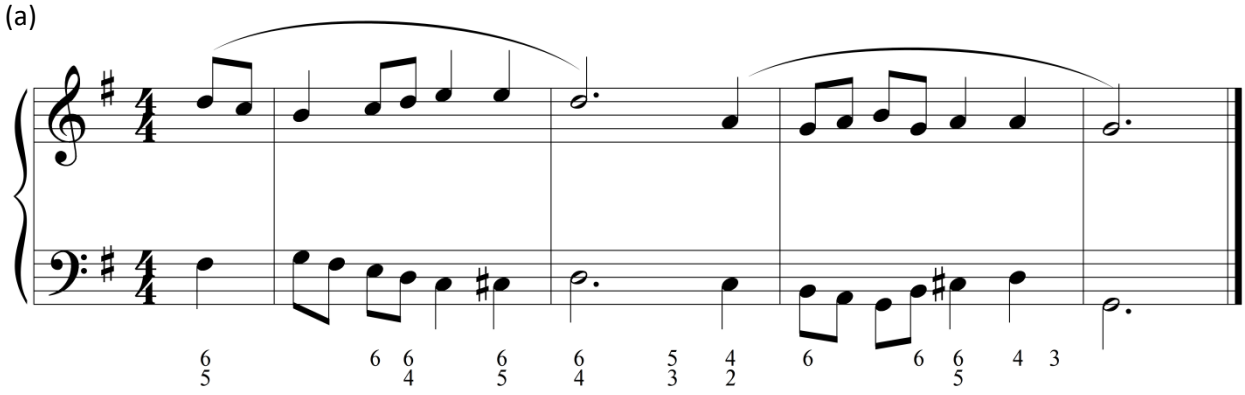
CHAPTER 13 Exercises

Exercise 13.1

Analyse the harmony by adding roman numerals. Complete parts for alto and tenor voices.

(a)



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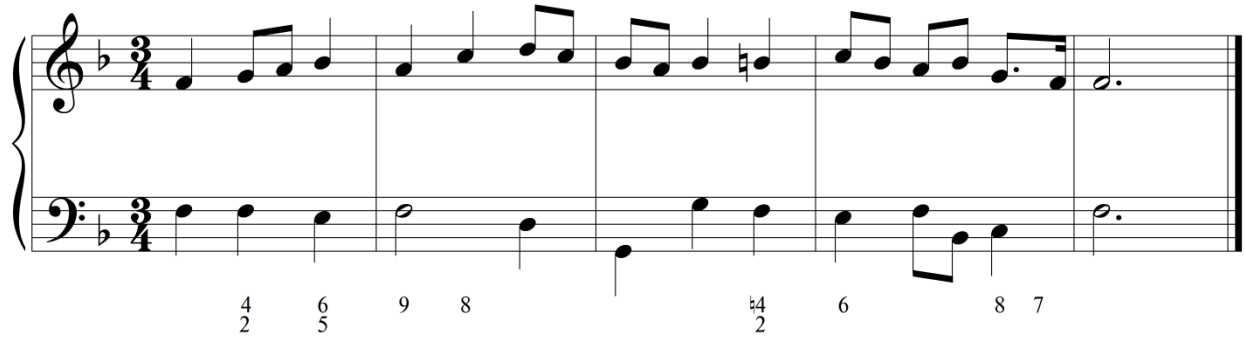

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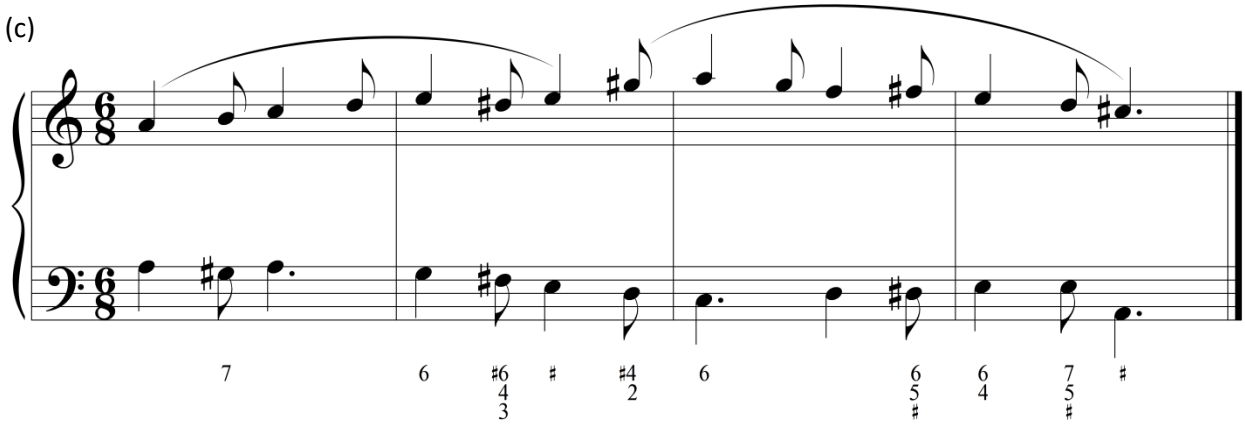
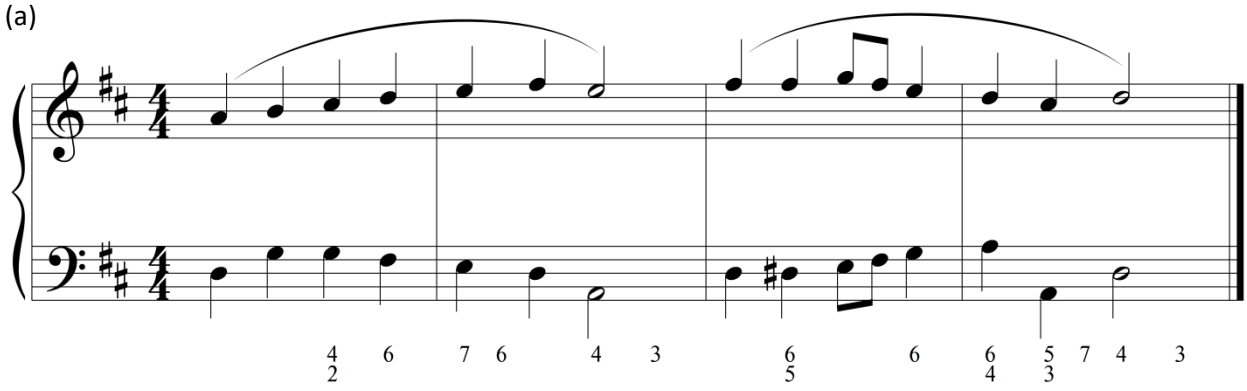


