Chapter 13 Composing: Continuo

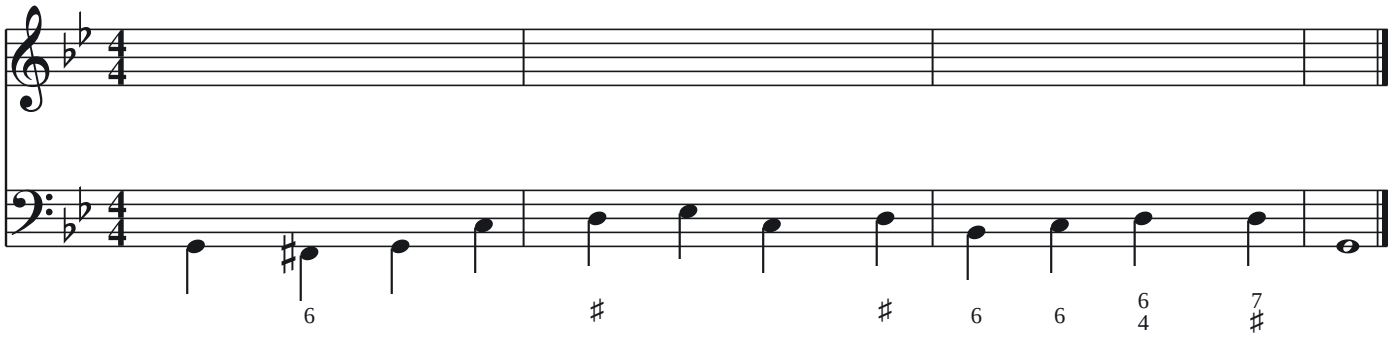
Name _____

A BE THE CONTINUO PLAYER

Realize this figured bass in G minor for four voices. Use quarter notes; the last chord is a whole note.

Requirements

1. Spell every chord exactly as the figures ask, including the raised leading tone (F♯).
2. Write a singable soprano that mostly moves by step and often moves against the bass.
3. Follow the voice-leading rules: no parallel fifths or octaves, resolve the leading tone and the seventh of V^7, double the bass in the six-four chord.
4. Write the Roman numerals below. Then add at least two embellishing tones from Chapter 12 (one may be a 4–3 suspension at the cadence).



Where did the figures limit your choices, and where did you have freedom?

B WRITE YOUR OWN FIGURED BASS

Compose an 8-chord bass line in a major key of your choice and figure it. Then trade with a classmate and realize each other's.

Requirements

1. Begin on tonic and end with a perfect authentic cadence approached by a cadential six-four (6/4–5/3 over 5).
2. Follow the phrase model: tonic → predominant → dominant → tonic.
3. Use at least two first-inversion chords and one seventh chord (with the correct figure).
4. Make the bass a good line: mostly steps, a few leaps of a 4th or 5th, no augmented intervals.



MY CLASSMATE'S REALIZATION NOTES

Realized by: _____ . Comments on the bass line and figures:

Grading (10 points)

A: chords match the figures, including accidentals	3
A: correct voice leading and doubling	3
A: Roman numerals and embellishing tones	1
B: phrase model and cadence; figures correct	2
B: a good bass line	1