Chapter 21 Assignment 1

1. Provide the four very closely related keys for each given key.

Home Key	**Very closely-related keys**
G Major	D Major, C Major, E Minor, G Minor
F Minor	
Bb Major	
B Minor	
G♭ Major	
D♯ Minor	
F♯ Major	
A Major	
C Minor	

2. Compared to the given home key, rank the other keys from most closely related to most remote.

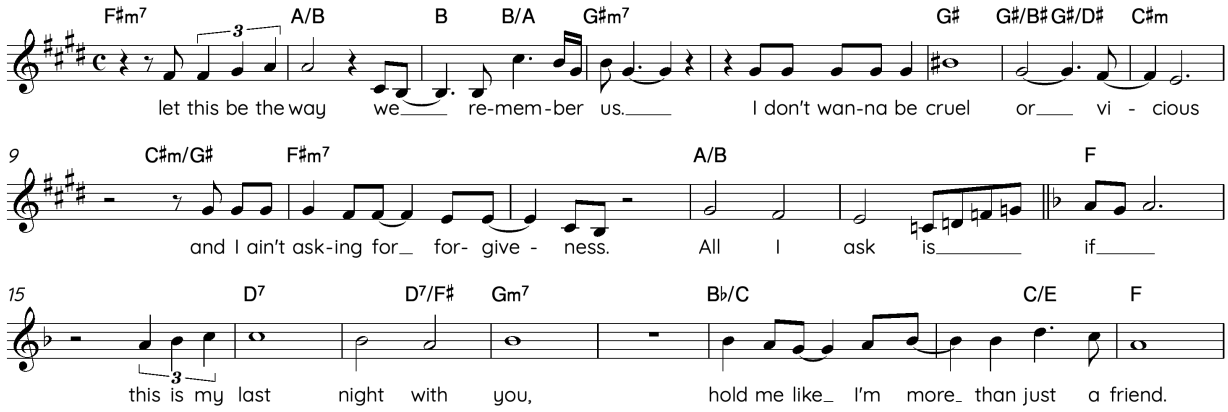
Home Key	**Destination keys**
A♯ Minor	C♯ Minor, B Major, F♯ Major
C Major	F Major, E♭ Minor, D Minor
B Major	C Major, G♯ Minor, C♯ Minor
E Minor	B Minor, B♭ Major, D Major
G♭ Major	G♭ Minor, C Major, G Major
D Minor	F Minor, C Major, G Minor,
F Major	C Major, A♭ Minor, C Minor
A♭ Major	C Minor, D♭ Major, F Major
G Minor	E♭ Major, B♭ Major, D♭ Major

3. Complete the following chart with missing information about key relationships.

Old Key	**New Key**	**VCR, CR, or Remote**	**New key in relationship to old key**
A Major			Dominant
C Minor	E Minor		

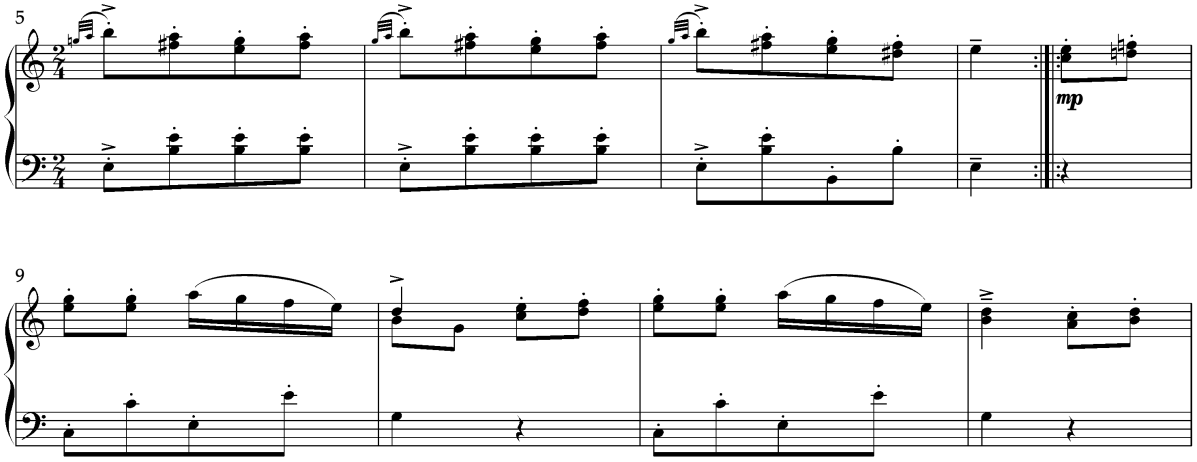
	G Minor		Supertonic
B♭ Minor	G♭ Major		
	G Major		Neapolitan

4. Determine the two keys involved in each direct modulation. What is the new key in relation to the old one?



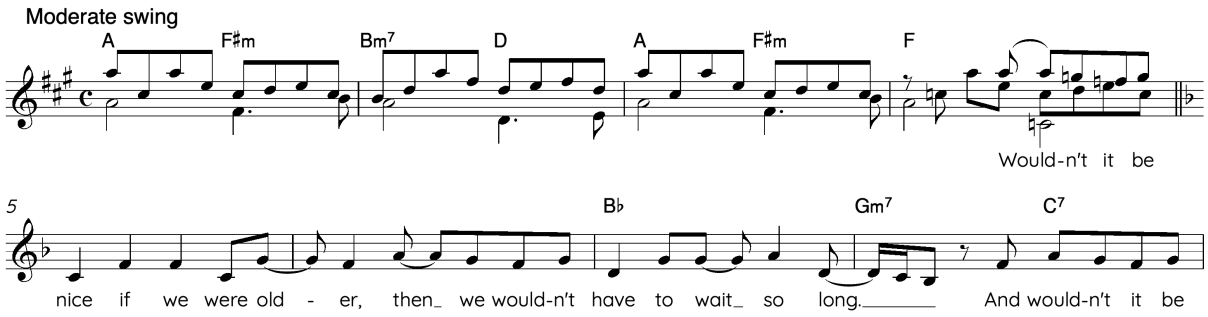
Example 1. Adele Adkins, Bruno Mars, Philip Lawrence, and Christopher Brody Brown, "All I Ask" from *25*, 3:18-3:53 (2015).