Exercise 13.2

Add roman numerals to interpret each figured bass. The progressions **V7/ii** and **V7/VI** are included. Complete the harmonisations by adding parts for alto and tenor voices.

(a)



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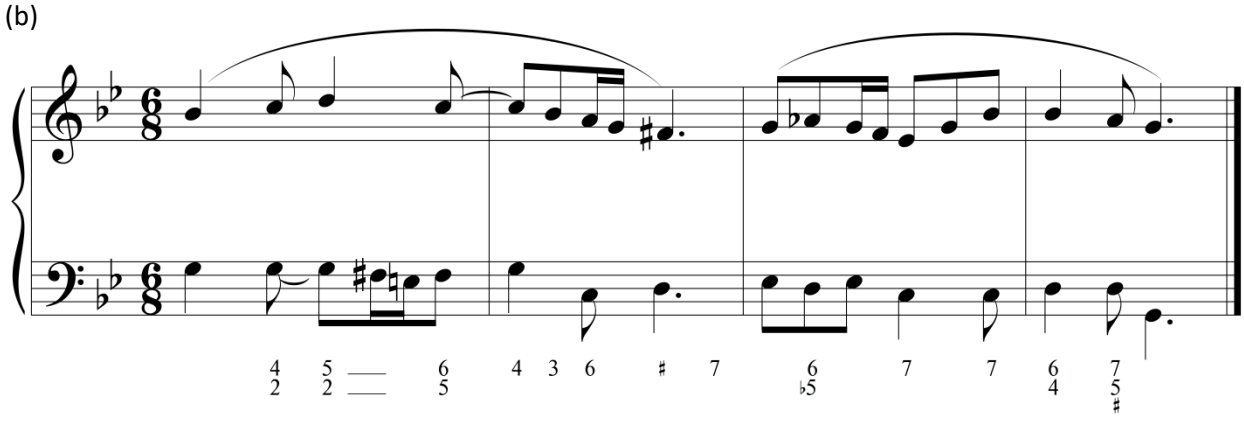

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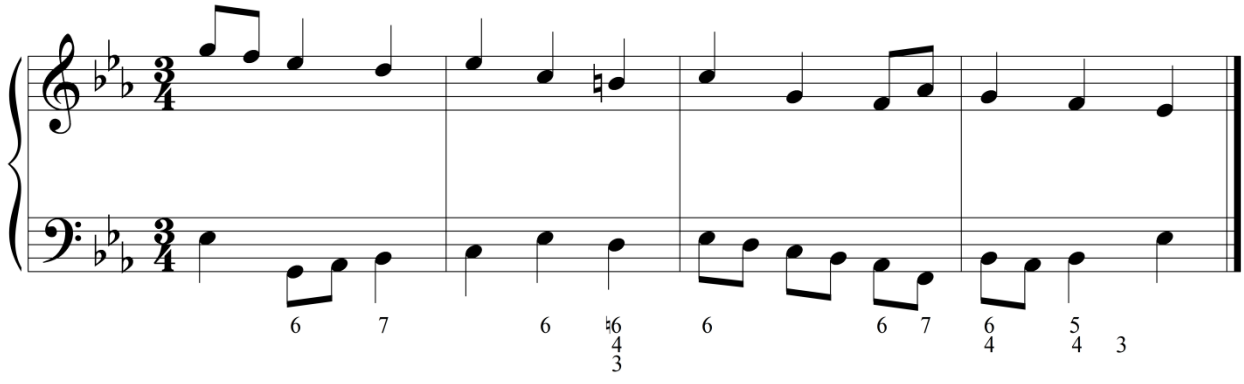
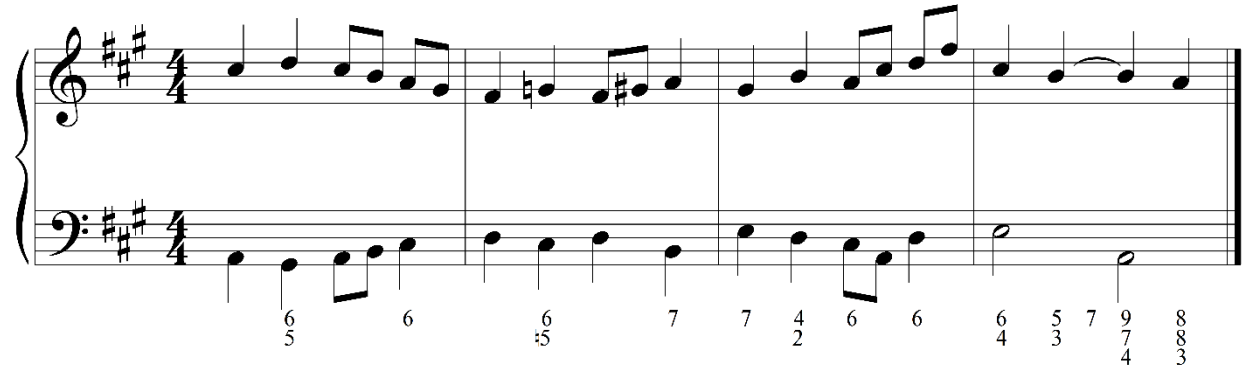


