

# CHAPTER 15 Exercises

## Exercise 15.1

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

(a)

Musical notation for exercise (a) in D minor, 2/4 time. The bass staff contains a cadential figure: a quarter note Bb, a quarter note Bb, a quarter note A, and a half note G. The treble staff is empty. Roman numerals below the bass staff are:  $\flat i i b$ , V, i.

(b)

Musical notation for exercise (b) in D minor, 4/4 time. The bass staff contains a cadential figure: a quarter note Bb, a quarter note Bb, a quarter note A, a quarter note G, a half note F, and a whole note E. The treble staff is empty. Roman numerals below the bass staff are:  $i b$ ,  $\flat i i b$ ,  $i c$ , V, VI.

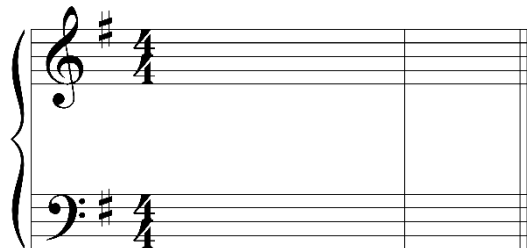
(c)

Musical notation for exercise (c) in D minor, 4/4 time. The bass staff contains a cadential figure: a quarter note Bb, a quarter note Bb, a quarter note A, a quarter note G, a half note F, and a whole note E. The treble staff is empty. Roman numerals below the bass staff are:  $i$ ,  $\flat i i b$ ,  $V7d$ ,  $i b$ , V.

## Exercise 15.2

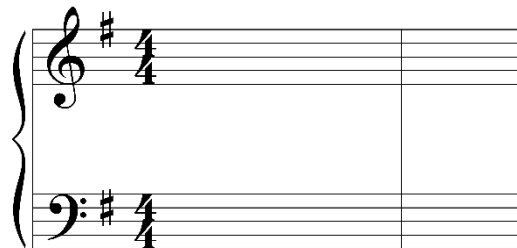
Write the following progressions for SATB in E minor and C minor respectively.

(a)



i   ♭iib   ic   V   i

(b)



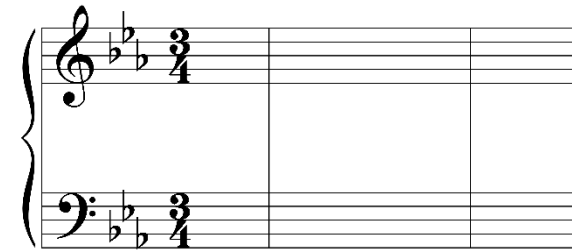
VI   ♭iib   ic   V   i

(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)

7 #  $\sharp 4$  6  $\flat 6$  # 7 4  $\flat$   
2

(b)

$\sharp 4$  6  $\sharp 6$   $\flat 6$  6 5 # 6 6 5  $\flat 6$  6 5 # 7 #  
2 4

## 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<sup>b</sup>   vii<sup>b</sup>/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 (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<sub>b</sub>   6<sub>4</sub>   5<sub>#</sub> 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 (1<sup>st</sup> mvt)

(b) Key: \_\_\_\_\_ N6 chord: \_\_\_\_\_

**Andante** Mozart, Concerto in A, K488 (2<sup>nd</sup> 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: \_\_\_\_ .