

CHAPTER 15

Modulation

TOPICS

Modulation
Closely Related Keys
Common Chord

Pivot Chord
Common Chord Modulation
Chromatic Modulation

Phrase Modulation
Direct Modulation

IMPORTANT CONCEPTS

Compositions from the common practice period frequently include more than one tonal center. The change from one tonic to another is often accompanied by the appearance of nondiatonic accidentals and harmonic movement emphasizing the new tonal area.

Modulation

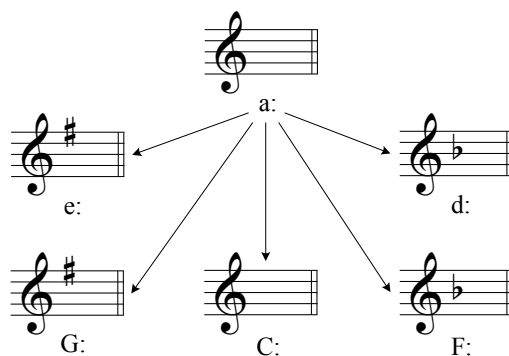
Modulation is a process that results in a shift of tonal center. The term applies to those occasions in music when one established tonal center gives way to another.

Closely Related Keys

Most modulations occur between *closely related keys*, which are those keys that differ by no more than one accidental in the key signature. If the original key is C major, the closely related keys are G major and F major, and the relative minors of each of the three keys, A minor, E minor, and D minor. If the original key is A minor, the closely related keys are E minor and D minor, and C major, G major, and F major (Figure 15.1).

Figure 15.1

Keys Closely Related to A Minor:



An easy way to understand modulation is to observe the ebb and flow of circle progressions. Up to this chapter, circle progressions have consistently remained diatonic; that is,

they have remained within the limits of a single tonal center. In Figure 15.2, the first progressions move through a circle: vi–ii–V–I, then repeat the ii and V all in D major. However, both sets of circle progressions in the second phrase conclude with the A major triad, the chord preceding it is an E chord and acts as a dominant seventh, and G-sharp is found exclusively from measure 6 on. All of this evidence points toward a modulation from D major to A major—a fact that will be quite evident when the excerpt is heard.

Figure 15.2

Mozart: Sonata in D Major, K. 284, III: Theme, mm. 1–8.

Chord progressions for measures 1-4 (D major):

D: I b e A⁷ D e (D) A
 ii⁶ V⁷ I ii⁶ (I₄⁶) V

Chord progressions for measures 5-8 (A major):

D: I⁶ b E⁷ A b (A) E⁷ A
 A: [vi⁶ V⁷ I ii⁶ (I₄⁶) V⁷ I]
 ii⁶

Measure 5 is labeled as the **Pivot Chord**.

Common-Chord Modulation

A *common chord*, meaning a chord that is common to each of two keys, offers a smooth introduction to the new key, since it is diatonic to both the old and the new key. This common chord is often called a *pivot chord* because it becomes a sort of middle ground between the two keys. *Common-chord modulation* is the name given to a modulation where a common chord (or chords) exists. Figure 15.2 contains a common chord—labeled in measure 5 as the pivot chord between D major and A major.

Chromatic Modulation

A *chromatic modulation* occurs at the point of a chromatic progression (a progression that involves the chromatic inflection of one or more tones). The letter name remains the same in a chromatic progression—for example, in the following Bach chorale. At chord 2, the tenor is D, but in chord 3, the D becomes D-sharp.

Figure 15.3

Bach: “Du grosser Schmerzensmann” (“Thou Great Man of Sorrow”), BWV 300, mm. 5–6.

Chromatic Modulation

G D B e a B

G: I V e: V i iv V

No common chord

Chromatic modulations often occur in passages where the two keys involved are not closely related. They are somewhat less smooth than the common chord modulation and, on occasion, can call attention to the modulation.

Phrase Modulation

Phrase modulation, also known as *direct modulation*, occurs between phrases, periods, or larger sections where a phrase cadences in one key, and the next phrase begins immediately in a different key. In Figure 15.4, a phrase modulation occurs between phrases, the first of which is in E minor, and the second of which begins immediately in C major.

Figure 15.4

Mozart: Sonata in A Major, K. 331, III: “Alla Turca” Allegretto, mm. 6–12.

Phrase Modulation

End of section New section begins

e (e) B e C G C G

e: i (i₄⁶) V i C: I V I V

Other Modulation Types

There are a number of other modulation types in tonal music, which will be discussed in the second volume of this book. These modulations often include enharmonic chord spellings to facilitate the modulation to foreign keys (keys that are not closely related).

