

# CHAPTER 16 Exercises

## Exercise 16.1

Add SAT to the given bass progressions which include the It6<sup>th</sup> chord.

Exercise 16.1 shows three measures of bass progression in 4/4 time. The first measure is in D major (two sharps) and contains a half note D (labeled It6) and a half note A (labeled V). The second measure is in e minor (one sharp) and contains a half note e (labeled It6) and a half note B (labeled V). The third measure is in Eb major (three flats) and contains a half note Eb (labeled It6), a half note Gb (labeled Ic), and a half note Fb (labeled V).

## Exercise 16.2

Write the following progressions for SATB in the given keys.

Exercise 16.2 shows three measures of empty SATB staves in 4/4 time. The first measure is in G major (one sharp) and contains a half note G (labeled It6), a half note B (labeled Ic), and a half note D (labeled V). The second measure is in d minor (one sharp) and contains a half note d (labeled It6) and a half note f (labeled V). The third measure is in Bb major (two flats) and contains a half note Bb (labeled It6), a half note D (labeled Ic), and a half note F (labeled V).

## Exercise 16.3

Complete parts for SAT according to the given figured bass.

Exercise 16.3 shows three measures of figured bass in 4/4 time. The first measure is in A major (three sharps) and contains a half note A (labeled A: 6 #6), a half note C# (labeled #6), and a half note E (labeled 6). The second measure is in g minor (two sharps) and contains a half note g (labeled g: #6), a half note B (labeled 6), a half note D (labeled 4), and a half note F# (labeled 5 #). The third measure is in E major (three sharps) and contains a half note E (labeled E: #6), a half note G# (labeled 6), a half note B (labeled 4), and a half note D# (labeled 3).

### Exercise 16.4

Add SAT to the given bass progressions which include the Ger6<sup>th</sup> chord.

F: IV<sup>b</sup> Ger6 Ic V      a: VI Ger6 ic V      E: IV Ger6 Ic V

### Exercise 16.5

Complete parts for SAT according to the given figured bass.

f#: 6 #6 6 5 #      Bb: #6 6 5      d: #6 6 5 #

### Exercise 16.6

(a) Add SAT to the given bass progressions which include the Fr6<sup>th</sup> chord.

G: IV<sup>b</sup> Fr6 Ic V      b: VI Fr6 V      E: IV<sup>b</sup> Fr6 Ic V



Exercise 16.8/  Audio 16.13a/b/c  

Study the score while listening to each extract. Identify the key of the passage (it may not always be in the tonic key). Locate an Aug6 chord. Name the type as either  $I\flat 6^{th}$ ,  $Ger6^{th}$  or  $Fr6^{th}$ . State whether the resolution is to chord  $V$  or  $I\flat - V$ .

(a)

Beethoven, *Adelaide* Op. 46

**Larghetto**

The score is for the song 'Adelaide' by Beethoven, Op. 46. It is in 4/4 time and has a key signature of two flats (B-flat major/D minor). The tempo is marked 'Larghetto'. The score is divided into three systems. The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system features a fortissimo (*ff*) piano accompaniment with dense chords. The third system shows a piano (*pp*) dynamic and ends with 'etc.'

An Aug6 chord occurs in bar \_\_\_\_\_, beat(s) \_\_\_\_\_.

The type of this Aug6 chord is \_\_\_\_\_.

The resolution is to chord \_\_\_\_\_.



(b)

**Allegro con brio** Beethoven, violin sonata in D, Op.12 No.1

The musical score consists of three systems. The first system (measures 1-3) shows the Violin and Piano parts. The Piano part has dynamics *p* and *sf*. The second system (measures 4-6) shows the Violin and Piano parts. The Piano part has dynamics *cresc.* and *f*. The third system (measures 7-10) shows the Violin and Piano parts. The Piano part has dynamics *f*, *fp*, and *etc.*


An Aug6 chord occurs in bar \_\_\_\_\_, beat(s) \_\_\_\_\_.

The type of this Aug6 chord is \_\_\_\_\_.

The resolution is to chord \_\_\_\_\_.

(c)

Moderate Schubert, 'Der Wegweiser' No.20, Wintereisse



An Aug6 chord occurs in bar \_\_\_\_\_, beat(s) \_\_\_\_\_.

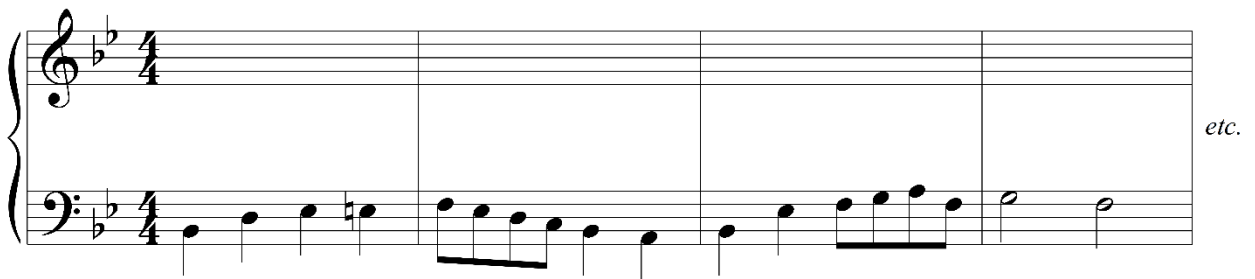
The type of this Aug6 chord is \_\_\_\_\_.

The resolution is to chord \_\_\_\_\_.

### Exercise 16.9

Study the bass lines in the following exercises and adjust/interpret to include an example of an Aug6 chord at a suitable point. For practice use a different type in each exercise. Add SAT.

(a)





## Exercise 16.10

Harmonise each melody looking for suitable opportunities to use the various chromatic features studied to date.

(a)

Musical notation for exercise (a) part 1. It consists of a grand staff with a treble clef and a bass clef, both in the key of D major (one sharp) and 4/4 time. The melody in the treble clef is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (half). The bass clef is empty.

Musical notation for exercise (a) part 2. It consists of a grand staff with a treble clef and a bass clef, both in the key of D major (one sharp) and 4/4 time. The melody in the treble clef is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C#6 (quarter), D6 (half). The bass clef is empty.

(b)

Musical notation for exercise (b) part 1. It consists of a grand staff with a treble clef and a bass clef, both in the key of B-flat major (two flats) and 3/4 time. The melody in the treble clef is: Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), F5 (quarter), G5 (quarter), Ab5 (quarter), Bb5 (quarter), C6 (quarter), D6 (quarter), Eb6 (quarter), F6 (quarter), G6 (quarter), Ab6 (quarter), Bb6 (quarter), C7 (half). The bass clef is empty.

Musical notation for exercise (b) part 2. It consists of a grand staff with a treble clef and a bass clef, both in the key of B-flat major (two flats) and 3/4 time. The melody in the treble clef is: Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), F5 (quarter), G5 (quarter), Ab5 (quarter), Bb5 (quarter), C6 (quarter), D6 (quarter), Eb6 (quarter), F6 (quarter), G6 (quarter), Ab6 (quarter), Bb6 (quarter), C7 (half). The bass clef is empty.

