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

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

C. Haydn, Piano Sonata 50, III

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

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.