Exercises for Keyboard Improvisation

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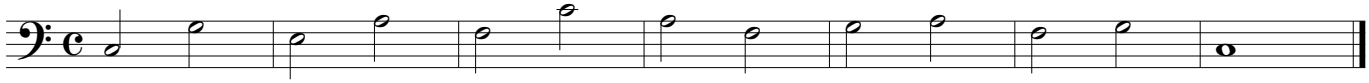
Provide a figured bass realization for each exercise.

Figured Bass Exercises

1-1 – 3-5, G. F. Handel
4-1 – 4-5, J. S. Bach

1-1



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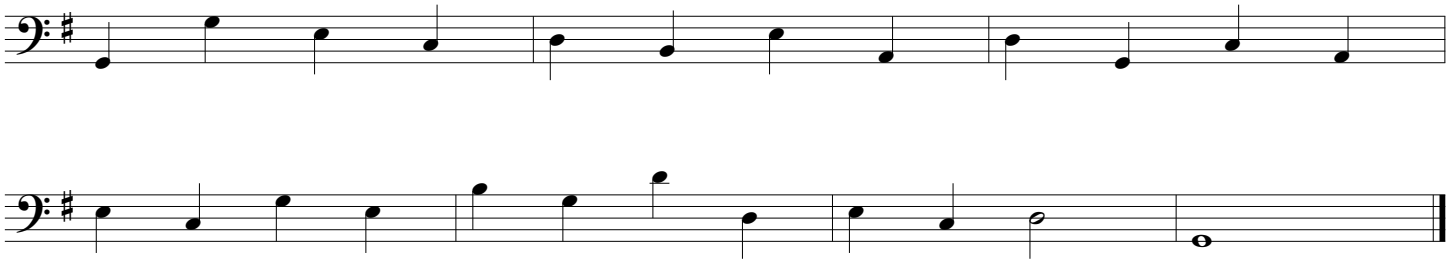

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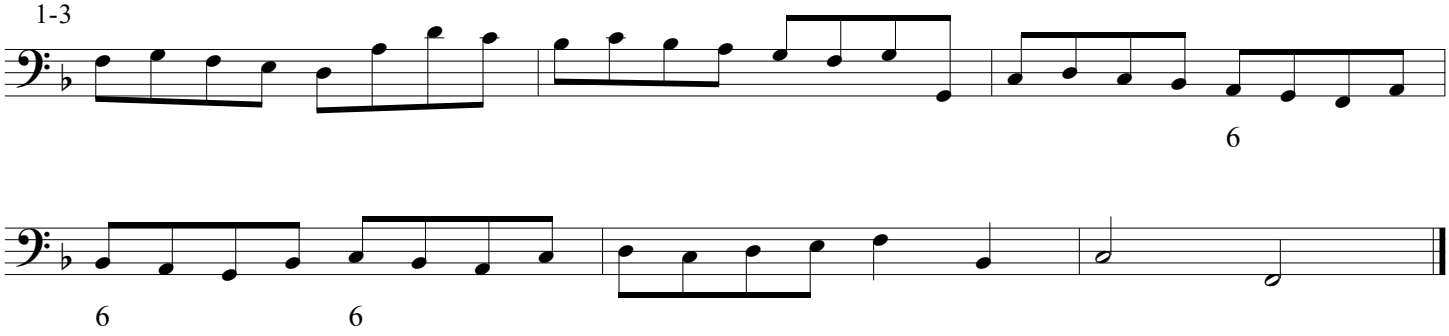

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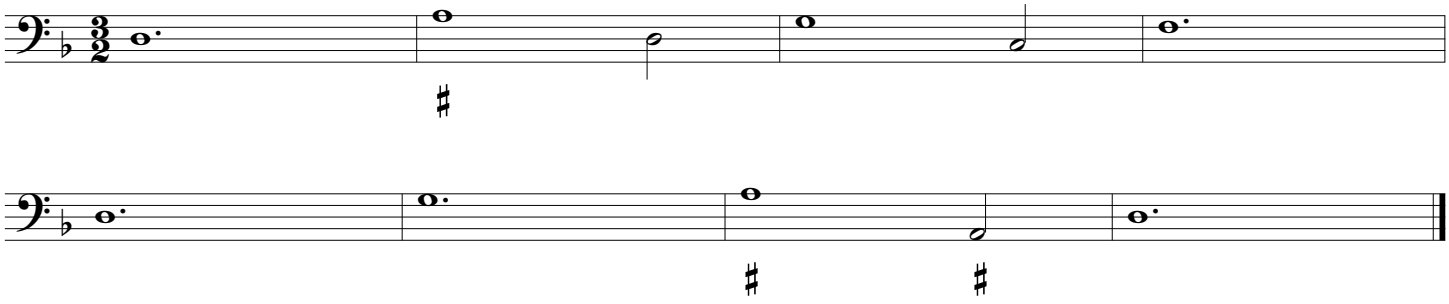

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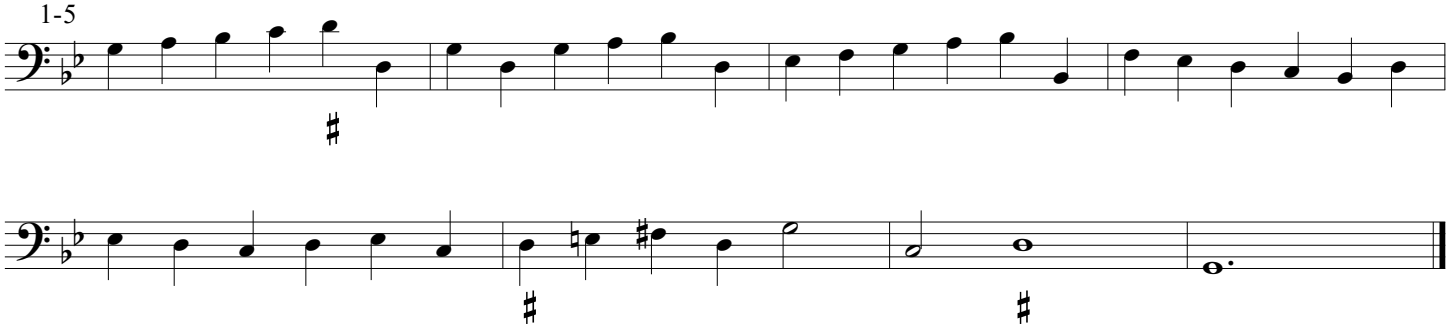

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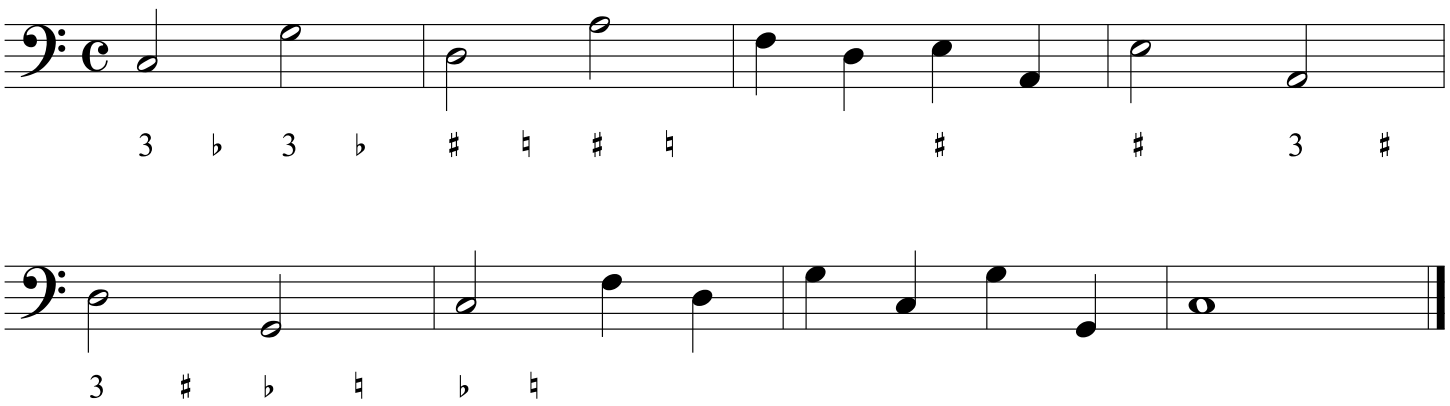

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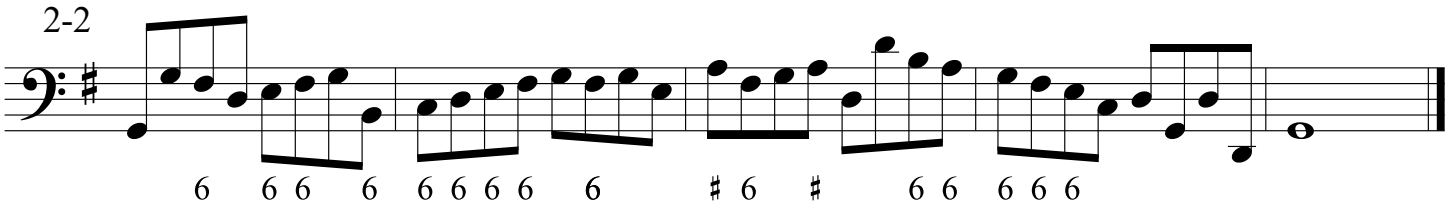

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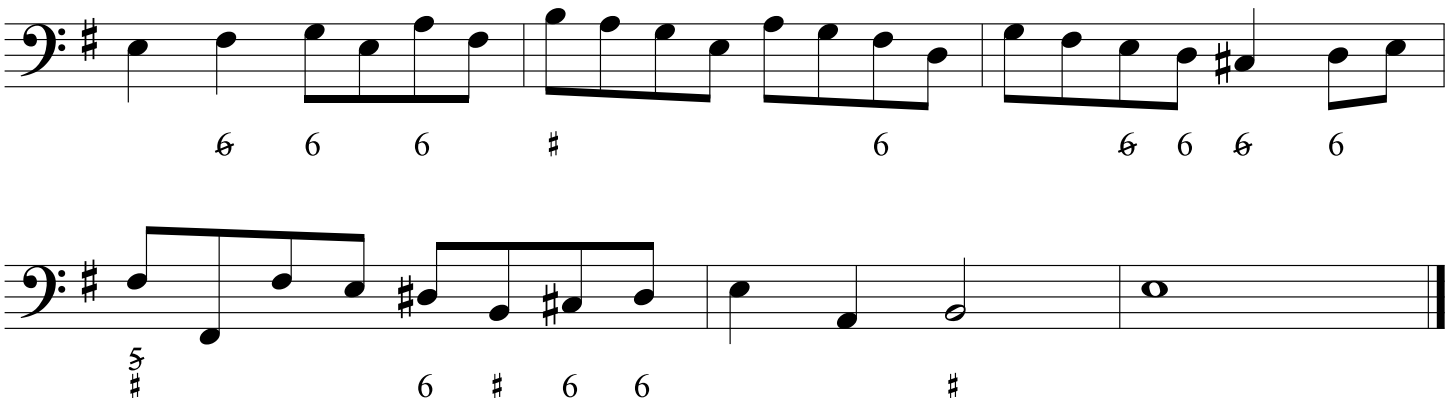

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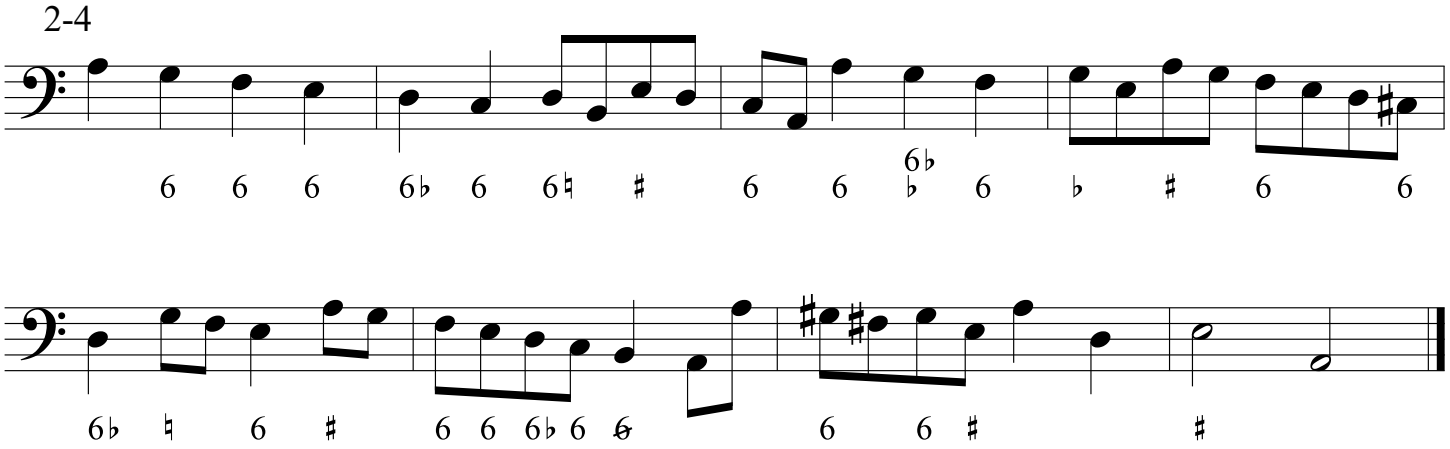

