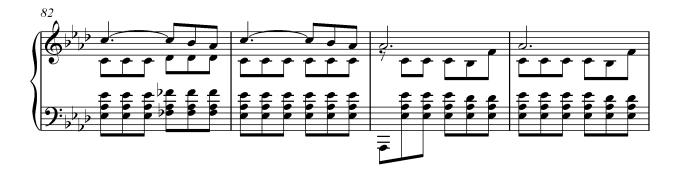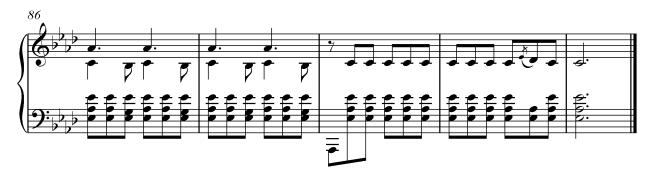## WORKBOOK

1. Analysis: Analyze the following excerpts by doing the following:

- Identifying the key and providing a functional Roman numeral analysis
- Circling and labeling nonchord tones
- Bracketing and labeling cadences

In the Chopin, take a moment to think about what the bass note is in each chord before you begin analyzing. The excerpt is the very ending of the piece, so that should clarify any ambiguity as to the key. The Bach gives an example where a key area is "borrowed."

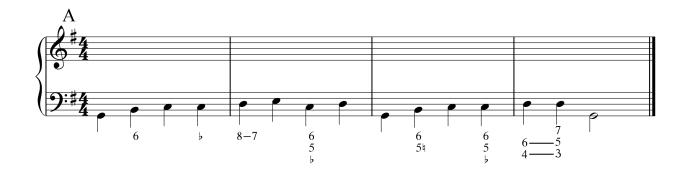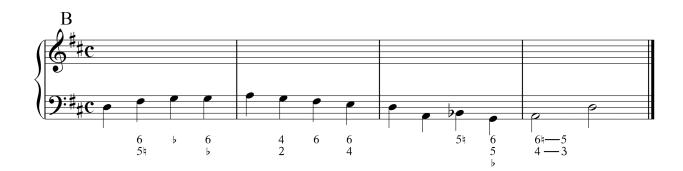A. Chopin, Prelude in A♭, op. 28, no. 17, mm. 77 to the end

B. Bach, "Christus ist erstanden, hat überwunden" ("Christ Is Risen and Has Overcome")

C. Schubert, *Moments musicals*, op. 94, D. 780, II (*Musical Moments*)

2. Realization: Realize the following figured basses in a four-voice chorale style (SATB). You may add any weak-beat dissonances you like, but circle and label any that you use.

- Below each system, identify the key of the exercise.
- Perform a functional (Roman numeral) harmonic analysis.
- Bracket and label cadences.

3. Harmonization: Harmonize the following melody in four-voice chorale style, following the functionality and voice leading of common-practice period music.
   - Below the harmonization, identify the key.
   - Provide a functional Roman numeral analysis.
   - Circle and label nonchord tones.
   - Identify cadences.

A

B

4. A Blast from the Past: Harmonize one of the first melodies in this book, "Twinkle, Twinkle." Follow the stylistic norms of common-practice music, and incorporate modal mixture. You may alter pitches in the melody to achieve the mixture, if necessary.

- Below the harmonization, identify the key.
- Provide a functional Roman numeral analysis.
- Circle and label nonchord tones.
- Identify cadences.