Modulations in Period Construction

Chapter 6 sets the parameters for identifying phrases and periods in music. With the introduction of modulation, some further information may be helpful. In two-phrase periods:

1. Either phrase may contain a modulation.
2. Either phrase may cadence in a key different from the key at the beginning of the period.
3. The basic definition of a period remains: the cadence at the end of the second phrase must be stronger than the cadence at the end of the first phrase.

The following parallel period (Figure 15.5) begins in D major but ends in A major. Only the first measure of each phrase is the same.

Figure 15.5

Mozart: Sonata in D Major, K. 284, III: Variation XII, mm. 1–8.

Figure 15.5 shows two phrases of music in D major. The first phrase, labeled 'Phrase 1', consists of measures 1 through 4. The second phrase, labeled 'Phrase 2', consists of measures 5 through 8. A bracket under measure 5 is labeled 'Same as measure 1'. A bracket under measure 8 is labeled 'Ends in A major'. The key signature is one sharp (F#) and the time signature is 2/4.

In Figure 15.6, the second phrase is a sequence of the first phrase, transposed up a step.

Figure 15.6

Grieg: *The Last Spring*, op. 34, no. 2, mm. 3–10.

Figure 15.6 shows two phrases of music in G major. The first phrase, labeled 'Phrase 1', consists of measures 3 through 6. The second phrase, labeled 'Phrase 2', consists of measures 7 through 10. A bracket under measures 7-10 is labeled 'Notes of first phrase transposed up one letter name'. The key signature is two sharps (F# and C#) and the time signature is 3/4.

Figure 15.7 illustrates a contrasting period where the second phrase is in the key of the dominant.

Figure 15.7

Haydn: Sonata in C-sharp Minor, Hob. XVI:36, II: Scherzando, mm. 1–8.

Phrase 1

Allegro con brio

Phrase 2

A: I E⁷ A D A d[#]ø⁷ E

A: I V⁷ I IV E: I⁶ IV⁶ vii^{ø7} I

(A) E A B E

(IV⁶₄) I IV⁶ IV V I

Analysis

Measure	Phrase	Cadence	Key	Symbol	Form
1–4	1	Half	A major	a	Contrasting Period
5–8	2	Perfect Authentic	E major	b	

Analytical Symbols for Modulations

Use the following symbols to analyze modulations:

- Common chord—select the common chord and analyze it in both keys:

$$C: I \quad ii^6 \quad V \quad I \quad \left[\begin{array}{l} \bar{v}i^6 \\ ii^6 \end{array} \right. \quad V \quad I$$

- Other types of modulation—name the new key and adjust chord analysis accordingly:

$$G: I \quad V \quad I \quad a: V^6 \quad I \quad V \quad i$$

Macro Analysis

Macro analysis is a helpful tool for identifying modulation and can be used as a preparatory step to Roman numeral analysis. By using the following strategy it may simplify the process to determining if a modulation exists:

1. Analyze an entire section with the macro analysis letter symbols. Do this before considering key centers or Roman numerals.

Figure 15.8

Schumann: “Soldatenmarsch” (“Soldiers’ March”) from *Album for the Young*, op. 68, no. 2, mm. 1–8.

The musical score for Figure 15.8 shows the piano accompaniment for the first eight measures of 'Soldatenmarsch'. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked with a forte (f) dynamic. Below the notes, macro analysis letter symbols are provided for each measure:

1: G
2: C G
3: f#° G
4: D⁷ G
5: f
6: C G
7: c#° D
8: A⁷ D

2. After completing the macro letter names, go back and read through the analysis. Pay particular attention to the symbols that change from the pattern established at the beginning of the excerpt. Changes in symbols frequently occur at the ends of phrases and often point to a modulation. In this example, the C symbol appearing in measures 2 and 6 changes to c#° in measure 7. This change from C to c#° indicates a modulation has occurred.

Figure 15.9

Schumann: “Soldatenmarsch” (“Soldiers’ March”) from *Album for the Young*, op. 68, no. 2, mm. 1–8.

The musical score for Figure 15.9 is identical to Figure 15.8. However, the macro analysis letter symbol c#° in measure 7 is enclosed in a box. Two arrows point from the bottom of the page up to the C symbols in measures 2 and 6, and another arrow points from the bottom of the page up to the boxed c#° symbol in measure 7, illustrating the process of identifying the modulation.

