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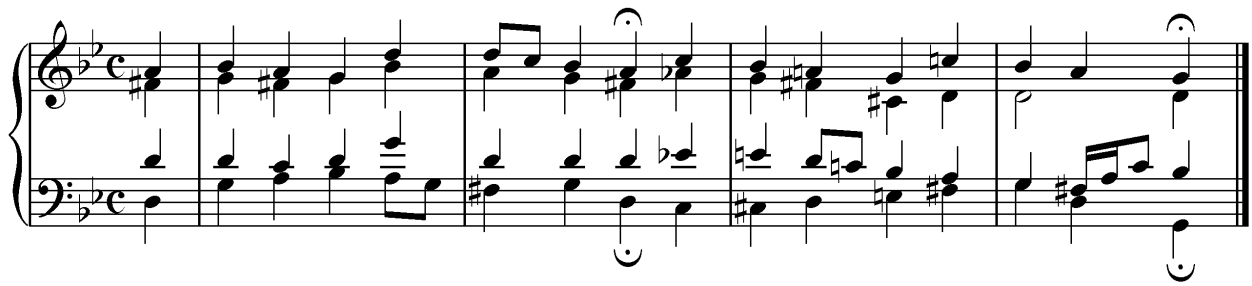
WORKBOOK

1. Analysis: Four musical excerpts follow.

- Identify the key of each excerpt.
- Provide functional (Roman numeral) harmonic analyses.
- Circle and label nonchord tones.
- Identify all cadences.
