

## WORKBOOK

1. Connecting Keys: In the first system, the first measure gives you the  $\text{vii}^{07}$  in C-major and resolves it. In the following three measures, correctly write and resolve that chord in the three other keys in which it functions harmonically. Identify the keys and label the chords with Roman numerals.

In the second system, write the same chord and again resolve it, but this time assume the second chord is a dominant. Resolve that dominant to tonic in the new key. Identify the keys and label the chords with Roman numerals. The first measure is again done for you.

Chord of Resolution is Tonic

C:  $\text{vii}^{07}$  I

Chord of Resolution is Dominant

F:  $\text{vii}^{07}/V$  V I

2. Reinterpretation Drill: Modulate from the given key to the specified key by enharmonically reinterpreting the chord. First, respell the given chord, and then properly resolve it. Note that the initial key signature (for each exercise) remains in effect. Label the chords with Roman numerals. The first one is done as an example. Sometimes you may have to use an intermediate dominant chord (i.e., you are resolving to V in the new key) to get to the goal key; if so, continue to the tonic chord.

D: vii<sup>7</sup>      F: vii<sup>4</sup><sub>2</sub>    V<sup>6</sup><sub>4</sub>—<sup>5</sup><sub>3</sub>    I

D: vii<sup>7</sup>      Ab:

D: vii<sup>o7</sup>      E:

F:      V+      A:

F:      V+      Gb:

Bb:      V<sup>7</sup>      A:

## 3. Analysis: Analyze the following two excerpts, both by Schumann.

- Identify the keys, using both name and Roman numeral relation to tonic.
- Provide functional (Roman numeral) harmonic analyses.
- Circle and label nonchord tones.
- Identify all cadences.
- Label enharmonically reinterpreted chords in both keys.

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A. Schumann, "Glückes genug" from *Kinderszenen*, op. 15, mm. 13–24  
("Perfect Happiness" from *Scenes from Childhood*)

