Directions: Complete the following exercises featuring various techniques of modulation discussed in Chapter 20 of HiC. Each exercise will ask for specific information, so please read the directions carefully.

1. Identify the following: original key and key following the modulation; type of pivot (diatonic or chromatic); measure # where the pivot occurs; and finally, the RNs involved in the pivot as shown in the “pivot bracket.” [NB: Unless stated, RNs for the entire example are not required.]

J.S. Bach, French Suite no. 5, Govotte, mm. 1–8

J.S. Bach, French Suite no. 5, Govotte, mm. 10–16
3. [Follow the same instructions for #1 above]

W.A. Mozart, Piano Sonata in CM, K. 330, ii, mm. 21–28
[from Workbook Ex. 20.2]

4. [Follow the same instructions as #1 above.] NB: In this example, the tonic is not on the downbeat of m. 1. You must use the key signature and the context to determine the first key, which arrives at a half cadence in m. 4. *Provide RNs for the complete excerpt.

Robert Schumann, “Der Dichter spricht,” from Scenes from Childhood, op. 15, mm. 1–8.
[from Workbook, Ex. 20.4]
5. Instructions: This example involves two modulations. The piece is in D major, but at m. 28 the key is clearly A major (V), which means you can assume 3 sharps. In two complete sentences, describe:

1) how the first modulation occurs (about four measures into the excerpt), and
2) what linear technique creates the second modulation (see the arrows above the systems).

3) which keys are involved in both cases.

Joseph Haydn, Symphony #14, ii, mm. 28–44
6. Instructions: In a complete sentence or two, describe what type of modulation occurs in the following example. Identify both keys and label three prominent cadences.

Joseph Haydn, Symphony #14, ii, mm. 1–16
7. Instructions:

1). In one or two complete sentences, describe the relationship between phrase-form and modulation in mm. 1–12. Make sure to mention the two keys involved in the modulation.

2). In one or two complete sentences, describe how the original key regained in mm. 12–13? Be sure to mention the linear technique involved in the modulation.

3). Label *all the chords* following the repeat sign with RNs in the original tonic key (B♭ major).

4). Label the contrapuntal (outer-voice) intervals of the *first four chords* following the repeat sign in between the staff.

W. A. Mozart, Sonata No. 4 for Piano, K. 282, Minuetto 1, mm. 1–14