Exercise 13.3

The following exercises include a variety of secondary dominant chords. Add roman numerals to label the progressions as indicated by the figured bass. Add parts for alto and tenor voices to complete each 4-part harmonisation.

(a)



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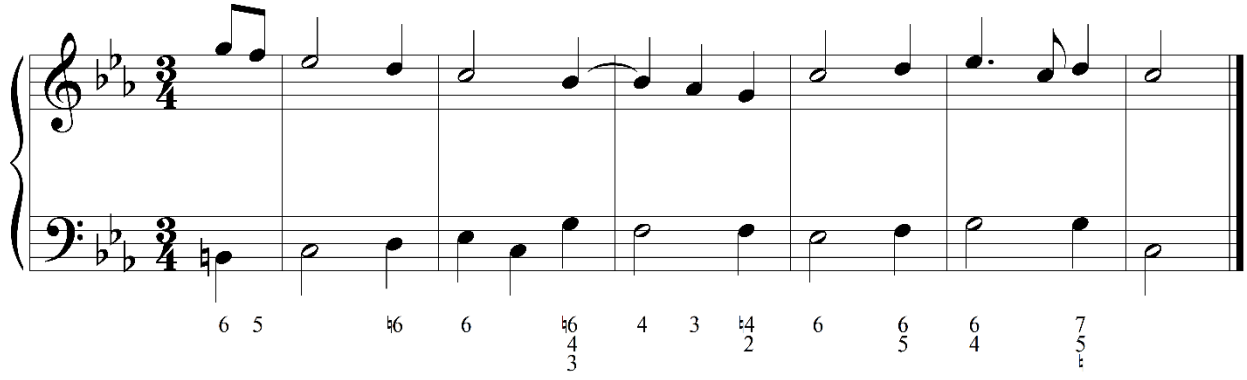

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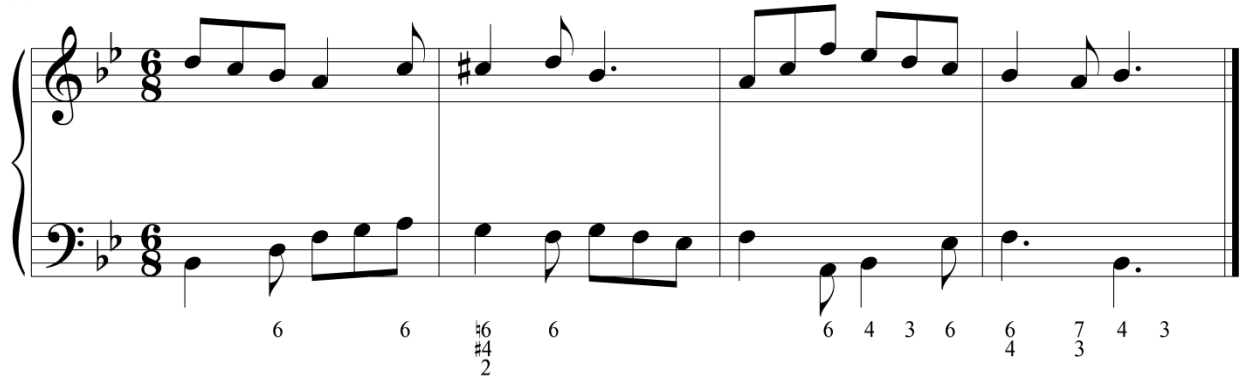
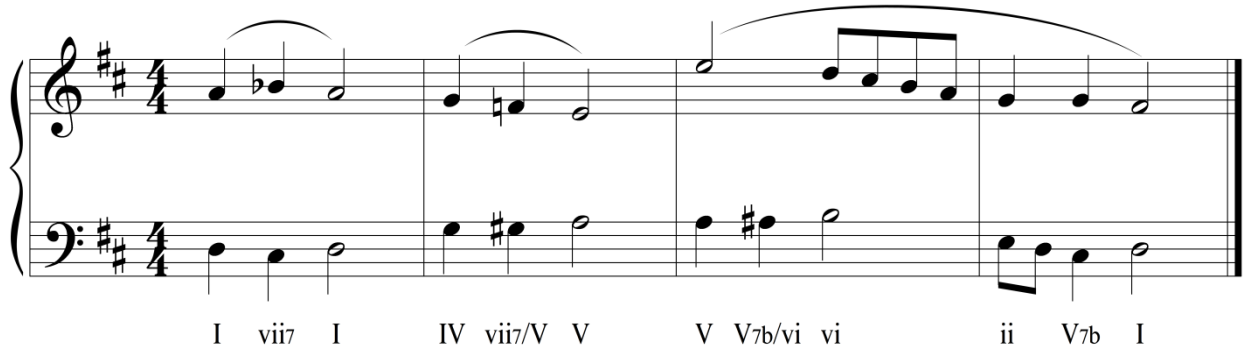


Exercise 13.4

Complete the alto and tenor parts in the following passages.

