

WORKBOOK

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

- Below each system, identify the key of the piece.
- Provide a functional Roman numeral analysis.
- Circle and label all nonchord tones.
- Bracket and label all cadences.
- Identify second-inversion chords according to their functions (how the dissonances are behaving)—accented, cadential, passing, neighbor, pedal, or arpeggiated.
- Identify voice exchanges

The first excerpt was already analyzed as an assignment in Chapter 22, but it is a nice example of that type of second-inversion chord.

A musical score in 2/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

A. Tchaikovsky, "Melodie antique francaise" from *Album pour la jeunesse*
("Old French Song" from *Album for the Young*)

A musical score in 3/4 time, key of C major. The right hand consists of a simple melodic line of quarter notes, and the left hand provides a harmonic accompaniment with chords. The piece concludes with a double bar line.

B. Bach, "Jesu, nun sei gepreiset" ("Jesus, Now Be Praised")

Allegro molto

A musical score in 3/4 time, key of C major. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment with chords. The piece concludes with a double bar line.

C. Haydn, Piano Sonata 50, III

5

D. Schumann, "Wild Reiter" from *Album für die Jugend*, mm. 1–8 ("Wild Rider" from *Album for the Young*)

13

E. Schumann, "Wild Reiter" from *Album für die Jugend*, mm. 9–16 ("Wild Rider" from *Album for the Young*)

2. Figured Bass Realization: Realize the following figured basses in a four-voice chorale style (SATB), following the conventions of the common-practice period. You may add any weak-beat dissonances you like, but circle and label those that you use.
- Below the system, identify the key of the exercise.
 - Perform a functional (Roman numeral) harmonic analysis. If using a Roman numeral for a linear chord, enclose it in brackets.
 - Bracket and label cadences.
 - Identify second-inversion chords by their functions—accented, cadential, passing, neighbor, pedal, or arpeggiated.
 - Identify voice exchanges.

A

6/4 6/4 6 6/5 6/4 6 7 6/4

B

6 6 4 6/4 6 6/5 6 4 7 7 4 5-6-5 3-4-3