https://www.youtube.com/watch?v=sonzlE32YVg



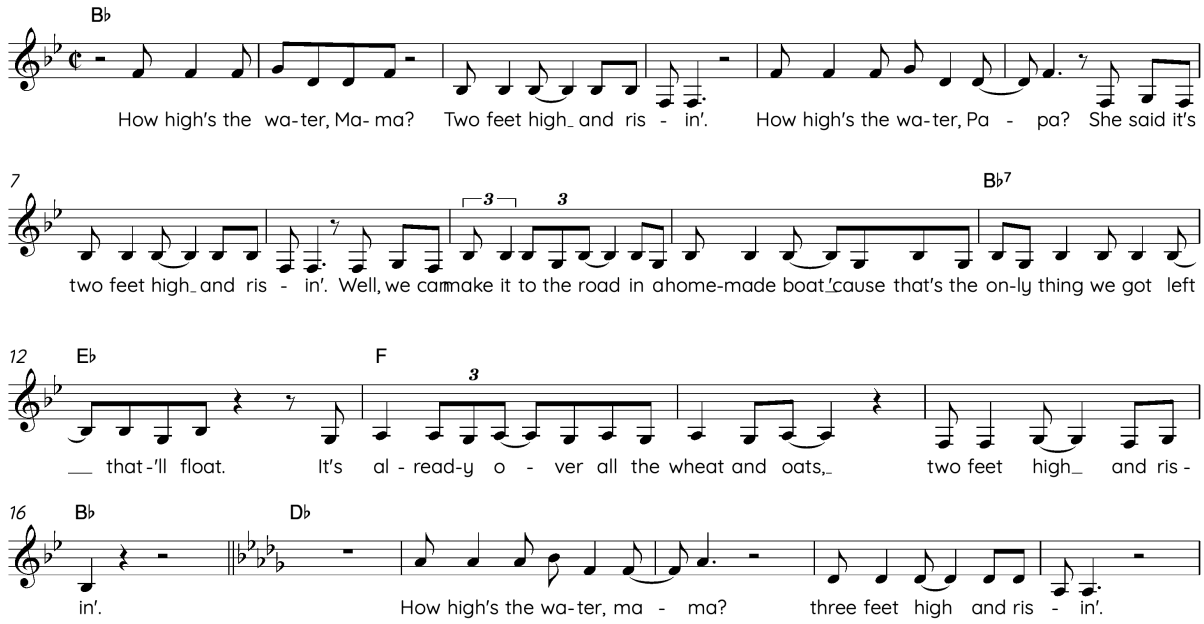
Example 2. W.A. Mozart, *Piano Sonata No. 11 in A Major, K. 331*, III, mm. 5-12 (1783).

https://www.youtube.com/watch?v=gYQVvd9mrII



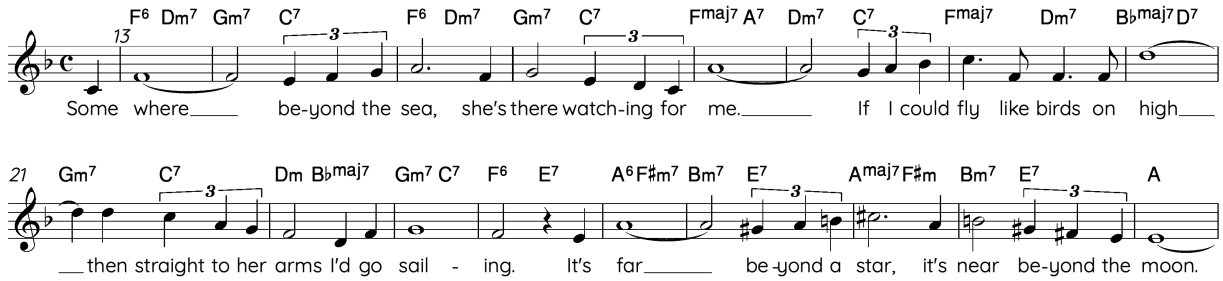
Example 3. Brian Wilson, Tony Asher, and Mike Love, "Wouldn't It Be Nice?" from *Pet Sounds*, 0:00-0:14 (1966).

https://www.youtube.com/watch?v=dmcNbsLCpBQ



Example 4. Johnny Cash, "Five Feet High and Rising" from *Songs of Our Soil*, mm. 1-21 (1959).

https://www.youtube.com/watch?v=BK7P4Sgomtw

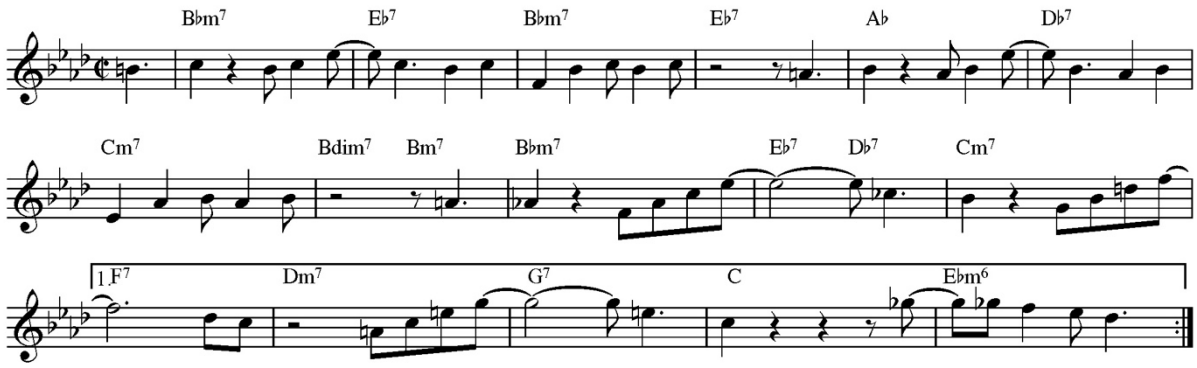


Example 5. Charles Trenet and Jack Lawrence, "Beyond the Sea," mm. 13-29 (1946).

https://www.youtube.com/watch?v=m8OlDPqYBLw

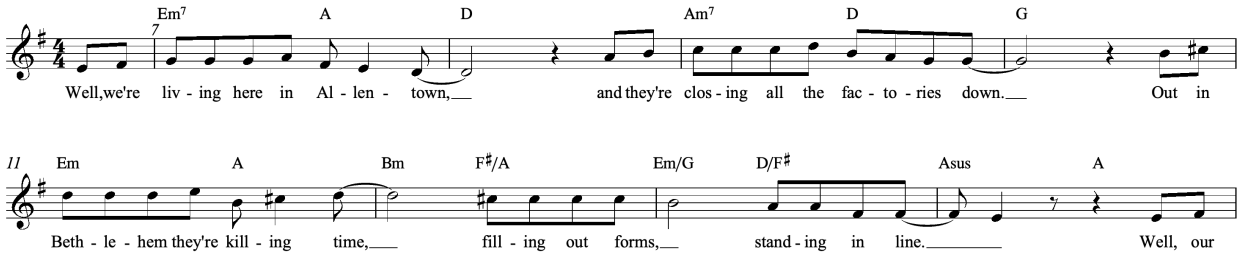
Chapter 21 Assignment 2

1. Analyze the following sequential modulations.



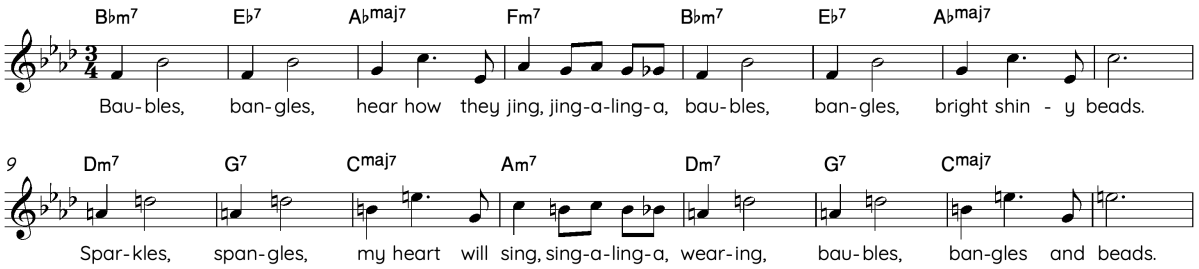
Example 1. Frank Foster, "Shiny Stockings," mm. 1-16 (1956).

https://www.youtube.com/watch?v=YWqbQDjLK44



Example 2. Billy Joel, "Allentown" from *The Nylon Curtain*, mm. 7-14 (1982).

https://www.youtube.com/watch?v=BHnJp0oyOxs



Example 3. Robert Wright and George Forrest, "Baubles, Bangles, and Beads" from *Kismet*, mm. 1-16 (1953). [Based on Alexander Borodin, *String Quartet No. 2 in D Major*, II, mm. 29-44 (1881).]

