

## WORKBOOK

1. Analysis: Analyze the following excerpts. Below the first system, identify the key of the piece. Then provide a functional Roman numeral analysis, including figures for inversions. Below the analysis, identify the functional level of each chord (D or T). Circle and label all nonchord tones, and bracket and label all cadences. Show the resolution of the leading tone with an arrow. If a harmony sustains over a measure or two, the voices may exchange pitches. The leading tone should resolve in the voice it last appears. Reducing the passage to chorale style may help clarify the voice leading.

If a chord other than tonic or dominant appears, label it with the appropriate Roman numeral. Also, although we have not discussed sevenths, if a chord contains one, include it in the figures in the analysis. It will not affect the function of the chord.

6

10

A. Schubert, "Das Wandern" from *Die schöne Müllerin* ("Wandering" from *The Beautiful Miller Woman*)

5

B. Haydn, Sonatina 4, Scherzo

8

Fine

12

D.C. al Fine

C. Beethoven, Ecossaise

2. Figured Bass with Two Voices Given: Realize the following figured basses by adding the alto and tenor voices. Follow the conventions of common-practice voice leading. You may add weak-beat dissonances if you like, but circle and label any that you use. Below the system, identify the key of the exercise and perform a functional (Roman numeral) harmonic analysis. Below each Roman numeral, identify its functional level (T or D).

A

B

3. Figured Bass: Realize the following figured basses in a four-voice chorale style (SATB), following the conventions of common-practice voice leading. You may add unaccented dissonances as you like, but circle and label any that you use. Below the system, identify the key of the exercise and perform a functional (Roman numeral) harmonic analysis. Below each Roman numeral, identify its functional level (T or D). Bracket and label cadences.

A

B