuses heavily on melody and lyrical description, at the expense of rhyme scheme and even proper scansion (for example, “raw despondence” in the chorus).

For this assignment, you need to transcribe the melody for the first verse and chorus. You do not need to transcribe the remainder of the song.

Complete the transcription in the chart on the following page. You need only transcribe the primary melody as sung by Morissette; you do not need to notate the harmony added in the chorus.

Alanis Morissette:													
	I miss	your	smell	and	your	style	and	your	pure	a-	bid-	ing	way

Miss	your	approach	to		life		and	your	bo-	dy in	my bed	

Miss	your	take	on	an-	ything	and	the	mu-	sic	you	would	play

Miss	crack-	ing up	and	wrest-	ling	our	de-	briefs	at end	of	day	

These	are	the	things	that	I	miss		These	are	not	times	for	the	weak	of	heart	

These	are	the	days	of	raw	de-	spond-	ence	(And) I	ne-	ver	dreamed	

I	would	have	to	lay	down	my	torch	for you	like	this		

Assignment #8

Aural Skills I

Toby Rush

Name \_\_\_\_\_

**Transcribe the rhythm of the melody of “Baby Mine,” by Frank Churchill and Ned Washington, as performed by Alison Krauss on the tribute album *The Best of Country Sing The Best of Disney*.**

This piece, originally from the 1941 film *Dumbo*, was covered by Alison Krauss this 1996 album which featured country stars of the time singing pieces from various Disney movies.

For this transcription, you need to write the rhythm of the first three stanzas of the piece. The first two stanzas are identical in melody and rhythm, while the third is a contrasting section. You do not need to notate the rhythm of melismas on a single syllable; notate the music as though every note were sung on the same pitch. You also do not need to notate the occasional *rubato* used by Krauss, or the *ritardando* at the end of the third section; notate the rhythms as though they were sung in a strict tempo.

Complete the transcription in the chart on the following page. Make sure to include the time signature at the beginning of the piece. Each staff system must contain the rhythms for *all* the lyrics printed above it, without using repeat bars. (You may write the lyrics beneath your notes, but it is not required.)

Alison Krauss:

**Baby mine, don't you cry**

**Baby mine, dry your eyes**

**Rest your head close to my heart, never to part, baby of mine**



**Little one, when you play,**

**Don't you mind what they say**

**Let those eyes sparkle and shine, never a tear, baby of mine**



**If they knew sweet little you**

**They'd end up loving you too**

**All those same people who scold you**

**What they'd give just for the right to hold you**





Assignment #9

Aural Skills I

Toby Rush

Name \_\_\_\_\_

**Using roman numerals, transcribe the harmony of “Hey Julie,” by Fountains of Wayne, as performed on the album *Welcome Interstate Managers*.**

This song is written in standard verse-chorus form with a both a vocal and instrumental bridge.

For your transcription, use roman numerals to notate the chords of the first two verses and chorus. You do not need to transcribe the introduction or the bridge. Some chords have already been notated; the remainder are I, IV and V chords.

Complete the transcription in the chart on the following page.

Chris Collingwood:	Working all	day for a	mean little	man, with a	clip-on	tie and a	rub-on	tan / He's got me
	Hours on the	phone making	pointless	calls, I got a	desk full of	paper that means	nothing at	all / Some

iii				iii			
runnin' round the	office like a	dog around a	track, But	when I get back	home you're always	there to rub my	back
times I catch my	self	staring into	space	Counting down the	hours until I	get to see your	face

				vi			
Hey,	Julie,	look what they're	doin' to me	Trying to trip me	up, trying to	wear me	down

				vi			
Julie, I	swear, it's	so hard to	bear it and I'd	never make it	through with-	out you a-	round, No I'd

vi			
never make it	through with-	out you a-	round

Assignment #10

Aural Skills I

Toby Rush

Name \_\_\_\_\_

Using solfege, transcribe the vocal parts to “Complimentary Me,” by Elizabeth and the Catapult, as performed on the album *Taller Children*.

This piece is in a shortened version of standard verse-chorus song form: the verse is played twice before the chorus appears, and the chorus does not return until after the instrumental bridge. Elizabeth Ziman’s subtly melismatic vocal line and the addition of steel guitar provide an effective balance to the underlying fast-paced zydeco-like rhythms.

For this assignment, you need to transcribe the melody for the first two verses and chorus. You do not need to transcribe the remainder of the song.

Complete the transcription in the chart on the following page.

Elizabeth Ziman:									
	When I was a		girl I dreamt	of my	twin / She	shared all my	flaws	she lived in my	skin
	When I got	old-	er I asked	for a	dog / I	dressed him in my	clothes,	I taught him right	from wrong

She al-	ways	for-	gave	me	no	mat-	ter	the	sin	She	finished my	jokes	be-	fore	I'd	begin	
I told	him	to	love	me	more	than	his	bone	But he	ran after	a milk truck and	he	never	came	back home		

Oh				dear	me,	What	a	strange	pe-	culiar	thing						

That	I	should	al-	ways	see	Some	one	just	like	me	

Oh	can	it be	Such a	con-	stant ache	in	me						

That	I	should	al-	ways	see	That	comp-	li-	ment-	a-	ry	me	

Assignment #11

Aural Skills I

Toby Rush

Name \_\_\_\_\_

**Transcribe the rhythm of the melody of “Bee of the Bird of the Moth,” by They Might Be Giants, as performed on the album *The Else*.**

This piece, written about the hummingbird moth (genus *Hemaris*) — a moth which looks similar to a bumblebee, and are often mistaken for hummingbirds — has two contrasting sections that alternate; while the form is similar to a verse-chorus structure, the second section is not a repeated refrain.

For this transcription, you need to write the rhythm of the first section of the piece. Note that the synthesizer that starts the piece enters on a syncopated pickup.

Complete the transcription in the chart on the following page. Make sure to include the time signature at the beginning of the piece. Each staff system must contain the rhythms for *all* the lyrics printed above it, without using repeat bars. (You may write the lyrics beneath your notes, but it is not required.)

John Linnell:

**Ev'ryone is crying at the dread, hypnotic flying of the  
Bee of the bird of the moth**



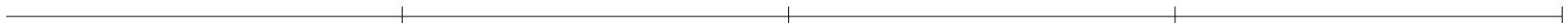
**(You can't) walk, you can't ramble, 'cause you're gonna have to scramble from the  
Bee of the bird of the moth**



**Cat-Bug is a cat but he's got bugness in his veins  
Man-House lives within himself with thoughtful human brains**



**Neither one is equal to the challenge of the freak we'll call the  
Bee of the bird of the moth**



Assignment #12

Aural Skills I

Toby Rush

Name \_\_\_\_\_

**Using roman numerals, transcribe the harmony of “Nearly Beloved,” by The Wallflowers, as performed on the album *Rebel, Sweetheart*.**

This song is written in standard verse-chorus form with a both a vocal and instrumental bridge.

For your transcription, use roman numerals to notate the chords of the first verses and chorus. You do not need to transcribe the introduction or the bridge. Some chords have already been notated; the remainder are I, IV, V and vi chords.

Complete the transcription in the chart on the following page.