- When you encounter a Neapolitan chord, circle the pitch L$\hat{2}$ and show its resolution to tonic.

Don't let the busyness of the Chopin passage deceive you. Reduce it and you will see that it is fairly straightforward.



A. Bach, "Ach Gott, von Himmel sieh darein" ("Oh God, Look Down from Heaven")

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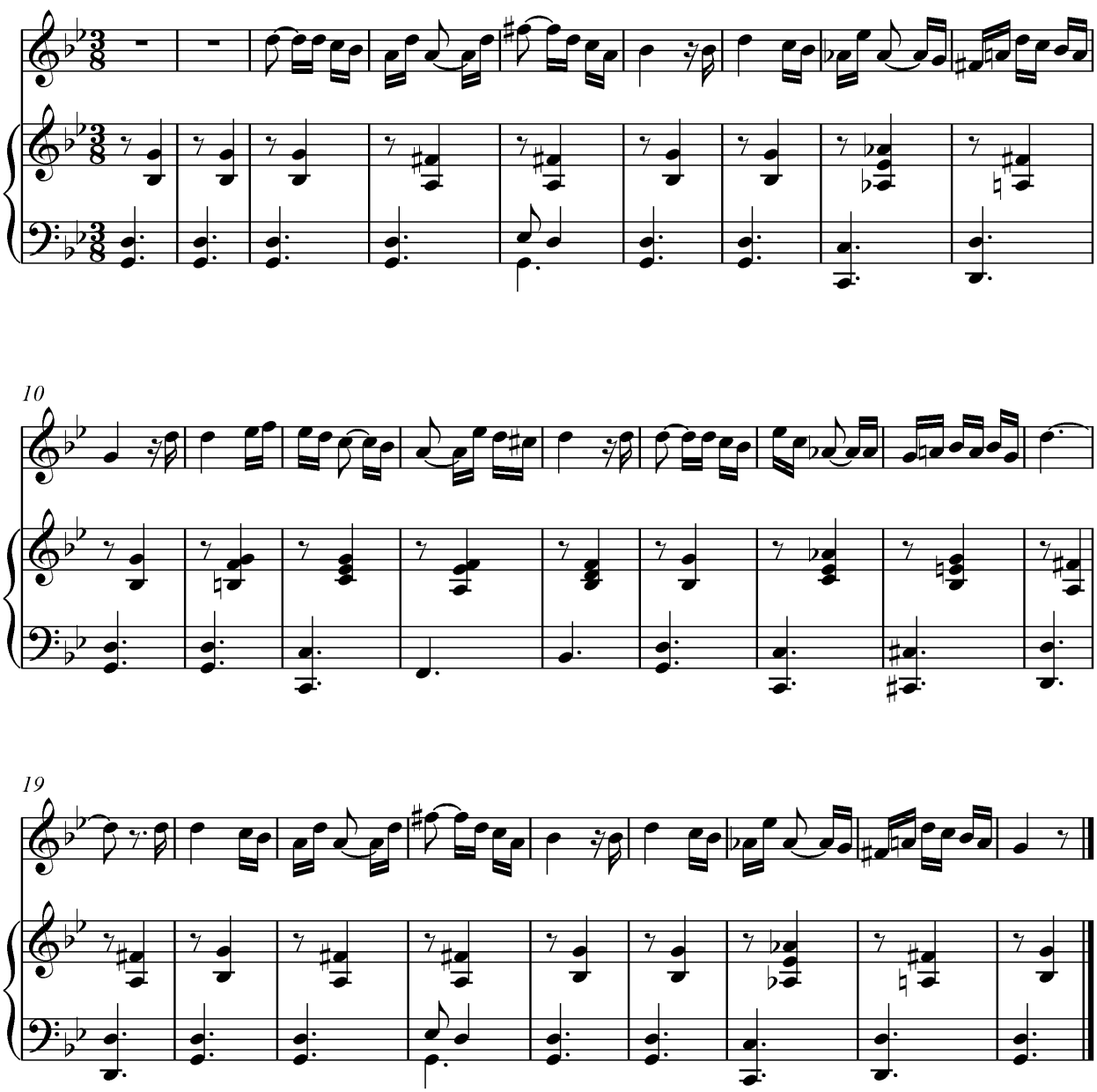

