

WORKBOOK

1. Closely Related Keys Grid Drill: Complete a closely related keys grid for each key given.

Example:

Given:

	CM	

Answer:

FM	CM	GM
dm	am	em

	bm	

	D	

	dm	

	E \flat	

	cm	

	A \flat	

	am	

	A	

	f \sharp m	

	F	

	gm	

	G	

2. Analysis: Analyze the following excerpts. Be sure to include the following:

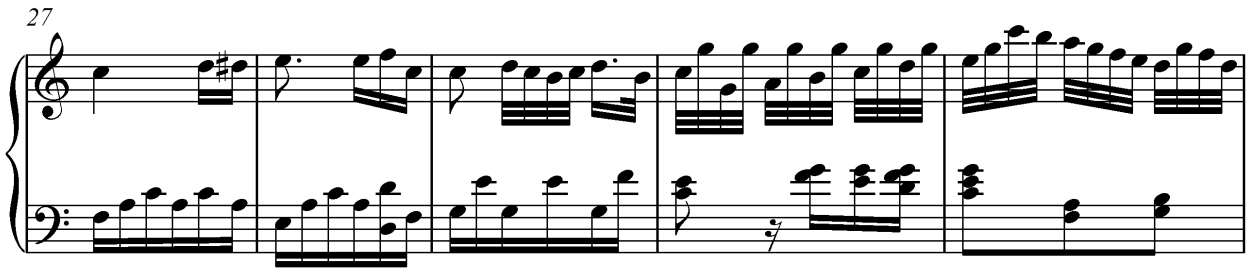
- Below each system, identify the key of the piece. Remember to identify modulations by both key name and Roman numeral relationship to the home key.
- Provide a functional Roman numeral analysis.
- Circle and label all nonchord tones.
- Bracket and label all cadences.
- Identify the method of modulation.

Some of these examples include secondary dominants.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 3/8. The melody is simple and catchy, with a repeating chorus. The piano accompaniment provides a steady, rhythmic foundation for the voice.

5 

A. Schubert, *Drei Klavierstücke*, II (*Three Piano Pieces*)



B. Beethoven, "Für Elise," mm. 15-41 ("For Elise")

The musical score is for a prelude in G major, 3/4 time, consisting of 15 measures. It is written for a single melodic line on a single staff. The key signature has one sharp (F#). The time signature is 3/4. The piece begins with a quarter rest, followed by a quarter note G4. The melody is primarily composed of eighth and sixteenth notes, with frequent triplet markings. The first system contains measures 1 through 6. The second system contains measures 7 through 12. The third system contains measures 13 through 15, which concludes with a double bar line. The notation includes various triplet markings (three '3's over a group of notes) and some accidentals (sharps and naturals).

C. Bach, Prelude 6, *Das Wohltemperirte Clavier I* (*The Well-Tempered Clavier Book I*)

Measures 1-7 of the third movement of D. Haydn's Symphony no. 104. The music is in 3/4 time, D major, and features a modulation from D major to A major. The first system shows the initial key signature of two sharps (F# and C#). The second system shows the modulation to three sharps (F#, C#, and G#). The melody in the right hand is characterized by eighth-note patterns and a trill in the final measure. The bass line provides harmonic support with sustained notes and moving lines.

Measures 8-14 of the third movement of D. Haydn's Symphony no. 104. This system includes a first ending (1.) and a second ending (2.). The first ending leads back to the beginning of the section, while the second ending continues the modulation. The melody in the right hand features a series of eighth-note runs and a trill. The bass line continues with sustained notes and moving lines, supporting the harmonic progression.

Measures 15-19 of the third movement of D. Haydn's Symphony no. 104. The music continues in A major. The melody in the right hand features a series of eighth-note runs and a trill. The bass line continues with sustained notes and moving lines, supporting the harmonic progression.

D. Haydn, Symphony no. 104, III

3. Modulation versus Tonicization: Analyze Bach's arrangement of the hymn "Valet will ich geben" following the steps described in Workbook assignment 2 above. Does this piece modulate or is it a long tonicization? Use the notation appropriate to the way you hear it. What in the music makes you hear it that way?

