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.

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 $\frac{3}{4}$ 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 (V7), II can also add a seventh: II7. This exercise presents II7 in first inversion: II7b.

Harmonizing
a) 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.
b) 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.
c) 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.
Figured bass

Andante affetuoso

Score-reading

Allegretto

Harmonizing

a) Add soprano, alto, and tenor.

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

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:
9–8 usually implies $\frac{9}{3}$ moving to $\frac{8}{3}$. 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
a) 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).
b) Adding IVc–I prolongs the ending of this descending scale.
c) Under a descending semitone mid-phrase (Ab to G in bars 3 and 7) the bass could add a diminished 5th below the Ab. This interval of three whole tones, making Vvb, 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 Vvb–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.

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.
Harmonizing

a) Add bass, alto, and tenor.

b) Add bass, alto, and tenor.

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

Harmonizing

A letter in lower case means minor key, e.g. 'a' means A minor.

a) These exercises rehearse modulations from minor keys to their relative majors. There is always a strong gravitational pull from the minor key to its relative major.

b) The placing of the interrupted cadence at the end of this scale makes a dramatic substitution for a perfect cadence. You may wish to add a few extra chords to steer the music back to the tonic.

c) A raised note almost always functions as a leading note to a new key: B♭ in bar 4 suggests a modulation to C major. (A lowered note almost always functions as the subdominant note of a new key).
Transposing
Play this one tone lower.

Improvising
Improvise a descant, changing the harmonies if you wish.

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.