(a)



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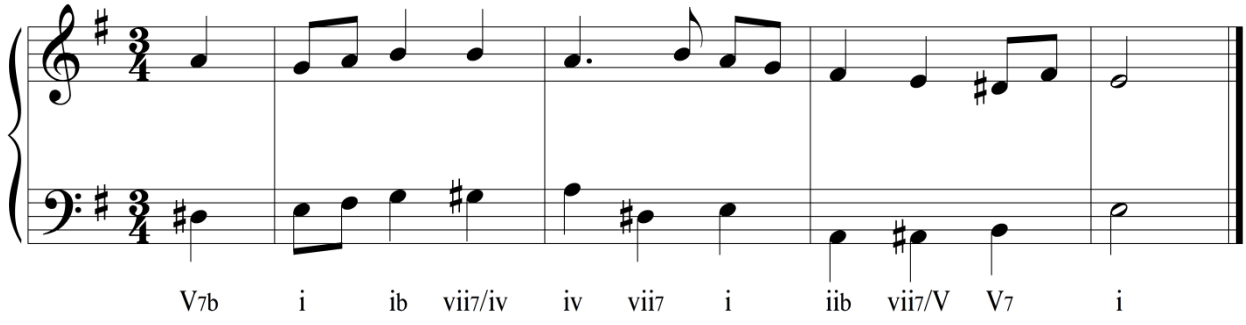

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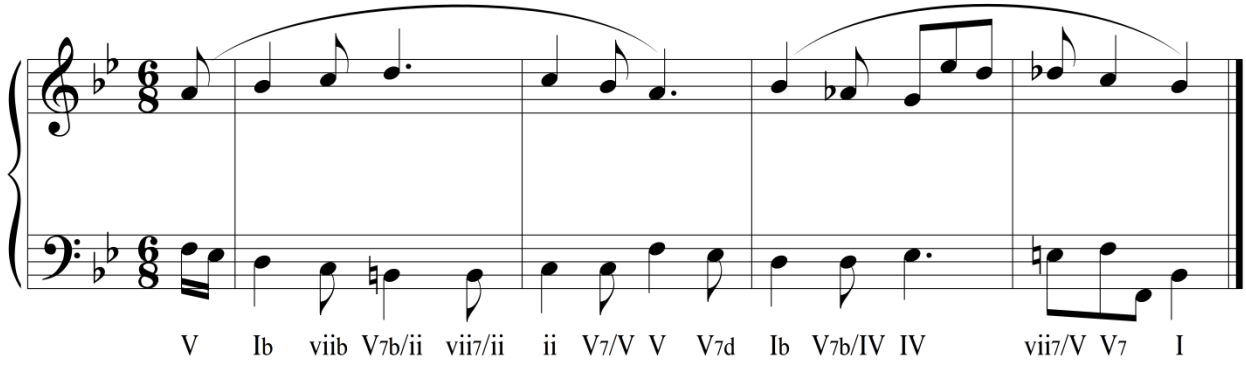
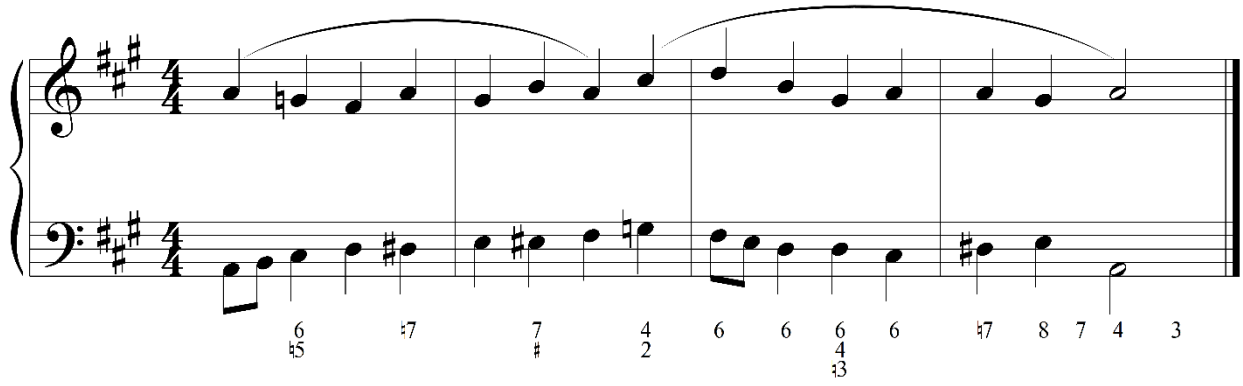


Exercise 13.5

Analyse the progressions in these figured bass passages by adding the roman numerals below the stave. Complete the harmony by writing parts for alto and tenor voices.

