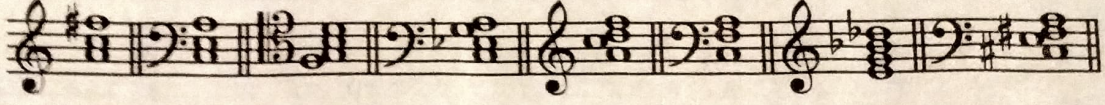



### EXERCISE 3-3

- A. Identify the root and type of each chord and show the correct bass-position symbol (Bps).

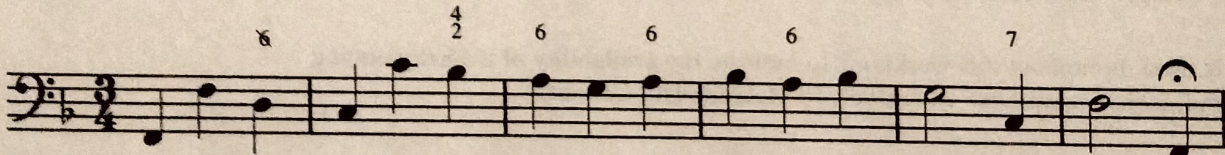
	1	2	3	4	5	6	7	8
								
Root	F#	A	G	A	D	F	E	F#
Type	5 <sup>o</sup>	m5	7	7 <sup>b</sup>	m7	m5	7 <sup>o</sup>	m7
Bps	6	6	4 2	6 5	4 3	6 4	7	4 2

	9	10	11	12	13	14	15	16
								
Root	C#	A#	D	C	A#	C	B	F
Type	7 <sup>b</sup>	m7	m5	m5	7 <sup>o</sup>	7	m5	7
Bps	4 3	4 2	6 3	5	4 2	7	6 4	6 5

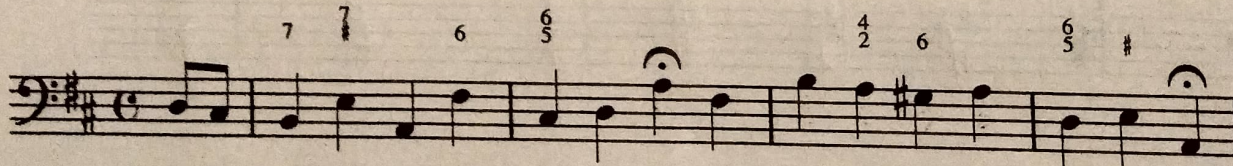
- B. Fill in the blanks below each figured bass with the lead-sheet symbol of the chord that would be played at the corresponding point in the excerpt. Use slash-chord notation, as in C/E, for inverted chords. The figures 5 and  $\overset{5}{3}$  both mean to use a root position triad.

1. Bach, "Gott lebet noch" (adapted)

	1	2	3	4	5	6	7	8	9	10	11	12	13
													
	F	B <sup>b</sup> /D	C	C/B <sup>b</sup>	F/A	G	F/A	B <sup>b</sup>	F/A	B <sup>b</sup>	G	C <sup>3</sup>	F

2. Bach, "Dich bet' ich an, mein höchster Gott"

(The first C#3 in the bass is not to be harmonized.)

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
																
	D	B <sup>7</sup>	E <sup>7</sup>	A	D/F#	B/C#	D	A	F#	B	B/A	E/G#	A	G/D	E	A



### 3. Corelli, Sonata V, op. 2, Sarabande

- C. Notate using half notes on the bottom staff the chords indicated by the lead-sheet symbols. Notate all chords in root position.



Terry, "Serenade to a Bus Seat"

This icon is used throughout this workbook to indicate the availability of a corresponding audio excerpt, which is available exclusively in McGraw-Hill Connect.