3. After the differing symbols are identified, scan the area containing the new symbol to determine where the modulation begins and ends. Be sure to study the score both before and after the symbol change. When music modulates to a closely related key, the modulation may not be readily apparent until a cadence appears in the new key. To determine where the modulation begins, work backward from the cadence.
4. Complete the macro analysis with slurs. The circle progression and leading-tone slurs often help to verify the new key of the modulation.
5. When the macro analysis is completed, add key indications, Roman numerals, and inversion symbols.

Figure 15.10

Schumann: “Soldatenmarsch” (“Soldiers’ March”) from *Album for the Young*, op. 68, no. 2, mm. 1–8.

Harmonic analysis for the first eight measures:

G: I I⁶ IV I⁶ vii^{o6} I V⁷ I I I⁶ IV [I⁶ IV⁶ vii^o I V⁷ I]

D: [I⁶ IV⁶ vii^o I V⁷ I]

History

Most compositions of the Renaissance period are modal and did not contain modulations in the tonal sense, but simple modulations to closely related keys began to develop in the early baroque period. Joachim Burmeister (1564–1629), in his treatise *Musica poetica* (*The Poetics of Music*), was one of the first theorists to distinguish between major and minor modes. Composers were reluctant to wander far from the original tonic of a composition because the prevailing system of tuning caused serious intonation problems. By 1700, with the changes in the tuning system, modulation became an integral part of the musical style.

Modulation became somewhat more venturesome during the classical period. During the last 25 years (1800–1825) of the period, composers, such as Beethoven (1770–1827) and Haydn (1732–1809), explored modulation to distant keys.

It was during the romantic period that composers carried modulation to the limits. Composers such as Wagner (1813–1883), Franck (1822–1890), and Liszt (1811–1886) developed highly chromatic styles in which frequent and unusual modulations were featured.

During the post-romantic and impressionistic periods, a number of composers expanded their tonal language beyond the bounds of traditional tonality. With the demise of major-minor tonality, modulation became a much less important factor in music.

Much of the music written in the twentieth century goes beyond the tonal system based on major and minor keys. Except for some forms of jazz that incorporate atonality and free tonality, both jazz and popular music are essentially tonal. Consequently, modulation still plays an important role in this music.

APPLICATIONS

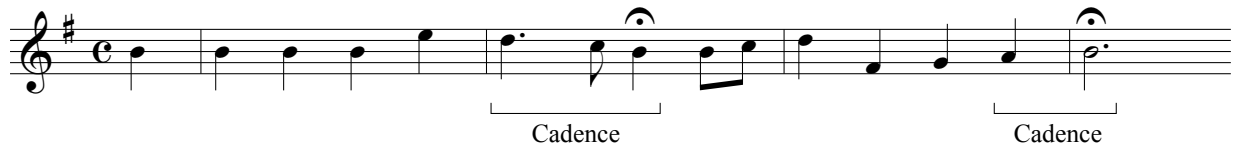
Melodies can be harmonized to include modulation, and often, several options are possible when creating a harmonization. The following suggestions will be helpful in harmonizing melodies that modulate.

Harmonizing Melodies That Modulate

The same procedure should be followed for melodies that modulate as for those that do not. This procedure is described in Chapter 10. To illustrate the technique, two phrases of the chorale tune, “Keinen hat Gott verlassen” (“God Has Forsaken No One”), are harmonized to show each step of the process.

Figure 15.11

“Keinen hat Gott verlassen” (“God Has Forsaken No One”), mm. 1–4.



The key signature indicates either the key of G major or E minor. The closely related keys are D major, C major, B minor, and A minor.

The end of the first phrase would support cadences in G major or C major. Three possibilities for the first cadence are shown in Figure 15.12.