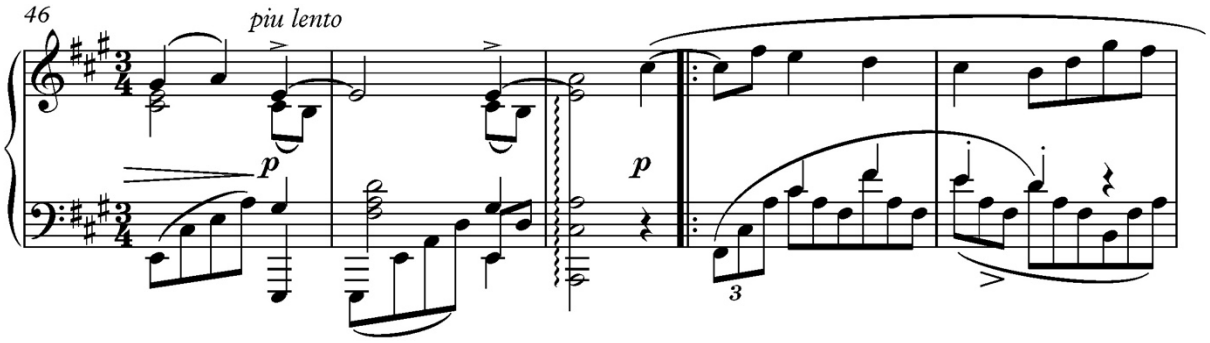
https://www.youtube.com/watch?v=xc0mL1ro0W4

Chapter 21 Assignment 3

1. Provide the keys to which a common-tone modulation could go from each of the given keys, assuming the common tone is in the tonic chords of both keys.

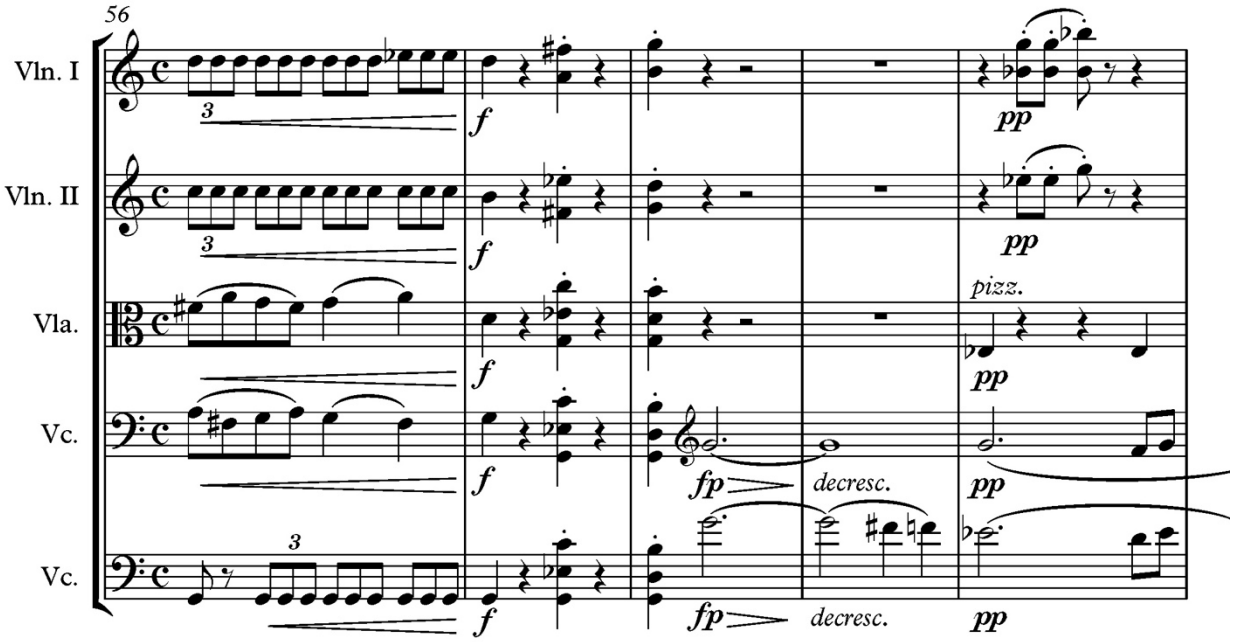
Home Key	**Destinations of common-tone modulations**
F Major	D Minor, D♭ Major, B♭ Major, B♭ Minor, A Major, A Minor, F♯ Minor, D Major, D Minor, C Major, C Minor, A♭ Major
G Minor	
A Major	
D Minor	
C# Major	
G# Minor	