B. Schubert, "Der Müller und das Bach" from *Die schöne Müllerin*
("The Miller and the Brook" from *The Beautiful Miller Woman*)

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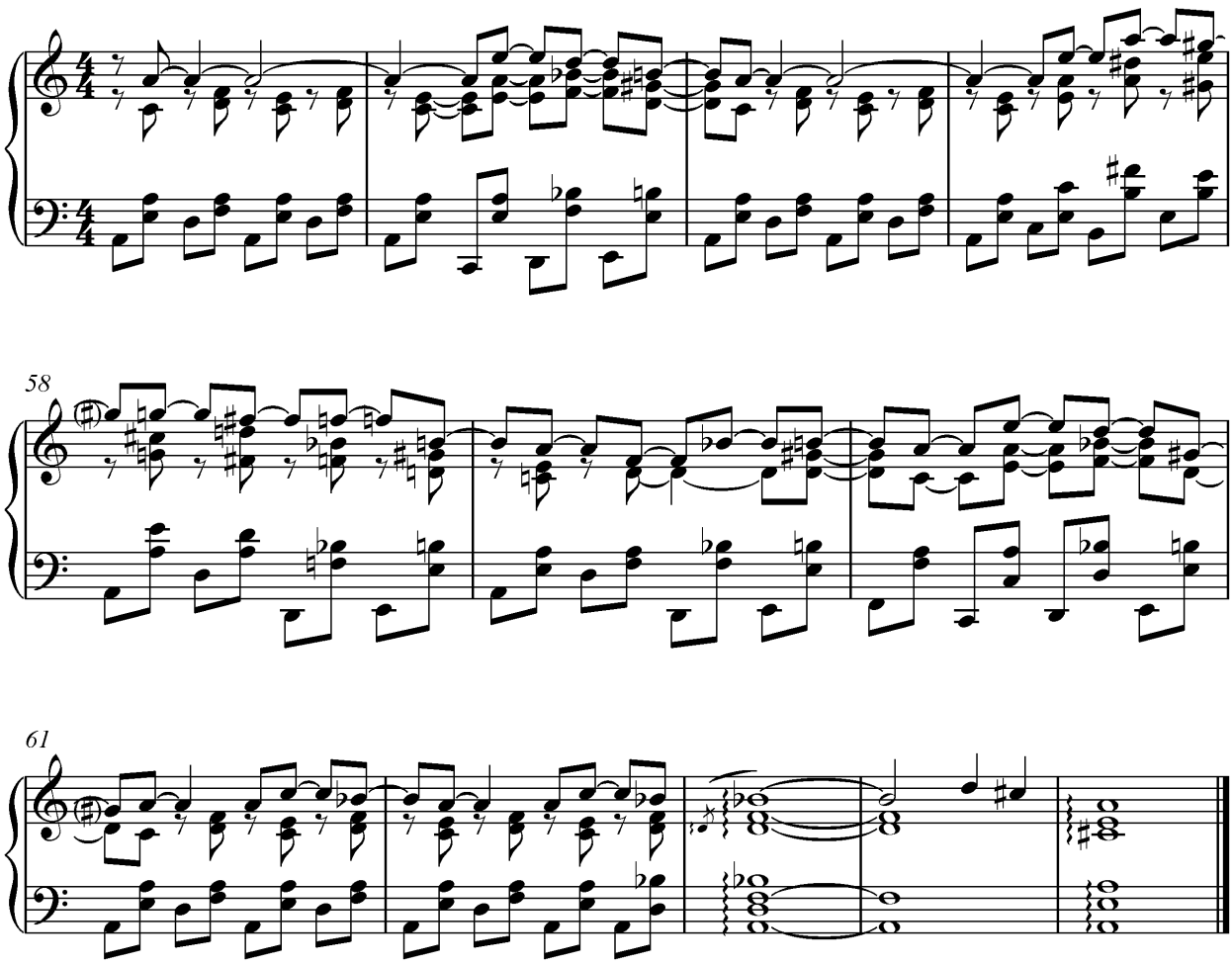