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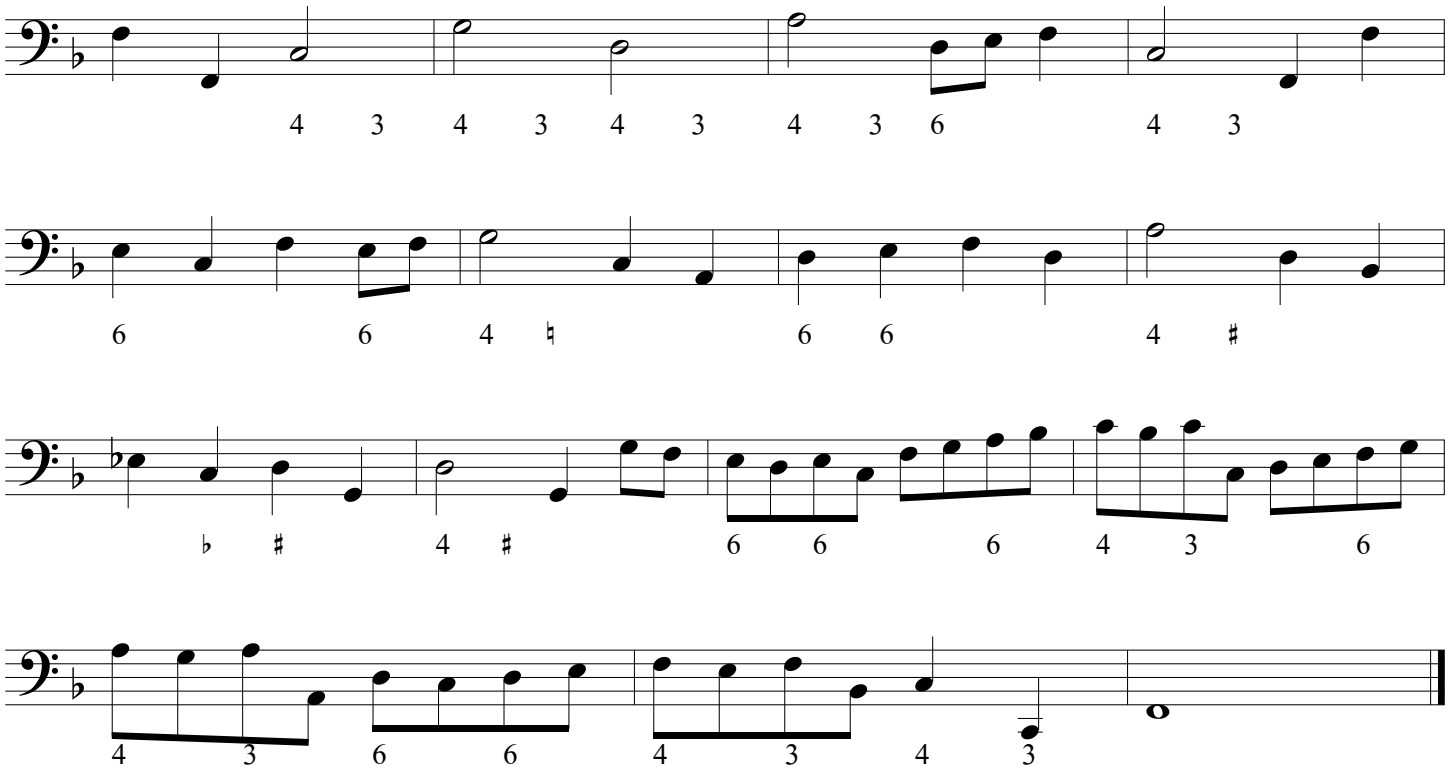
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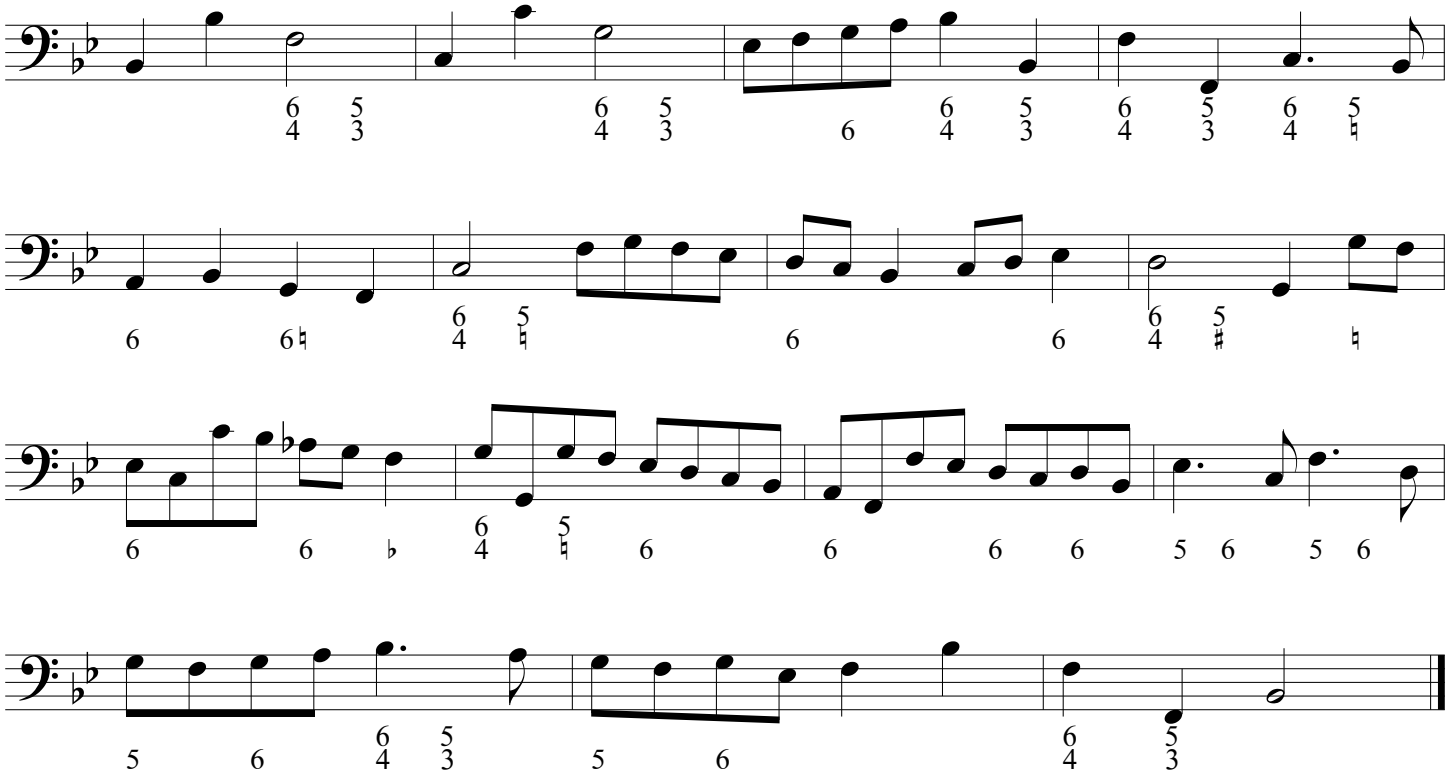
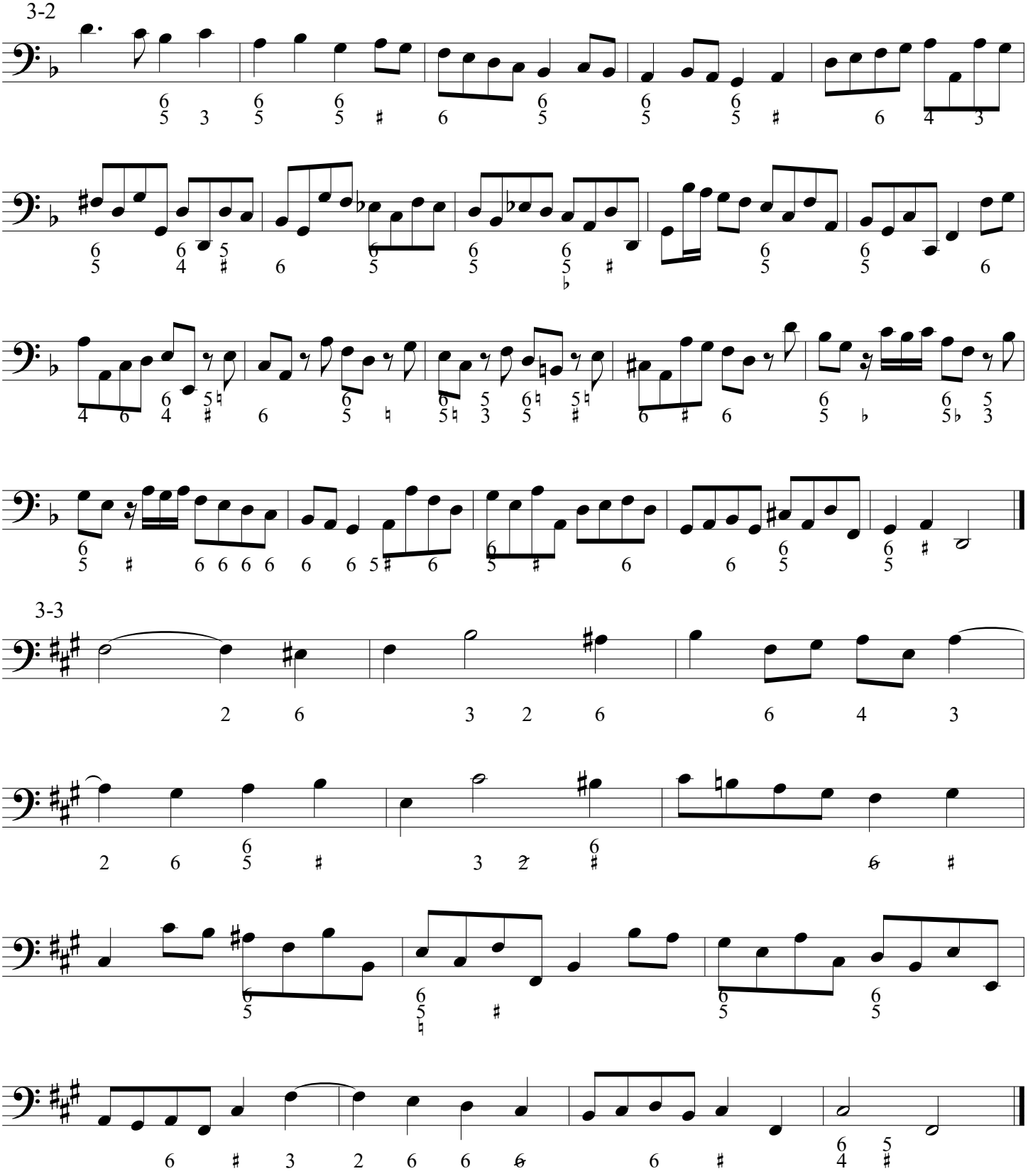
6 6 4 ♮ 6 6 4 ♯
♭ ♯ 4 ♯ 6 6 6 4 3 6
4 3 6 6 4 3 4 3

3-1


6 5 6 5 6 5 6 5 6 5
4 3 4 3 6 4 3 4 3 4 ♮
6 6♮ 6 5 6 6 6 5
4 ♮ 4 ♯ ♮
6 6 ♭ 6 5 6 6 6 6 5 6 5 6
4 ♮
5 6 6 5 5 6 6 5
4 3 4 3

