

Name \_\_\_\_\_

Section \_\_\_\_\_

Date \_\_\_\_\_

### Workbook Chapter 9, Exercise 1-C

C. Realize these figured basses for three or four voices, as specified, striving to create good outer-voice counterpoint. Notice the frequent use of  $\frac{5}{3}$  (or the equivalent, such as  $\frac{5}{\#}$ ) to indicate root-position triads following an inverted chord. Analyze with roman numerals and label six-four types.

1 Add Soprano, Alto, and Tenor

2 Add Soprano and Alto

Exercise 1: G major, 4/4 time. Bass line: G4 (6), A4 (6), B4 (6/4), C5 (5/#), D5 (whole note).

Exercise 2: G major, 4/4 time. Bass line: G4 (6/4), A4 (5/3), B4 (6), C5 (6), D5 (whole note).

3 Add Soprano, Alto, and Tenor

4 Add Soprano, Alto, and Tenor

Exercise 3: B-flat major, 4/4 time. Bass line: Bb4 (6), C5 (6), D5 (6), Eb5 (6/b), F5 (whole note).

Exercise 4: B-flat major, 3/4 time. Bass line: Bb4 (6), C5 (6), D5 (5), Eb5 (6), F5 (whole note).