

## WORKBOOK

1. Analysis: Analyze some full pieces in ternary, binary, or rounded binary forms. Do the following:

- Provide a complete harmonic analysis of the piece.
- Circle and label all nonchord tones.
- Bracket and label cadences.
- Provide a phrase-level analysis.
- Identify the form by name and label the sections of the form.

Rather than reproduce entire scores, here are a few suggested pieces. The student or teacher can get copies from the library or from [imslp.org](http://imslp.org). Baroque suite movements and Classical minuets can provide additional options.

- Schubert, *Moments musicaux*, op. 94, D. 780, III
- Bach, “Gavotte,” French Suite no. 5
- Haydn, “Minuet,” Piano Sonata in E $\flat$ , Hob. XVI/28

2. Composition: Compose a short work, approximately 20–32 measures, following the basic stylistic principles of the common-practice period. Choose a key other than C-major or A-minor. The piece will be in rounded binary form with the following proportions:

- A: The A section will consist of two phrases, either four or eight bars each. The first phrase should end in a half cadence. The second phrase should parallel the first but modulate to the dominant or the relative major. The modulation in this section is usually by pivot chord.
- B:
  - b: The b section will consist of eight bars. It will begin in the dominant or relative major and close on a half cadence in the home key. This section may contain sequences and may modulate in a variety of ways, including sequences or pivot chords.
  - a': The reprise will consist of a return of the opening material, usually the consequent phrase, and it will remain in the home key. It will be four or eight bars long, depending on the phrases in your A section.

Be musical with this. Include tempo, dynamics, and expression markings.

Include an analysis with your piece. Identify the key, chords (Roman numerals), nonchord tones, and cadences. Below the harmonic analysis, do a phrase-level analysis. Also identify the parts of the form.