3-2



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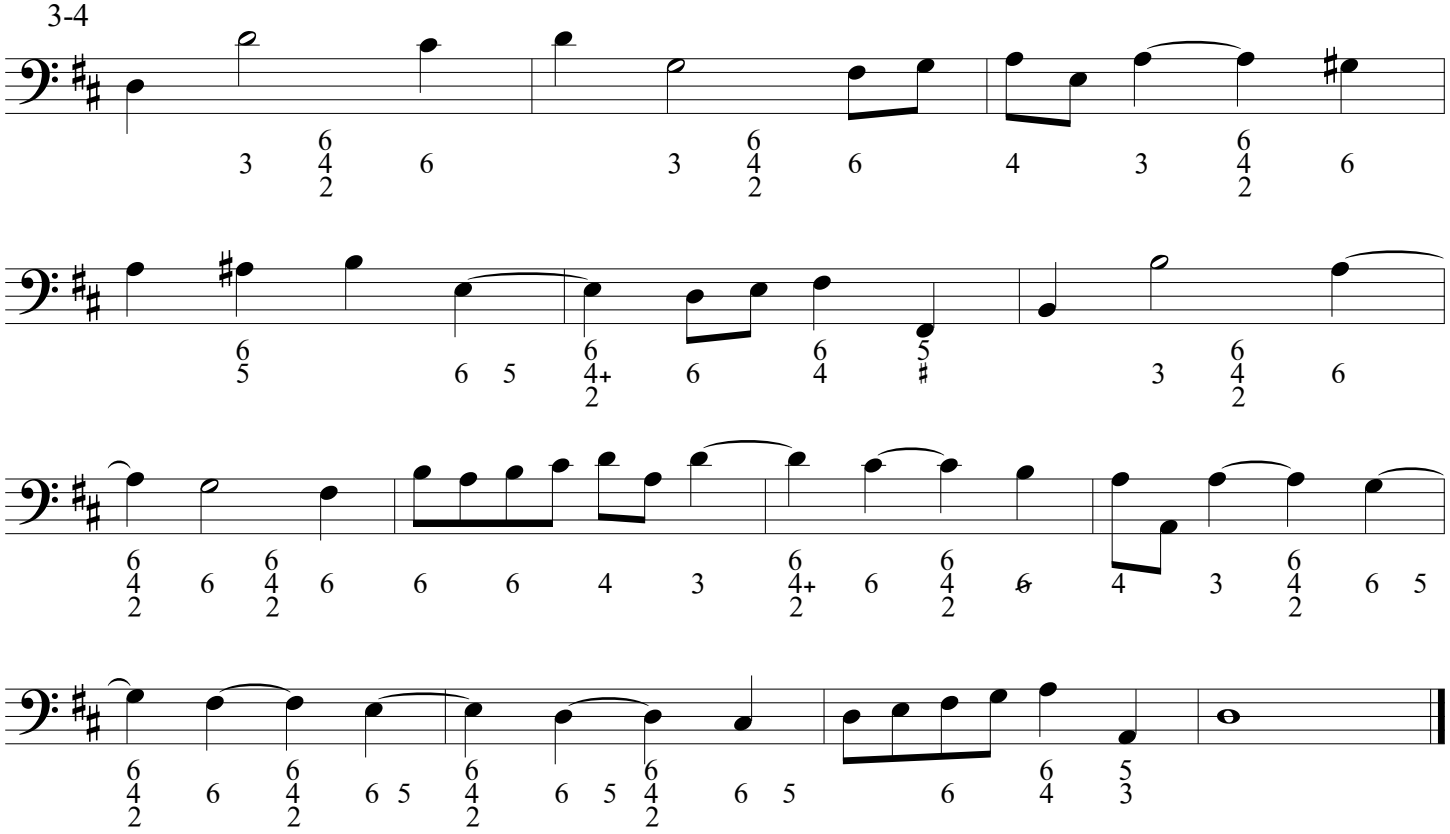
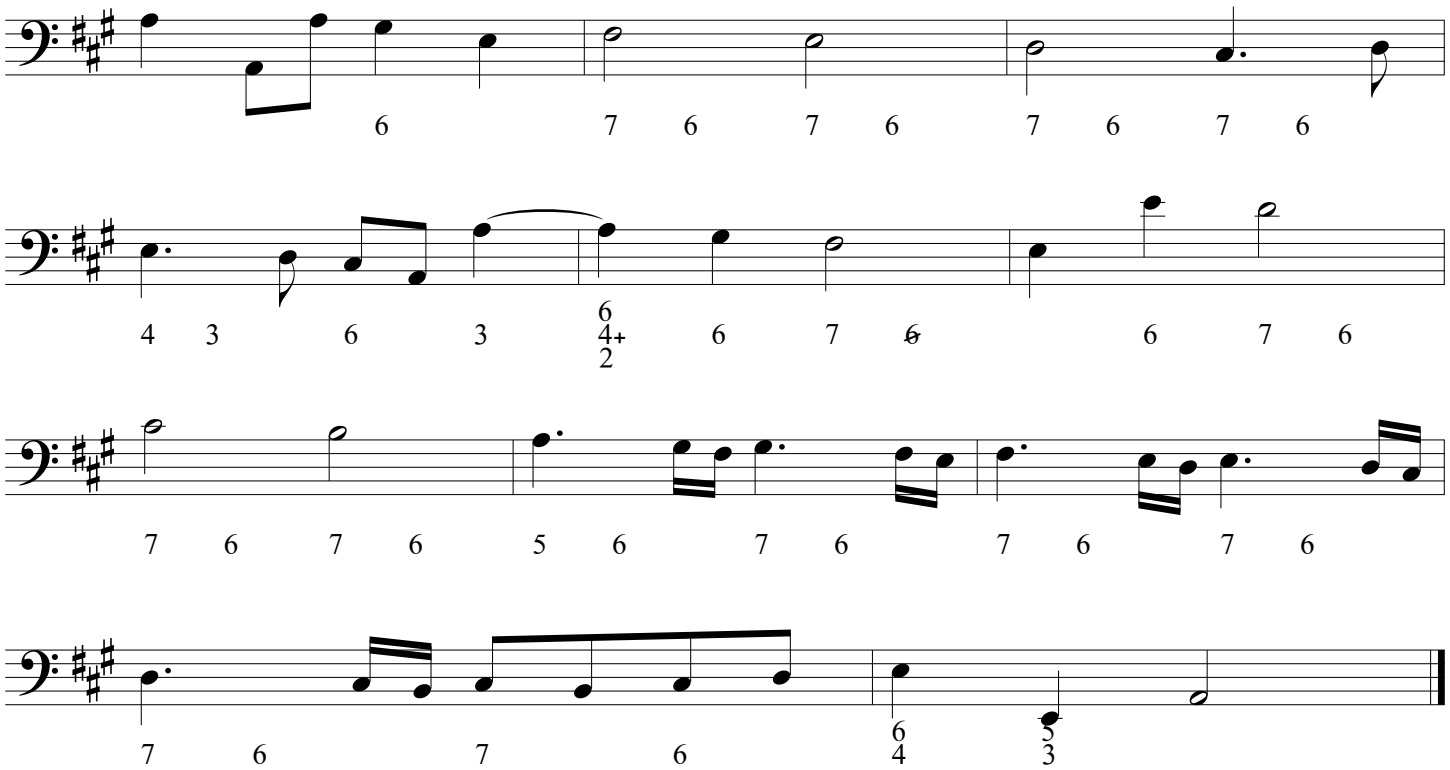
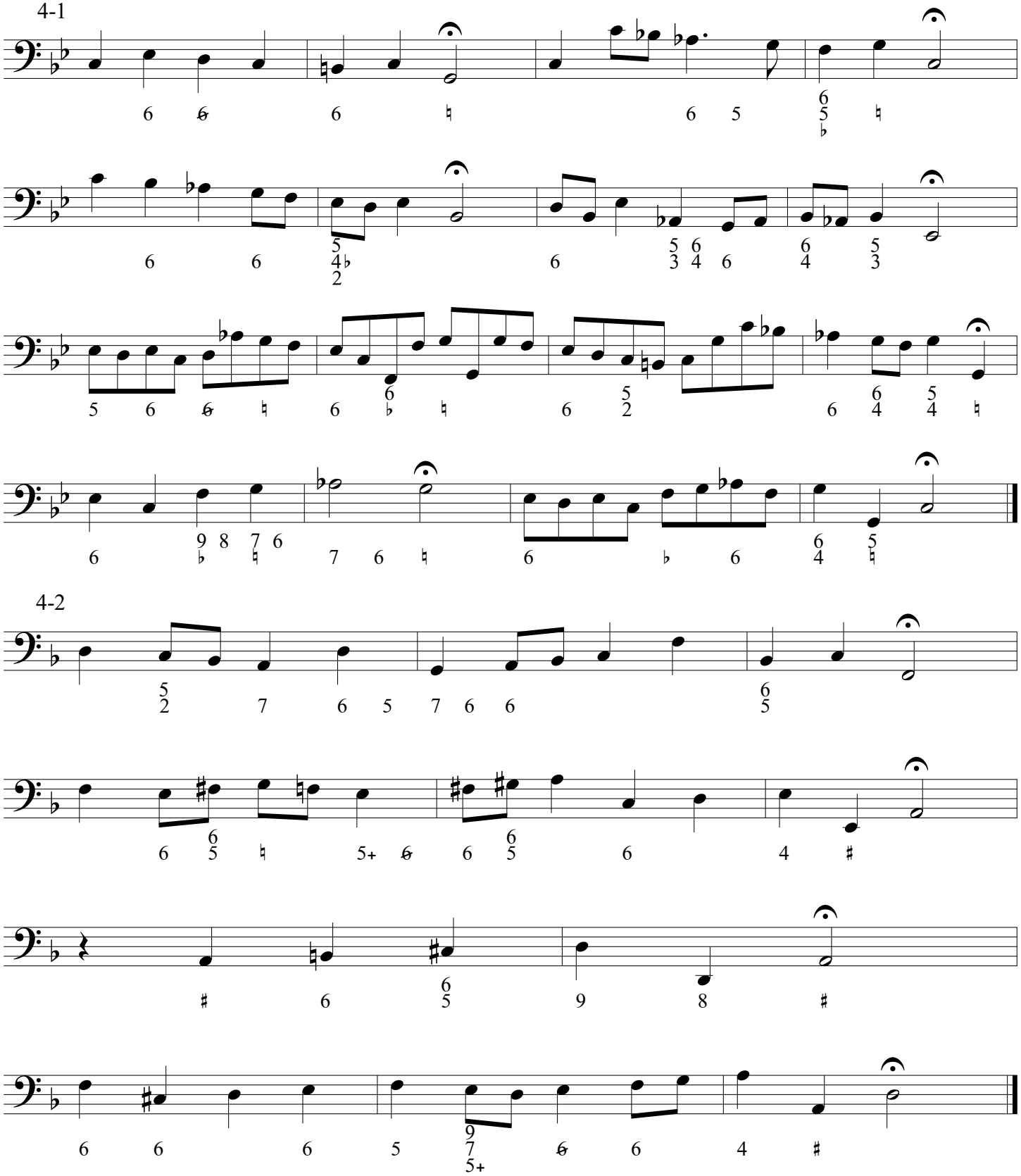
3-4


3 6 4 2 6
3 6 4 2 6
4 3 6 4 2 6
6 5 6 5
6 4+ 2 6
6 4
5 ♯
3 6 4 2 6
6 4 2 6
6 4 2 6
6 6 4 3
6 4+ 2 6
6 4 2 6
4 3 6 4 2 6 5
6 4 2 6
6 4 2 6 5
6 4 2 6 5
6 4 2 6 5
6
6 4 5 3

3-5


6
7 6 7 6
7 6 7 6
4 3 6 3
6 4+ 2 6 7 6
6 7 6
7 6 7 6
5 6 7 6
7 6 7 6
7 6 7 6
6 4 5 3

4-1



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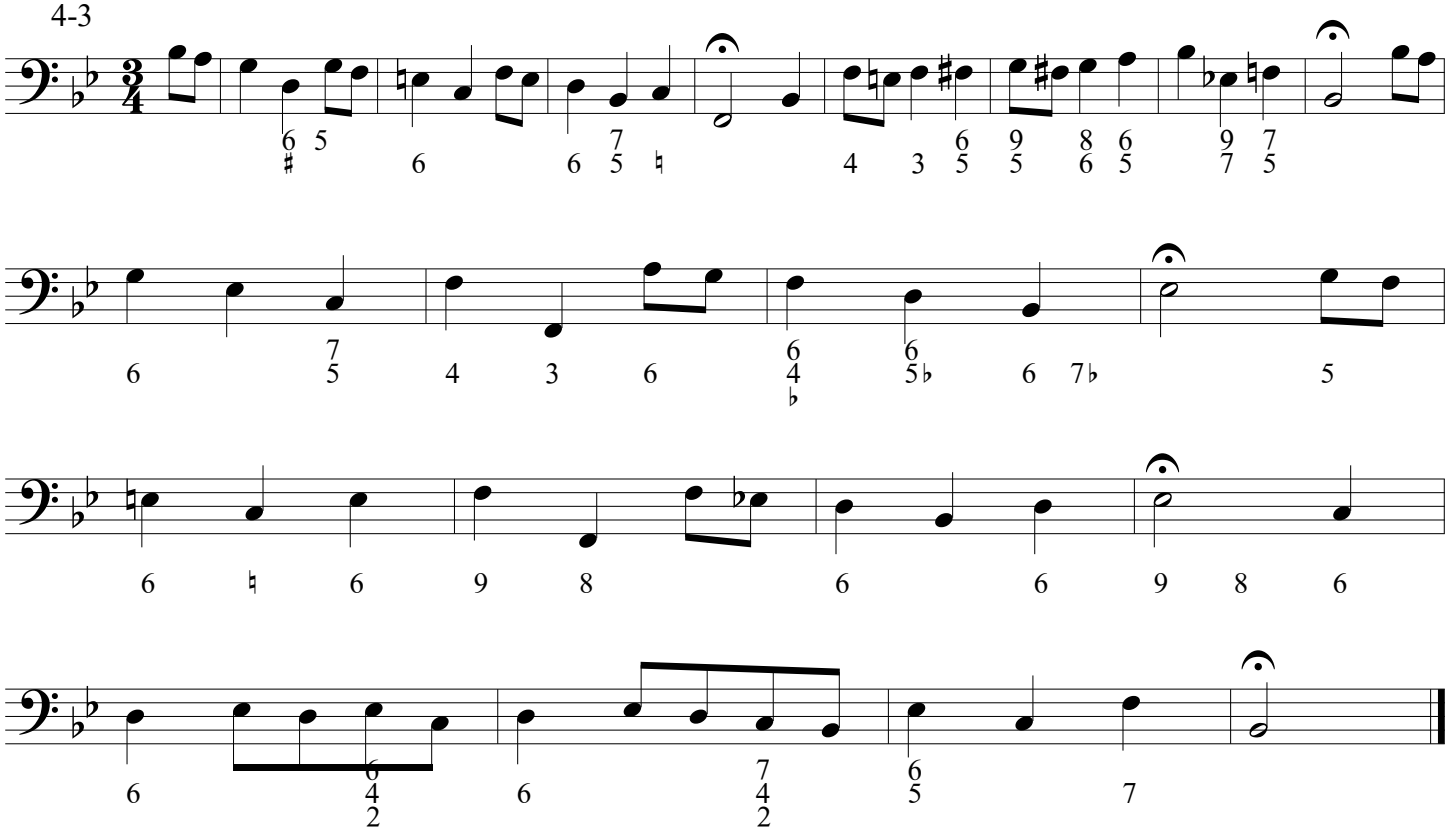
4-3