Jakob Dylan:	Last night I	dreamt one thousand	lies	I could see the	dawn through a	different set of	eyes	

There in my	slumber passing	time	Long live the	world	resting on its	side	I walked the

						V/vi	V/vi
orchard with	you, your	hand in	mine	In the ever-	greens drinking	wine	I saw the

				V/vi	V/vi			
snow fall in	black and white from the	auburn	sky / Last	night I lived more	than one thousand	lives, not	one of them sur-	vived



Assignment #1  
Aural Skills II  
Toby Rush

Name \_\_\_\_\_

**Using solfege, transcribe the vocal parts to “Leningrad,” by Billy Joel, as performed on the album *Storm Front*.**

This piece uses an interesting form; there is no chorus, only six verses. The first, second, fourth and final verses, which portray Viktor’s home town of Leningrad, USSR (now St. Petersburg, Russia), are played in a major key. The third and fifth verses, which portray Billy’s home of Levittown, New York, are played in the parallel minor key and use some melodic minor alterations.

Complete the transcription in the chart on the following page.

Billy Joel:	Viktor	was born	the spring	of for-	ty-four	And ne-	ver saw	his fa-	ther an-	ymore
	Went off	to school	and learned	to serve	the state	Followed	the rules	and drank	his vod-	ka straight
	Viktor	was sent	to some	Red Ar-	my town	Served out	his time,	became	a cir-	cus clown
	And so	my child	and I	came to	this place	To meet	him eye	to eye	and face	to face

A child	of sac-	rifice,	a child	of war	Another son	who nev-	er had	a fa-	ther	af-	ter Len-	ingrad
The on-	ly way	to live	was drown	the hate	A Russian life	was ver-	y sad,	and such	was	life	in Len-	ingrad
The great-	est hap-	piness	he'd ev-	er found	Was making Rus-	sian chil-	dren glad	and chil-	dren	lived	in Len-	ingrad
He made	my daugh-	ter laugh,	then we	embraced	We never knew	what friends	we had	until	we	came	to Len-	ingrad

I was born in Forty-nine	A cold war kid in McCar-	thy	time	Stop 'em at the Thirty-eighth Par-	al-	lel	Blast those yellow Reds	to	hell		
But children lived in Levittown	Hid in the shelders un-	der-	ground	Until the Soviets turned their ships	a-	round	Tore the cuban mis-	siles	down		

Cold war kids were hard to kill	Under their desk in an air	raid	drill	Haven't they heard we won	the	war?	What do they keep on fight-	ing	for?	
And in that bright October sun	We knew our childhood days	were	done	And I watched my friends go off	to	war	What do they keep on fight-	ing	for?	

Assignment #2  
Aural Skills II  
Toby Rush

Name \_\_\_\_\_

**Transcribe the rhythm of the melody of “Super Trouper,” by ABBA, as performed on the album *Super Trouper*.**

For this transcription, you need to write the rhythm of only the first half-chorus (which begins the song) and the first verse. Write only the rhythms of the lead vocal line; you do not need to include the backup-vocal responses in the verse. Make sure to include the time signature at the beginning of the piece.

Complete the transcription in the chart on the following page. Each staff system must contain the rhythms for *all* the lyrics printed above it, without using repeat bars. (You may write the lyrics beneath your notes, but it is not required.)

Anni-Frid Lyngstad:

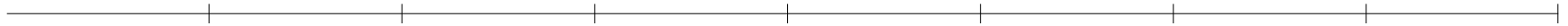
**Super Trouper beams are going to blind me, but I won't feel blue**

**Like I always do, 'cause somewhere in the crowd there's you**



**I was and sick and tired of ev'rything when I called you last night from Glasgow**

**All I do it eat and sleep and sing, wishing ev'ry show was the last show**



**So imagine I was glad to hear you're coming, suddenly I feel all right**

**And it's gonna be so diff'rent when I'm on the stage tonight**



Assignment #3  
Aural Skills II  
Toby Rush

Name \_\_\_\_\_

**Using roman numerals, transcribe the harmonic progression of “Goodbye,” by Night Ranger, as performed on the album *Seven Wishes*.**

This song features a short pre-chorus after each verse, followed by a short chorus which uses the same melody and chord progression as the verse. The progression used by the verse and chorus is also used for a short introduction, as well as a guitar solo outro which appears and fades out after a false ending.

For your transcription, show inverted chords where applicable. Note that there are no inverted chords in the pre-chorus (“But it’s hard living life on this mem’ry-go-round”), though the lead guitar part obscures the chord roots.

Complete the transcription in the chart on the following page.

Kelly Keagy:	(As the) sun hides its	head for a-	nother night's	rest / And the	wind sings the	same old	song / And
	(There) once was a	time, never	far from my	mind / On the	beach, on the	Fourth of Ju-	ly / I re-

you on the	edge, never	close, never	far / Always	there when I	needed a	friend / But it's
member the	sand, how you	held out your	hand / And we	touched for what	seemed a life-	time / But it's

hard living	life on this	mem'ry-go-round / Always	up, always	down, spinning	round and 'round and 'round	And
hard leaving	all this be-	hind me now / Like a	school boy so	lost, never	found until now	And

Kelly Keagy & Jack Blades:	all this could	be such a	dream, so it	seems / I was	never much	good at good-	bye

Assignment #4

Aural Skills II

Toby Rush

Name \_\_\_\_\_

Using solfege, transcribe the vocal part to “Boom Boom Bâ,” by Métisse, as performed on the album *My Fault*.

This piece features lyrics in English and in the Côte d’Ivoire (Ivory Coast) language of Anyin. The form is an alternation between a short section consisting of counting to five in Anyin (“Kélé, fila, saba, nani, norou”) and a verse-like section. Each line in the verse begins with the onomatopoeic title, “A Boom Boom Bâ.”

For the transcription, ignore the repeated “A Boom Boom Bâ” in the verse and notate only the leading vocal line. In the counting section (“Kélé, fila...”), there is sometimes a higher harmony sung on the last word (“norou”); when this happens, notate only the lower pitch.

Complete the transcription in the chart on the following page.

Translation:

*Kélé, fila, saba, nani, norou*

One, two, three, four, five

*Kamélé hé!*

Boy, hey!

*Mé kouman mé fôra y bamê*

Understand what I am saying

*Aligna donguiri ma digné*

You do not need to like my song

*Mé kouman mé fôra y bamê*

To understand what I am saying

Aïda:	Kélé,	fila,	saba,	nani,	norou

Can	you hear	my	heart	beat	in	this	world?	Do	you know	that	be-	hind	all	these	words
A-	linga	don-	gui-	ri	ma	di-	gné	Mé	kouman	mé	fô-	ra	y	ba-	mê

Lies	a deep	de-	si-	re,	Ka-	mé-	lé	hé!	Mé	kouman	mé	fo-	ra	y	ba-	mê
A-	linga	don-	gui-	ri	ma	di-	gné		Mé	kouman	mé	fo-	ra	y	ba-	mê

Are my	dreams to	be all	I	can do?	Lay	o	lay	above,	lay	o	lay	be-	low

And he said	Annie	will	show them a	new	way	Mé	kouman	mé	fo-	ra	y	ba-	mê



Assignment #5  
Aural Skills II  
Toby Rush

Name \_\_\_\_\_

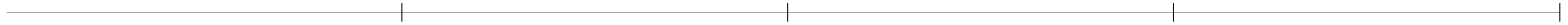
**Transcribe the rhythm of the melody of “Last of Days,” by A Fine Frenzy, as performed on the album *One Cell in the Sea*.**

For this transcription, you need to write the rhythm of only the first verse, pre-chorus and chorus. You do not need to notate the rhythm of melismas on a single syllable; notate the music as though every note were sung on the same pitch. Make sure to include the time signature at the beginning of the piece.

