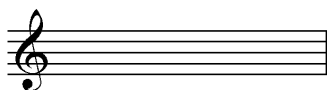
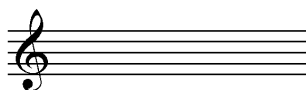


## Chapter 8 Assignment 1

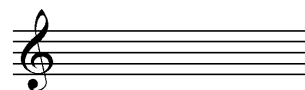
1. Given the key and scale-degree, provide the appropriate pitch.



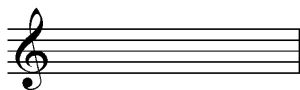
B supertonic



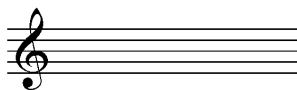
D submediant



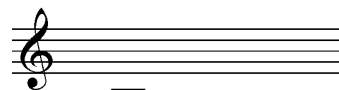
A $\flat$  Ti



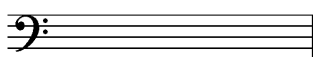
f $\sharp$  tonic



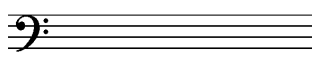
e dominant



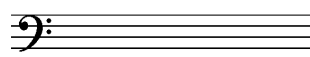
a Re



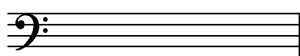
F $\sharp$  subdominant



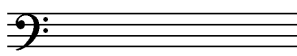
G mediant



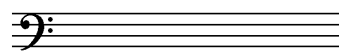
B $\flat$  leading tone



b $\flat$  Fa

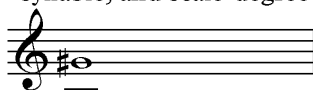


f Le

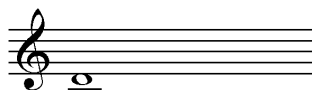


c Subtonic

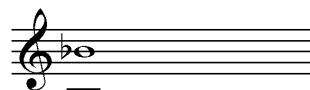
2. Given the key, label each note with the appropriate scale-degree name (e.g., dominant), solfege syllable, and scale-degree number.



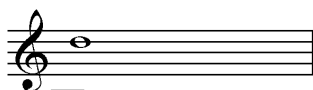
c $\sharp$



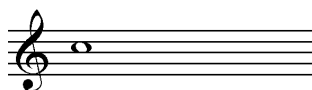
e $\flat$



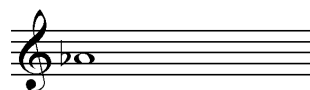
g



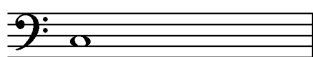
A



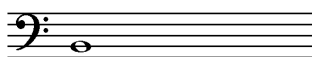
E $\flat$



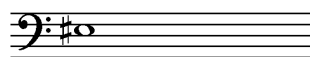
G $\flat$



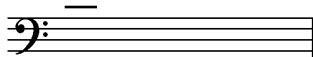
d



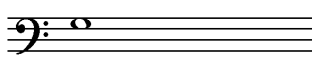
b



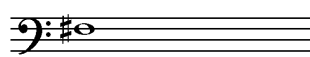
g $\sharp$



G

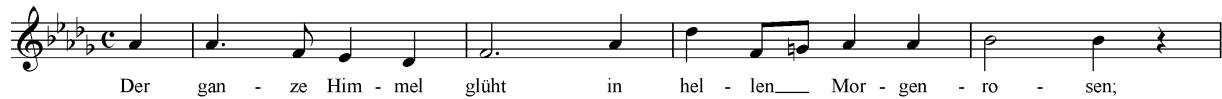


D $\flat$



E

3. For the following examples, determine whether each is in major or minor and then label each pitch with the appropriate scale-degree number, moveable-do solfège syllable, and scale-degree name. Ignore any chromatic notes.