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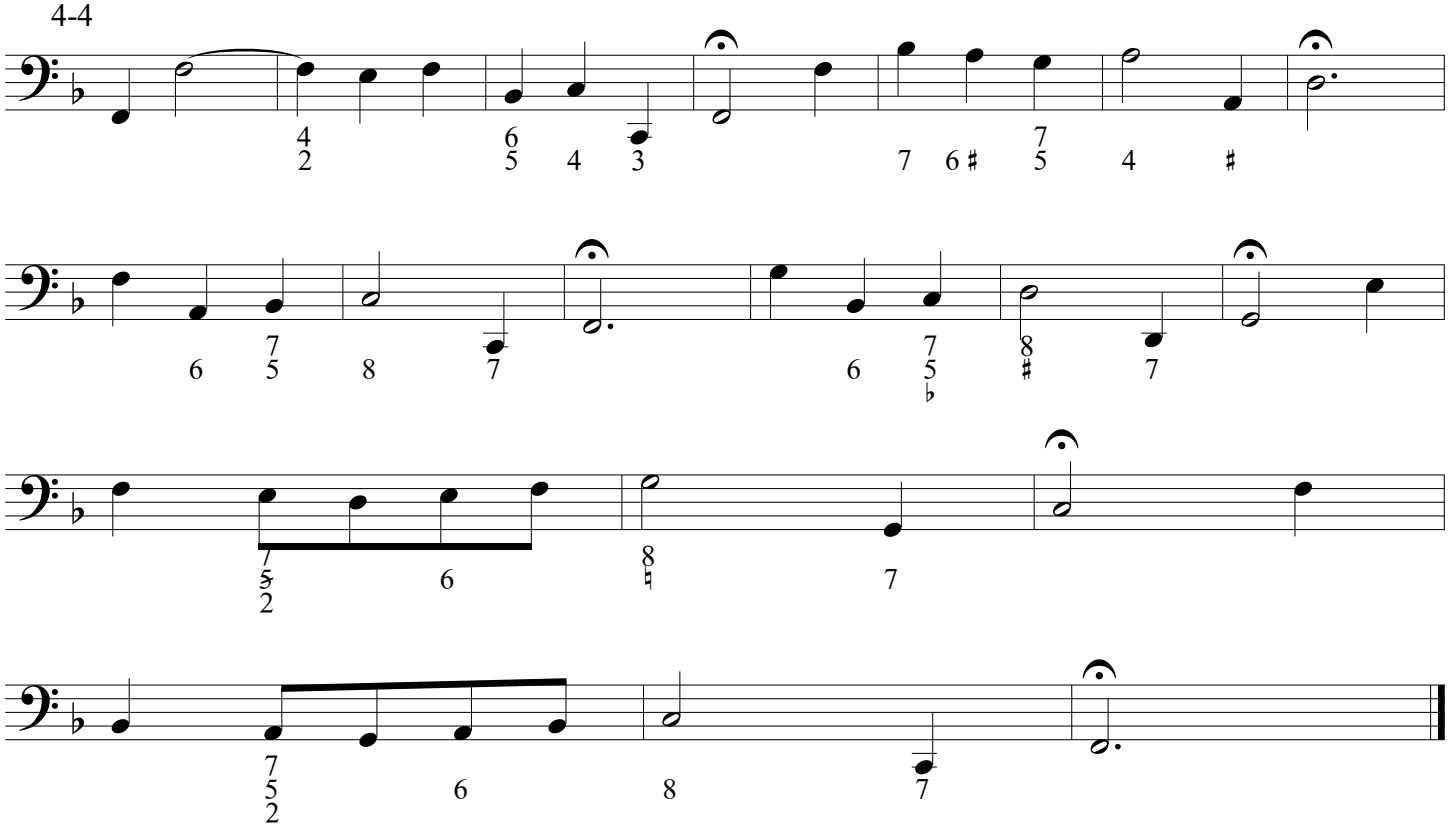

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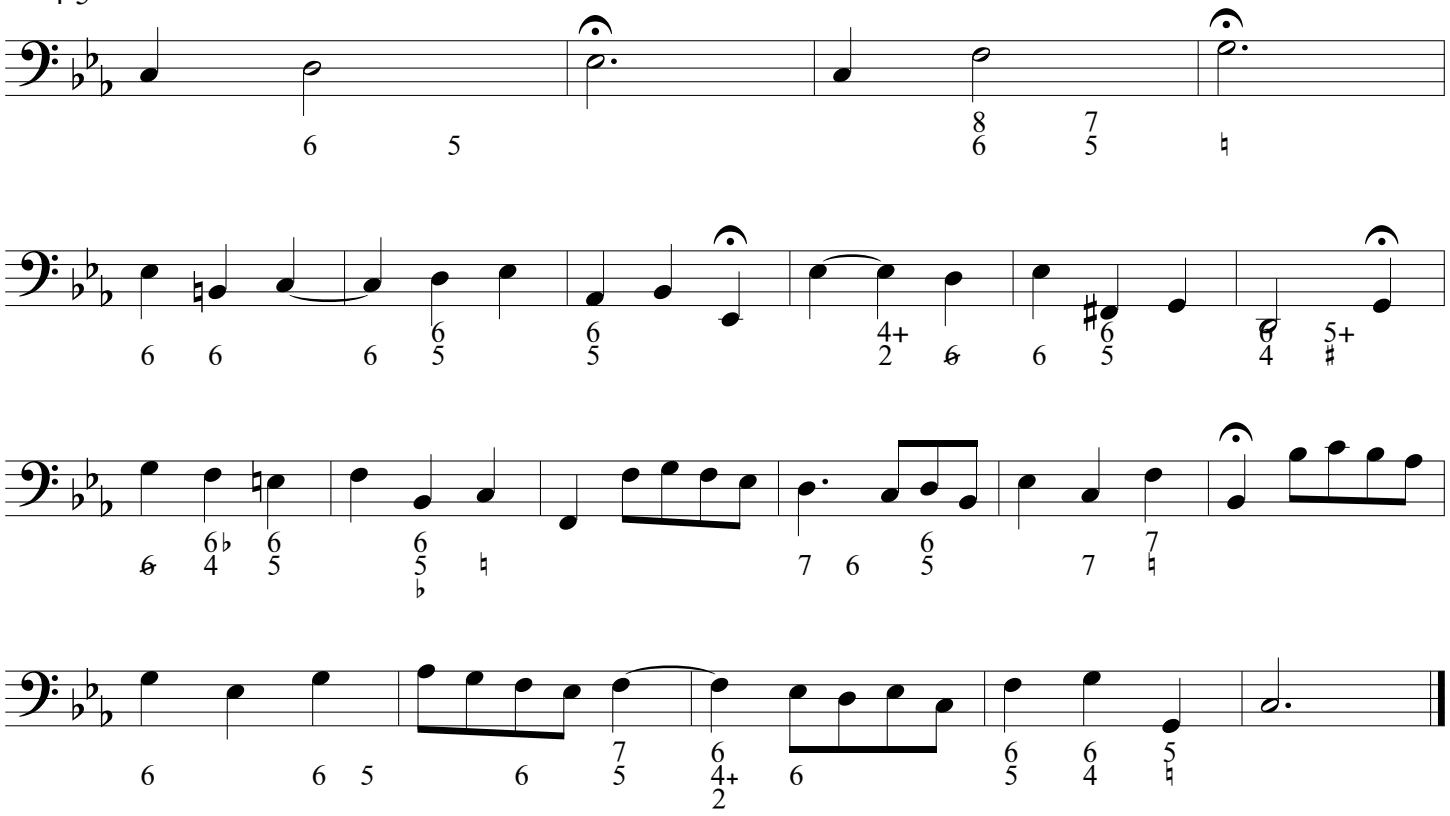


Harmonic Realization Exercises

Provide a complete harmonization for each of the following chord progressions.
Play your harmonization in all twelve major or minor keys.

1-1 I V^6 I V IV^6 IV V I^6 V vi I ii^6 V I

1-2 I I^6 V I V IV^6 I^6_4 IV I^6 V^6_5 I

1-3 I IV^6 IV^7 V^7 I iii vi^7 V^6_5 I IV^6 IV^7 V^7 I

1-4 I IV $vii^{\circ 6}$ I I^6 ii^7 V^7 I

1-5 I V^4_2 I^6 V^6 V^6_5 I

2-1 i $vii^{\circ 6}_5$ i^6 $vii^{\circ 7}$ i iv^7 V^7 i

2-2 i V/iv iv V VI^7 iv^6 V i

2-3 i iv^7 VII^7 III^7 VI^7 $ii^{\varnothing 7}$ V^7 i

2-4 I $vii^{\circ 6}$ $vii^{\circ 7}$ V^7/vi vi $vii^{\circ 7}$/V I^6_4 V^7 I

2-5 I V I ii^6 V vi

V: ii V^4_3 I V^7 I

3-1 i V^6 i $vii^{\circ 6}$ i^6 V VI V i

3-2 I I^6 V^6 I V^4_2/IV IV^6 I^6_4 ii^6_5 V I

3-3 I IV^6 $ii^{\varnothing 4}_3$ I^6_4 ii^6 V^6_5/vi vi V^6_5/V V^7 I

3-4 I V V^4_2 I^6 V^4_3 I

3-5 i i^6 N^6 V^7 i

4-1 i v^6 iv^6 Ger^{+6} i^6_4 V i

4-2 I V^4_3 I^6 V^6 I IV^6 I^6_4 V V^4_2 I^6 $ii^{ø6}_5$ V^7 I

4-3 I iv $vii^{\circ 7}/V$ I^6_4 V^9 I

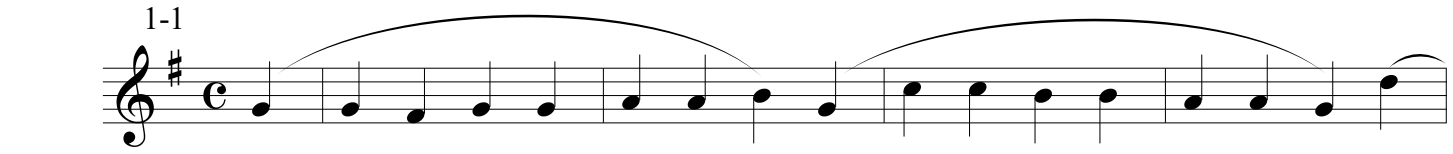
4-4 I $ct^{\circ 7}$ I I^6 ♭VI Ger^{+6} i^6_4 V i

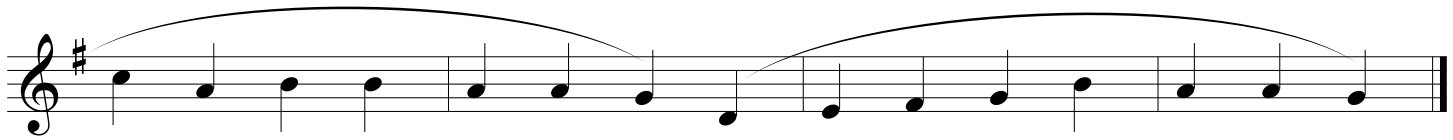
4-5 I I^6 $V^{♭9}/IV$ IV V^4_2 i^6 iv^9 V^7 i

Melodic Harmonization

Provide a full harmonization
for each melody.

1-1





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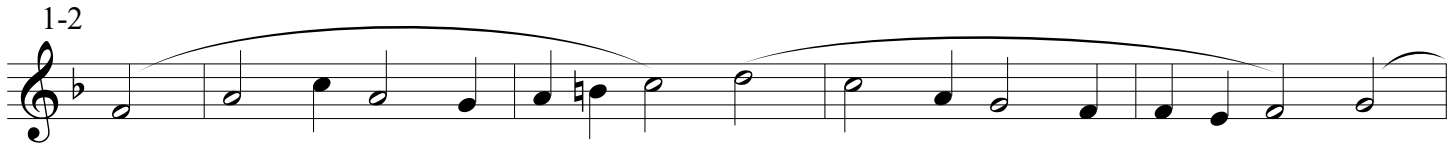

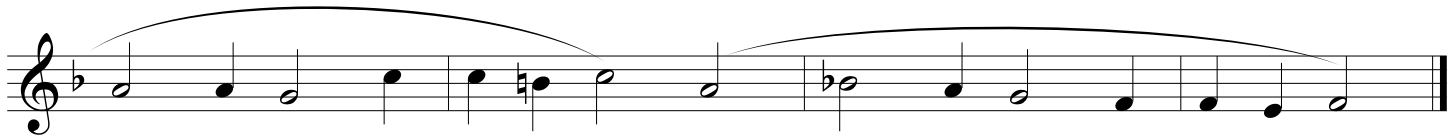

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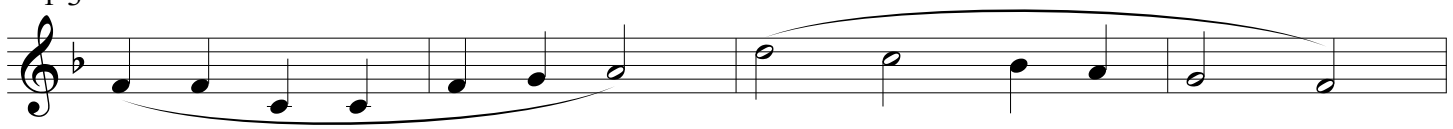