Complete the transcription in the chart on the following page. Each staff system must contain the rhythms for *all* the lyrics printed above it, without using repeat bars. You do not need to notate lyrics shown in parentheses. (You may write the lyrics beneath your notes, but it is not required.)

Alison Sudol:

**Something's causing fear to fly, rising like a dark night in silence**  
**Trav'ling slow with broken boats, heading for the sky and I'm an island**



**(I) watch you disappear into the clouds**  
**Swept away into another town**



**(The) world carries on without you, but nothing remains the same**  
**I'll be lost without you until the last of days**



Assignment #6  
Aural Skills II  
Toby Rush

Name \_\_\_\_\_

**Using roman numerals, transcribe the harmonic progression of “The Calculation,” by Regina Spektor, as performed on the album *Far*.**

This song uses a variation on common popular song form: each verse is followed by a pre-chorus, but there is no chorus between the first and second verses. After the third verse, Spektor extends the prechorus and also uses an extended chorus at the end.

Transcribe the entire song except for ending chorus. For your transcription, show inverted chords where applicable. *For this exercise, analyze the piece without modulating.* Note that there is one chord used that does not fit in the key of the piece; use the roman numeral analysis that best describes the chord.

Complete the transcription in the chart on the following page.

Regina Spektor:	You went into the kitchen cupboard / Got your-	self another hour / And you	gave half of it to	me / We
	(So we) made our own computer out of	macaroni pieces / And it	did our thinking while we lived our	lives / It
	(So we) made the hard decision / And we	each made an incision / Past our	muscles and our bones / Saw our	hearts were little stones

sat there looking at the faces	Of the strangers in the pages	Til we knew them mathematical-	ly / They were in our
counted up our feelings / And di-	vided them up even / And it	called that calculation perfect	love / Didn't even
(Pulled 'em) out they weren't beating / And we	weren't even bleeding / As we	lay 'em on the granite counter	top / We beat 'em

minds / Until for-	ever / But we didn't	mind / We didn't know	better
know / that love was	bigger / didn't even	know / That love was	so, so, hey, hey, hey
up / Against each	other / We struck 'em	so hard, so hard / Until they	sparked

Hey, this fire, it's burnin',	Burnin' us	up	Hey, this fire, it's burnin',	Burnin' us	up	Ooh	Ooh



Assignment #7  
Aural Skills II  
Toby Rush

Name \_\_\_\_\_

**Using solfege, transcribe the vocal parts to “Air Traffic,” by Owl City, as performed on the album *Maybe I’m Dreaming*.**

In this song, Adam Young sings the first verse solo, and he is joined by Breanne Düren for the second verse. The vocal part features several syllables (especially in Düren’s part) where the singer begins on one note and slides to another. For this transcription, always notate the final note sung for each syllable.

Complete the transcription in the chart on the following page. You do not need to analyze the entire piece; the darkened squares are for optional extra practice. You need only fill in the blanks indicated with white squares.

No, you don’t get extra credit for doing the darkened squares. Instead of spending time worrying about extra credit, why not go practice sight-singing instead? Sheesh.

Adam Young:																	
	The	bird	is	here	and	we	are	off	to	where-	ev-	er	those	wings	take	us	

The	at-	mo-	sphere	is	crawl-	ing	with	air-	lines	that	wind	through	the	clouds	and	look	down	on	the	crowds

Re-	lax	your	back	and	let	the	noise	sing	you	to	sleep	in	my	arms						

If	you	a-	wake	be-	fore	we	ar-	rive	I	will	car-	ry	you	down	and	I	won't	make	a	sound

Breanne Düren:																				
Adam Young:																				
	The	scent	is	strong	as	we	move	on	and	breathe	in	the	pris-	tine	crime	scene				

The	false	ven-	eer	is	old	like	a	sub-	sti-	tute	vo-	lun-	teer	from	oh	some	o-	ther	year	

I'm	just	a	shell	as	far	as	I	can	tell	so	I	paint	my	eyes	a	light	green			

The	sil-	ver	beams	are	twirl-	ing	and	swirl-	ing	through-	out	your	dreams	like	air	traf-	fic	streams		

Assignment #8  
Aural Skills II  
Toby Rush

Name \_\_\_\_\_

**Transcribe the rhythm of the melody of “I Hung My Head,” by Sting, as performed on the album *Mercury Falling*.**

This song is simple in form — it uses four stanzas with a vamp section after the final stanza — but features an unusual meter. For the transcription, no barlines are provided; you must include both barlines and time signature(s). (Note that there is more than one correct way to notate the meter of this piece.)

Complete the transcription in the chart on the following page. Each staff system must contain the rhythms for *all* the lyrics printed above it, without using repeat bars. You do not need to notate lyrics shown in parentheses. (You may write the lyrics beneath your notes, but it is not required.)



Sting:

Early one morning, with time to kill  
I borrowed Jeb's rifle and sat on the hill

---

(I) saw a lone rider crossing the plain  
I drew a bead on him to practice my aim

---

My brother's rifle went off in my hand  
A shot rang out across the land

---

(The) horse, he kept running; the rider was dead  
I hung my head, I hung my head

---

Assignment #9  
Aural Skills II  
Toby Rush

Name \_\_\_\_\_

**Using roman numerals, transcribe the harmonic progression of “Light in Your Eyes,” by Blessid Union of Souls, as performed on the album *Blessid Union of Souls*.**

This song’s form is a standard pop song form, although the words of the chorus change slightly in each repeat.

Transcribe the entire song except for the instrumental part of the bridge (after “fading away”). For your transcription, show inverted chords where applicable. Note that there is one chord used that does not fit in the key of the piece; use the roman numeral analysis that best describes the chord.

Complete the transcription in the chart on the following page.

Eliot Sloan:

I can't re-	member the	last time that	we kissed good-	bye		All our "I	love you's" were	just not e-	nough to sur-	vive / Something your			
I've been	thinking and	here's what I've	come to con-	clude		Sometimes the	distance is	more than two	people can	use / But how could			
Cards and	phone calls and	photograph	pictures of	you		Constant re-	minder of	all the things	you get used	to / Is there a			
It's been a	while since I've	seen you so	how have you	been	Did	you get me	letter I	wrote you, but	I did not	send? / I tried to			

eyes never	told me, but it's	only now too plain to	see / Brilliant dis-	guise when you	hold me, and I'm	free		
I have	known, girl, it was	time and not space you would	need / Darling, to-	night I could	hold you and you would	know, but	would you be-	lieve / There's a
chance in hell or	heaven that there's	still something here to build	on? / Or do you	just pick up the	pieces after they	fall	But after	all / There's a
call your old	number, but the	voice that I heard on the	phone / I recog-	nized but you	told me the number was	wrong / There's a		

light in your	eyes that	I used to	see, there's a	place in your	heart where	I used to	be / Was I
light in your	eyes that	I used to	see / And a	song in the	words that	you spoke to	me / Was I
light in my	eyes but it's	too bright to	see / And a	pain in my	heart where	you used to	be / Guess I was

wrong to as-	sume that you were	waiting for	me / There's a	light in your eyes, did you	leave that light	burning for	me?						
wrong to be-	lieve in	your melo-	dy? / There's a	light in your eyes, did you	leave that light	burning for							
wrong to as-	sume that you were	waiting here for	me / There's a	light in your eyes, did you	leave that light	burning for	me?						

me?	Should	I keep on waiting or does	love keep on fading a-	way?	Fading a-	way	

Assignment #10  
Aural Skills II  
Toby Rush

Name \_\_\_\_\_

**Using solfege, transcribe the vocal parts to “Somebody More Like You,” by Nickel Creek, as performed on the album *Why Should The Fire Die?*.**

In this song, guitarist Sean Watkins takes the lead vocals, and is occasionally joined by his sister, fiddle player Sara Watkins, singing harmony. The piece consists of three verses with no chorus, and a bridge placed between the second and third verses.