C. Chopin, Etude in A-Minor, op. 25, no. 4

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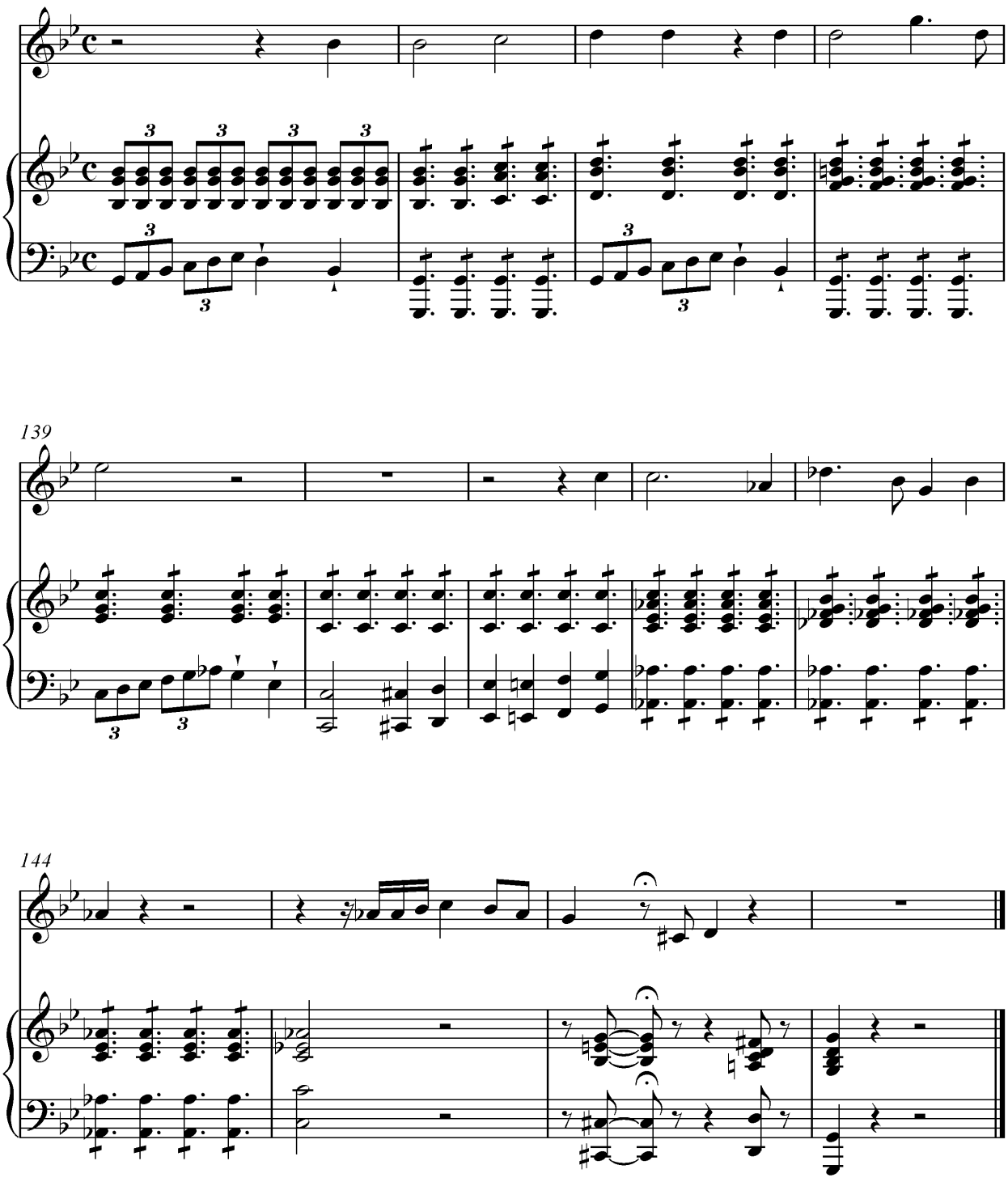