(a)



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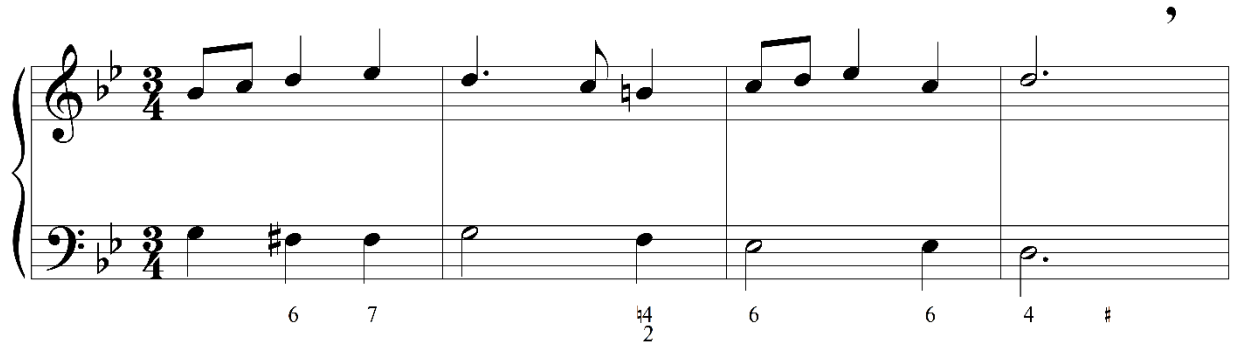
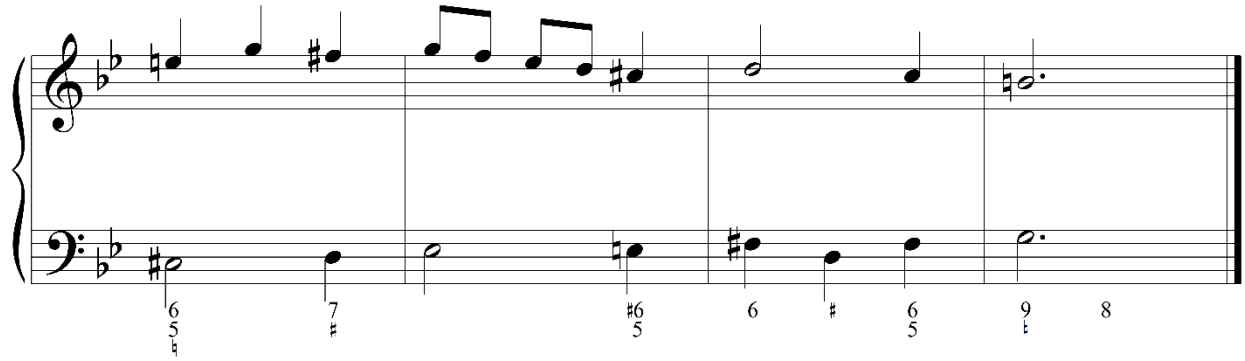
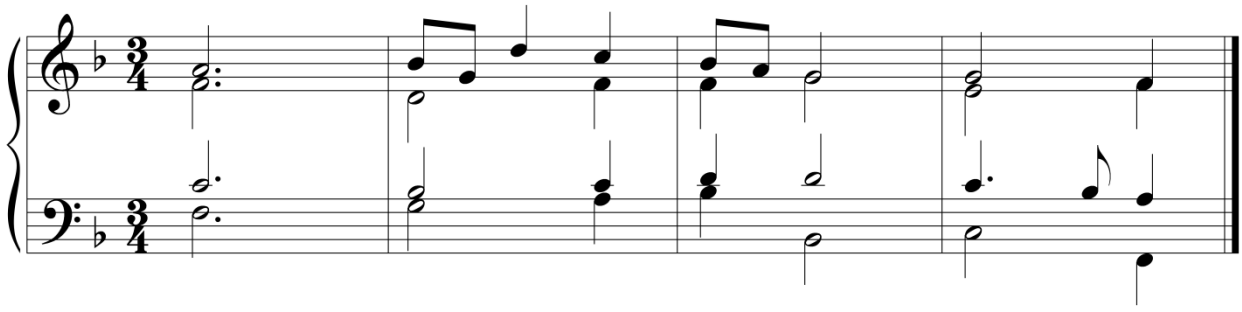


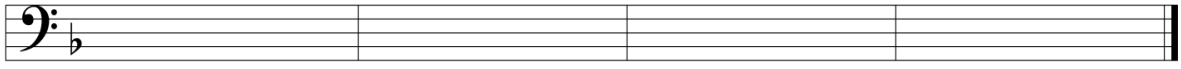


Exercise 13.6a

Use the given simple SATB phrase as a basis for enhancing the harmony in the following stages:
(i) Rewite the bass line to include potential chromaticism in the form of rising semitones.
(ii) Using your new bass line complete the harmony using secondary dominant chords.
(iii) Finally, re-harmonise the new bass line using diminished 7th chords or a mixture of secondary dominant and diminished 7th harmony.
Feel free to adjust the original upper voices at any point where necessary to accommodate your enhanced reworkings. Include roman numerals at each stage.