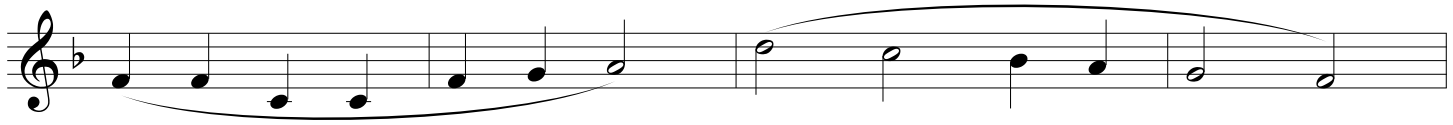

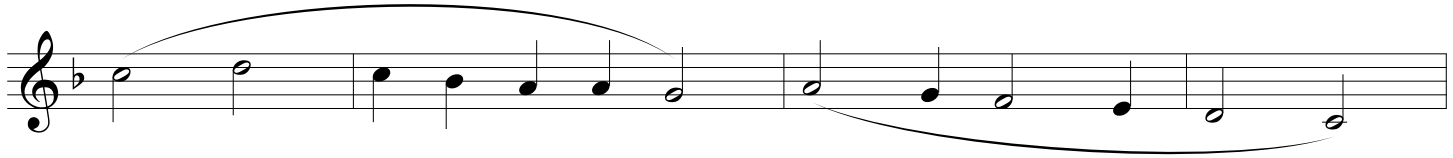

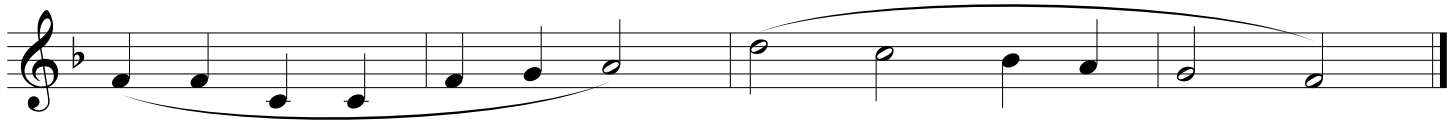

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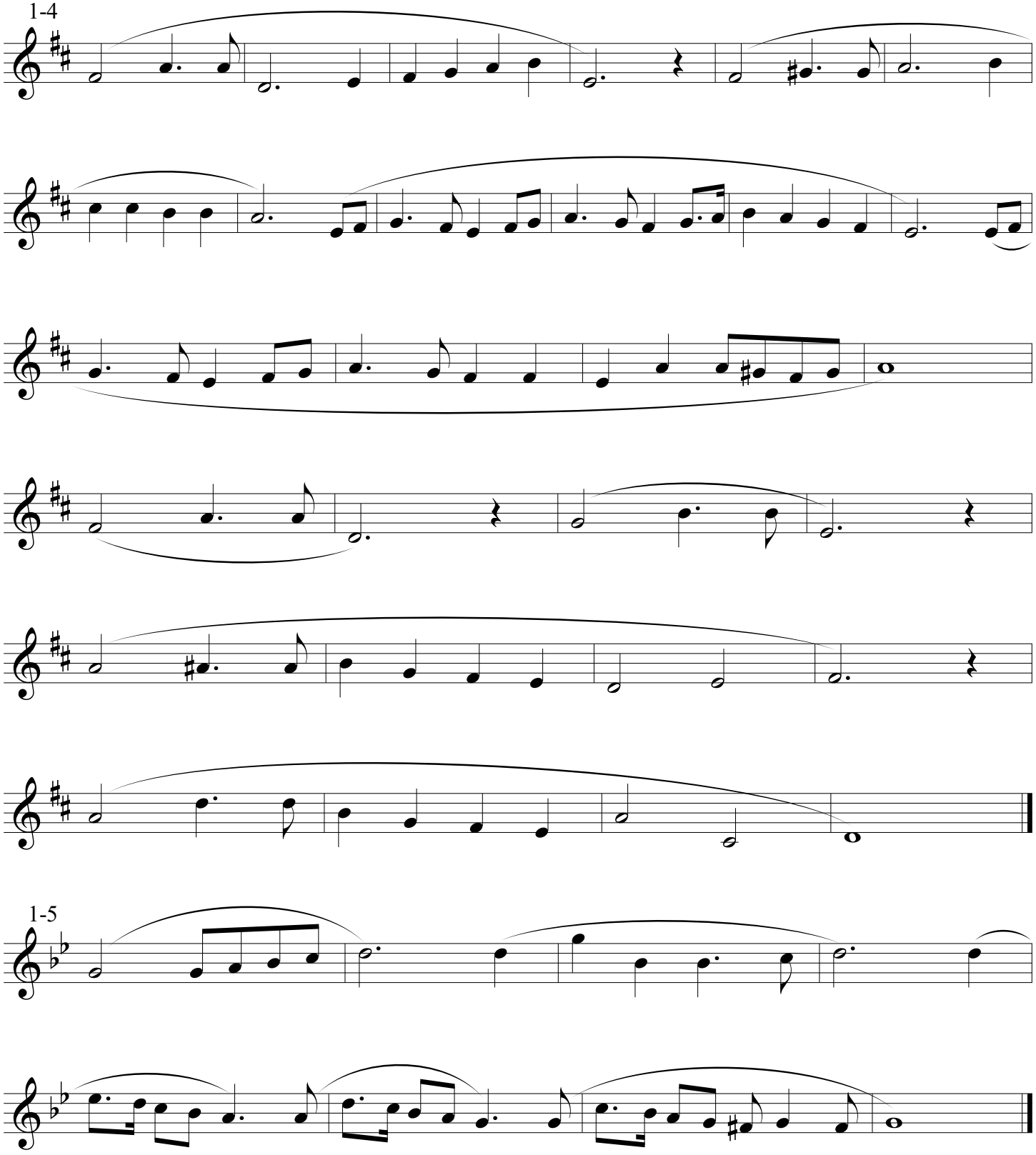
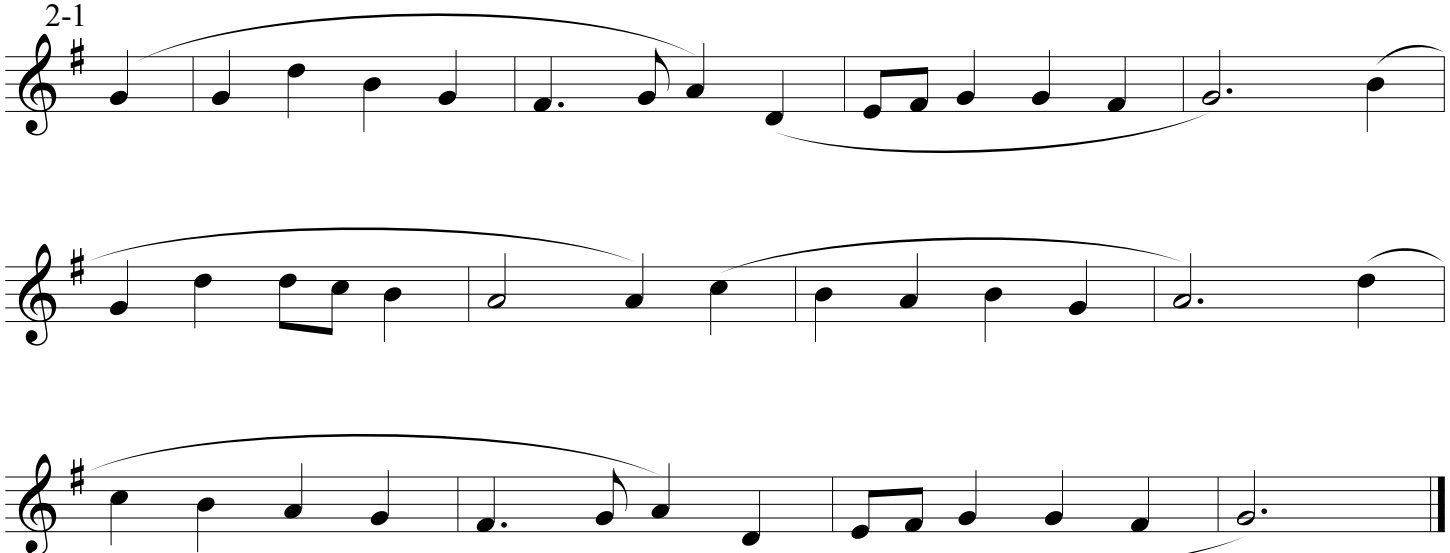
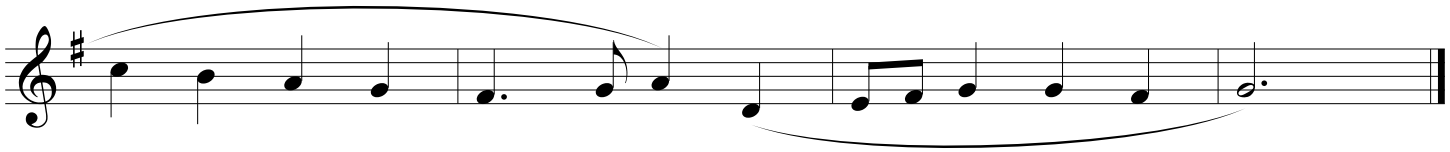


1-5

2-1





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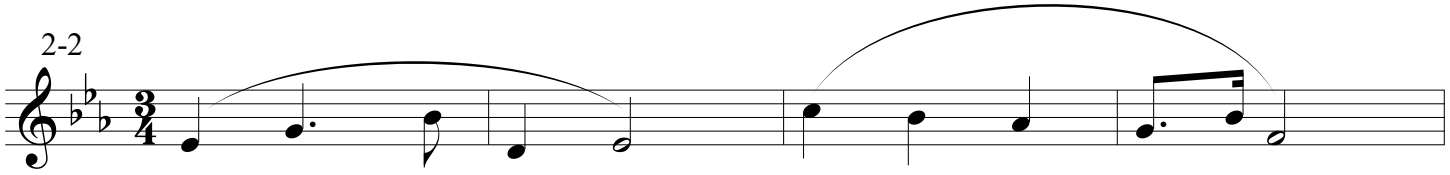

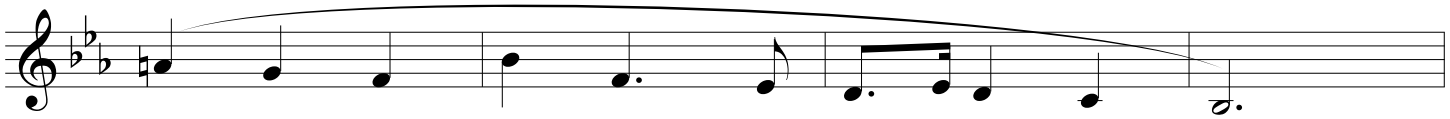

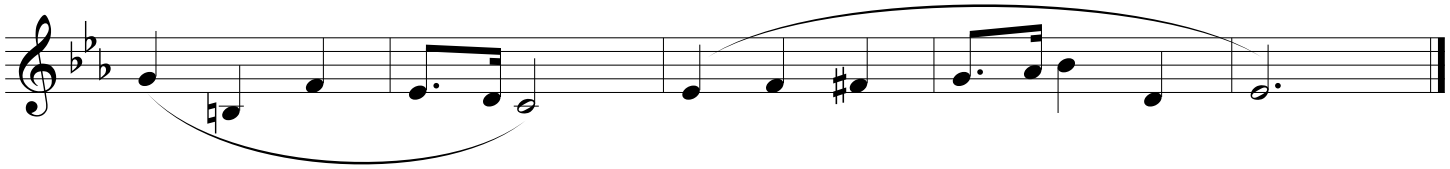

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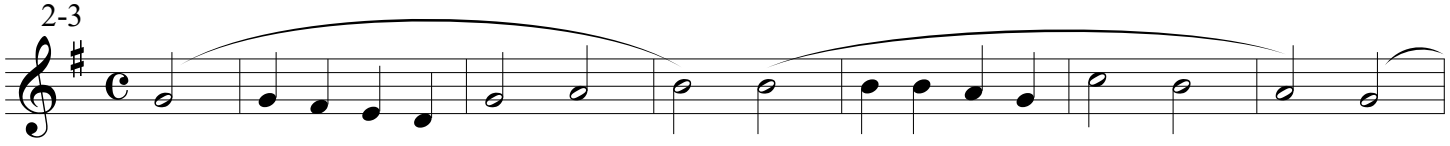

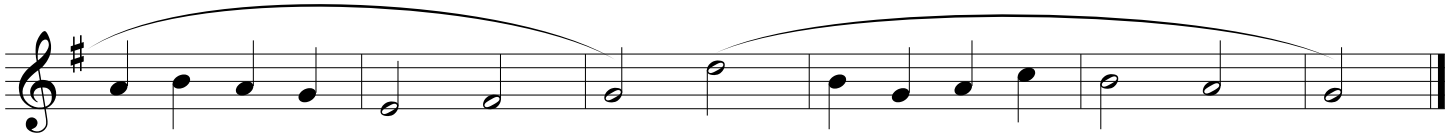

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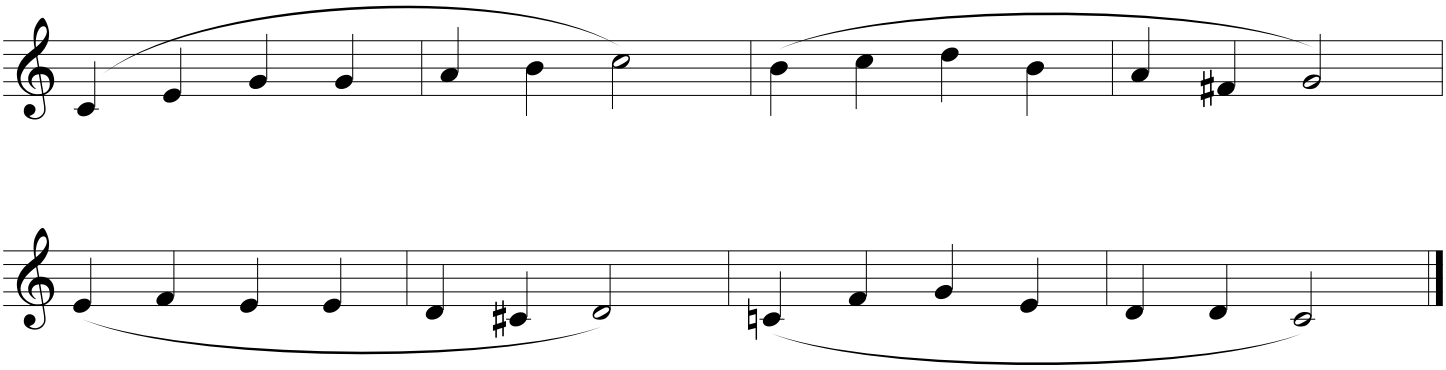

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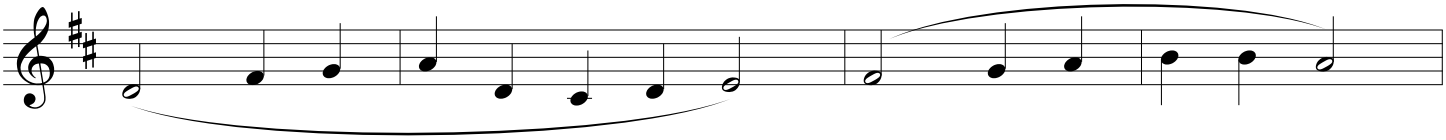