The image displays a musical score for a piano arrangement of the hymn "Valet will ich geben" by Johann Sebastian Bach. The score is written in G minor (three flats) and common time (C). It consists of two systems of music, each with a treble and bass staff joined by a brace. The first system contains 10 measures, ending with a repeat sign. The second system begins with a measure rest (marked '7') and continues for 10 measures, concluding with a double bar line. The music features a steady eighth-note accompaniment in the bass and a melody in the treble with various rests and ties.

Bach, "Valet will ich geben" ("I Bid You Farewell")

4. Figured Bass Realization: Realize the following figured basses in a four-voice chorale style (SATB), following common-practice conventions. You may add weak-beat dissonances if you like, but circle and label any that you use.

- Below the system, identify the key of the exercise.
- Perform a functional (Roman numeral) harmonic analysis.
- Bracket and label cadences.

A

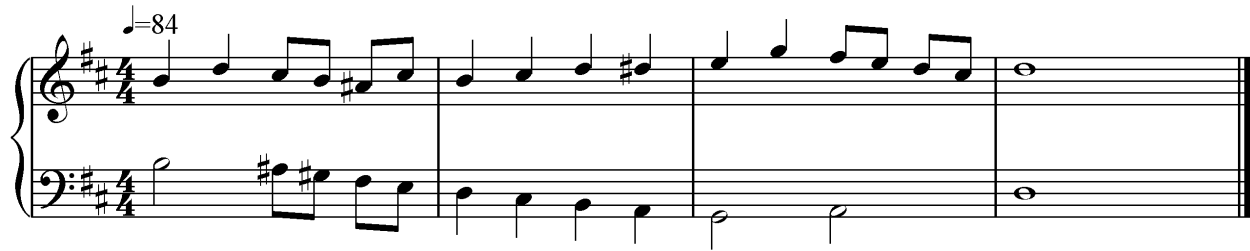
6 4/2 6 6/5 6 7/b 6/4 7/b

B

6 6/5 6/b 6/b 6 6# 6/b 7/5#

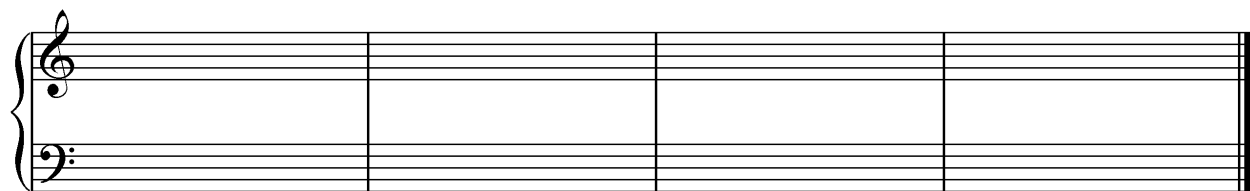
5. Outer Voices Given: You have the outer voices for a piece of music that begins in B-minor and ends in D-major. Determine the harmonies and complete the passage in a four-voice chorale style (SATB), following common-practice conventions.

- Below the system, identify the key of the exercise.
- Provide a functional (Roman numeral) analysis.
- Label cadences.
- Circle and label nonchord tones.



6. Your Own Modulation: In the system provided below, create a four-measure progression that modulates. Use a key other than C-major or A-minor. If you choose to work in major, modulate to the dominant; for minor, modulate to the relative major. For the most accurate representation of common-practice style, use the first two measures to solidify tonic, have a pivot chord in the third measure, and cadence in the new key in the fourth bar. Realize your progression in a four-voice chorale style (SATB). You may add common-practice dissonances if you like, weak or strong, but circle and label any that you add.

- Below the system, identify the key of the exercise.
- Provide a functional (Roman numeral) harmonic analysis.
- Bracket and label all cadences.



7. Harmonization: Harmonize the given melody in four voices, following the stylistic features of common-practice music. The melody begins in G-minor and ends in B \flat -major.
- Below the harmonization, identify the key.
 - Provide a Roman numeral analysis.
 - Circle and label nonchord tones.
 - Identify cadences.

Adagietto (♩=80)

The musical score is for a piano piece in 4/4 time, marked Adagietto (♩=80). The melody is written in the treble clef, starting in G minor (three flats) and ending in B-flat major (two flats). The bass line is empty. The melody consists of 16 measures, with a repeat sign at the end.