(i)



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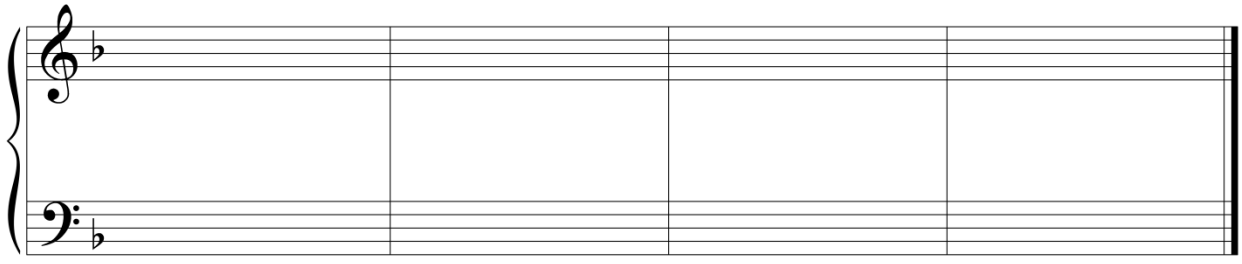

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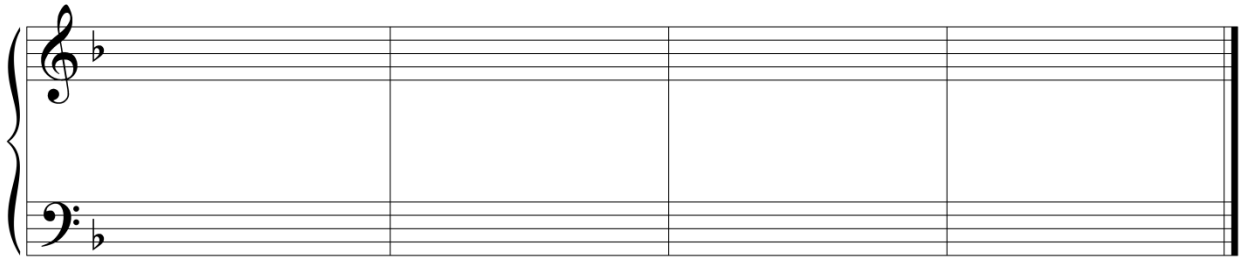
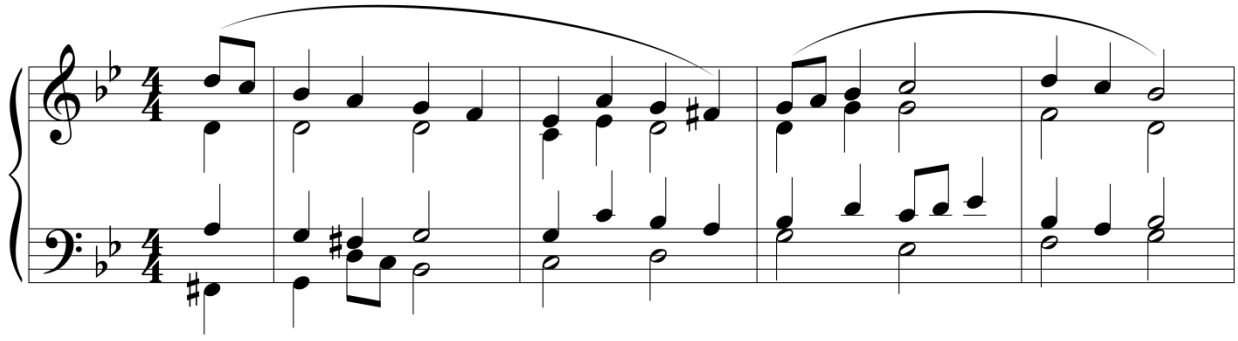
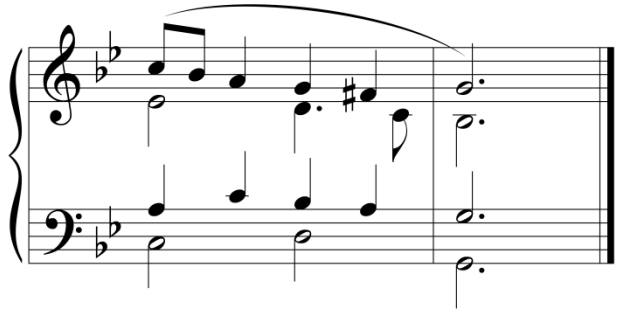


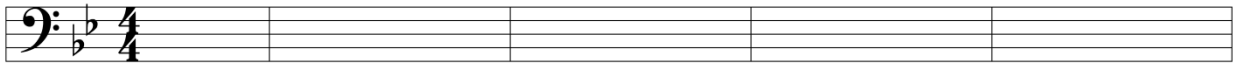
Exercise 13.6b

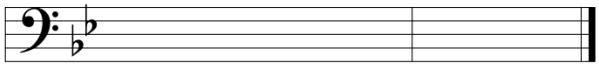
Work through the same stages as laid out in exercise 6a.