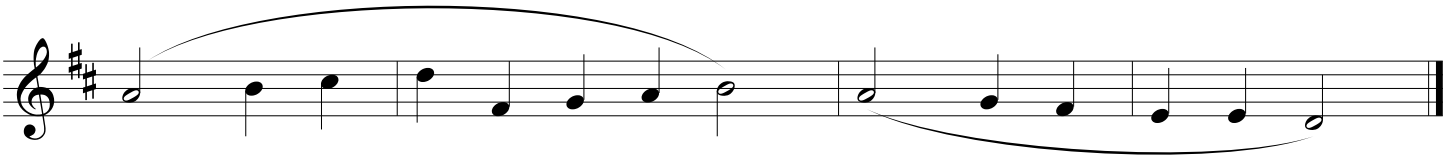

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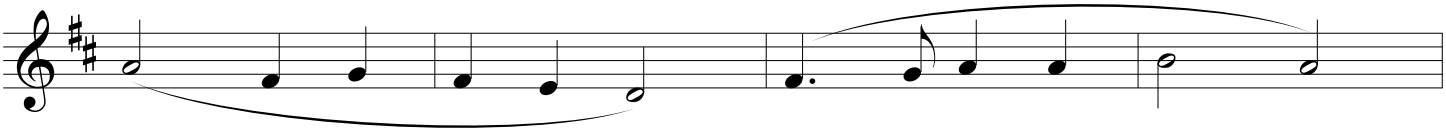

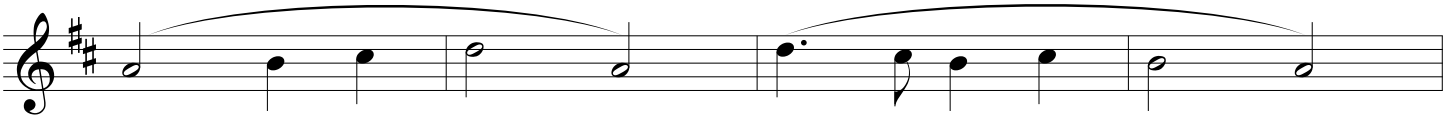

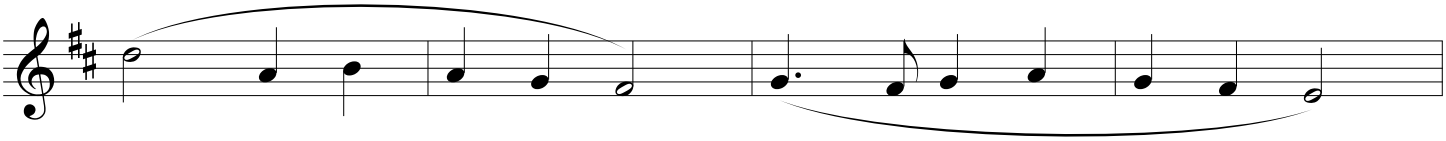

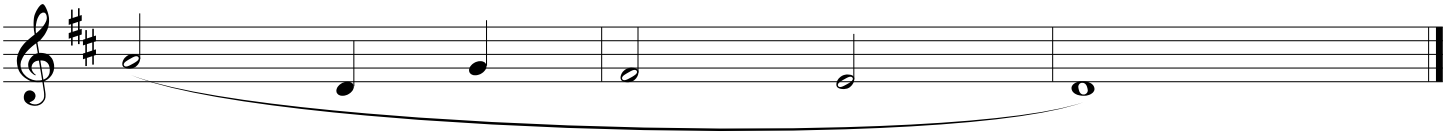

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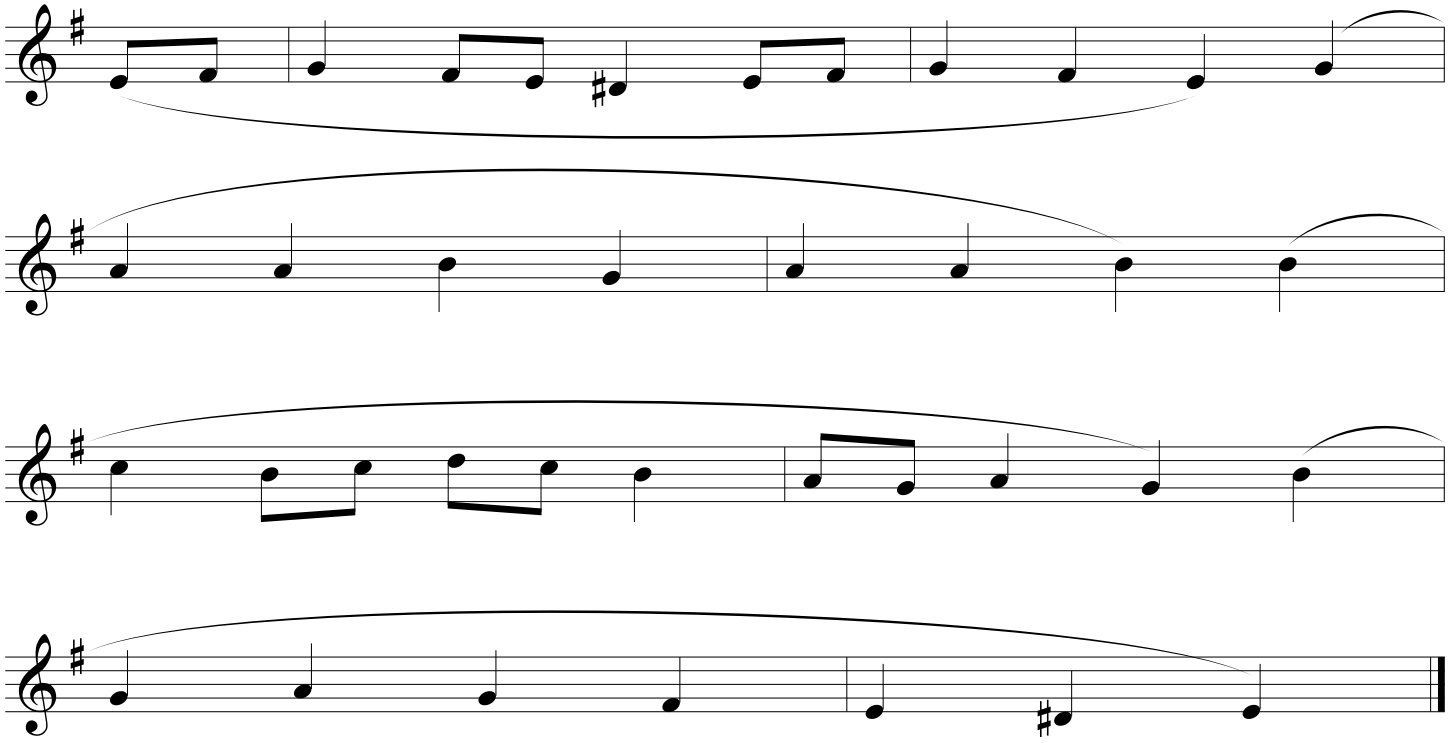

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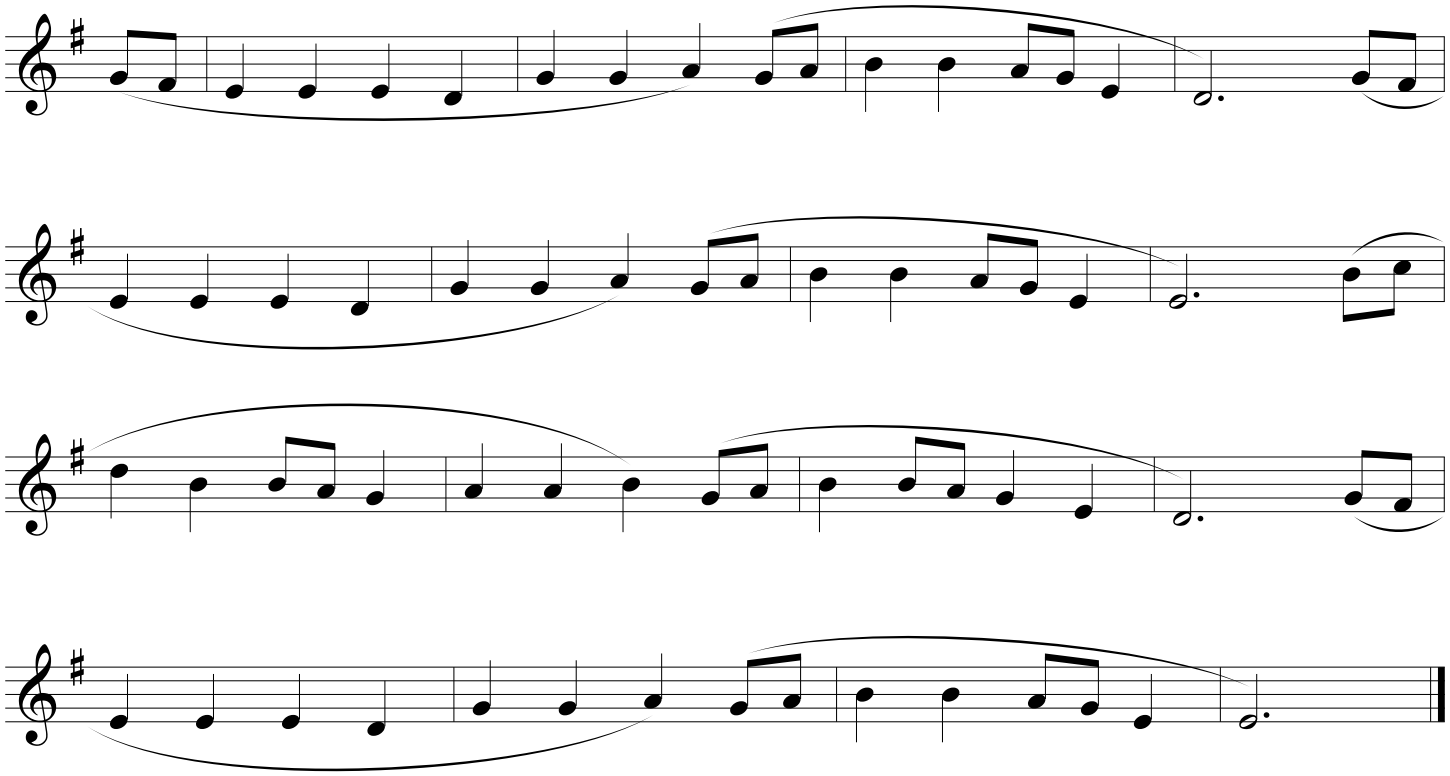

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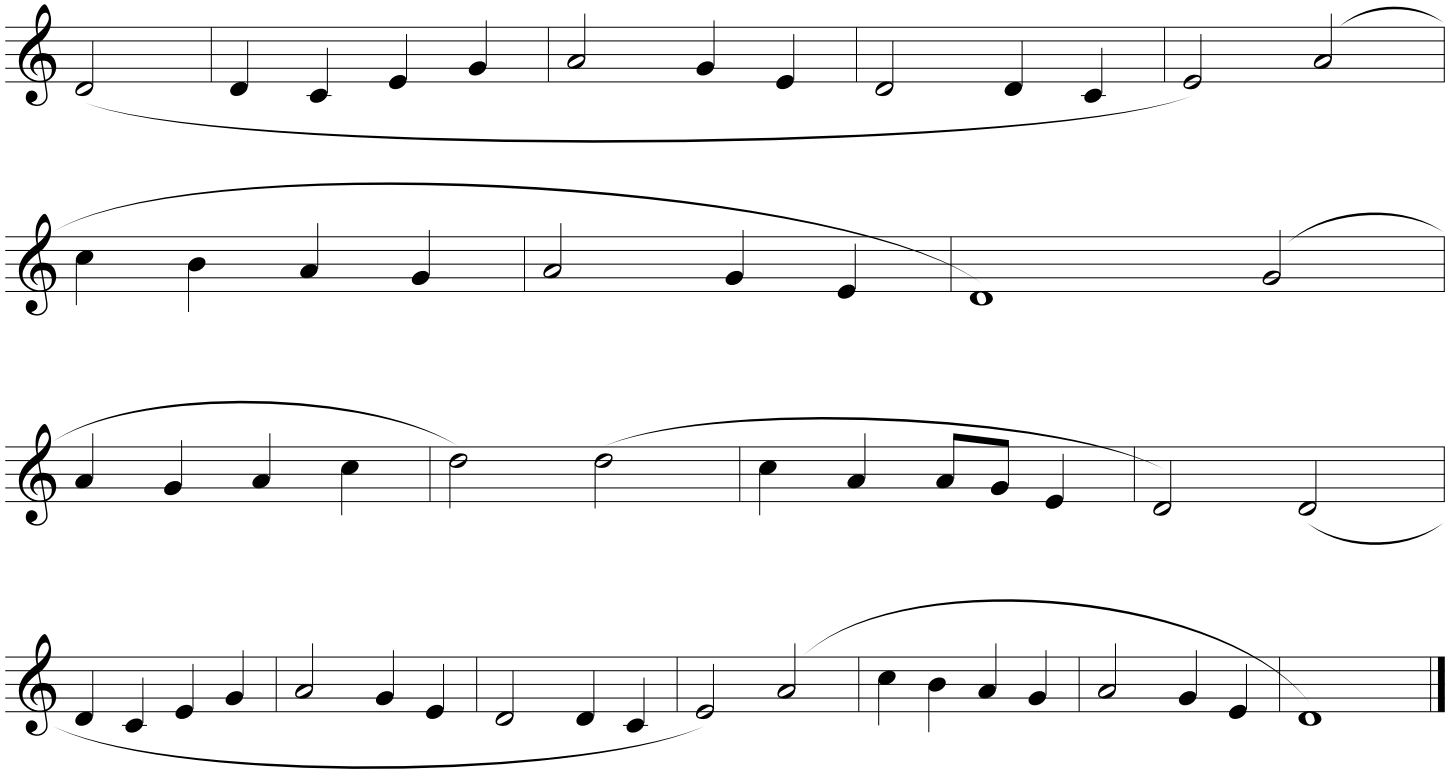