Figure 15.12

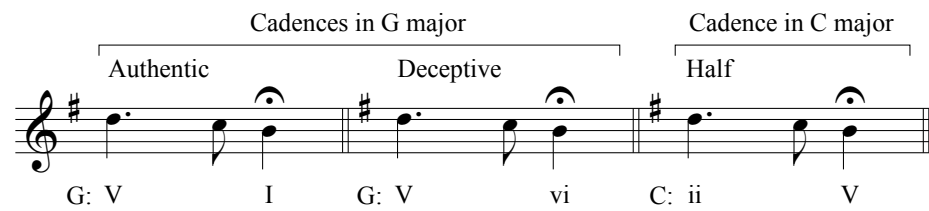
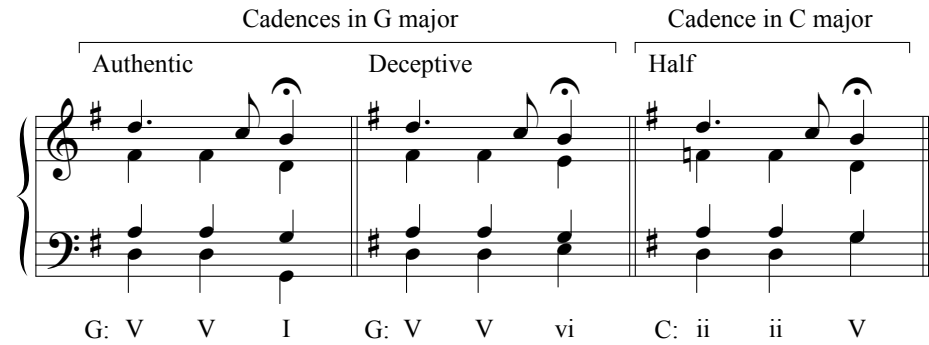


Figure 15.13 shows these same cadences in four-part harmony.

Figure 15.13



Five possibilities for the second cadence are shown in Figure 15.14.

Figure 15.14

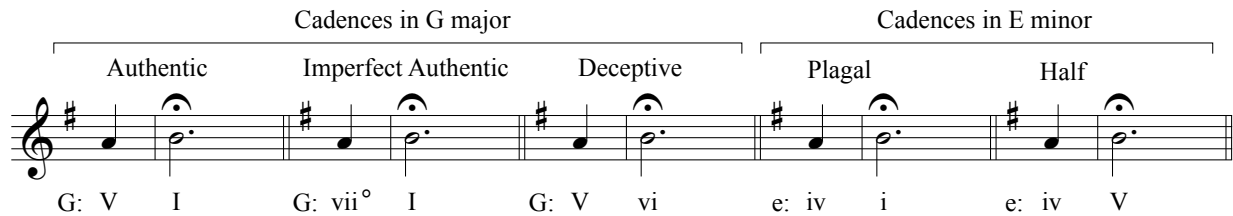


Figure 15.15 shows these same cadences in four-part harmony.

Figure 15.15

Imperfect Authentic Imperfect Authentic Deceptive Plagal Half

G: V I G: vii^{°6} I G: V⁶ vi e: iv i e: iv⁶ V

We will choose the key of G major and the key of E minor to illustrate the process of modulation. The two phrases are shown in Figure 15.16 with possible harmonizations. We have indicated circle progressions by drawing a line between chords.

Figure 15.16

E minor: V V V V—i VII VII V V VII ii[°] III iv V
 III III III III VI v v III III v VII i ii[°] III
 i i i i iv III III i i III v VI vii[°] i

G major: iii iii iii iii—vi V V iii iii V vii[°] I ii iii
 I I I I IV iii iii I I iii V vi vii[°] I
 vi vi vi vi ii I I vi vi I iii IV V vi

Play the chorale melody on the piano and accompany it (using block chords) with several combinations from the preceding possibilities. When a selection has been made, follow the procedures described in Chapter 10, fashioning a compatible bass line, adding the remaining voices, and finally inserting appropriate nonharmonic tones. The following suggestions will assist you in making good choices:

1. Remember that the descending P5 progression involving dominant and tonic harmony is important in establishing a key. Be sure you include such progressions to clarify the key, particularly after a modulation.
2. For the present, it is desirable to include at least one common chord just before the new key is to be initiated.
3. Start your selection of chords with the cadence and work backward to establish a smooth set of progressions.

From the previous information, two students made harmonizations. The first (Figure 15.17) conceives the entire melody in G major, whereas the second (Figure 15.18) begins in E minor, modulates to G major, then returns to E minor.

Figure 15.17

G: I I⁶ I vi ii⁶ V V⁶ I I I⁶ vii^{o6} I V I

Figure 15.18

e: V⁶ i V⁴₃ i⁶ e: i iv⁶ V
 G: [vi V⁶ V vi iii I vii^{o6} I] [vi

Finally, the harmonization of these two phrases by J. S. Bach is presented in Figure 15.19 for comparison.