(i)





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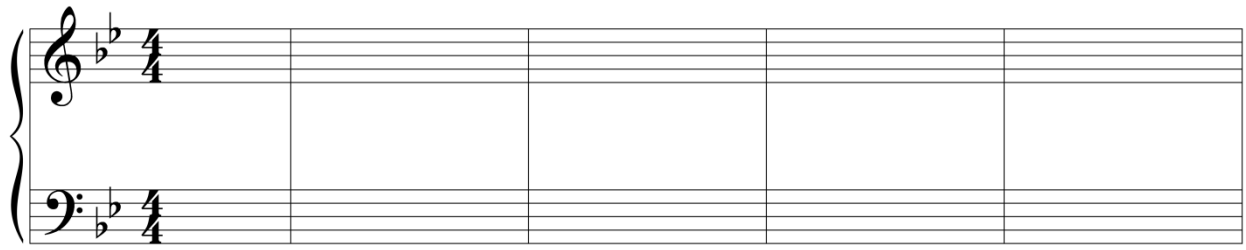

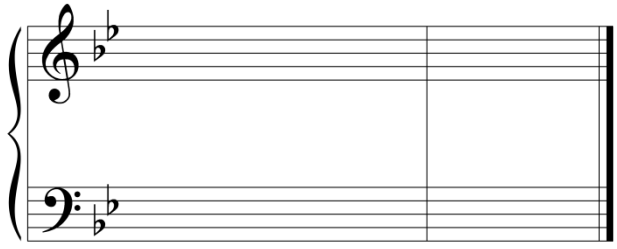

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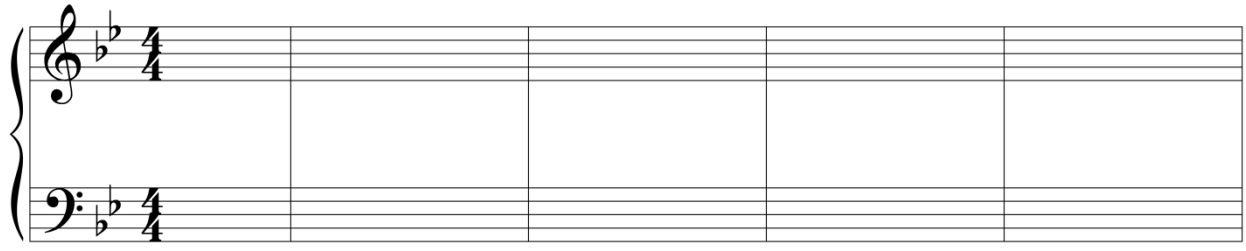
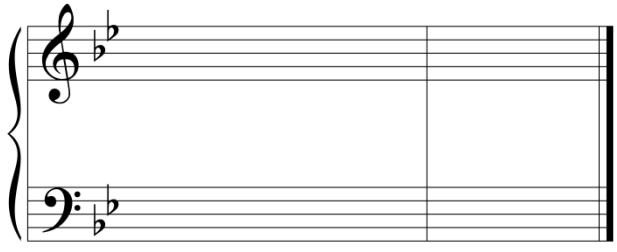
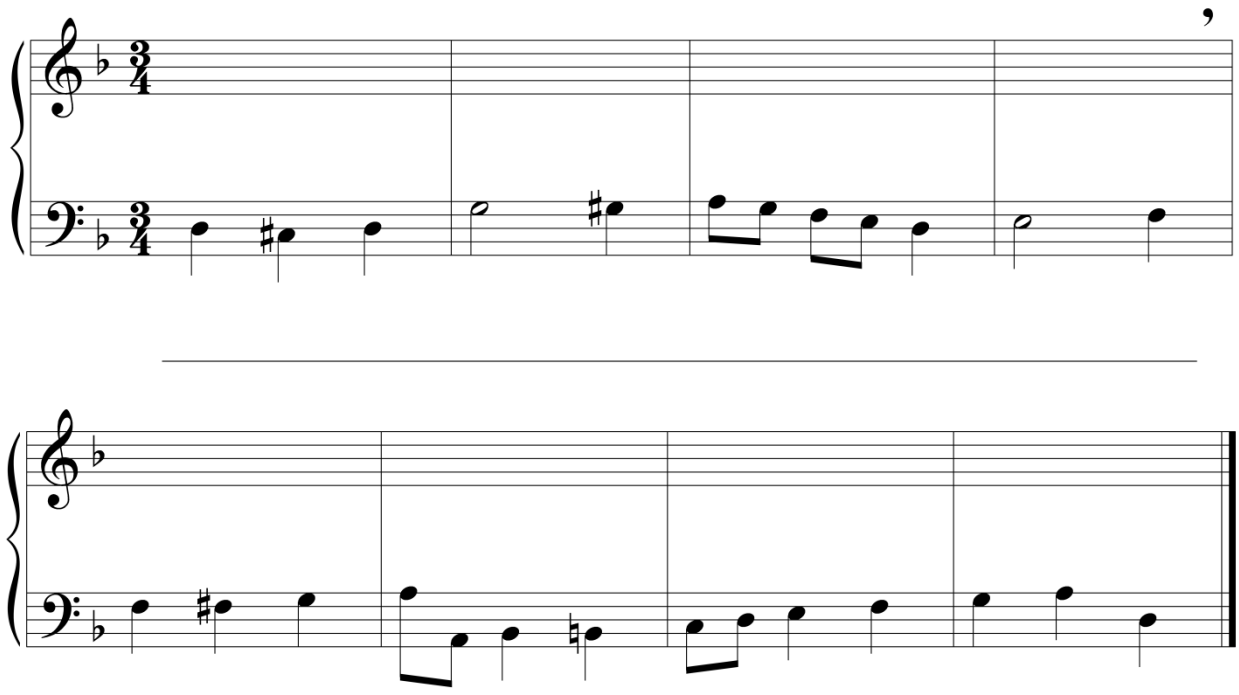




Exercise 13.7

Study the given bass lines considering appropriate use of secondary dominant/diminished 7th chords. Add roman numerals to show your choice of chording. Shape the soprano line before completing inner voices.

