

## EXERCISE 34-1 Binary form analysis

PART A. Study and listen to Worksheet example 34-1, and answer these questions regarding the example:

1. What is the overall key of the piece? \_\_\_\_\_
2. This piece modulates. To what key does it modulate? \_\_\_\_\_
3. What is the relationship between the keys given in the answers to questions 1 and 2 above? \_\_\_\_\_
4. Is the form of this piece continuous or sectional? \_\_\_\_\_
5. There is a melodic sequence in this piece.  
In what measures does the model occur? \_\_\_\_\_  
In what measures does the first leg of the sequence following the model occur? \_\_\_\_\_
6. On a separate sheet of paper, neatly draw a form diagram for this piece. Include:
  - measure numbers
  - key areas (account for all modulations) shown as letters (e.g., CMA or Ami) as well as in Roman numerals (e.g., I or vi)
  - uppercase letters to designate large sections
  - slurs or bubbles labeled with lowercase letters to designate phrases
  - cadence labels

Musical notation for measures 1-6 of the Minuet in D minor. The piece is in 3/4 time and D minor. The first system shows measures 1 through 6. The melody in the right hand features a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line consists of quarter notes: F3, G3, A3, Bb3, C4, D4.

Musical notation for measures 7-11 of the Minuet in D minor. The second system shows measures 7 through 11. Measure 7 begins with a first ending bracket. The melody continues with eighth notes: A4, Bb4, C5, D5, E5, F5, G5. The bass line continues with quarter notes: E3, F3, G3, A3, Bb3, C4. Measure 11 ends with a repeat sign.

Musical notation for measures 12-15 of the Minuet in D minor. The third system shows measures 12 through 15. Measure 12 begins with a second ending bracket. The melody continues with eighth notes: A4, Bb4, C5, D5, E5, F5, G5. The bass line continues with quarter notes: D4, E4, F4, G4, A4, Bb4. Measure 15 ends with a repeat sign.

Worksheet example 34-1. Anon., Minuet in D minor from the *Anna Magdalena Bach Notebook*

PART B. Study and listen to Worksheet example 34-2, and answer these questions regarding the example:

1. What is the overall key of the piece? \_\_\_\_\_
2. This piece modulates and features several tonal cells. Complete a Roman numeral analysis beneath the staff, accounting for any modulations and tonicizations.
3. Is the form of this piece continuous or sectional?  
\_\_\_\_\_
4. Is the form of this piece balanced binary? Why or why not? \_\_\_\_\_  
\_\_\_\_\_
5. In the space below or on a separate sheet of paper, neatly draw a form diagram for this piece. Include:
  - measure numbers
  - key areas (account for all modulations) shown as letters (e.g., CM or Am) as well as in Roman numerals (e.g., I or vi)
  - uppercase letters to designate large sections
  - slurs or bubbles labeled with lowercase letters to designate phrases
  - cadence labels

Violino I  
ed Oboe I

Violino II  
ed Oboe II

Viola

Fagotti

Continuo  
(Cembalo e Violoncello  
e Violone)

9

17

Fine

Worksheet example 34-2. George Frederic Handel, Concerto Grosso in F major, op. 3, no. 4, mvt. 4