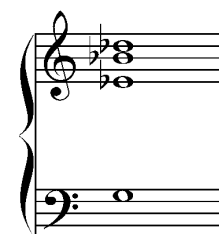
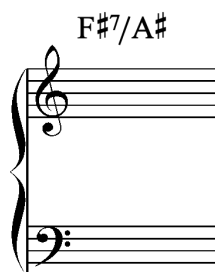


Chapter 7 Assignment 1

1. Label each chord with figured bass symbols below the staff to indicate inversions. Then provide a lead sheet symbol for each above the staff.



2. Build each chord in keyboard texture (one note in the bass, the rest in the treble) and then provide the appropriate figures to describe the inversion.



3. Realize these triads with three pitches in the right hand. You will have to double one note (as seen in the first chord). Observe chromatic alterations and be sure that shorthand figures (6, etc.) are realized as full harmonies.

6 b δ # 6

$\frac{6}{4}$ #6 b b5

4. Realize these 7th chords with three pitches in the right hand. Observe chromatic alterations and be sure that shorthand figures (6, etc.) are realized as full harmonies.

7 7 # $\frac{4}{2}$ $\frac{6}{5}$ # $\frac{4}{b3}$

$\frac{b6/b4/2}{2}$ # $\frac{4}{2}$ $\frac{6}{5}$ 7

5. Write figures below each chord ONLY if they are not the expected root position harmonies according to the key signature, using the simplest possible notation. Play each example at the keyboard. What is the effect of different voicings?

a)



b)



c)



7



13



17



Example 1. Excerpts from Nicolo Pasquali, *Thorough-Bass Made Easy* (Edinburgh, 1757).

6. Add figures to and then play the following examples.

7. Write the names of each chord in lead sheet symbols above the staff.

2 6 4 6 6 7 [6] 6 5

6

La - scia i fior l'er-bet - te el - ri - o

6 6 6 7 7

11

tor - to - rel - la ab - ban-do na - te

4 6 6 7 7

Example 2. Johann Adolf Hasse, “Cantata V”, I, from *Six Italian Cantatas for a Voice Accompany'd with a Harpsichord or Violoncello*, mm. 1-14 (late 18th c.).

<https://www.youtube.com/watch?v=tZC1PINrhFs>

Chapter 7 Assignment 2

1. Create two melodies using the figures in the two examples below. Each figure should be considered a melodic note, connected together into a melodic line. You may need to use some syncopation, and in one case the accidental in the figures is cautionary due to an augmented or diminished interval. This use of figured bass occurred from time to time in treatises and surviving lesson notes, and is an excellent review of interval. A dash indicates to sustain the note when the bass note changes and all figures are placed in accurate rhythmic positions. Play the resulting 2-voice pieces.

a)

b)

2. Add two inner voices to complete the chord successions. Use two roots in root position and second inversion triads. Do not use two leading tones or sevenths above a bass. You may double the bass note once in closed voicings. Move to the closest available note whenever possible.

#

b

6/4

8/4

7

6/5

3. Realize the right-hand accompaniment for this excerpt, using only chord tones and moving by the shortest distance. There should be 3-4 notes in each chord. There should be two roots for each root position or 6/4 chord. The voice parts are helpful and may be a good guide for your voicings.

40 $\circ = \infty$ (sesquialtera)

S. non sa - ran - no can - giar, non sa - ran - no can - giar cos - tu - mi ò

A. non sa - ran - no can - giar cos - tu - mi ò

B. non sa - ran - no can - giar, non sa - ran - no can - giar cos - tu - mi ò

tem - pre à Ti - ran - ne su - per - be, su - per - be on - de con - vie - ne

tem - pre à Ti - ran - ne su - per - be, su - per - be on - de con - vie - ne

tem - pre à Ti - ran - ne su - per - be, su - per - be on - de con - vie - ne

6 4 3 6 6

Example 1. Barbara Strozzi “Consiglio Amoroso” from *Il Primo Libro de’ Madrigali*, mm. 40-54 (1644).

<https://www.youtube.com/watch?v=tdaFx1v1DV4&list=PL418IKIYg5DQUrLX-0YhHgcDFRdjUMW8I&index=10>