(a)



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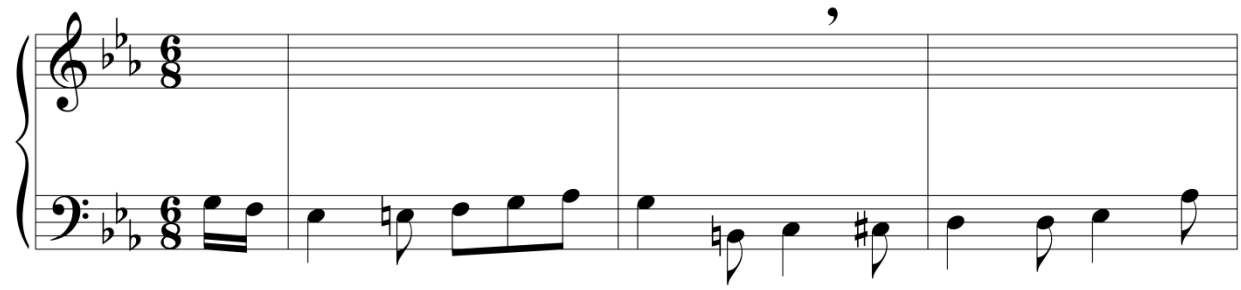

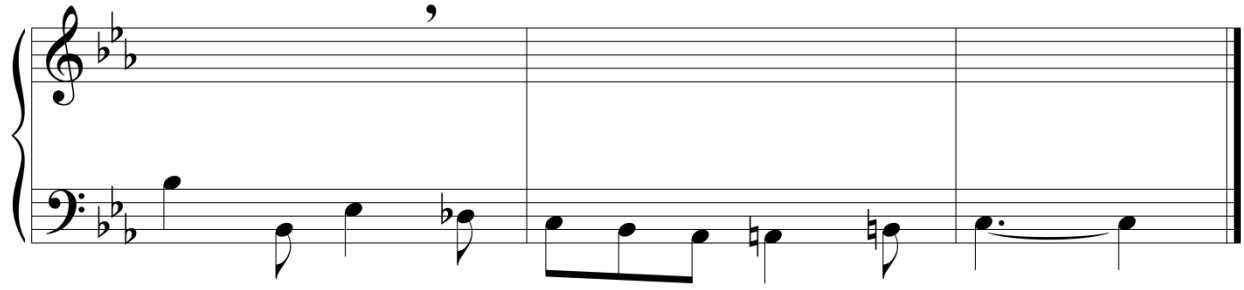
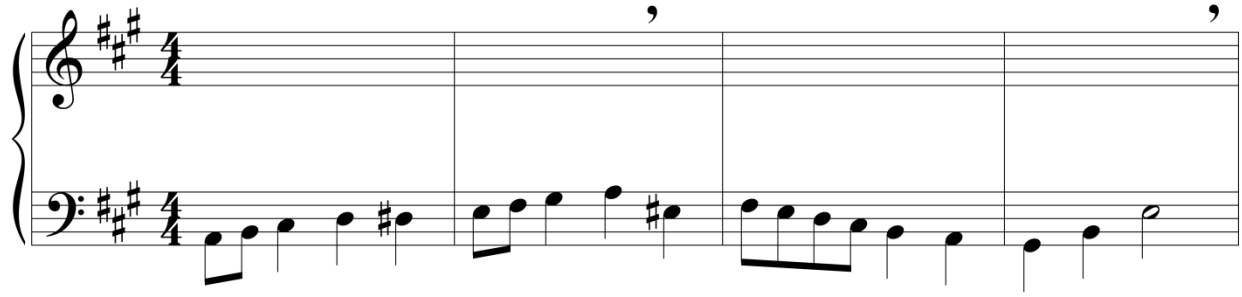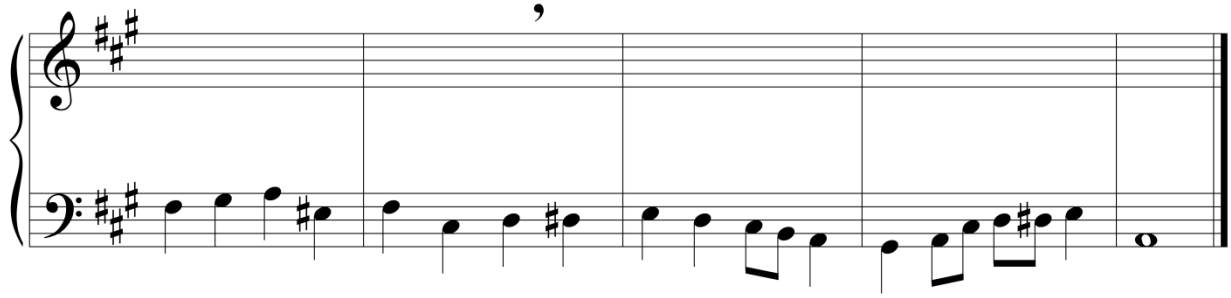
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