D. Schubert, "Erlkönig" ("The Elf-King")

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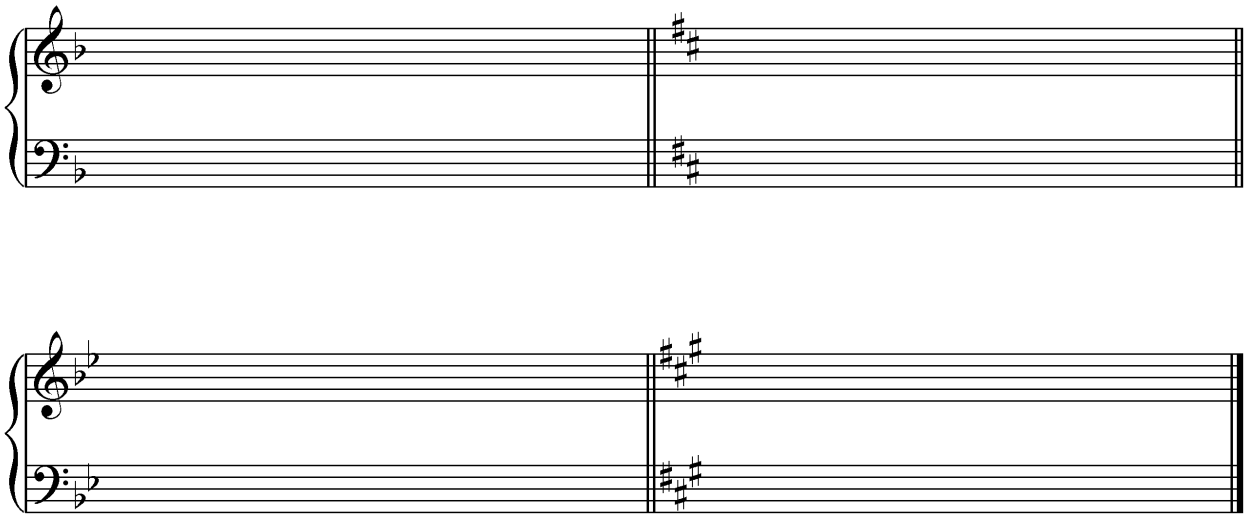
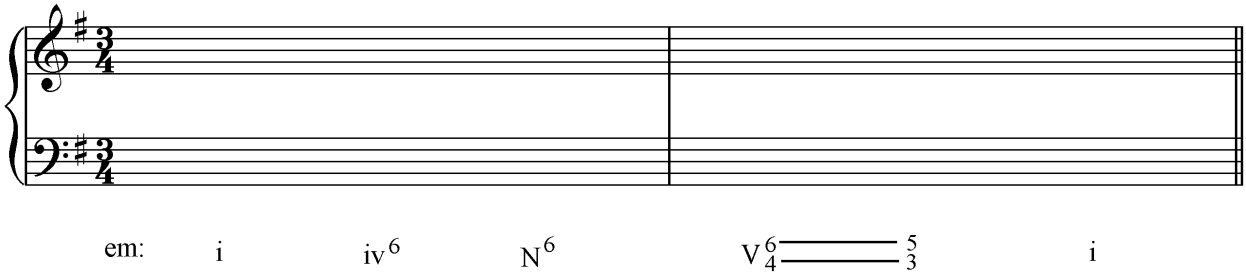
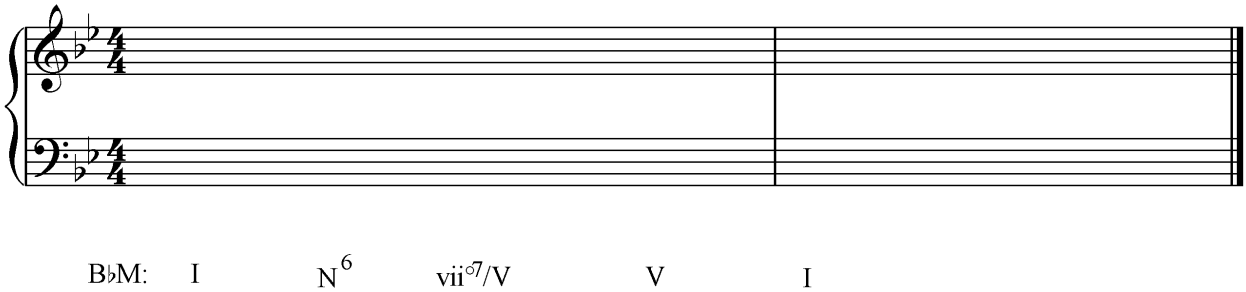
2. Practice resolving the Neapolitan chord. Assume the key signature corresponds to the minor key. In a four-voice chorale style, write the Neapolitan and resolve it to V (or V7), and then resolve that dominant to tonic. Each key should have a three-chord progression.



3. Realization: Realize the specified progression in a four-voice chorale style. You may add sevenths to the dominant chords if you want.