For this transcription, notate the melody throughout and the Sara Watkin’s harmony when it occurs in the verse. You do not need to notate the backing vocal harmony present in the bridge.

Complete the transcription in the chart on the following page. You do not need to analyze the entire piece; the darkened squares are for optional extra practice. You need only fill in the blanks indicated with white squares.

No! Oh, for Pete’s sa— now, we’ve talked about this. I’m not giving you extra credit for doing the darkened squares. Let it go, already.

Sean Watkins:													
	I	did-	n't hear	you say	you're	sor-	ry	The fault	must be	mine			
	You	said	you'd love	me al-	ways,	tru-	ly	I	must have	changed			

Sara Watkins:														
Sean Watkins:														
	I	wish	you all	the best	of	luck	at		Find-	ing some-	bo-	dy more	like	you
	Cause	you	don't need	me like	you	used	to	I hope	you	find some-	bo-	dy more	like	you

Sean Watkins:														
	I hope you	final-	ly	find	some-	one / Someone	that	you	trust / And give him ev'ry-	'rything				

Sean Watkins:																
	I hope you	meet	some-	one	your	height / So you can see	eye	to	eye	With	some-	one	as	small	as	you

Sean Watkins:																
	You	came	out	of no-	here, made	me	smile	Then	tore	me	in two					

Sara Watkins:																
Sean Watkins:																
	Saying,	"We're	ve-	ry diff-	rent peo-	ple,"	so	dear	I	hope	you	find some-	bo-	dy more	like	you

Sean Watkins:																
	I	hope	you	find some-	bo-	dy	more	like	you							

Assignment #11  
Aural Skills II  
Toby Rush

Name \_\_\_\_\_

**Transcribe the rhythm of the melody of “Feel So Free,” by Ivy, as performed on the album *In The Clear*.**

This downtempo piece is in a standard song form with a pre-chorus and instrumental bridge. For this transcription, you need to write the rhythm of only the first verse, pre-chorus and chorus. Make sure to include the time signature at the beginning of the piece.

Complete the transcription in the chart on the following page. Each staff system must contain the rhythms for *all* the lyrics printed above it, without using repeat bars. (You may write the lyrics beneath your notes, but it is not required.)

Dominique Durand:

**Ask me again, I'll take my chances; I don't know how to begin**

**You can't understand, I've got no answers; I can't explain where I've been**



**I should've known better, I should've known by now**

**I should've known better, I should've known by now**



**(And I) feel so free, yeah, I feel alright, Never thought I'd feel like I feel tonight**

**And I feel so free, yeah, I feel alright, Never thought I'd feel like I feel tonight**



Assignment #12

Aural Skills II

Toby Rush

Name \_\_\_\_\_

**Using roman numerals, transcribe the harmonic progression of “My Life Would Suck Without You,” by Kelly Clarkson, as performed on the album *All I Ever Wanted*.**

The song is in standard popular song form, but in place of a bridge, there is a third verse with lyrics for the first 8 bars only. There are two chord progressions you need to transcribe; the progression used for each verse, and the progression used for the chorus. The 8-bar introduction is simply the first 8 measures of the verse’s progression.

Complete the transcription in the chart on the following page.



Intro:								
--------	--	--	--	--	--	--	--	--

Kelly Clarkson:								
	Guess this means you're	sorry, you're	standing at my	door	Guess this means you	take back	all you said be-	fore
	Maybe I was	stupid for	telling you good-	bye	Maybe I was	wrong for	trying to pick a	fight / I
	Being	with you is	so dysfunction-	al / I	really shouldn't	miss you, but	I can't let you	go, oh

Like how much you	wanted	anyone but	me	Said you'd never	come back, but	here you are a-	gain / 'Cause we be-
know that I've got	issues, but you're	pretty messed up	too	Either way, I	found out I'm	nothing without	you / 'Cause we be-
yeah...							

long to-	gether	now,	yeah / Forever u-	nited	here some-	how,	yeah / You got a

piece of	me,	and, honest-	ly, My	life would	suck with-	out	you

Assignment #1  
Aural Skills III  
Toby Rush

Name \_\_\_\_\_

**Using solfege, transcribe the vocal parts to “Suddenly I See,” by KT Tunstall, as performed on the album *Eye to the Telescope*.**

This piece is in a standard song form with two verses. The bridge features lyrics (“And she’s taller than most...”) in an improvised style, and leads into a vamp section before the final choruses. These courses continue the improvisatory feel, with Tunstall varying the melodies and rhythms considerably.

For this assignment, you need to transcribe the verses, the chorus (as sung the first and second times, without the improvisations) and the bridge, up until the vamp section.

Complete the transcription in the chart on the following page.

KT Tunstall:	Her	face is	a	map	of	the	world, is	a	map	of	the	world
	I	feel like		walk-	ing	the	world, like		walk-	ing	the	world

You	can	see she's	a	beau-	ti-	ful	girl, she's	a	beau-	ti-	ful	girl
You	can	hear she's	a	beau-	ti-	ful	girl, she's	a	beau-	ti-	ful	girl

(And) ev'-	ry-	thing	a-	round	her	is	a	sil-	ver	pool	of	light	(The) peo-	ple	who	sur-	round	her	feel
(She) fills	up	ev'-	ry	cor-	ner	like	she's	born	in	black	and	white	Makes	you	feel	warm-	er	when	

the	ben-	e-	fit	of	it,	it	makes	you	calm	She	holds	you	cap-	ti-	va-	ted	in	her	palm
you're	try-	ing	to	re-	mem-	ber	what	you	heard	She	likes	to	leave	you	hang-	ing	on	her	word

Sudden-	ly	I	see,	This	is	what	I	want	to	be	Sudden-	ly	I	see	Why	the hell	it means	so much	to me
---------	----	---	------	------	----	------	---	------	----	----	---------	----	---	-----	-----	----------	----------	---------	-------

This	is	what	I	want	to	be	Sudden-	ly	I	see	Why	the hell	it means	so much	to me
------	----	------	---	------	----	----	---------	----	---	-----	-----	----------	----------	---------	-------

And	she's	tal-	ler than most	And she's	looking at	me	I	can	see her eyes looking from a page	in a maga-	zine
-----	-------	------	---------------	-----------	------------	----	---	-----	----------------------------------	------------	------

She	makes me feel like I	could	be	a	tow-	er,	big	strong	tow-	er,	yeah	Got the power to be, the power to give, the power to see, yeah, yeah...
-----	----------------------	-------	----	---	------	-----	-----	--------	------	-----	------	---

Assignment #2  
Aural Skills III  
Toby Rush

Name \_\_\_\_\_

**Transcribe the rhythm of the melody of “Soldier,” by Ingrid Michaelson, as performed on the album *Everybody*.**

For this transcription, you need to write the rhythm of only the first verse and the first chorus. Write only the rhythms of the vocal line. Make sure to include the time signature at the beginning of the piece.