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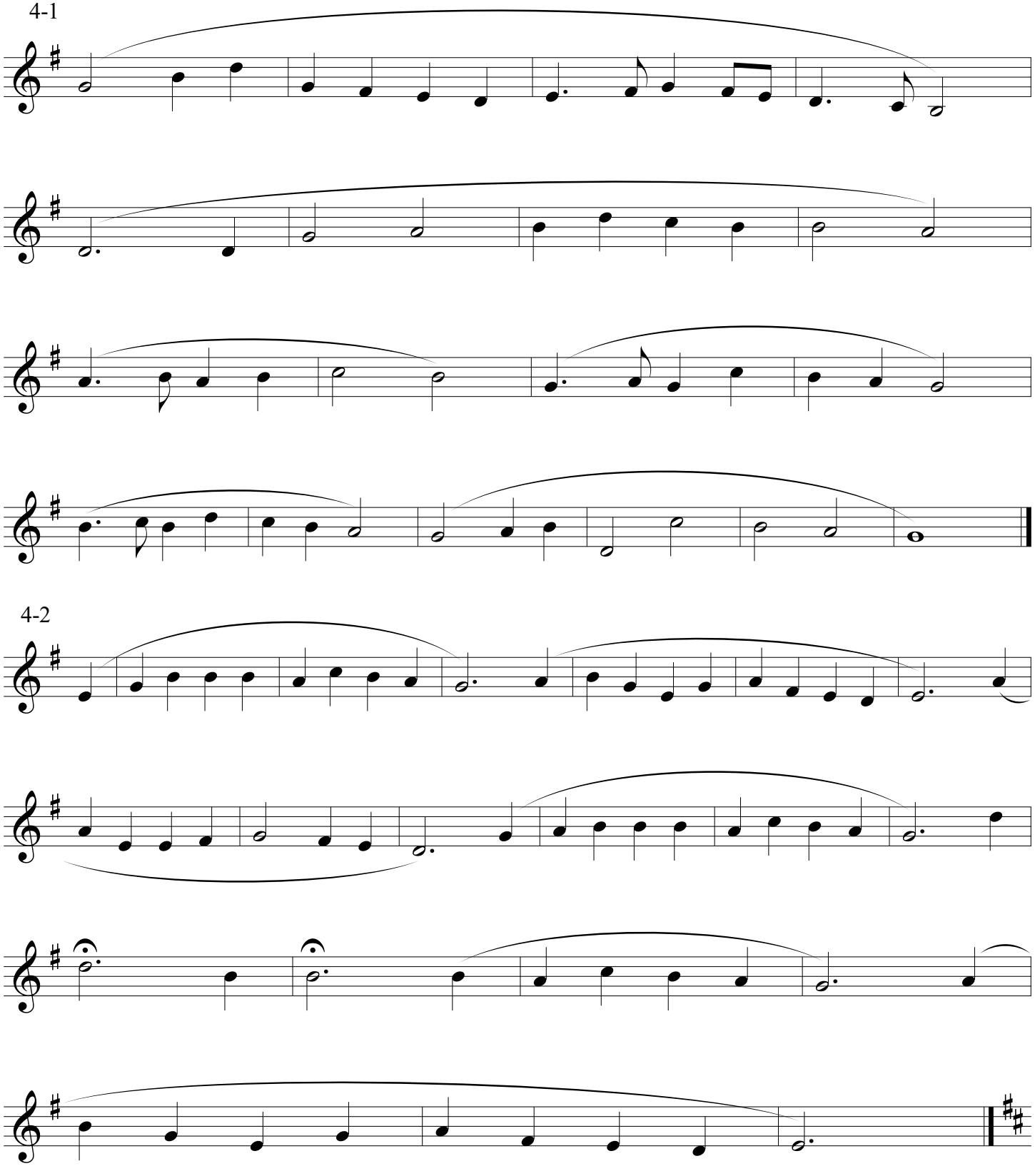

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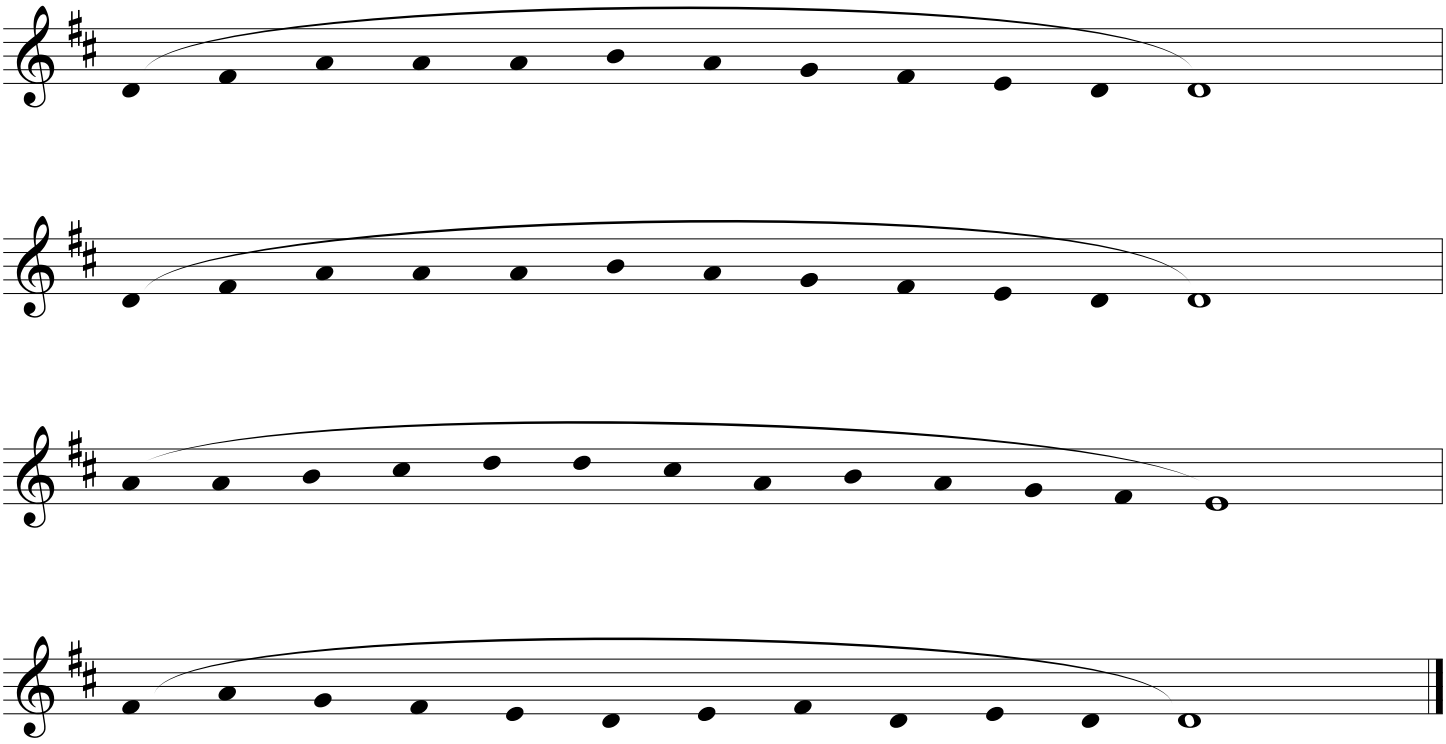
4-3



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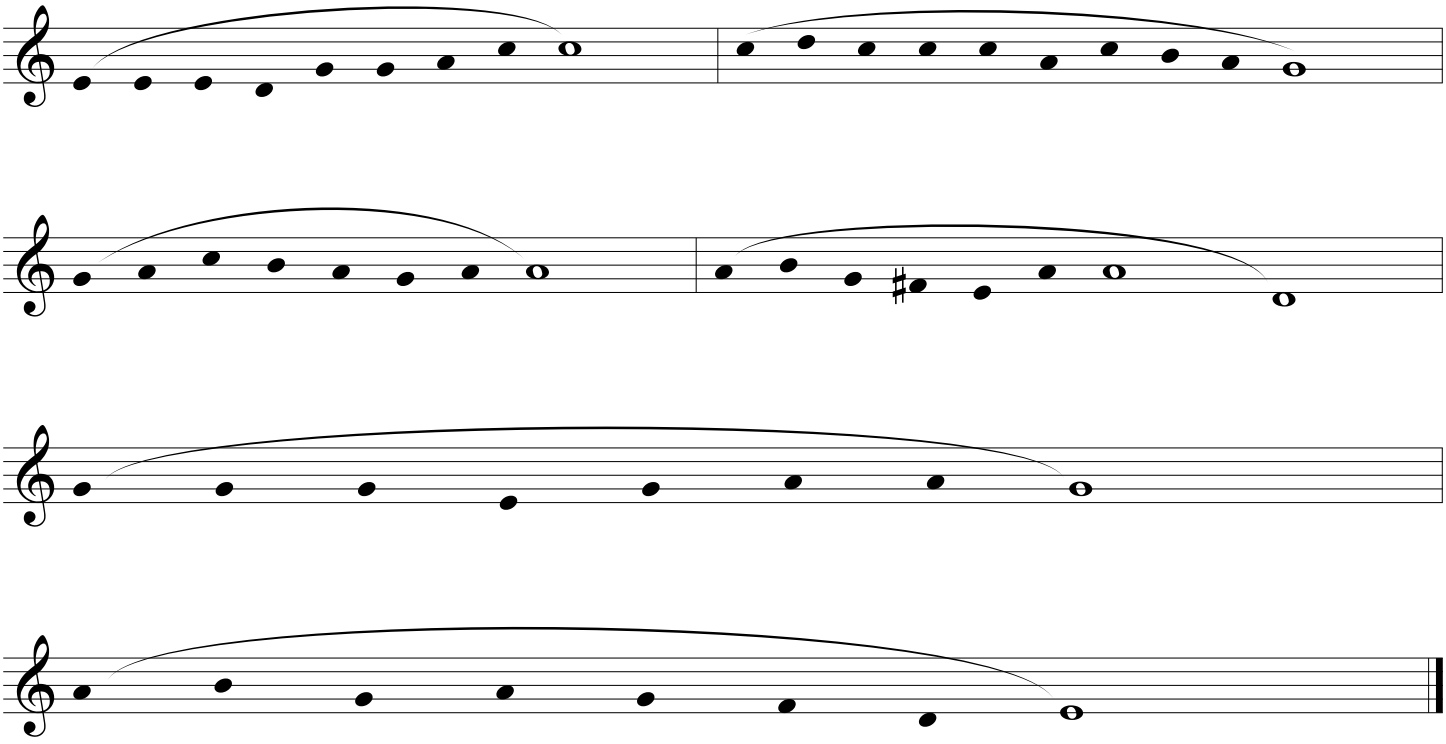

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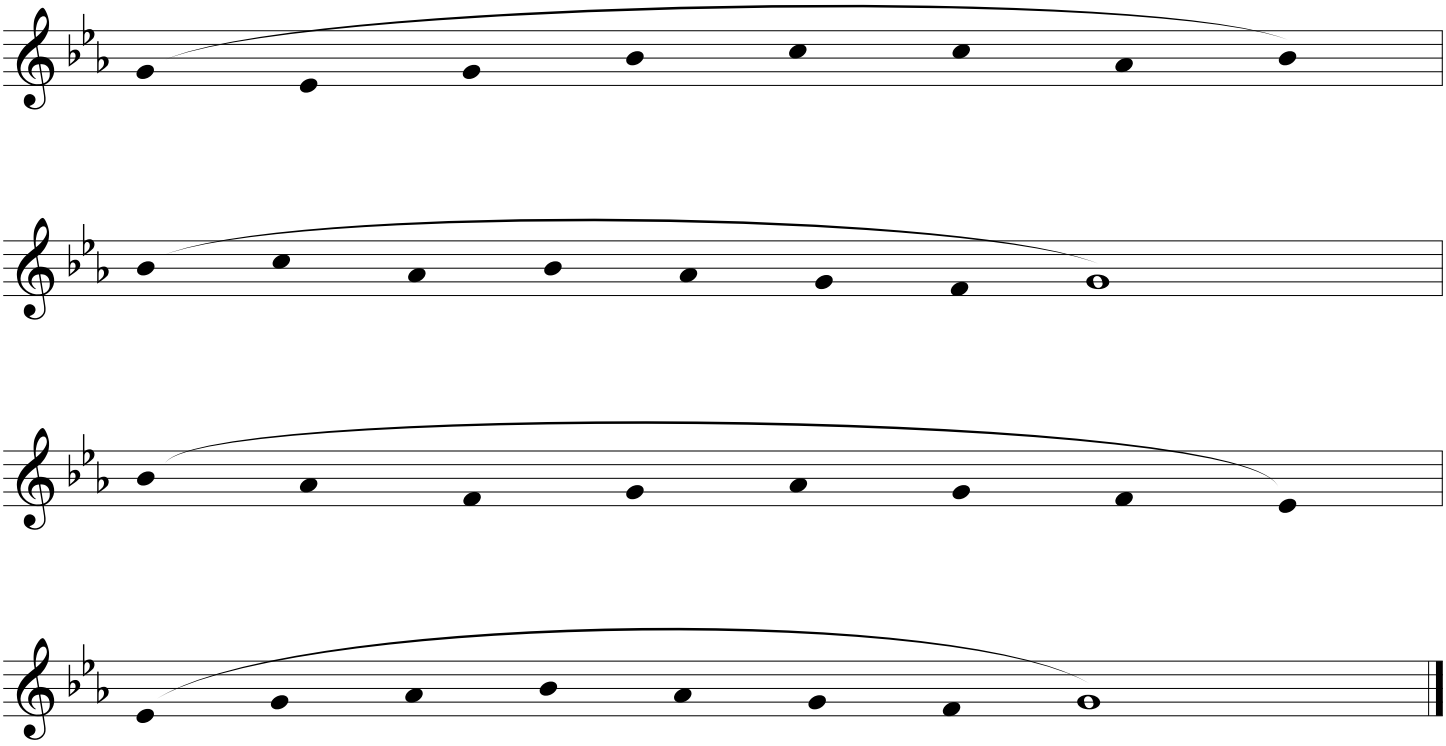
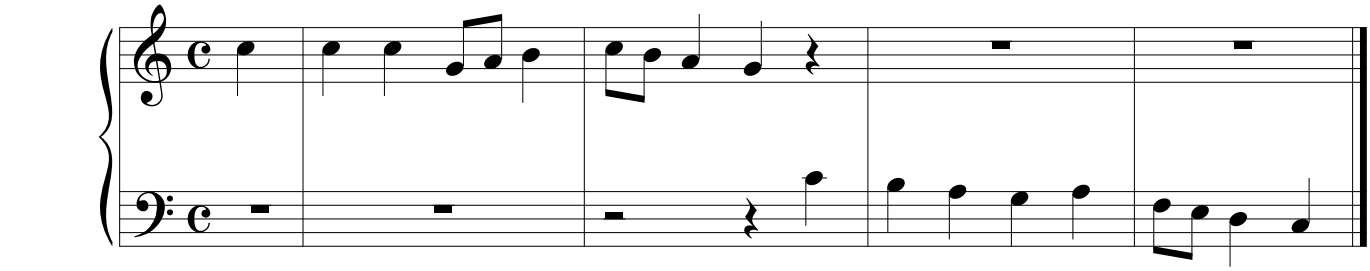


Transposition

Transpose to all keys.