Figure 15.19

Bach: “Keinen hat Gott verlassen” (“God Has Forsaken No One”), BWV 369, mm. 1–4.

e: i V⁶ V⁷ i e: i iv⁶ V
 G: [VI IV V V I I V⁶ V] [vi

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: ii⁶ I V⁷ I

G: IV I

For chromatic modulations:

C: ii⁶ I d: V⁶ 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? _____

The first exercise (1) is in G major (one sharp) and common time. It consists of two measures. The first measure has a treble clef with a G4 quarter note and a bass clef with a G2 quarter note. The second measure has a treble clef with a G4 quarter note, an A4 quarter note, and a B4 quarter note, and a bass clef with a G2 quarter note, an A2 quarter note, and a B2 quarter note. The second exercise (2) is in D major (two sharps) and common time. It consists of two measures. The first measure has a treble clef with a D4 quarter note and a bass clef with a D2 quarter note. The second measure has a treble clef with a D4 quarter note, an E4 quarter note, and a F#4 quarter note, and a bass clef with a D2 quarter note, an E2 quarter note, and a F#2 quarter note.

3. Modulation type? _____

4. Modulation type? _____

The third exercise (3) is in B-flat major (two flats) and common time. It consists of two measures. The first measure has a treble clef with a Bb4 quarter note and a bass clef with a Bb2 quarter note. The second measure has a treble clef with a Bb4 quarter note, a C5 quarter note, and a D5 quarter note, and a bass clef with a Bb2 quarter note, a C2 quarter note, and a D2 quarter note. The fourth exercise (4) is in D major (two sharps) and common time. It consists of two measures. The first measure has a treble clef with a D4 quarter note and a bass clef with a D2 quarter note. The second measure has a treble clef with a D4 quarter note, an E4 quarter note, and a F#4 quarter note, and a bass clef with a D2 quarter note, an E2 quarter note, and a F#2 quarter note.

5. Modulation type? _____

6. Modulation type? _____

The fifth exercise (5) is in A major (three sharps) and common time. It consists of two measures. The first measure has a treble clef with an A4 quarter note and a bass clef with an A2 quarter note. The second measure has a treble clef with an A4 quarter note, a B4 quarter note, and a C#4 quarter note, and a bass clef with an A2 quarter note, a B2 quarter note, and a C#2 quarter note. The sixth exercise (6) is in B-flat major (two flats) and common time. It consists of two measures. The first measure has a treble clef with a Bb4 quarter note and a bass clef with a Bb2 quarter note. The second measure has a treble clef with a Bb4 quarter note, a C5 quarter note, and a D5 quarter note, and a bass clef with a Bb2 quarter note, a C2 quarter note, and a D2 quarter note.

Assignment 15.3

Each exercise is a chorale phrase as harmonized by Bach. Before completing the harmonizations on paper, play them on the piano, adding the alto and tenor voices. Be sure to read the figured-bass symbols accurately.

After you have completed the keyboard portion of the assignment, write out the harmonizations on paper:

1. Add the alto and tenor using voice leading that conforms to recommended practice.
2. Analyze each chord and indicate the point of modulation with the new key name.

1. “Freu’ dich sehr, o meine Seele” (“Rejoice Greatly, O My Soul”), BWV 194, mm. 1–2 (modified).

G: I

2. “Wenn mein Stündlein vorhanden ist” (“When My Brief Hour Is Come”), BWV 429, mm. 1–2 (modified).

A: I

3. “Keinen hat Gott verlassen” (“God Hath Forsaken No One”), BWV 369, mm. 1–2 (modified).

e: i

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

g: # V 6 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**

E♭:

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**

The musical score is presented in four systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The score is numbered 1 through 18. Measure 1 has a 'PT' label above the bass staff. Measure 6 has a 'PT' label above the bass staff. Measure 11 has a 'PT' label above the bass staff. Measure 15 has a 'PT' label above the bass staff. The harmonic analysis below the score is as follows:

G: I vi

a: $\begin{bmatrix} I \\ IV \end{bmatrix}$ IV_2^4

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).



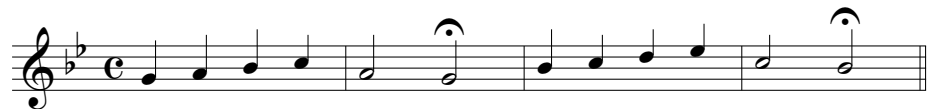
3. “Mit Fried’ und Freud’ ich fahr’ dahin” (“With Peace and Joy I Journey Thither”), mm. 1–2.



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).



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 2/4 time with a key signature of two flats. The melody is written on a single 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 single 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 single 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 single staff and includes several triplet markings.

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 V⁶ IV²_m

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.