

## Assignment 15.1

Name the five closely related keys to the given key.

1. (Ex.) G major	(G)	C	D	e	a	b
2. F minor	(f)	_____	_____	_____	_____	_____
3. E $\flat$ major	(E $\flat$ )	_____	_____	_____	_____	_____
4. E minor	(e)	_____	_____	_____	_____	_____
5. A major	(A)	_____	_____	_____	_____	_____
6. C $\sharp$ minor	(c $\sharp$ )	_____	_____	_____	_____	_____
7. G $\flat$ major	(G $\flat$ )	_____	_____	_____	_____	_____
8. B $\flat$ minor	(b $\flat$ )	_____	_____	_____	_____	_____
9. B major	(B)	_____	_____	_____	_____	_____
10. D $\sharp$ minor	(d $\sharp$ )	_____	_____	_____	_____	_____

## Assignment 15.2

The following phrases in four-part harmony illustrate two types of modulation.

1. Analyze each chord.
2. Since each set modulates, indicate the following:
  - a. The type of modulation
    - (1) Common chord
    - (2) Chromatic
  - b. If the modulation is of the common-chord type, circle the common (pivot) chord, and be sure to analyze it in both keys.
  - c. If it is a chromatic modulation, indicate the new key and continue analyzing in the new key.
3. Circle and label each nonharmonic tone.

For common chord modulations:

C: ii<sup>6</sup>    I  
 G: IV    V<sup>7</sup>    I

For chromatic modulations:

C: ii<sup>6</sup>    I    d: V<sup>6</sup>    i

4. How to spot a modulation:

- a. By all means, play the music you are analyzing. Sometimes this is sufficient in itself to recognize modulation.
- b. Look for accidentals or pitches that are not part of the established key.
- c. Look for a cadence in a new key. If it can be analyzed as V-I, I-V, IV-V, or some other recognized cadence in a different key, then trace back to the point of modulation and analyze in the new key from that point on.
- d. After you have found enough evidence to support a new key, look back to the first occurrence of a nondiatonic note (one that is not a scale tone in the established key) and determine whether the chord preceding it could be analyzed in both keys (the established and the new key). If so, you have discovered a common-chord modulation.
- e. If the first nondiatonic note is taken chromatically (has the same letter name but different pitch in the preceding chord), the modulation is chromatic.

1. Modulation type? \_\_\_\_\_

2. Modulation type? \_\_\_\_\_

Musical score for exercises 1 and 2. Exercise 1 is in G major (one sharp) and exercise 2 is in D major (two sharps). Both are in common time. Exercise 1 shows a chromatic modulation from G major to D major. Exercise 2 shows a chromatic modulation from D major to G major.

3. Modulation type? \_\_\_\_\_

4. Modulation type? \_\_\_\_\_

Musical score for exercises 3 and 4. Exercise 3 is in B-flat major (two flats) and exercise 4 is in D major (two sharps). Both are in common time. Exercise 3 shows a chromatic modulation from B-flat major to D major. Exercise 4 shows a chromatic modulation from D major to B-flat major.

5. Modulation type? \_\_\_\_\_

6. Modulation type? \_\_\_\_\_

Musical score for exercises 5 and 6. Exercise 5 is in D major (two sharps) and exercise 6 is in B-flat major (two flats). Both are in common time. Exercise 5 shows a chromatic modulation from D major to B-flat major. Exercise 6 shows a chromatic modulation from B-flat major to D major.



4. “Wer weiss, wie nahe mir mein Ende” (“Who Knows How Near My End May Be”),  
 BWV 166, mm. 6–7 (modified).

g: V # b6 6

5. “Wie schön leuchtet der Morgenstern” (“How Brightly Shines the Morning Star”),  
 BWV 36, mm. 1–2 (modified).

D: I 6 6 #

6. “Des heil’gen Geistes reiche Gnad” (“The Holy Ghost’s Abundant Mercy”), BWV 295, mm. 1–4 (modified).

d: i 6 6 # 6 6 #

## Assignment 15.4



Following are three short excerpts from music literature.

1. Analyze each chord and indicate the modulations as described in this chapter.
2. See assignment 15.2 for suggestions about analyzing modulations.
3. Have a class member play each excerpt.
4. Discuss in class the harmonic rhythm and the relationship of the phrases.

1. Schubert: Variations on a Theme by Hüttenbrenner, D. 576, Variation XIII, mm. 1–8. **CD Track 85**

A:

2. Schubert: Impromptu, op. 90, no. 1, D. 899, mm. 14–17. **CD Track 86**

Eb:

3. Schubert: Écossaise no. 8, D. 977, mm. 1–8. **CD Track 87**

d:

## Assignment 15.5



Following is a complete chorale harmonization by Bach. It contains modulations.

1. A fermata marks the end of each phrase.
2. Sing the chorale in class and have a class member direct the performance.
3. Make a complete harmonic analysis of the chorale, circling and labeling each nonharmonic tone.
4. Discuss the key relationships present. Are all keys closely related? Closely related keys are: C, D, a, e, b. We found 20 circle progressions. How many did you find?

Bach: "Nun preiset alle Gottes Barmherzigkeit" ("Now Let Us All Praise God's Mercy"), BWV 391. **CD Track 88**

1 2 3 4 5

6 7 8 9 10

11 12 13 14

15 16 17 18

G: I vi

a:  $\begin{matrix} I \\ IV & IV_{2m} \end{matrix}$

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## Assignment 15.6

Following are five excerpts from Protestant chorale melodies that were harmonized by J. S. Bach, as well as other composers of the baroque period.