Complete the transcription in the chart on the following page. Each staff system must contain the rhythms for *all* the lyrics printed above it, without using repeat bars. (You may write the lyrics beneath your notes, but it is not required.)

Ingrid Michaelson:

**I don't believe in anything but myself, I don't believe in anything but myself**

**But then you opened up the door, you opened up the door, now I start to believe in something else**



**How do I know if I'll make it through?**

**How do I know — where's the proof in you?**



**And so it goes, this soldier knows the battle with the heart isn't easily won**

**And so it goes, this soldier knows the battle with the heart isn't easily won**



**But it can be won**

**But it can be won**



Assignment #3  
Aural Skills III  
Toby Rush

Name \_\_\_\_\_

**Using roman numerals, transcribe the harmonic progression of “Get Up,” by R.E.M., as performed on the album *Green*.**

The song uses a standard song form with a shortened chorus and an even shorter bridge featuring several music boxes played simultaneously. Michael Stipe sings the main melody of the song, but Mike Mills’ backup vocals are prominently featured as a counterpoint both melodically and poetically.

While the chord progression of the verse is very simple, the chorus is exemplary of common harmonic practice in popular music, where the standard root movements are exactly the opposite of those used by common practice period composers.

Complete the transcription in the chart on the following page.

Intro:										
--------	--	--	--	--	--	--	--	--	--	--

Michael Stipe:	Sleep delays my	life / Where does	time go? / I don't	know / Sleep, sleep, sleepy
Mike Mills:		Get up! Get up!	Get up! Get up! Get up!	

Michael Stipe:	I've seen you lay and	pine / I've seen you lay and	pine / Life is	rough, rough / I've seen you laying
Mike Mills:		Get up! Get up!	Get up! Get up!	Get up! Get up! Get up!

Michael Stipe:	head / Wake it	up, up / You've got all your	life	
Mike Mills:	Get up! Get up! Get up!	Get up! Get up!	Way up a-	head, get up! Get up! Get up!

Michael Stipe:	down / With the loving	kind / I know life is	hard, hard / Where now?	Where to turn? Where to turn?
Mike Mills:	Get up!	Get up! Get up!	Where now to	turn?

Michael Stipe:	Dreams,	they	compli-	cate my	life				
Mike Mills:					Dreams, they complement my	life			

Michael Stipe:	Dreams,	they	compli-	cate my	life	This	time,	no es-	cape, I	wake
Mike Mills:					Dreams, they complement my	life				Get up! (...)

Assignment #4  
Aural Skills III  
Toby Rush

Name \_\_\_\_\_

**Using solfege, transcribe the vocal part to “Home,” by Depeche Mode, as performed on the album *Ultra*.**

This piece is in a standard song form with three verses. The first verse is twice as long as the second and third verses. Martin Gore, the band’s songwriter, provides lead vocals on this song, in place David Gahan, the band’s usual frontman. The vocal line is rather chromatic, and features numerous arpeggiated melismas at phrase endings.

For this assignment, you need to transcribe the verses, the chorus, and the bridge. The second repetition of the chorus omits the final word (“here”), leading instead directly into the bridge.

Complete the transcription in the chart on the following page.



Martin Gore:	Here	is	a	song	from	the	wrong	side	of	town	Where	I'm	bound	to	the	ground	by	the	lon-	li-	est	sound

And	it	pounds	from	with-	in	and	is	pin-	ning	me	down			

	Here	is	a	page	from	the	emp-	ti-	est	stage	A	cage	or	the	hea-	vi-	est	cross	ev-	er	made
The	heat	and	the	sick-	li-	est	sweet	smell-	ing	sheets	That	cling	to	the	backs	of	my	knees	and	my	feet
	God	send	the	on-	ly	true	friend	I	call	mine	Pre-	tend	that		I'll	make	a-	mends	the	next	time

	A	gauge	of	the	dead-	li-	est	trap	ev-	er	laid			
Well	I'm	drown-	ing	in	time	to	a	des-	per-	ate	beat			
I'll	be-	friend	the		glo-	ri-	ous	end	of	the	line			

And I	thank	you		for	bring-	ing	me	here		For	show-	ing	me	home			

For	sing-	ing	these	tears		Fin-	al-	ly	I've	found	that	I		be-	long	here	

Feels like	home			I	should	have	known			From my	first	breath			

Assignment #5  
Aural Skills III  
Toby Rush

Name \_\_\_\_\_

**Transcribe the rhythm of the melody of “Iko Iko,” by The Belle Stars, as performed on the album *The Belle Stars*.**

For this transcription, you need to write the rhythm of only the first and second stanzas. Write only the rhythms of the vocal line. Note that there are slight differences between the rhythms of the first and second stanzas. Make sure to include the time signature at the beginning of the piece.

Complete the transcription in the chart on the following page. Each staff system must contain the rhythms for *all* the lyrics printed above it, without using repeat bars. (You may write the lyrics beneath your notes, but it is not required.)

Jennie McKeown:

**My grandma and your grandma, sitting by the fire**

**My grandma said to your grandma, “I’m gonna set your flag on fire.”**

**Talkin’ ‘bout...**



**Hey, now! Hey, now! Iko iko an nay**

**Jockamo feena ah na nay, Jockamo feena nay.**



**Look at my king all dressed in red, Iko iko unday**

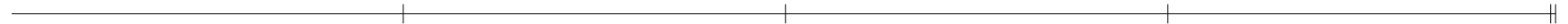
**Bet you five dollars he’ll kill you dead, Jackamo feena nay**

**Talkin’ ‘bout...**



**Hey, now! (Hey, now!) Hey, now! (Hey, now!) Iko iko an nay**

**Jockamo feena ah na nay, Jockamo feena nay.**



Assignment #6  
Aural Skills III  
Toby Rush

Name \_\_\_\_\_

**Using roman numerals, transcribe the harmonic progression of “Float,” by Matson Belle, as performed on the album *Goodbye Juggernaut*.**

The song uses a standard song form with two verses. The chord progression is simple and repetitive, but makes use of some unusual harmonies for a popular song.

Complete the transcription in the chart on the following page. For this exercise, analyze the piece without modulating. (To do this, it may be easier to work out the key center and harmony for the chorus first, before doing the verse.)

Kayt Jourdanson:	You are one state away but there is three thousand miles of	water be-	tween you and me and Ha-	waii
	I'd love to meet you for dinner halfway but there's nothing half-	way be-	tween you and me and Ha-	waii
	You live by the ocean and it's funny how I live by the same	ocean but	I can't even see Ha-	waii
	There's a girl in the picture, her name's Pacific Ocean	and she's	come between you, me and Ha-	waii

Stay put, I'm	coming to get you	I've got a	job to accomplish	I will	float on my raft for	you

Assignment #7  
Aural Skills III  
Toby Rush

Name \_\_\_\_\_

**Using solfege, transcribe the vocal parts to “America,” by Simon & Garfunkel, as performed on the album *Bookends*.**

This piece has four repeated stanzas with a bridge between the second and third stanzas. As is the case with most of their popular songs, Paul Simon sings lead vocal and Art Garfunkel provides occasional harmonies.