2. For the following examples, determine the two keys involved and the common tone that links them.



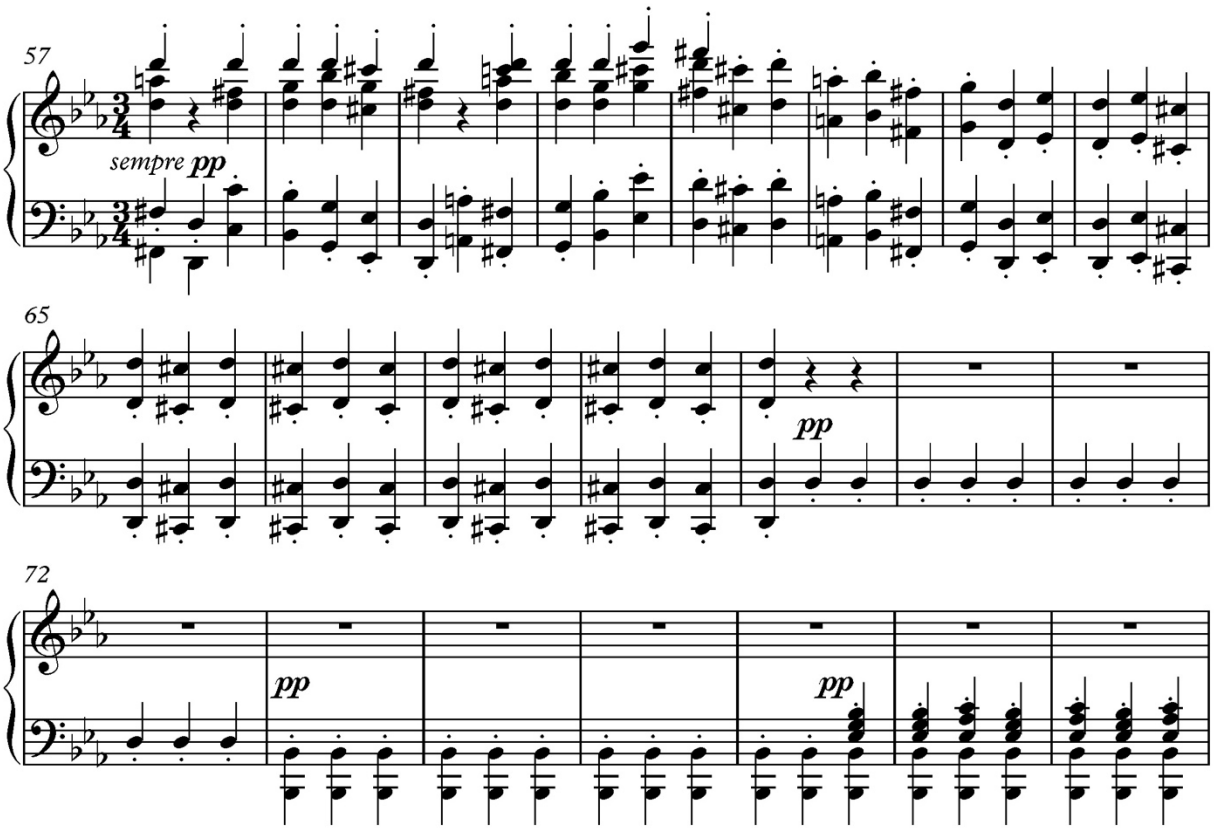
Example 1. Johannes Brahms, *Intermezzo in A Major, Op. 118, No. 2*, mm. 46-50 (1893).

https://www.youtube.com/watch?v=20Gb0JcviRA



Example 2. Franz Schubert, *String Quintet in C Major, D. 956*, I, mm. 56-60 (1828).

https://www.youtube.com/watch?v=DJ-vroCJvzo



Example 3. Ludwig van Beethoven, *Symphony No. 3 in E♭ Major, Op. 55*, III, mm. 57-78 (1804).

https://www.youtube.com/watch?v=5KOJZ_p7V2w

Chapter 21 Assignment 4

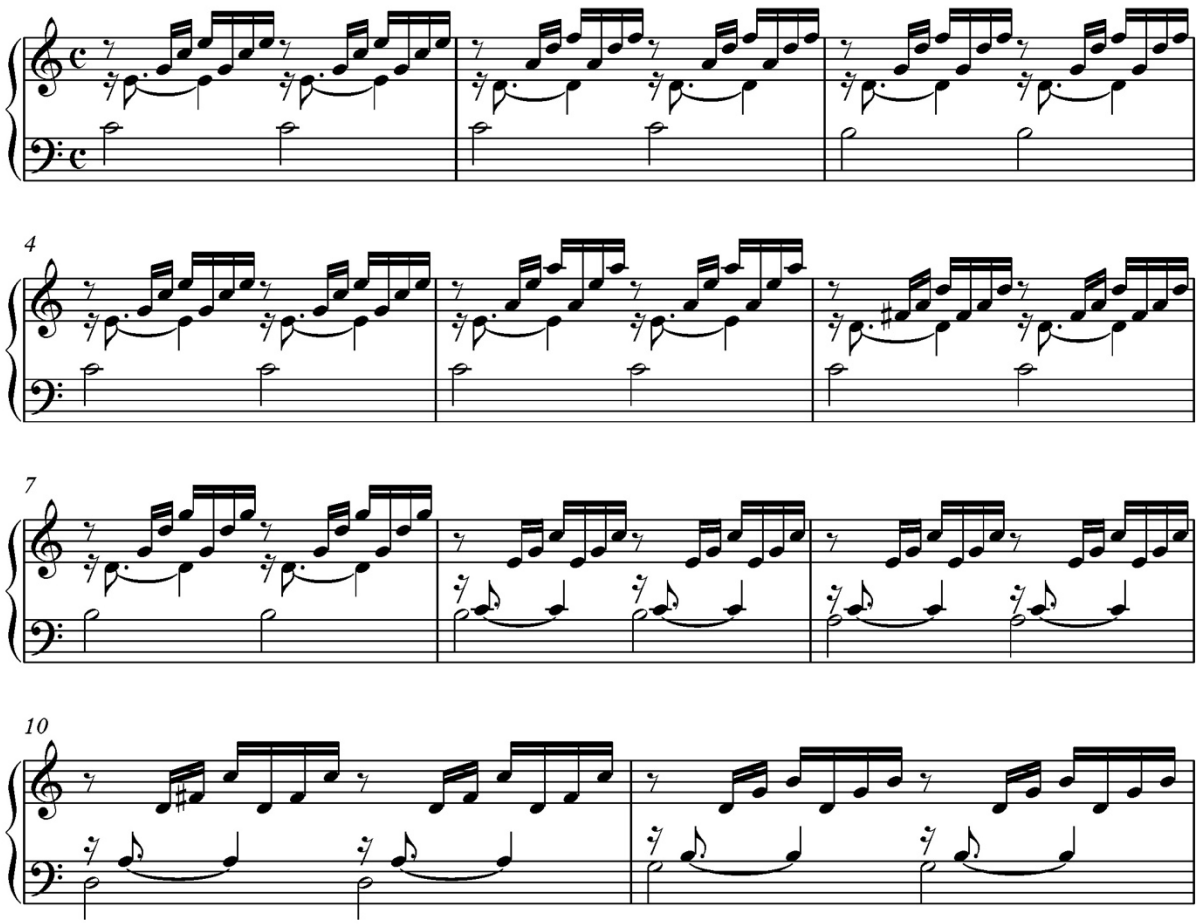
1. Provide the potential diatonic pivot chords between each pair of keys.

Keys	**Potential pivot chords**
C Major and F Major	C, Dm, F, Am
E Minor and G Major	
B♭ Major and C Minor	
C♯ Major and A♯ Minor	
G♭ Major and F Minor	
D Minor and C Major	
A♭ Major and E♭ Major	
B Minor and G Major	
E♭ Major and G Minor	

2. Complete the following chart with the missing information about pivot chords.

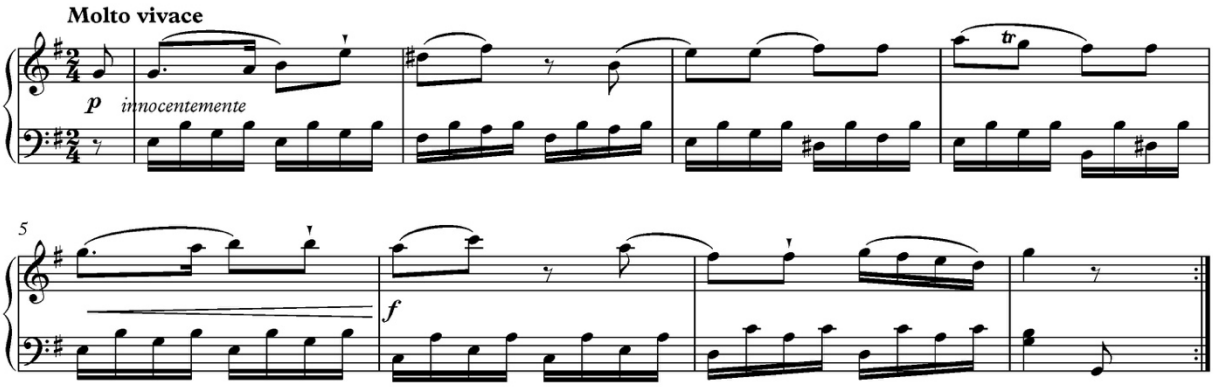
Old Key	**Function in Old Key**	**New Key**	**Function in New Key**
F Minor	iv	A♭ Major	
G Major	V		VI
C Minor	i	B♭ Major	
D Major	vi	F♯ Minor	
B Major	ii		vi

3. For the following examples, determine the key structure and then label both the chord of modulation and the pivot chord.



