1. Using key signatures, write the following chords in close position. Above the staff, write in the lead sheet symbol for each chord where applicable. Note stacking counts.

2. Analyze the following example. Analyze all chords, nonchord tones (including suspension intervals) and keys/modulations. Each asterisk represents a modulation technique and therefore where a key-change is initiated. Included in those techniques are a V chord interpreted as a Ger +6 in another key and also a vii7 chord reinterpreted as a vii7 chord in another key. Each fermata represents an AC. There are five modulations and five keys represented. On the back of this page, diagram the piece and name the form. The diagram should show sections, phrases, cadences and keys, with corresponding measure numbers.
3. In the space below, make a diagram of the piece in question 2. The diagram should show the name of the form, sections, phrases, cadences and keys, with corresponding measure numbers.

**Continuous Binary**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>c</th>
<th>d</th>
<th>e ext...</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>b</td>
<td>c</td>
<td>d</td>
<td>e</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
</tr>
</tbody>
</table>

**Development**
Principal Theme (a)
Trans: modulating (a to C)
Dominant pedal
Coda

**Recapitulation**
Principal Theme (a)
Trans: non-modulating
Exposition
Secondary Theme (a)
Recollections of PT concluding with a PAC (a)
Fragments of PT (C) & modulations to other keys
Secondary Theme (C)

**Exposition**
PT(a) Trans (a to C) ST(C) Fragments of PT(C) Dom Pedal

**Development**

**Recapitulation**
PT(a) Trans ST(a) Non-moda.