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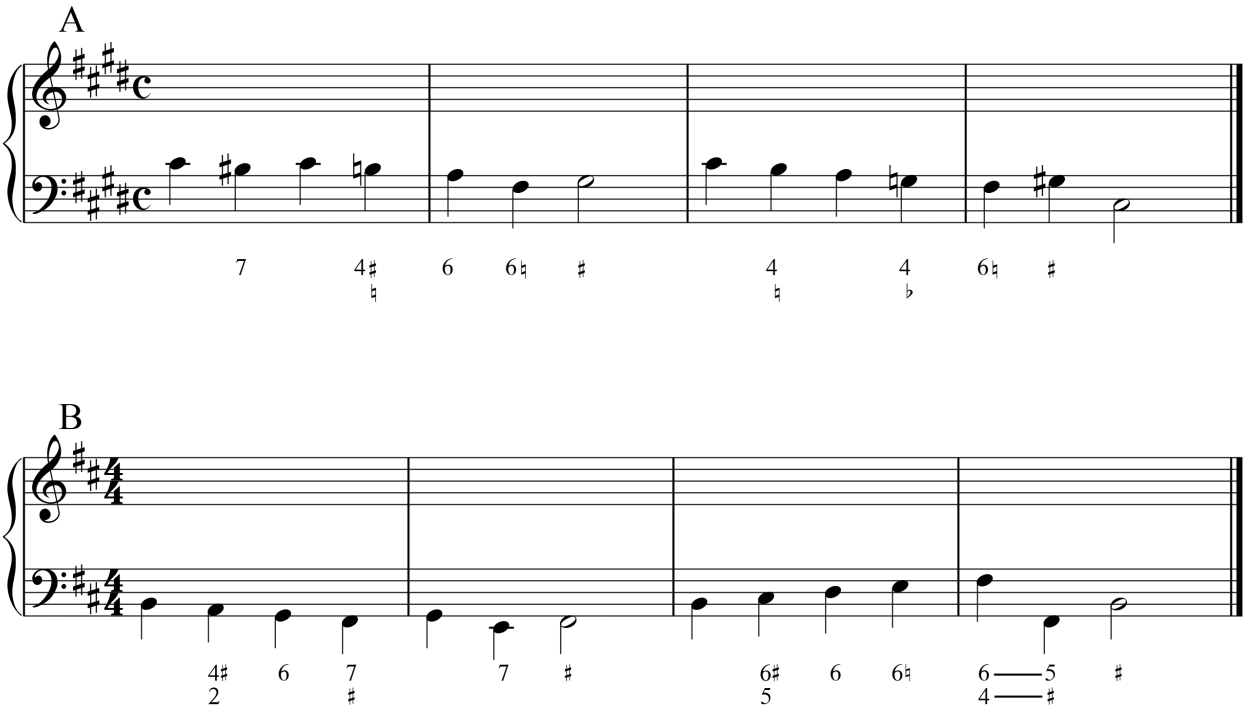
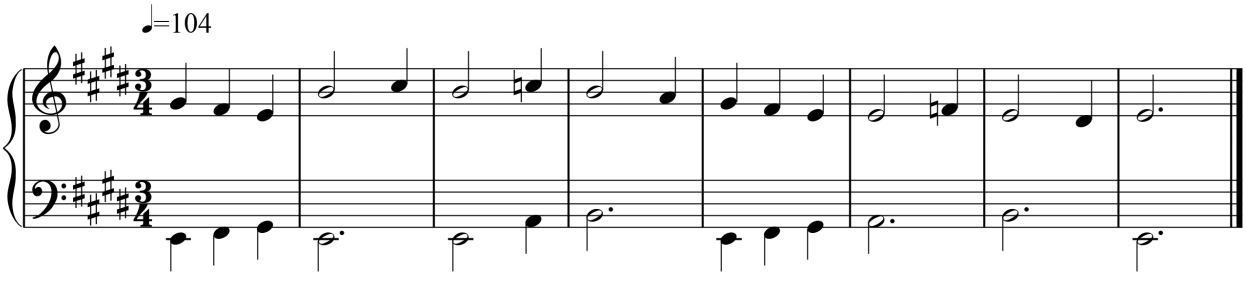
4. Realization: Realize the following figured bass in a four-voice chorale style (SATB). You may add any weak-beat dissonances you like, but circle and label any that you use.

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



5. You have the outer voices for a piece of music. Determine the harmonies and complete the passage in a four-voice chorale style. The first place an accidental appears can be harmonized by a Neapolitan or with modal mixture.

- Below the system, identify the key of the exercise.
- Provide a functional (Roman numeral) analysis.
- Label cadences.
- Circle and label nonchord tones.