For this assignment, transcribe the first verse. You need only transcribe the melodies that have actual lyrics (*i.e.*, you do not need to transcribe parts that are hummed or “oohed”). When Garfunkel’s harmonies are added, transcribe both parts.

Complete the transcription in the chart on the following page. You do not need to analyze the entire piece; the darkened squares are for optional extra practice. You need only fill in the blanks indicated with white squares.

No, you don’t get extra credit for doing the darkened squares. Instead of spending time worrying about extra credit, why not go practice sight-singing instead? Sheesh.



Assignment #8  
Aural Skills III  
Toby Rush

Name \_\_\_\_\_

**Transcribe the rhythm of the melody of “Crooked Teeth,” by Death Cab For Cutie, as performed on the album *Plans*.**

This piece follows a standard pop song form with a pre-chorus, with a mildly interesting rhythmic deviation. For the transcription, show the rhythm of only the first verse, pre-chorus and chorus. You do not need to notate the rhythm of melismas on a single syllable; notate the music as though every note were sung on the same pitch. Provide barlines and time signature(s) as part of your transcription.

Complete the transcription in the chart on the following page. Each staff system must contain the rhythms for *all* the lyrics printed above it, without using repeat bars. You do not need to notate lyrics shown in parentheses. (You may write the lyrics beneath your notes, but it is not required.)



Ben Gibbard:

**It was one hundred degrees as we sat beneath a willow tree  
Whose tears didn't care, they just hung in the air and refused to fall, to fall**

---

**And I knew I'd made a horrible call and now the state line felt like the Berlin Wall  
And there was no doubt about which side I was on, mm-hmm**

---

**'Cause I built you a home in my heart with rotten wood, it decayed from the start**

---

**('Cause you) can't find nothing at all if there was nothing there all along  
No you can't find nothing at all if there was nothing there all along**

---

Assignment #9  
Aural Skills III  
Toby Rush

Name \_\_\_\_\_

**Using roman numerals, transcribe the harmonic progression of “I Belong to You,” by Muse, as performed on the album *The Resistance*.**

This song is interesting not only due to its use of chords relatively uncommon in popular music, but also in that it includes, as a middle section, the refrain from “Mon cœur s’ouvre à ta voix,” an aria by Camille Saint-Saëns from his 1877 opera *Samson et Dalila*. The aria is sung by Delilah as she attempts to seduce Samson into revealing to her the secret to his strength.

For this transcription, notate the chords for the entire piece (the bass clarinet solo after the aria excerpt is the same progression as in the song’s first and second verses). Identify inversions when appropriate, and show pivot chords if and when modulations occur.

Complete the transcription in the chart on the following page.

Translation:

*Ah! réponds à ma tendresse!*  
*Verse-moi, verse-moi l’ivresse!*

Ah! respond to my tenderness  
Fill me with ecstasy!

Intro:										
--------	--	--	--	--	--	--	--	--	--	--

Matthew Bellamy:	When these	pillars get pulled down,	it will be	you who wears the crown,	and I'll owe	everything to	you			

How much	pain has quaked your soul?	How much	love would make you whole?	You're my	guiding lightning	strike	I can't		
And she at-	tacks me like a Leo,	When my	heart is split like Rio,	And I as-	sure you my debts are	real	I can't		

find the words to	say, they're over-	due,	I've traveled	half the world to	say I belong to	you, oooh				
find the words to	say, when I'm con-	fused,	I've traveled	half the world to	say you are my	muse, oooh				

<i>Ab! ré-</i>	<i>ponds, ré-</i>	<i>ponds à ma ten-</i>	<i>dresse,</i>	<i>Verse-</i>	<i>moi, verse-</i>	<i>moi l'iv-</i>	<i>resse,</i>	<i>Réponds à ma ten-</i>	<i>dresse,</i>	<i>Réponds à ma ten-</i>	<i>dresse,</i>	<i>Ab!</i>	<i>verse-</i>	<i>moi l'iv-</i>	<i>resse</i>
<i>Ah!</i>				<i>Verse-</i>	<i>moi, verse-</i>	<i>moi l'iv-</i>	<i>resse,</i>	<i>Réponds à ma ten-</i>	<i>dresse,</i>	<i>Réponds à ma ten-</i>	<i>dresse,</i>	<i>Ab!</i>	<i>verse-</i>	<i>moi l'iv-</i>	<i>resse</i>

I belong,	I belong,	to you	a-	lone			

Assignment #10

Aural Skills III

Toby Rush

Name \_\_\_\_\_

Using solfege, transcribe the vocal parts to “She’s Leaving Home,” by The Beatles, as performed on the album *Sgt. Pepper’s Lonely Hearts Club Band*.

This piece is in standard song form with no bridge. Paul McCartney sings the lead vocal, with John Lennon providing background vocals for the chorus.

For this transcription, notate all the lead and background vocal lines with the exception of the last line of the song (“She’s leaving home, bye bye”).

Complete the transcription in the chart on the following page.

Paul McCartney:													
			Wednesday	morn-	ing	at	five	o'-	clock	as	the	day	begins
	She	goes	down-	stairs	to	the	kitch-	en	clutch-	ing	her	hand-	kerchief
			Father	snores	as	his	wife	gets	in-	to	her	dress-	ing gown
	She	breaks	down and	cries	to	her	hus-	band,	"Dad-	dy,	our	ba-	by's gone!
			Friday	morn-	ing	at	nine	o'-	clock	she	is	far	away

Paul McCartney:													
	Si-	lent-	ly	clos-	ing	the	bedroom door	Leav-	ing	the	note	that	she hoped would say more
	Qui-	et-	ly	turn-	ing	the	backdoor key	Step-	ping	out-	side	she is	free
	Picks	up	the	let-	ter	that's	lying there	Stand-	ing	a-	lone	at the	top of the stairs
	Why	would	she	treat	us	so	thoughtlessly?	How	could	she	do	this to	me?"
	Wait-	ing	to	keep	the	ap-	pointment she made	Meet-	ing	a	man	from the	motor trade

John Lennon:													
	She						is	leav-	ing				
	She						is	hav-	ing				

Paul McCartney:													
	We	gave	her	most	of our lives			Sac-	ri-	ficed	most	of our	lives
	We	ne-	ver	thought	of ourselves			Ne-	ver	a	thought	for our-	selves
	What	did	we	do	that was wrong			We	did-	n't	know	it was	wrong

John Lennon:													
	home										Bye	bye	
	fun										Bye	bye	

Paul McCartney:																
	We	gave	her	ev'-	rything mon-	ey	could	buy	She's leaving home	af-	ter	living alone	for	so	ma-	ny years
	We	strugg-	gled	hard	all our lives	to	get	by	She's leaving home	af-	ter	living alone	for	so	ma-	ny years
	Fun	is	the	one	thing that mon-	ey	can't	buy	Something inside	that	was	always denied	for	so	ma-	ny years



Assignment #11  
Aural Skills III  
Toby Rush

Name \_\_\_\_\_

**Transcribe the rhythm of the melody of “Rubylove,” by Cat Stevens, as performed on the album *Teaser and the Firecat*.**

This piece is simple in form, with three musically identical vocal stanzas, the first and last in English and the second in Greek. Instrumental stanzas, sometimes in different keys, are placed between and after the vocal stanzas. The piece is unique, however, in its use of an uncommon meter.

