

CHAPTER 16 Exercises

Exercise 16.1

Harmonise **only** the cadence points in the following exercises by adding alto, tenor and bass parts. The sign $\square \text{---} \square$ indicates where **Ic – V** is appropriate.

(a)

d: i ii° iv V(7) VI vii°

6 5
4 #

6 5
4 #

Numerals _____

(b)

F: I ii IV V(7) vi vii°

6 5
4 3

6 5
4 3

Numerals _____

(c)

e: i ii° iv V(7) VI vii°

Numerals _____

(d)

G: I ii IV V(7) vi vii°

Numerals _____

(e)

b: i ii° iv V(7) VI vii°

Numerals _____

Exercise 16.2

Choose chords to harmonise each of the given soprano lines by adding the bass line. Follow the guidelines given.

(a)

D: I ii IV V(7) vi vii°

m r d d t d

Numerals _____

(b)

g: i ii° iv V(7) VI vii°

l #si l #si l

Numerals _____

(c)

A: I ii IV V(7) vi vii°

Numerals _____

(d)

b: i ii° iv V(7) VI vii°

Numerals _____

Exercise 16.3

Soprano and bass parts are given in the following exercises. Complete the harmonisation by adding alto and tenor parts. Include roman numerals as required.

(a)

c: i ii° iv V(7) VI vii°

Numerals _____ ic V ivc i

(b)

F: I ii IV V(7) vi vii°

Numerals _____ 6 6 6 6 6 6 6 6 6 6 6 6 6 4 5 3

(c)

G: I ii IV V(7) vi vii°

Numerals _____

(d)

d: i ii° iv V(7) VI vii°

Numerals _____

Exercise 16.4

The soprano and bass parts are given. Add alto and tenor parts and include roman numerals.

(a)

B♭: I ii IV V(7) vi vii°

etc.

6 5 6 5 6 5 6 6 6 6 5 3

4 3 4 3 4 3 4 4 4 4 3

Numerals _____

(b)

e: i ii° iv V(7) VI vii°

#6 6 6 6 5 # 6 4 5 # #

Numerals _____

(c)

D: I ii IV V(7) vi vii°

6 6/4 6 6/4 5/3 6

Numerals _____

6 4 5/3 6 4 5/3 6 4 5/3

(d)

g: i ii° iv V(7) VI vii°

#6/4 6 6 6/4 5 6 4 6 6 4 5 b

Numerals _____

Exercise 16.5

Study the given figured bass and add roman numerals. Complete the soprano melody first. Finally add parts for alto and tenor.

(a)

d: i ii° iv V(7) VI vii°

6 #6/4 6 6/4 6/4 5# 6/4 5/3

Numerals _____

(b)

G: I ii IV V(7) vi vii°

6/4 6 6/4 5/3 6 6/4 6/4 5/3 6/4 5/3

Numerals _____

Exercise 16.6

Sing each given melody adding solfa. Look for opportunities to include appropriate second inversion chords. Complete the bass line, adding roman numerals. Finally fill in alto and tenor parts.

(a)

C: I ii IV V(7) vi vii°

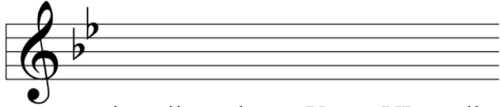
Numerals _____

(b)

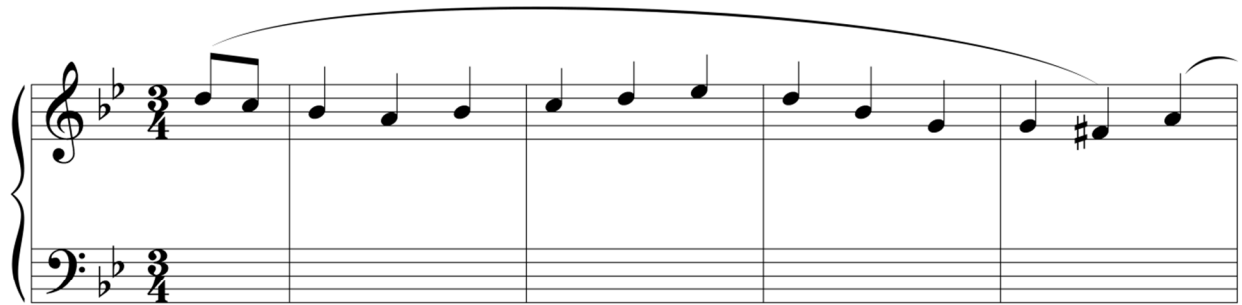
A: I ii IV V(7) vi vii°

Numerals _____

(c)



g: i ii^o iv V(7) VI vii^o



Numerals _____