

WORKBOOK

1. Analysis: Analyze the following pieces. Be sure to include the following.

- Below each system, identify the key of the piece.
- Provide a functional Roman numeral analysis.
- Below the analysis, identify the functional level of each chord (P, D, or T). The submediant does not need a functional label other than its Roman numeral.
- Circle and label all nonchord tones.
- Bracket and label all cadences.

Reduce the passage to chorale style if that will help you.

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A. Mozart, Piano Sonata no. 2, K. 280, II

The first system of the musical score is in 2/4 time and B-flat major. It consists of three staves. The top staff is a vocal line with a whole rest in each of the four measures. The middle staff is the right-hand piano accompaniment, featuring a rhythmic pattern of eighth notes with slurs and ties. The bottom staff is the left-hand piano accompaniment, consisting of a simple bass line of quarter notes.

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The second system of the musical score begins at measure 5. It consists of three staves. The top staff is a vocal line with a melodic line of eighth and quarter notes. The middle staff is the right-hand piano accompaniment, continuing the rhythmic pattern from the first system. The bottom staff is the left-hand piano accompaniment, continuing the bass line. The system concludes with a double bar line.

B. Schumann, "Hör ich das Liedchen klingen" from *Dichterliebe* ("When I Hear the Song" from *A Poet's Love*)

2. Figured Bass Realization: Realize the following figured bass in a four-voice chorale style (SATB). You may add any weak-beat dissonances you like, but circle and label any that you use.
- Bracket and label cadences.
 - Below the system, identify the key of the exercise.
 - Perform a functional (Roman numeral) harmonic analysis.

3. Outer Voices Given: You have the outer voices for two pieces of music. Determine the harmonies and complete the passage in a four-voice chorale style (SATB), following common-practice conventions. For the first one, the nonchord tones are identified. For the second one, you will have to determine what to include in the harmony.
- Below the system, identify the key of the exercise.
 - Provide a functional (Roman numeral) analysis.
 - Label cadences.
 - Circle and label nonchord tones.