For the transcription, notate the rhythm of the complete first vocal stanza. Provide barlines and time signature(s) as part of your transcription. Note that there is more than one correct way to notate the meter of this piece.

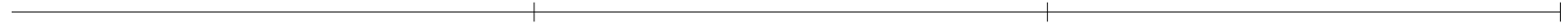
Complete the transcription in the chart on the following page. (You may write the lyrics beneath your notes, but it is not required.)

Cat Stevens:

**Who'll be my love?**

**You'll be my love**

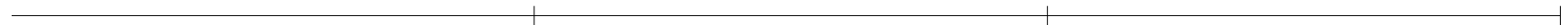
**You'll be my sky above**



**Who'll be my light?**

**You'll be my light**

**You'll be my day and night**



**You'll be mine tonight**





Assignment #12

Aural Skills III

Toby Rush

Name \_\_\_\_\_

**Using roman numerals, transcribe the harmonic progression of “Bring Me Down,” by Lenka, as performed on the album *Lenka*.**

This song uses a standard song form with a pre-chorus and instrumental bridge. There are three primary harmonic progressions: the chords of the verse, those of the pre-chorus, and those of the chorus. The bridge uses the same progression the verse. In addition, there is a primarily instrumental introduction for the piece.

For this transcription, notate the chords for the entire piece. The final chord of the introduction has added tones; ignore these and notate the chord that matches the sound most closely.

Complete the transcription in the chart on the following page.

Intro:									
Lenka:	So here we are a-	gain, staring at the	end of what we	made and who we					
	down / What are we to	do? What are we to	say to one a-	nother now we're					
	are / Never knowing	when one of us will	break apart and	walk the other					
	through? "Thanks for being	you?" "Thanks for being	all the things I	had to say good-					
	way, love / I	don't know what to	say, love / I	don't know how to					
	bye to?" / I'm	over being	lied to / I'm	over being					
		Where did we go wrong?	We	had it for so long					
	stay when	you won't	let me be the person that I	am / The writing's on the					
	pushed in-	to the	person that you want me to be-	come / The writing's on the					
		But	now there's no point turning back let's	face the facts / The writing's on the					
	wall / There's nothing to say any-	more / So I'll leave before I	fall apart right back into your	arms / The writing's on the					
	wall / You gave nothing, I gave it	all, but I want something better	I won't let this	burden bring me					
	I won't let this	burden bring me	I won't let this	burden bring me	down				

Assignment #1  
Aural Skills IV  
Toby Rush

Name \_\_\_\_\_

**Using solfege, transcribe the vocal parts to “Goodbye Yellow Brick Road,” by Elton John and Bernie Taupin, as performed on Elton John’s album *Goodbye Yellow Brick Road*.**

This piece consists only of two verses and two repetitions of the chorus. Each verse and each chorus ends with a sweeping choral passage with orchestral accompaniment, giving the otherwise simple song an anthemic and epic quality.

For this assignment, you need to transcribe the first verse, and chorus. For the orchestral sections, transcribe John’s part, which remains the highest voice in the choral line. You do not need to transcribe background vocals or harmonies.

Complete the transcription in the chart on the following page.

Elton John	When are you	gonna	come	down?	When are you	going to	land?	I	should have	stayed on the	farm, I	should	have	listened to	my

old	man	You	know you can't hold	me for	e-	ver	I	didn't sign	up with	you	I'm	not a	present for your	friends	to	o-	pen
-----	-----	-----	---------------------	--------	----	-----	---	-------------	---------	-----	-----	-------	------------------	---------	----	----	-----

This	boy's too young	to	be	sing-	ing	the	blues			Ah!				

Ah!										
	So	goodbye, yel-	low	brick	road,	Where the	dogs of soci-	e-	ty	howl

(You)	can't plant me	in	your	pent-	house, I'm	going back	to	my	plough	Back to the	howl-	ing	old	owl in the woods

Hunting the	hor-	ny	back	toad, Oh	I've	finally de-	cided	my	future lies	Be-	yond the yel-	low	brick

road			Ah!					Ah!			

Assignment #2  
Aural Skills IV  
Toby Rush

Name \_\_\_\_\_

**Transcribe the rhythm of the melody of “The Boys Are Too Refined,” by The Hush Sound, as performed on the album *Goodbye Blues*.**

For this transcription, you need to write the rhythm of the first verse, pre-chorus, and chorus. Write only the rhythms of the vocal line. Make sure to include the time signature at the beginning of the piece.

Complete the transcription in the chart on the following page. Each staff system must contain the rhythms for *all* the lyrics printed above it, without using repeat bars. (You may write the lyrics beneath your notes, but it is not required.)

Greta Salpeter:

**The boys who kiss and bite,**

**They are the brilliant ones who speak and write, with silver luck**

---

**They sing in clever tongues,**

**Oh, how my knees go weak to be the one, she kicks and bucks**

---

Bob Morris:

**Always quick to follow**

**Won't matter tomorrow**

Greta Salpeter:

**The boys are too refined**

**Oh, to be in his mind**

---

Greta Salpeter:

**And if the timing is right to sneak off into the night,**

**I'll let myself be taken just for the thrill**

---

**And if I'm given a chance to be a doll in his hands,**

**I will be sure we shake the mountains while we dance**

---

Assignment #3  
Aural Skills IV  
Toby Rush

Name \_\_\_\_\_

**Using roman numerals, transcribe the harmonic progression of “Landed,” by Ben Folds, as performed on the album *Songs for Silverman*.**

The song uses a mild alteration from the standard verse-chorus-bridge popular song form. The harmony is solidly anchored in Folds’ rich piano part.

Complete the transcription in the chart on the following page. Bear in mind that in this style, chords will sometimes include non-harmonic tones in the bass part to effect a counter-melodic line.

Ben Folds:	We'd hit the bottom,	I thought it was my fault	And it a way I guess it	was	I'm just now finding out	What it was all about
	Moved to the west coast	away from everyone	She never told me that you	called	Back when I was still,	I was still in love / 'Til I

opened my eyes and walked	out the door, and the	clouds came tumbling down / And it's	bye-bye, good-	bye, I	tried / And I

twisted it wrong just to	make it right / Had to	leave myself behind / I've been	flying	high all	night	

So come	pick me	up... I've landed	



Assignment #4  
Aural Skills IV  
Toby Rush

Name \_\_\_\_\_

**Using solfege, transcribe the vocal parts to “Lucky,” by Jason Mraz, as performed on the album *We Sing, We Dance, We Steal Things*.**

This duet with Colbie Caillat features each singer taking a solo passage for the verse, then harmonizing for the chorus. The form of the piece is rather free; the first section of the chorus is followed with a short bridge section, which leads back into the chorus, and then to the second verse.

For this assignment, transcribe the first verse, the first section of the chorus, and the bridge. You do not need to transcribe the “oohs” before the bridge.

Complete the transcription in the chart on the following page.

