

# CHAPTER 9

## Exercise 9.1

Study the given soprano and bass lines. Add roman numerals according to the figured bass. Complete the harmonisation by adding alto and tenor parts.

Musical score for Exercise 9.1 in G major, 4/4 time. The score consists of two staves: a soprano line and a bass line. The soprano line contains a melodic line with a slur over the first two measures and another slur over the last two measures. The bass line contains a figured bass line with the following figures: 6, #6/4/3, 6, 6/4, 5/4#, #7, 8, #7, 9/7/4, 8/8/3.

Numerals \_\_\_\_\_

## Exercise 9.2

Add roman numerals as implied by the given soprano and bass lines. Add inner parts to complete the harmonisation being mindful of necessary accidentals.

Musical score for Exercise 9.2 in G major, 3/4 time. The score consists of two staves: a soprano line and a bass line. The soprano line contains a melodic line with a slur over the first three measures. The bass line contains a figured bass line with the following figures: 6, 6, #6, 6.

Numerals \_\_\_\_\_

### Exercise 9.3

Study the given bass and identify the key change. Choose appropriate chording and add roman numerals. Write a shapely soprano line and finally add inner voices.

Numerals \_\_\_\_\_

### Exercise 9.4

Sing or play the given soprano lines noting the accidentals and key change. Begin by choosing basic chords. Take time to review and refine chord positions in order to craft a well shaped bass line. Finally, complete each harmonisation by adding parts for alto and tenor voices.

(a)

Numerals \_\_\_\_\_

(b)

Numerals \_\_\_\_\_

## Exercise 9.5

Carefully study the given material noting the various modulations. Add inner voices taking care with accidentals.

I V7c Ib IV Ib I V V7d Ib I Ib A I V V7 I

Numerals \_\_\_\_\_

b:V V7d ib  $\begin{matrix} i \\ ii \end{matrix}$  A:V V7d Ib D I IVb Vb I Ib Ic V I

## Exercise 9.6

Carefully study the given material. Add roman numerals according to the figured bass, noting the modulations. Complete by adding inner voices.

# 6 7 6 4 3 6 5

Numerals \_\_\_\_\_

6 6 5 6 6 5 6 # 7 #7 8 4 3

\_\_\_\_\_

### Exercise 9.7

In the exercises below study the given lines. Be mindful of accidentals to help identify changes of key. In particular, note the modulating sequences in the second system. Complete the outer lines before adding inner voices.

(a)

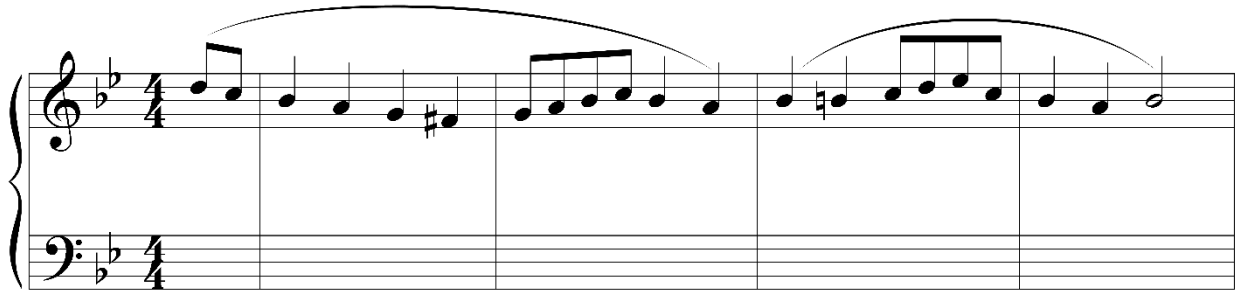
Musical notation for exercise (a) in 6/8 time, key of B-flat major. The treble clef staff contains a melodic line with a slur over the first two measures and another slur over the last two measures. The bass clef staff is empty. The key signature has two flats (B-flat and E-flat).

Numerals \_\_\_\_\_

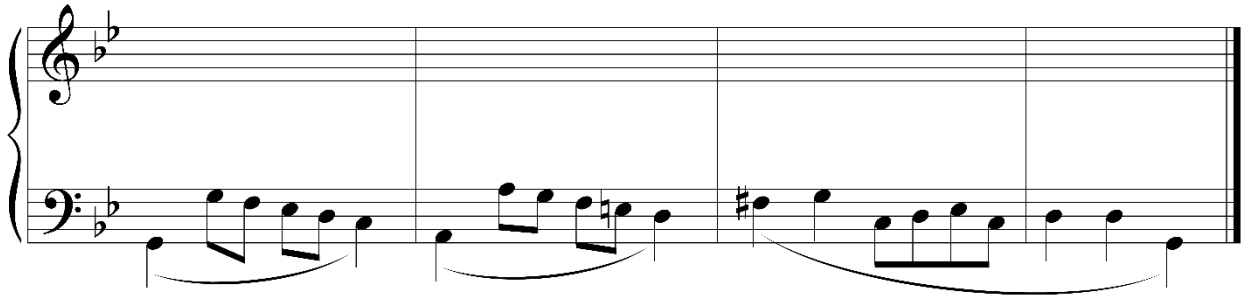
Musical notation for exercise (a) continuation in 6/8 time, key of B-flat major. The treble clef staff is empty. The bass clef staff contains a bass line with a slur over the first two measures and another slur over the last two measures. The key signature has two flats (B-flat and E-flat).

\_\_\_\_\_

(b)



Numerals \_\_\_\_\_



\_\_\_\_\_

### Exercise 9.8

Study the bass line. Note the likely modulation at the central cadence. Identify the keys in the modulating sequence and when crafting the soprano line in this area be sure to compliment the sequential feature. Now complete the entire soprano line and finally add parts for alto and tenor voices.

Numerals \_\_\_\_\_

\_\_\_\_\_

### Exercise 9.9

Sing/play the soprano line noting all accidentals. Identify the modulations and any sequences. Complete a strong bass line, phrase by phrase, whilst adding roman numerals. Finally, complete the harmonisation by adding the inner voices.

Numerals \_\_\_\_\_

\_\_\_\_\_