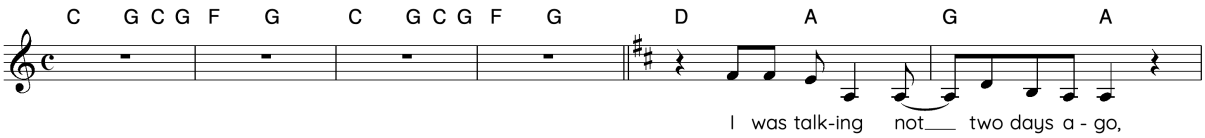
Example 1. J.S. Bach, *Prelude in C Major, BWV 846*, mm. 1-11 (1722).

https://www.youtube.com/watch?v=ToWj_4xvVZA



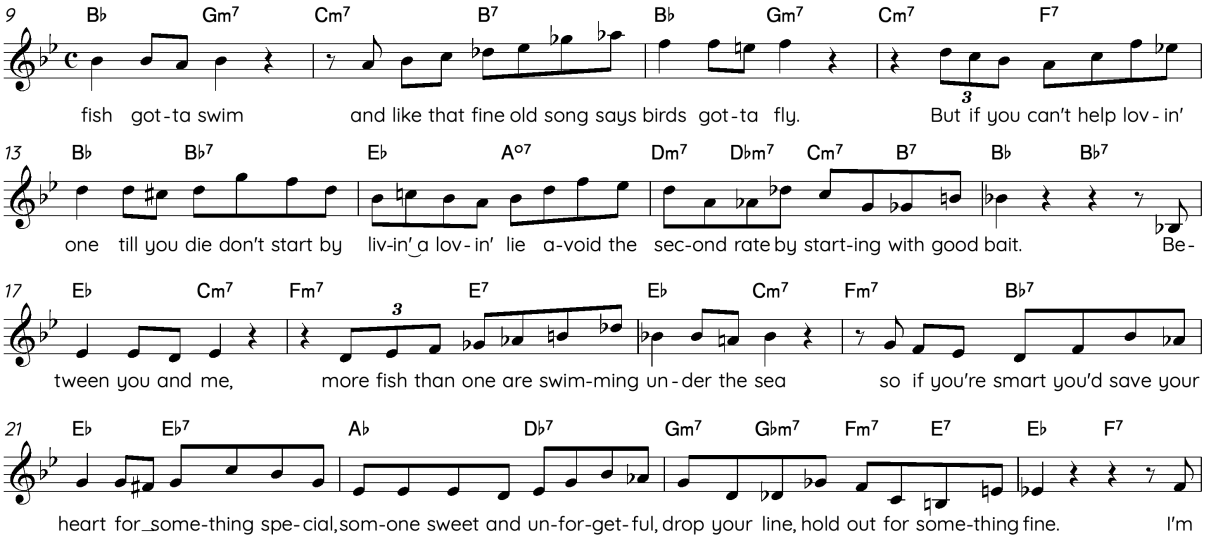
Example 2. Joseph Haydn, *Piano Sonata in E Minor, Hob.XVI:34,* III, mm. 1-8 (1784).

https://www.youtube.com/watch?v=mpZsT6qj_GE



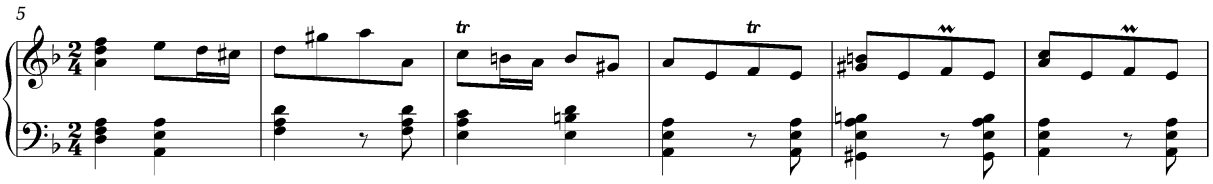
Example 3. Liz Phair, "Polyester Bride" from *Whitechocolatespaceegg*, mm. 1-6 (1998).

https://www.youtube.com/watch?v=CgfZyzukKh8



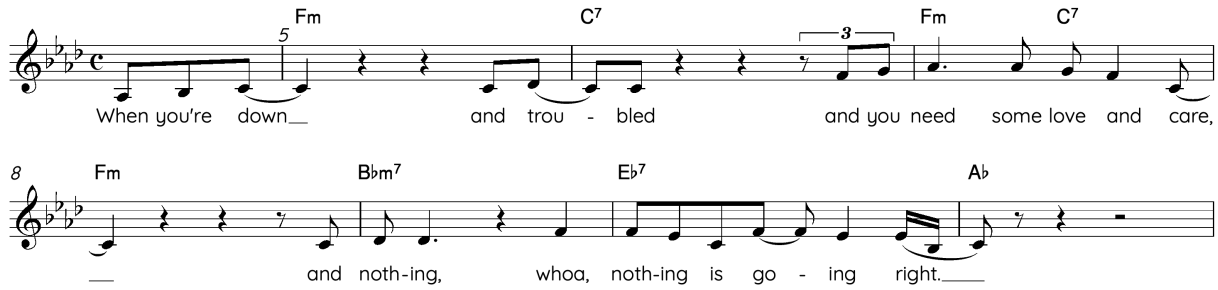
Example 4. Tadd Dameron and Count Basie, "Good Bait," mm. 9-24 (1944).

https://www.youtube.com/watch?v=0mdt9heAoc4



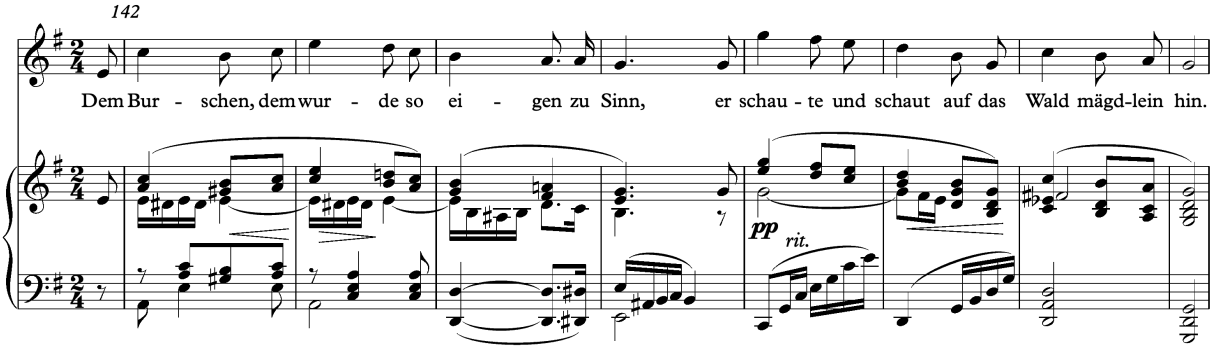
Example 5. Domenico Scarlatti, *Sonata in D Minor, K. 64*, mm. 5-10 (18th c.).