Jason Mraz:																
	Do	you	hear	me	talk-	in'	to	you	Across the	wa-	ter	a-	cross	the	deep	blue

Colbie Caillat:															
	Boy,	I	hear	you	in	my	dreams / I	feel	you	whis-	per	across	the	sea	

Colbie Caillat:																		
Jason Mraz:																		
	Luck-	y	I'm	in	love	with	my	best	friend	Luck-	y	to	have	been	where	I	have	been

[illegible]

Assignment #5  
Aural Skills IV  
Toby Rush

Name \_\_\_\_\_

**Transcribe the rhythm of the melody of “Sleep To Dream Her,” by The Dave Matthews Band, as performed on the album *Everyday*.**

This piece is strophic in form, with verses occasionally interspersed by short instrumental phrases. For this transcription, you only need to write the rhythm of the first half of the first verse. Should be a piece of cake, right?

Complete the transcription in the chart on the following page. Each staff system must contain the rhythms for *all* the lyrics printed above it, without using repeat bars. (You may write the lyrics beneath your notes, but it is not required.)

Dave Matthews:

**I know I'll miss her later,**

**Wish I could bend my love to hate her**



Assignment #6  
Aural Skills IV  
Toby Rush

Name \_\_\_\_\_

**Using roman numerals, transcribe the harmonic progression of “Waltz #2 (XO),” by Elliott Smith, as performed on the album *XO*.**

This piece is in standard song form with a short, two line chorus played against a thin guitar accompaniment for the first few repetitions.

Complete the transcription in the chart on the following page. Bear in mind that in this style, chords will sometimes include non-harmonic tones in the bass part to effect a counter-melodic line.

Elliott Smith:	First a mic then a	half cigarette	Singing	“Cathy’s	Clown” / That’s the	man she’s married to	now	That’s the girl that he	takes around town

She ap-	pears composed, so she	is, I suppose	Who can	really	tell? / She	shows no emotion at	all	Stares into space like a	dead china doll

I’m never	gonna	know you	now/ But	I’m gonna	love you	any-	how

Assignment #7  
Aural Skills IV  
Toby Rush

Name \_\_\_\_\_

**Using solfege, transcribe the vocal parts to “A Poem for Byzantium,” by Delerium, as performed on the album *Poem*.**

Featuring Solar Twins’ Joanna Stevens as lyricist and guest vocalist, this piece features an electronic ambient soundscape. The piece begins with a lengthy choral introduction, but settles into a standard pop song form once Stevens’ vocals begin.

Complete the transcription in the chart on the following page.

Joanna Stevens:	Unbid-	den	shad-	ows of you	formed	yes-	ter-	day	I ran	a-	way	to a	room	here on	the	bay	

In-	errupt-	ed life a	gain,	an-	oth-	er new	be-	gin-	ning	Where	the	si-	lence echoes	you're	no longer	with	me

Here	and	now	I	feel	that I'm	em-	brac-	ing	free-	dom							

E-		ven though	I	may be	a-	lone	but that's	o-	kay								



Assignment #8  
Aural Skills IV  
Toby Rush

Name \_\_\_\_\_

**Transcribe the rhythm of the melody of “The Tango King,” by Bruce Hornsby, as performed on the album *Hot House*.**

For this transcription, you need to write the rhythm of the first and second verses. Write only the rhythms of the vocal line; you do not need to include Hornsby’s “oohs” between the two verses. Make sure to include the time signature at the beginning of the piece.

Complete the transcription in the chart on the following page. Each staff system must contain the rhythms for *all* the lyrics printed above it, without using repeat bars. (You may write the lyrics beneath your notes, but it is not required.)

Bruce Hornsby:

**Parking lot's full, the crowd's here**

**All to see and hear the food and beverage seer**

---

**Bumpin' time, everyone side to side**

**Left allemande and do-pah-so time**

---

**Here she comes, coming 'round the bend**

**Been to the bathroom and going back again**

---

**Fix her hair, oh, baby powder that shine**

**Just to give a good cold shoulder next time**

---

Assignment #9  
Aural Skills IV  
Toby Rush

Name \_\_\_\_\_

**Using roman numerals, transcribe the harmonic progression of “Ace In The Hole,” by Dennis Adkins, as performed by George Strait on the album *Beyond The Blue Neon*.**

Contrary to the stereotype of country-western music, this honky-tonk swing piece features an intricate harmonic progression drawn from the bass line which is used for both verse and chorus.

Complete the transcription in the chart on the following page. Bear in mind that in this style, chords will sometimes include non-harmonic tones in the bass part to effect a counter melodic line.

George Strait:	You've got to have an ace in the hole / A little	secret that nobody	knows

Life is a	gamble, a	game we	all	play, but you	need to save something for a	rainy day

You've got to learn to play your cards right if	you expect to win in	life / Don't

put it all	on the line	for just	one	roll / You've	got to have an	ace in the	hole

Assignment #10  
Aural Skills IV  
Toby Rush

Name \_\_\_\_\_

**Using solfege, transcribe the vocal parts to the piece of your choice which matches the criteria below.**

Select a piece with a melody which has at least one of the following characteristics:

- . At least three different chromatic tones (a single chromatic tone in a repeated phrase does not count)
- . Two or more simultaneous and co-equal vocal lines (with both lines included in transcription)
- . One or more modulations
- . Extended use of an unusual mode

Though you do not need to transcribe the melody of the entire piece, your transcription must start at the beginning of the piece (introductions may be excluded), it must be contiguous (do not skip sections), and it must be at least thirty notes in length. Pieces which contain offensive lyrics will not be accepted.

Complete the transcription in a chart which includes the appropriate lyrics and clearly illustrates scansion. The transcription may be done by hand or using a word processor or spreadsheet program.

Assignment #11  
Aural Skills IV  
Toby Rush

Name \_\_\_\_\_

**Transcribe the rhythm of the melody of the piece of your choice which matches the criteria below.**

Select a piece with a melody which has at least one of the following rhythmic characteristics:

- . An asymmetrical meter
- . Heavy use of syncopations, ties, or inconsistently-used triplets
- . Multiple, co-equal, rhythmically independent vocal lines

Though you do not need to transcribe the rhythm of the entire piece, your transcription must start at the beginning of the piece (introductions may be excluded), it must be contiguous (do not skip sections), and it must be at least thirty notes in length. Pieces which contain offensive lyrics will not be accepted.

Complete the transcription using a computer notation program. Include lyrics under your rhythm.

Assignment #12  
Aural Skills IV  
Toby Rush

Name \_\_\_\_\_

**Using roman numerals, transcribe the harmonic progression of the piece of your choice which matches the criteria below.**

Select a piece with a chord progression that has at least one of the following characteristics:

- . At least three instances of chromatic harmony (*e.g.*, borrowed chords, secondary dominants, augmented sixth chords)
- . One or more modulations (with common chord modulations properly analyzed, if applicable)
- . One or more non-tertial chords (*e.g.*, quartal chords, quintal chords, polychords)

Though you do not need to transcribe the harmony of the entire piece, your transcription must start at the beginning of the piece (introductions may be excluded), it must be contiguous (do not skip sections), and it must be at least thirty notes in length. Inversions and chord extensions (*e.g.*, #7b11) need not be analyzed. Pieces which contain offensive lyrics will not be accepted.

Complete the transcription in a chart which includes the appropriate lyrics and clearly illustrates relationship between chords and lyrics. The transcription may be done by hand or using a word processor or spreadsheet program.