**Example 1.** Alma Mahler, “Erntelied,” mm. 3-6 (1915).

<https://www.youtube.com/watch?v=8pqG-zp-2hA>



**Example 2.** Kurt Cobain, Krist Novoselic, and Dave Grohl, “Smells Like Teen Spirit,” mm. 17-20 (1991).

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



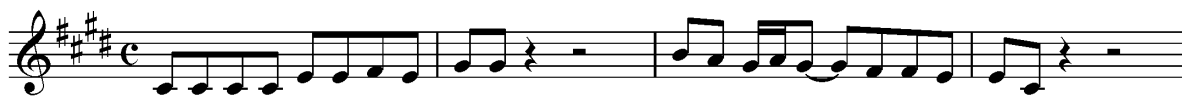
**Example 3.** Antonio Vivaldi, *Concerto in G Minor for Two Cellos, RV531, I*, mm. 1-4 (ca. 1720s). [Be careful of the Dorian signature.]

<https://www.youtube.com/watch?v=tWIypzSdOX4>



**Example 4.** Léo Delibes, “Dôme épais, le jasmin” from *Lakmé*, mm. 1-4 (1881-82).

<https://www.youtube.com/watch?v=vIWfBL-GF4g>

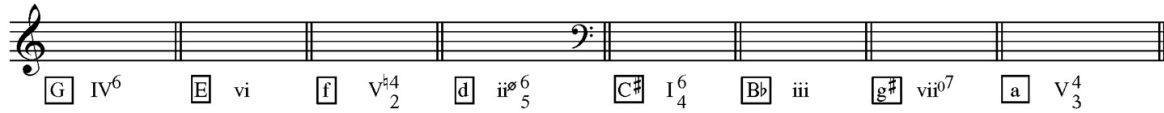


**Example 5.** Pdogg, “Hitman” Bang, KASS, Supreme Boi, Sua, and RM, “DNA” (0:16-0:22) (2017).

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

## Chapter 8 Assignment 2

1. Provide the key signature and write out each chord.



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



**Example 1.** Frédéric Chopin, *Nocturne in G Minor, Op. 37, No. 1*, mm. 41-44 (1840).

<https://www.youtube.com/watch?v=EvFmw0D-DpA>



**Example 2.** Joseph Haydn, *Piano Sonata No. 48 in C Major, Hob. XVI: 35, III*, mm. 1-8 (1780).

<https://www.youtube.com/watch?v=A-Qfd7gpGfU>

E E/G# A C#m B E E/G# A C#m B

This kiss, this kiss,\_\_\_ un-stop-pa-ble. This kiss, this kiss.\_\_\_

**Example 3.** Beth Nielsen Chapman, Robin Lerner, and Annie Roboff, “This Kiss,” 0:42-0:52 (1998).

<https://www.youtube.com/watch?v=71BVeBY1Ob0>

**Andante.**

*p*

**Example 4.** Emilie Mayer, *Notturmo in D Minor for Violin and Piano, Op. 48*, mm. 1-2 (1883).

<https://www.youtube.com/watch?v=yJt79gPsCRQ>

Bb Eb Bb Dm Gm7 Eb F7

You can't hur-ry love, no you just have to wait, she said love don't come ea - sy\_\_\_ it's a game of give and take.. You

**Example 5.** Edward Holland, Lamont Dozier, and Brian Holland, “You Can’t Hurry Love,” mm. 8-11 (1966).

<https://www.youtube.com/watch?v=fQ7uXX9K7Sk>



**Example 6.** José Mariano Elizaga, *Ultimas Variaciones*, mm. 1-4 (19<sup>th</sup> c.).

<https://www.youtube.com/watch?v=I9ujeZ4ID1Y>

3. **Composition:** Compose an 8-measure piece for flute and piano. Give your piece a title, a tempo, and dynamics. The flute will play the melody and the piano will play the accompaniment. The piano part should have one note in the left hand (bass clef) on the downbeats and the remainder of the chords in the right hand (treble clef) on beats 2, 3, and 4. Use a 4/4 time signature and mostly quarter and eighth notes but work in at least one eighth-note triplet and end on a whole note in the last measure. Use the following progression in D Major: I-V<sup>6</sup>-IV<sup>6</sup>-V-IV<sup>7</sup>-I<sup>6</sup>-IV<sup>7</sup>-I<sup>7</sup>. Put lead sheet symbols above the melody and Roman numerals and figures below the piano part.