

CHAPTER 15 Exercises

Exercise 15.1

Harmonise the following cadential figures in D minor for SATB which include the N6 chord.

(a)

Exercise (a) shows a cadential figure in D minor, 2/4 time. The bass line consists of three measures: a dotted quarter note G (scale degree 2), a quarter note A (scale degree 3), and a half note B (scale degree 4). The notes are G, A, B. Below the notes are the Roman numerals: $\flat ii^b$, V, and i.

(b)

Exercise (b) shows a cadential figure in D minor, 4/4 time. The bass line consists of five measures: a dotted quarter note G (scale degree 2), a quarter note A (scale degree 3), a dotted quarter note B (scale degree 4), a quarter note C (scale degree 5), a half note D (scale degree 6), and a half note E (scale degree 7). The notes are G, A, B, C, D, E. Below the notes are the Roman numerals: $\flat ii^b$, $\flat ii^b$, $\flat iii^b$, V, and VI.

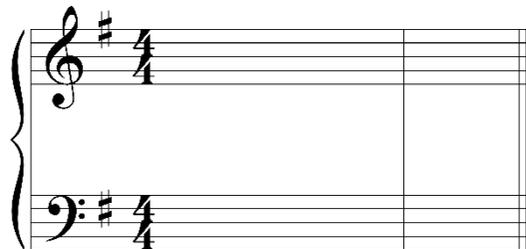
(c)

Exercise (c) shows a cadential figure in D minor, 4/4 time. The bass line consists of five measures: a dotted quarter note G (scale degree 2), a quarter note A (scale degree 3), a dotted quarter note B (scale degree 4), a quarter note C (scale degree 5), a dotted quarter note D (scale degree 6), and a half note E (scale degree 7). The notes are G, A, B, C, D, E. Below the notes are the Roman numerals: i, $\flat ii^b$, $\flat iii^b$, $\flat iv^b$, and V.

Exercise 15.2

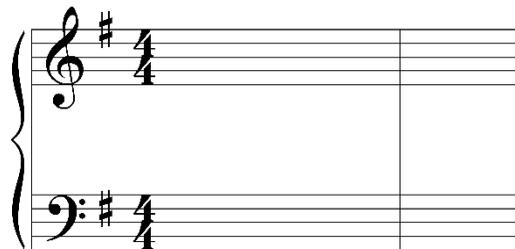
Write the following progressions for SATB in E minor and C minor respectively.

(a)



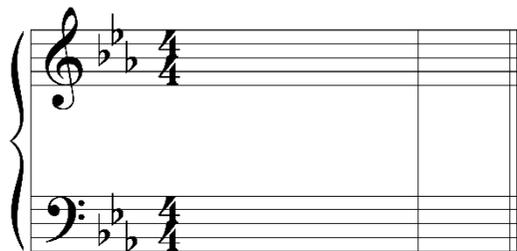
i ♭iib ic V i

(b)



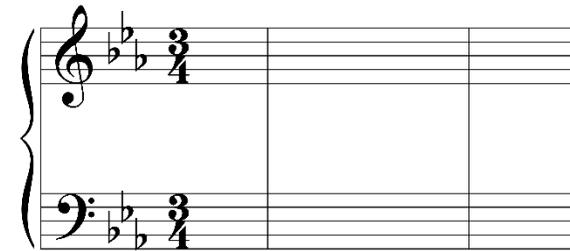
VI ♭iib ic V i

(c)



ib ♭iib V7d ib V

(d)



i ♭iib V 7 VI

Exercise 15.3

Realise the following figured bass lines for SATB. Begin by adding roman numerals. Complete the soprano melody first, then finally add alto and tenor parts.

(a)

Musical notation for exercise (a) in 3/4 time, key of B-flat major. The bass line consists of the following notes and figured bass symbols:

Measure	Notes	Figured Bass
1	B \flat , D \flat , F \flat	7
2	B \flat , D \flat , F \flat	#
3	B \flat , D \flat , F \flat	#4 2
4	B \flat , D \flat , F \flat	6
5	B \flat , D \flat , F \flat	b6
6	B \flat , D \flat , F \flat	#
7	B \flat , D \flat , F \flat	7
8	B \flat , D \flat , F \flat	4
9	B \flat , D \flat , F \flat	b

(b)

Musical notation for exercise (b) in 4/4 time, key of D major. The bass line consists of the following notes and figured bass symbols:

Measure	Notes	Figured Bass
1	D, F \sharp , A	#4 2
2	D, F \sharp , A	6
3	D, F \sharp , A	#6
4	D, F \sharp , A	b6
5	D, F \sharp , A	6 4
6	D, F \sharp , A	5 #
7	D, F \sharp , A	6 5
8	D, F \sharp , A	6 5
9	D, F \sharp , A	b6
10	D, F \sharp , A	6 4
11	D, F \sharp , A	5 #
12	D, F \sharp , A	7 #

Exercise 15.4

Complete the following idioms for SATB.

(a)

Musical notation for exercise (a) in F major, 4/4 time. The bass staff contains a sequence of notes: F2 (quarter), G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (half). The treble staff is empty.

f: i bii^b vii^b/V V i

(b)

Musical notation for exercise (b) in E major, 4/4 time. The treble staff contains a sequence of notes: E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (half). The bass staff is empty.

e:

(c)

Musical notation for exercise (c) in G major, 3/4 time. The treble staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (half), F#4 (half). The bass staff contains a sequence of notes: G2 (quarter), A2 (quarter), Bb2 (quarter), G2 (half), F#2 (half), G2 (half).

g: 6 >6 7_b 6₄ 5_# 7

Exercise 15.5/  Audio 15.6 a/b/c

Listen to the following audio extracts in conjunction with the printed scores.
 Begin by identifying the key of each extract and make a note of the N6 chord in the space provided.
 Then circle all instances of the N6 chord.



Remember the N6 is a major chord a semitone above the tonic.

(a) Key: _____ N6 chord: _____

Allegro Beethoven, Sonata. Op.31 No.2 (1st mvt)

(b) Key: _____ N6 chord: _____

Andante Mozart, Concerto in A, K488 (2nd mvt.)

(c) Key: _____ N6 chord: _____

Chopin, Nocturne Op.55 No.1

Andante

5 etc.

Exercise 15.6/  Audio 15.7 a/b

Listen to the following audio extracts in conjunction with the printed scores.
Analyse the specified chords by using roman numerals.

(a)

J.S. Bach, Chorale Ach Gott vom Himmel

Bar 2: beat 2 _____, beat 3 _____, beat 4 _____.

Bar 3: beat 1 _____, beat 2 _____, beat 3 _____, beat 4 _____.

Bar 4: beat 1 _____.

(b)

Schubert, *Der Müller und der Bach* (D.795)

Moderato

Voice

Piano

7

7

13

13

etc.

Bar 7: ____ . Bar 8: ____ . Bar 9: ____ . Bar 10: ____ .

Bar 15: ____ . Bar 16: ____ . Bar 17: ____ . Bar 18: ____ .