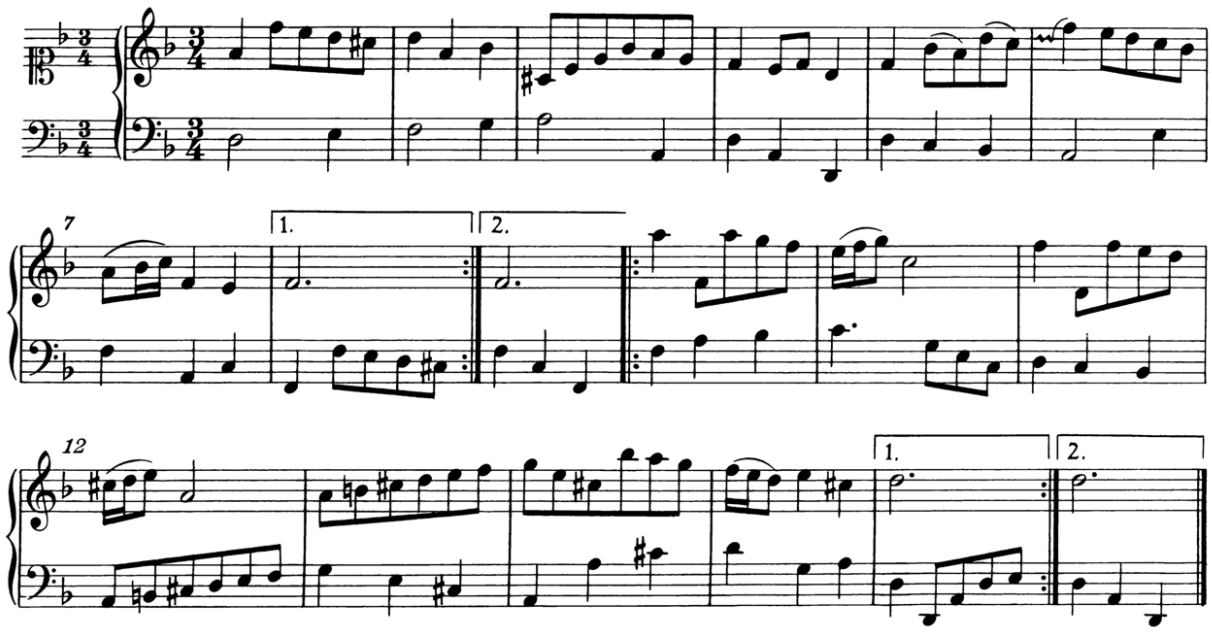
EXERCISE 34-1 Binary form analysis

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



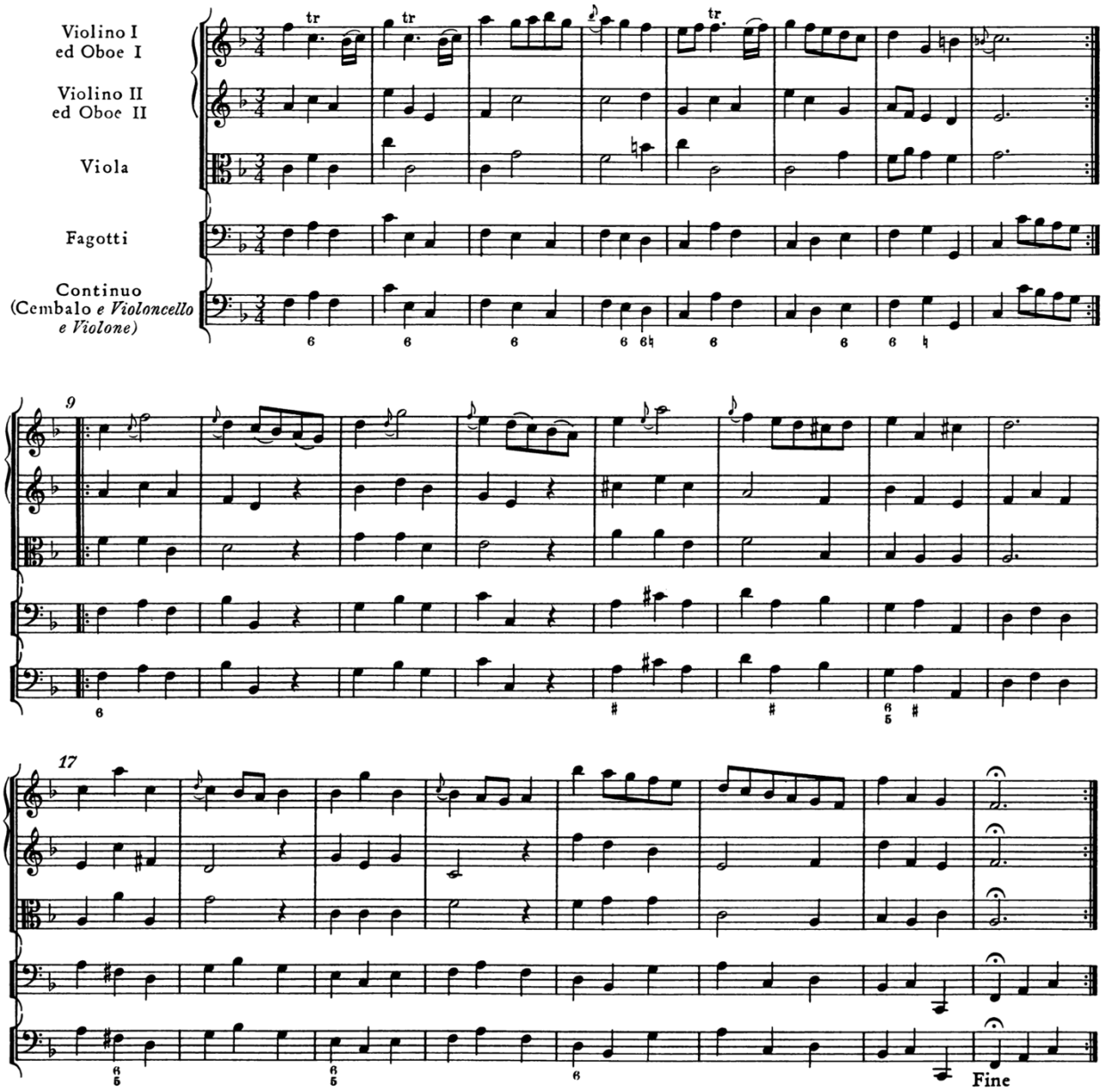
Worksheet example 34-1. Anon., Minuet in D minor from the *Anna Magdalena Bach Notebook*

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



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