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♭	

	cm	

	A♭	

	am	

	A	

	f#m	

	F	

	gm	

	G	

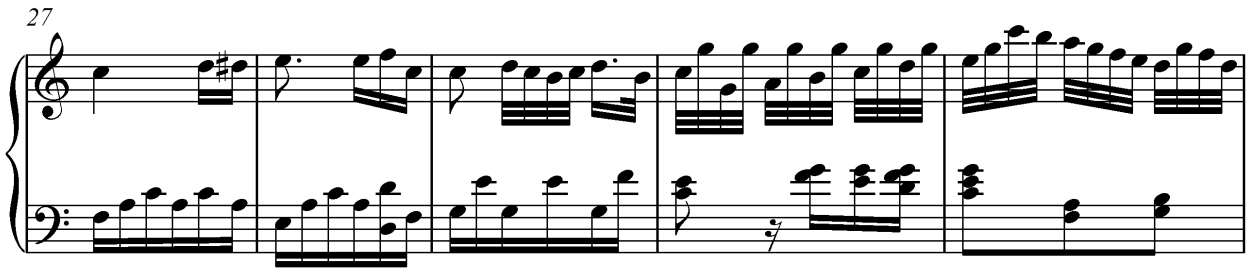**2.** Analysis: Analyze the following excerpts. Be sure to include the following:

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

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

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

D. Haydn, Sympony 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?

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.

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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.
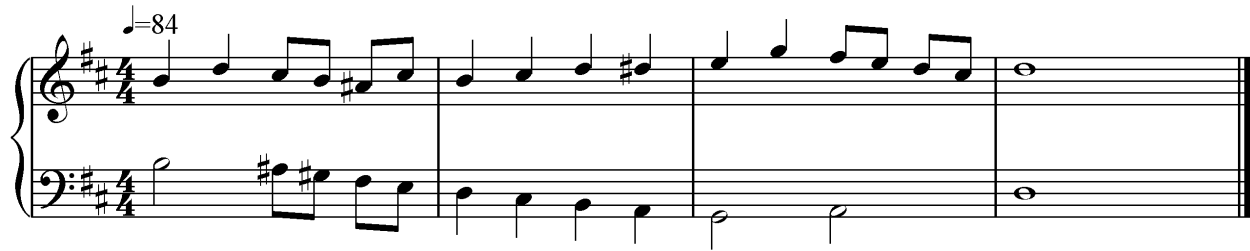
6. Your Own Modulation: In the system provided below, create a four-measure progression that modulates. Use a key other than C-major or A-minor. If you choose to work in major, modulate to the dominant; for minor, modulate to the relative major. For the most accurate representation of common-practice 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.
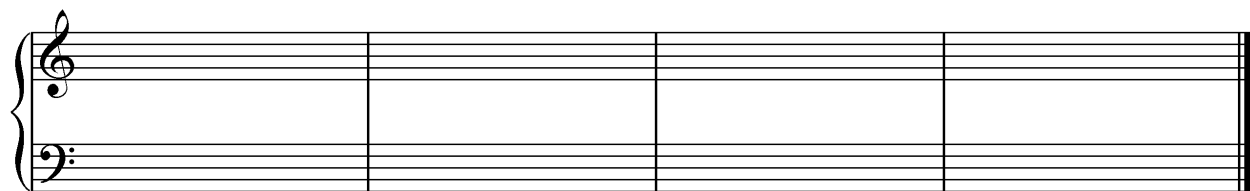
7. Harmonization: Harmonize the given melody in four voices, following the stylistic features of common-practice music. The melody begins in G-minor and ends in B♭-major.

- Below the harmonization, identify the key.
- Provide a Roman numeral analysis.
- Circle and label nonchord tones.
- Identify cadences.