https://www.youtube.com/watch?v=LiYwxXfgevY



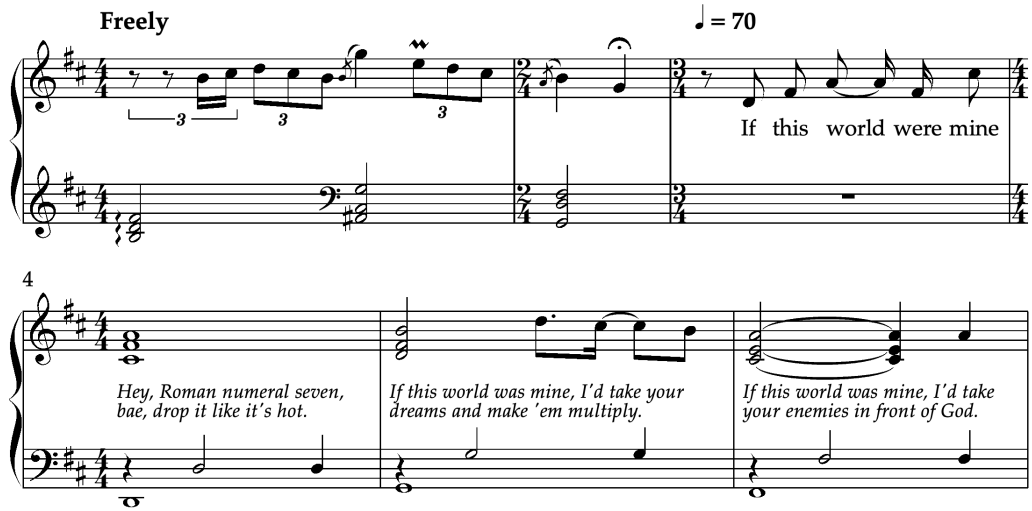
Example 6. Carole King, "You've Got a Friend" from *Tapestry*, mm. 5-11 (1971).

https://www.youtube.com/watch?v=eAR_Ff5A8Rk



Example 7. Franz Lehár, "Vilja-Lied" from *Die lustige Witwe*, mm. 142-149 (1905).

https://www.youtube.com/watch?v=5fT0zrKCpMU



Example 8. Kendrick Lamar and SZA, "Luther" from *GNX*, mm. 1-6 (2024).

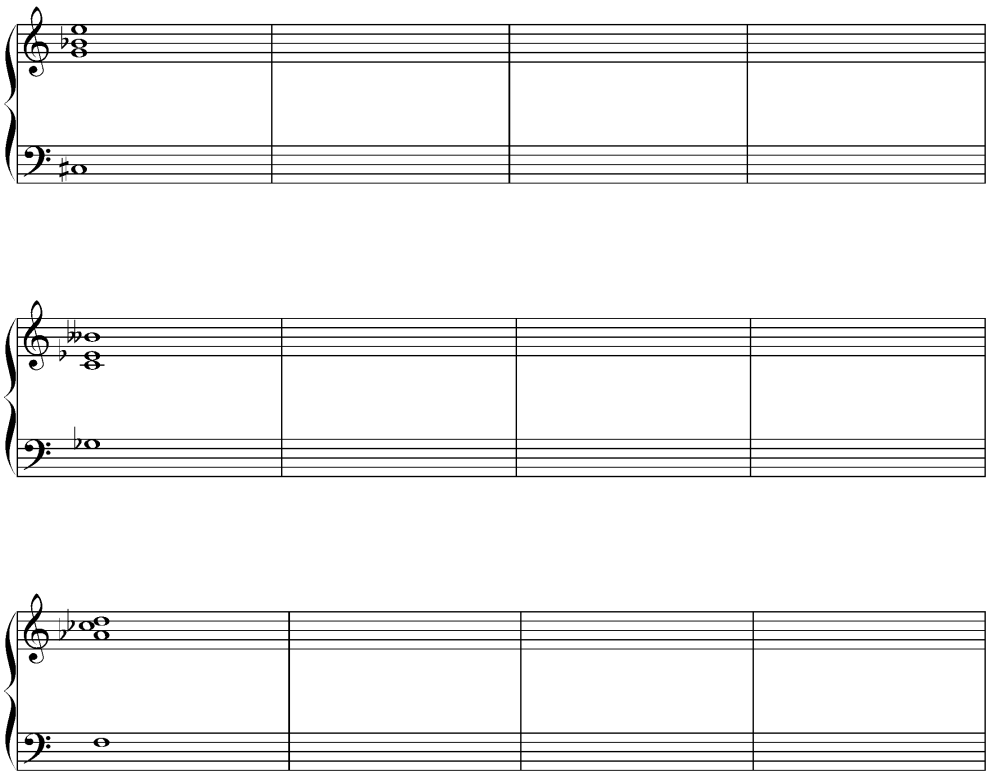
https://www.youtube.com/watch?v=sNY_2TEmzho

Chapter 21 Assignment 5

1. Provide at least two chromatic pivot chords between the two keys.

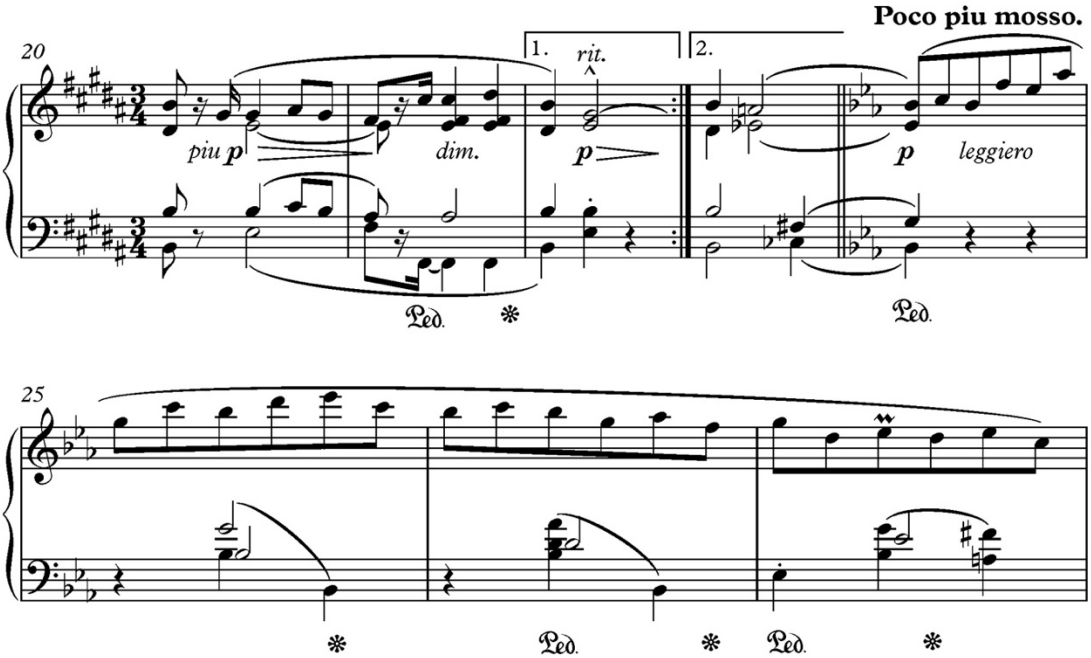
Keys	**Potential chromatic pivot chords**
D Major and E♭ Major	
C Major and G Minor	
F Minor and A♭ Minor	
E Major and G Major	
B Minor and C Major	
F♯ Minor and D♯ Minor	

