

Level 6 | Lesson 1

Figured bass

Realize these figures, adding one or two notes to the right hand.

Score-reading

Harmonizing

a) Add alto and tenor to create imperfect cadences.

b) Add bass, alto, and tenor.

G major

c) Add bass, alto, and tenor to the bracketed cadences. Elsewhere only add a bass.

Transposing

Play this one tone higher.

Improvising

Create a piece by alternating these two harmonies.

Figured bass

Doubling the third in a major chord may weaken the harmony; see Level 4, Lesson 1. Since a $\frac{6}{8}$ chord already has the third in the bass, adding only one note helps to avoid the danger of doubling the third.

Score-reading

II–V–I is the most common progression at the end of a phrase. Just as V sometimes acquires a seventh (V^7), II can also add a seventh: II^7 . This exercise presents II^7 in first inversion: II^7b .

Harmonizing

- Here are four examples of the *imperfect cadence*. Whereas a perfect cadence is always V–I, its approach chord can vary; for example, II–V–I, IV–V–I, Ib–V–I. An imperfect cadence takes the first two of these chords but leaves the phrase without the concluding I.
- Ic can be heard as a decoration of V, onto which it resolves, so Ic–V can be described as a *double appoggiatura* because the two unstable notes fall together onto their resolutions.
- When playing SATB textures it is usual to take two notes in each hand, except where the left hand cannot stretch an interval. Organists may prefer to place the bass in the pedals, leaving the left hand to play the tenor.

Transposing

Successful transposing combines the following strategies: transposing by interval from one note to the next (horizontal intervals); transposing by shifting each note up or down one degree as required (vertical intervals); identifying chords and keys.

Improvising

An engaging piece may include playing with: contrasted dynamics; the right hand at different registers; the right-hand notes rearranged; the left-hand note at different registers, or doubling it at the octave; varied figuration for either hand.

Level 7 | Lesson 3

Figured bass

Andante affetuoso

6 7 6 6 $\sharp 4/2$ 7 6 6 4 3 $6/4$ $5/3$ 9 8

Score-reading

Allegretto

Harmonizing

a) Add soprano, alto, and tenor.

IV I IVb I Ib VIIb I IIb Ic V I

b) Add bass, alto, and tenor to this scale of F major.

I III IV I IIb Ic V I IVc I

c) Add bass, alto, and tenor to the bracketed cadences. Elsewhere only add a bass.

Transposing

Play this one tone lower.



Improvising

Decorate this hymn tune to create a short chorale prelude.



Figured bass

A useful way of remembering the implied figuring of seventh chords is a descending number sequence:

765432. Just add one additional number, 4, placed below in square brackets:

7 = root position; 65 = first inversion; 43 = second inversion; [4]2 = third inversion.

9–8 usually implies $\frac{9}{5}$ moving to $\frac{8}{5}$. The dissonant 9 may be a 9–8 *suspension*, as here, or an accented passing note.

Score-reading

The distribution between the hands varies, but the rests offer opportunities to plan ahead.

Harmonizing

- In the minor key the *supertonic* (the second degree of the scale) in the bass usually implies VIIb. The best note to double in VIIb is the bass; avoid doubling the leading note (the root).
- Adding IVc–I prolongs the ending of this descending scale.
- Under a descending semitone mid-phrase (A $\flat$ to G in bars 3 and 7) the bass could add a diminished 5th below the A $\flat$. This interval of three whole tones, making V 7 b, is called a *tritone*; This resolves in contrary motion: the bass rises by step, making I.

Transposing

The printed exercise modulates from G major to its dominant key, D major. A modulation almost always needs V–I, or V 7 –I, in the new key. Here, VIIb substitutes for V in the modulation.

Improvising

You could raise and resolve the third of each chord, add passing notes, and use suspensions.

Figured bass

Realize this figured bass. Include obbligato notes if you wish.

Andantino

Score-reading
Figured bass

Further examples of the diminished 7th chord are found at bar 1, beat 4; bar 2, beat 2; bar 3, beat 4; bar 4, beat 2; and bar 6, beat 2.

Score-reading

In bar 5 the alto plays lower than the tenor. When voices cross in this way it is wise to prepare in advance how to arrange the crossed voices under the hands.

Level 8 | Lesson 3 continued

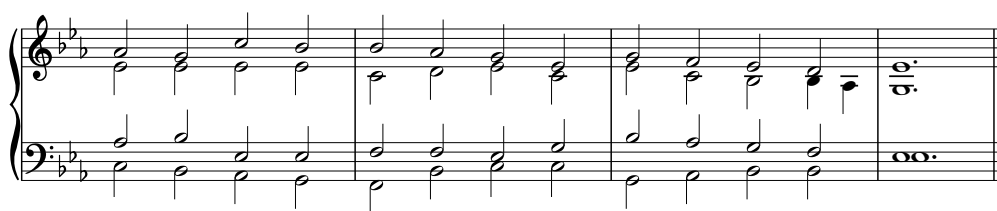
Transposing

Play this one tone lower.



Improvising

Improvise a descant, changing the harmonies if you wish.



Example



Transposing

Level 6, Lesson 1 listed methods for transposing. As skills develop, however, one increasingly transposes by hearing internally the music on the page before planning and playing it in another key.

Improvising

A descant is an additional melody placed above the written notes to give a decorative effect. Here are some strategies for creating a descant:

- place the alto or tenor in another octave, above the melody;
- add passing notes to create crotchet movement between the chords;
- change the harmony, perhaps using some chromatic chords.