1. Using the procedures outlined in this chapter, prepare two harmonizations for each of the excerpts. Make one modulation in each melody.
2. Complete these harmonizations in four voices (soprano given, add alto, tenor, and bass).
3. Select as your primary harmonic rhythm one chord per beat (quarter note).
4. Play the harmonizations in class. Select the most appropriate setting.
5. Arrange a few of the harmonizations for a quartet of instruments that are played by class members. Perform these in class.

1. “Gelobet seist du, Jesu Christ” (“Praise Be to You, Jesus Christ”), mm. 1–2.



2. “Wo Gott der Herr nicht bei uns hält” (“Had God the Lord Not Remained with Us”), mm. 1–2 (modified).



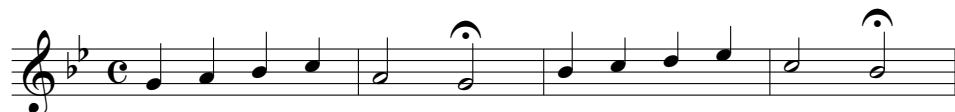
3. “Mit Fried’ und Freud’ ich fahr’ dahin” (“With Peace and Joy I Journey Thither”), mm. 1–2.



4. “Beschränkt, ihr Weisen dieser Welt” (“Confine, Ye Wise Men of This World”), mm. 29–32 (modified).



5. “Brunnquell aller Güter” (“Fountainhead of All Virtues”), mm. 1–4 (modified).



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## Assignment 15.7

Following are four excerpts from instrumental music of the classical period.

1. Using the procedures outlined in this chapter, prepare two harmonizations for each of the exercises.
2. These may be completed in any texture and for any media you want. If you are a pianist, write for the piano idiom. If you are an instrumentalist, use the given melody as your solo part and write a piano (or instrumental) accompaniment.
3. Play the melody several times and select the harmonic rhythm that seems most appropriate.
4. Play your completed work in class.
5. Be sure to add all interpretation marks, phrasings, tempo indications, etc., to your harmonization.

1.

Musical notation for exercise 1, consisting of two staves in 3/4 time with a key signature of two flats. The melody is written on a treble clef staff.

2.

Musical notation for exercise 2, consisting of two staves in 3/4 time with a key signature of two sharps. The melody is written on a treble clef staff.

3.

Musical notation for exercise 3, consisting of two staves in common time with a key signature of three flats. The melody is written on a treble clef staff.

4.

Musical notation for exercise 4, consisting of two staves in 3/4 time with a key signature of two sharps. The melody is written on a treble clef staff and includes triplets.



## Assignment 15.8

Each exercise is a figured-bass voice.

1. On a separate sheet of staff paper, write out each figured bass, leaving a line above for the soprano and alto.
2. Be sure to analyze the figured bass so you know what notes are possible in the soprano.
3. Complete the soprano first, then the two inner voices (alto and tenor).
4. Be sure to observe acceptable voice-leading practices described in previous chapters.
5. To help in writing the soprano melody:
  - a. Sketch in the entire soprano melody, making sure that the pitches you select are part of the supporting harmony.
  - b. Write one soprano note for each bass note. These are to be chorale melodies.
  - c. As you write, continually check to see whether your melody has a recognizable contour—usually with two or three definite directions. If you find you have four or more, you should make some revisions.
  - d. Look at the soprano melodies in assignment 15.6. Use them as models.

1. Begins in F major:

F: 6 6 b

2. Begins in E minor:

e: 6 6 6 6 6 #

3. Begins in E minor:

e: # b6 6

4. Begins in G major:

G: 6 3/3 6 6/5 7#

5. Begins in F major:

F: 6 6

## Assignment 15.9

Following is a complete chorale melody harmonization by Bach.



1. Analyze each chord below the staff.
2. Discuss modulations and the form of this composition.
3. Divide the class into four sections (soprano, alto, tenor, and bass) and sing the chorale in class. Ask a class member to conduct the performance.

Bach: "Jesu, du mein liebstes Leben" ("Jesus, Thou My Dearest Life"), BWV 356. **CD Track 89**



g: i V<sup>6</sup> IV<sup>4</sup><sub>m</sub>

## Assignment 15.10



Following is a complete composition by Bach.

1. This work is divided into two major sections by the repeats. In each section, identify the number of phrases and determine the key at the end of each phrase.
2. If the key at the end of the phrase is different from the beginning, identify the point of modulation.
3. Make a harmonic analysis of the work that accounts for each modulation. What modulation type predominates in this work?
4. If your instructor requests a macro analysis, include letter symbols and slurs. It will be helpful to complete the letter symbols before the Roman numeral analysis.

Bach: Gavotte from French Suite no. 5, BWV 816. **CD Track 90**

G:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

### Assignment 15.11

The following waltz melody is typical of those written during the romantic period.

1. Determine the harmonic rhythm.
2. Make a list of possible harmonizations for the melody.
3. Fashion an accompaniment that accentuates the waltz characteristics of the melody.
4. Make an arrangement for piano and/or any group of instruments (or voices) that are played by members of the class.

### Assignment 15.12

1. Compose a short composition in the following form:

Measures	Key	Phrase Relationship	Cadence
1–4	A major	a	Half in A major
5–8	Modulate to E major	a'	Authentic in E major
9–12	Modulate to A major	b	Half in A major
13–16	A major	a''	Authentic in A major

2. Employ a homophonic style (one melody with accompaniment).
3. Use a number of nondominant seventh chords.
4. Write for any instrument (or voice) or combination that interests you.
5. Perform the compositions in class.