2. Give three enharmonic spellings of the following diminished 7th chords and the resolutions that each chord implies.



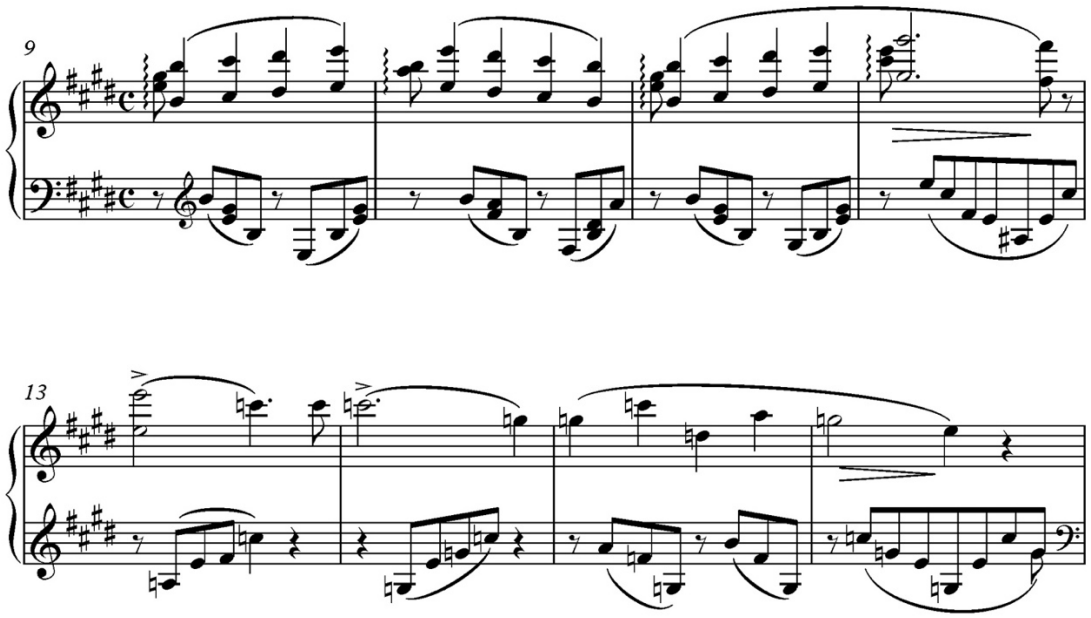
Example 1. Diminished 7th chords.

3. Provide Roman-numeral analyses of the following examples, clearly labeling the pivot chord in each case.



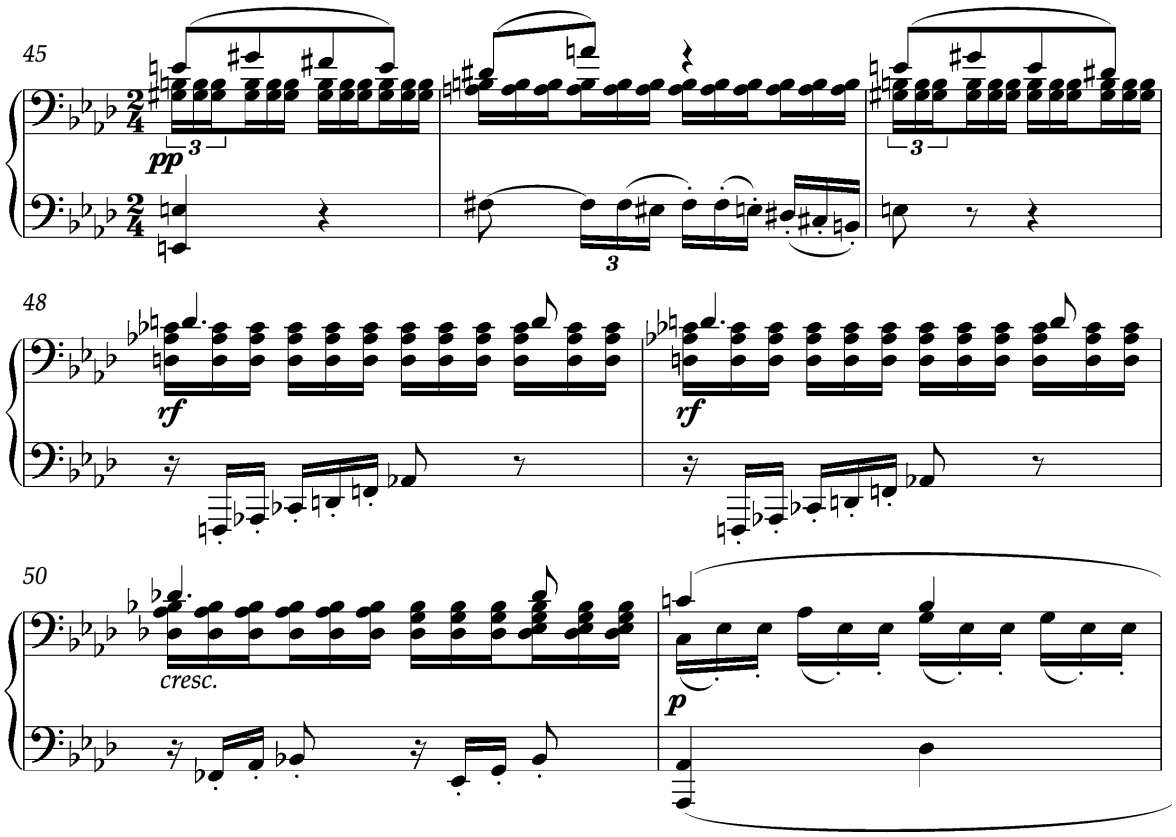
Example 2. Frédéric Chopin, *Mazurka in B Major, Op. 56, No. 1*, mm. 20-27 (1843).

https://www.youtube.com/watch?v=tDJNeXJGj3Q



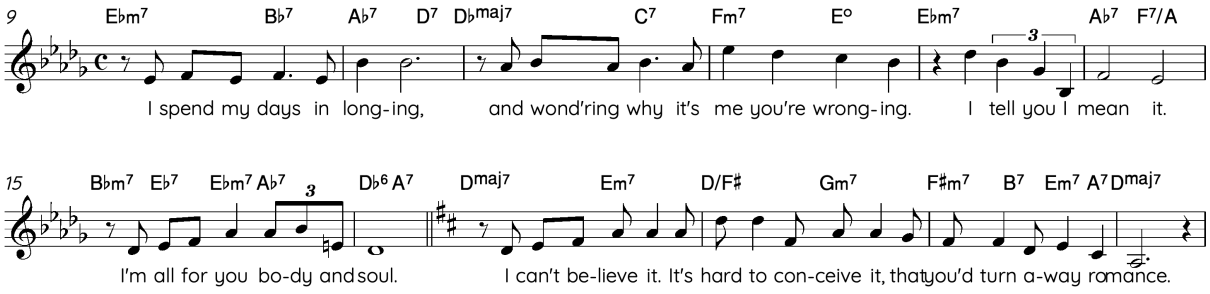
Example 3. Franz Liszt, *Consolations, S. 172, No. 2 in E Major*, mm. 9-16 (1850).

https://www.youtube.com/watch?v=goRrhbXM9go



Example 4. Ludwig van Beethoven, *Piano Sonata No. 8 in C Minor, Op. 13*, II, mm. 45-51 (1797-98).

https://www.youtube.com/watch?v=1FP7NosLxkw

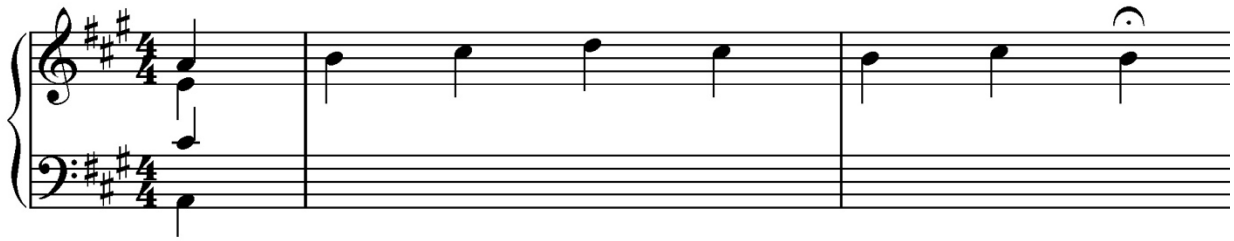


Example 5. Johnny Green, "Body and Soul," mm. 9-20 (1930).

https://www.youtube.com/watch?v=AXnQeb0rgpU

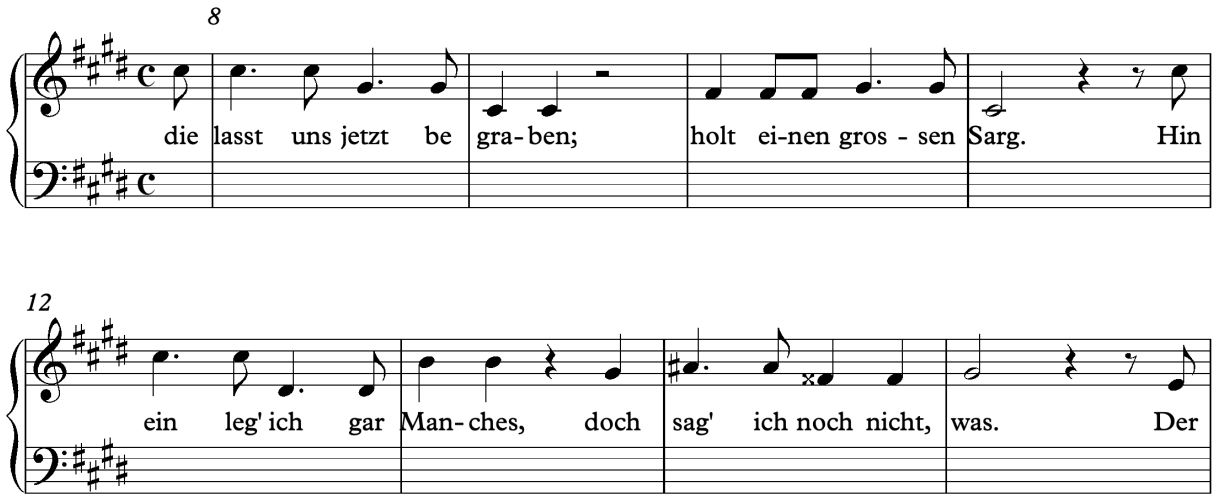
Chapter 21 Assignment 6

1. Harmonize the following modulating melody. First provide Roman numerals and figures and then realize the progression in four-voice texture given the first sonority.



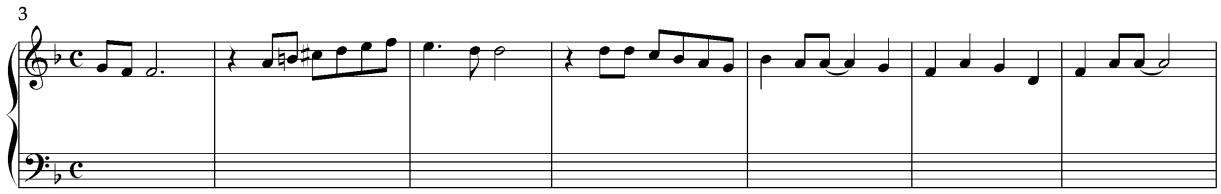
Example 1. J.S. Bach, "Allein Gott in der Höh sei Ehr", *BWV 104*, mm. 5-6 (18th c.).

2. Harmonize the following modulating melodies. Provide Roman numerals and figures and then compose out a piano accompaniment.



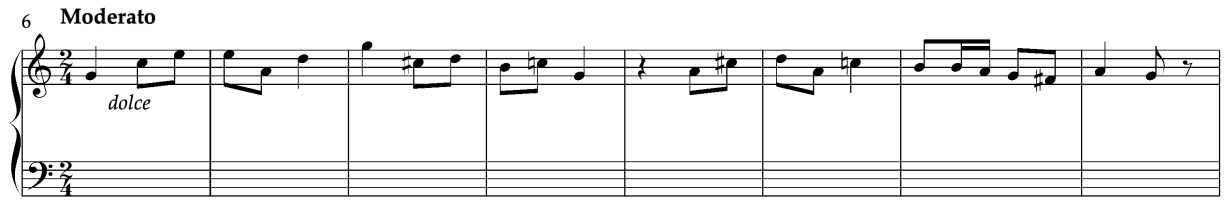
Example 2. Robert Schumann, "Die alten, bösen Lieder" from *Dichterliebe*, mm. 8-15 (1840).

https://www.youtube.com/watch?v=mRg8615YCRw



Example 3. Paul McCartney, "Yesterday" from *Help!*, mm. 3-9 (1965).

https://www.youtube.com/watch?v=fCV9oqtwyVA



Example 4. Clara Schumann, *Romance variée, Op. 3*, mm. 6-13 (1833).

https://www.youtube.com/watch?v=IxZCUZxQU4Y