1-1



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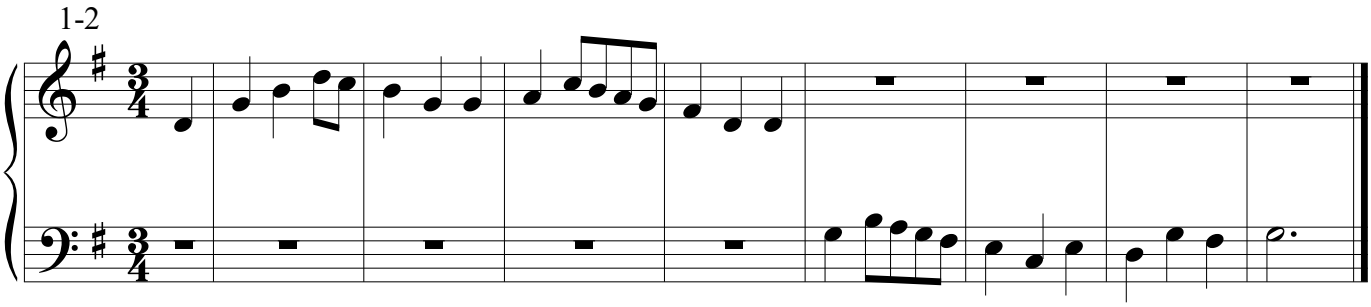

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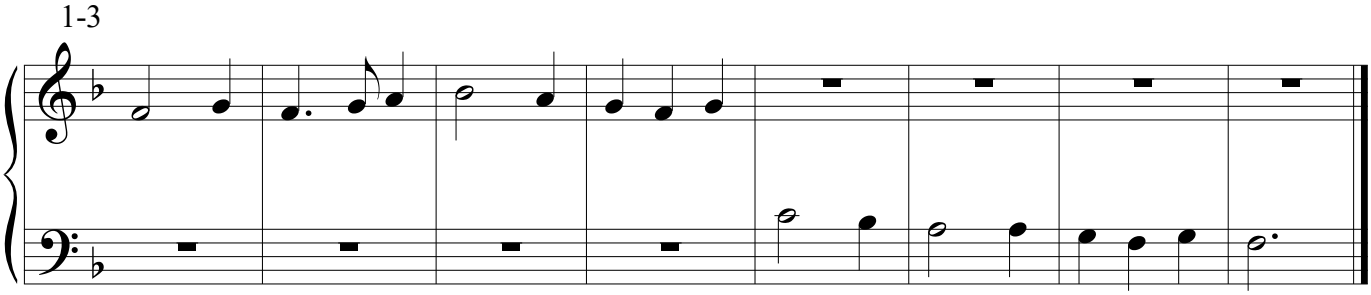

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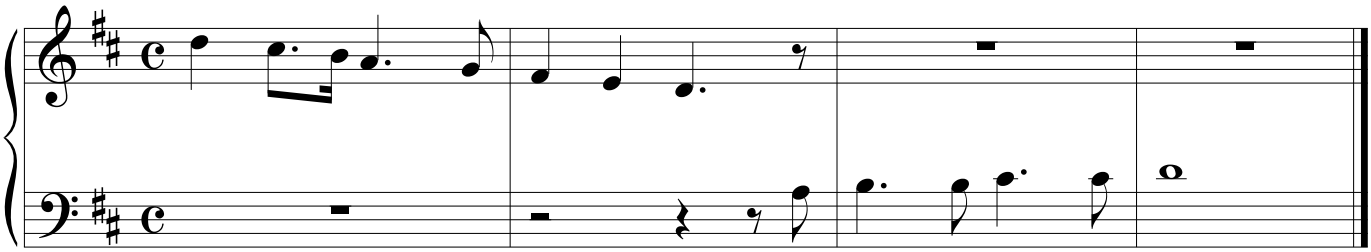

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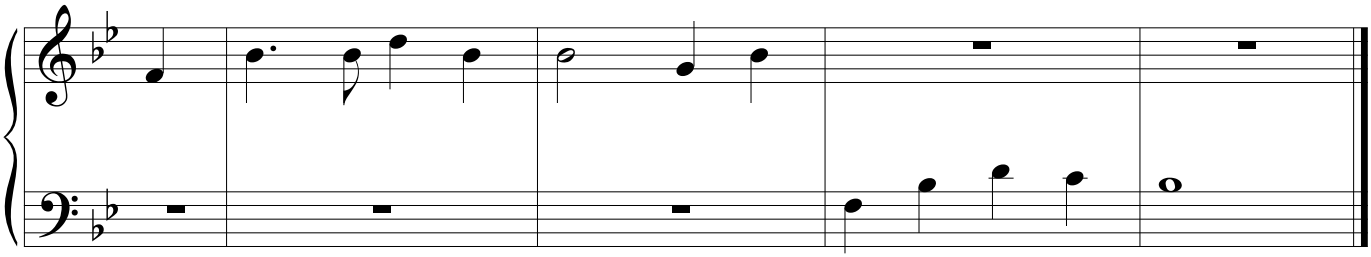

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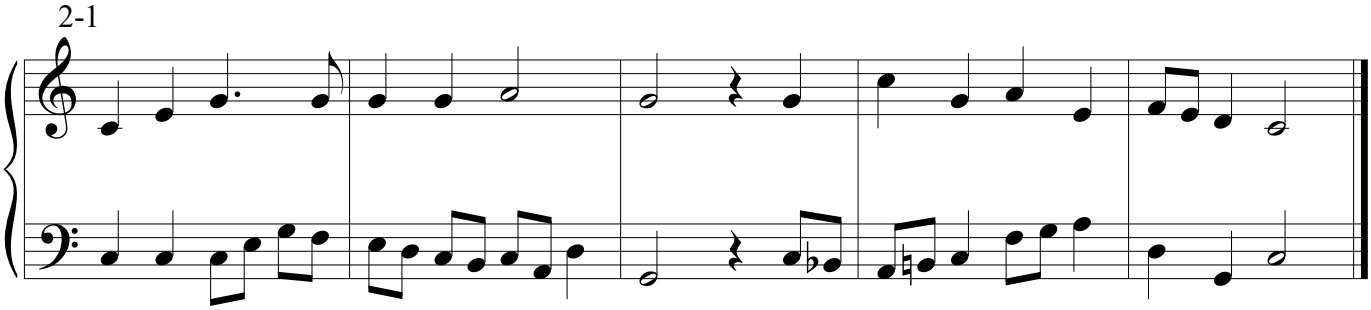

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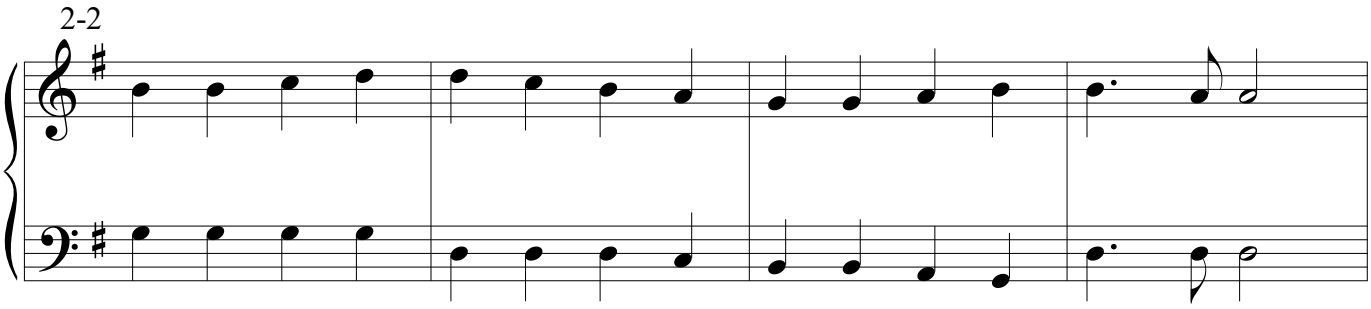

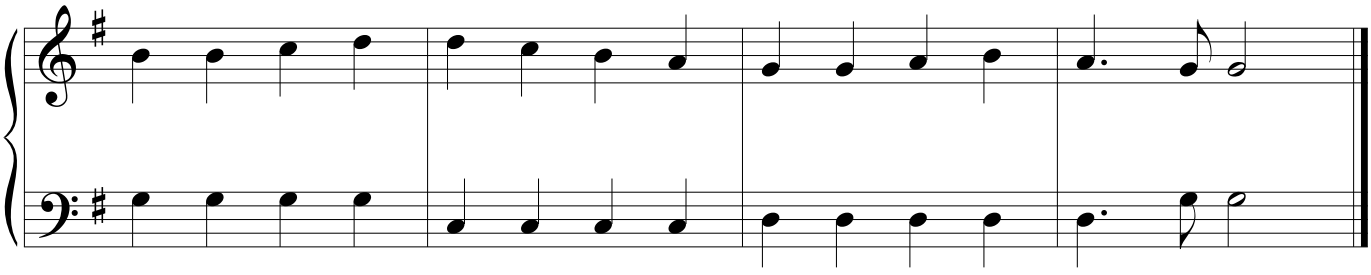

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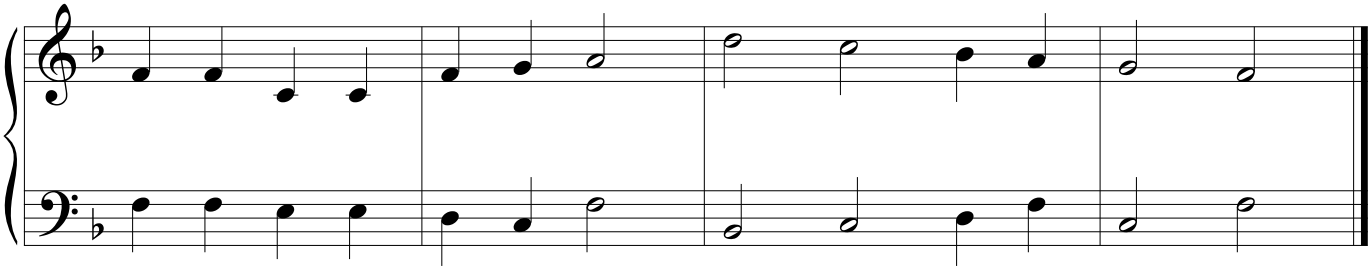

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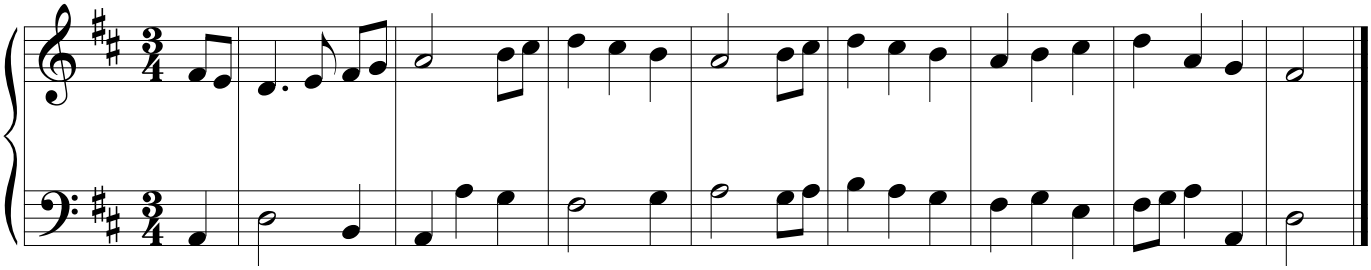

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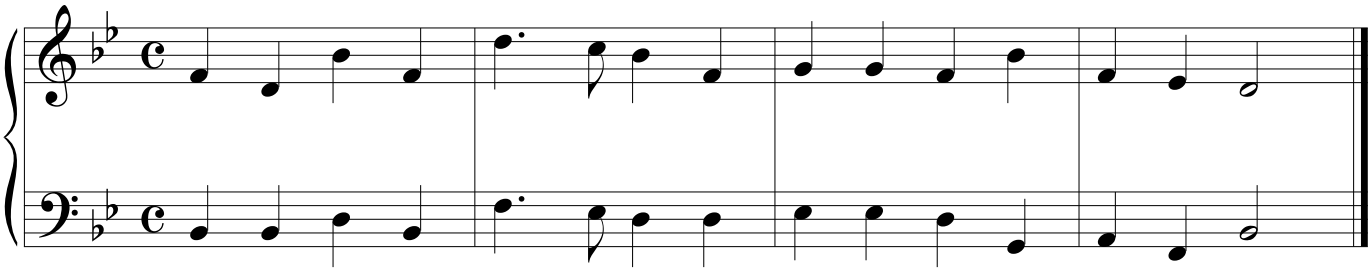

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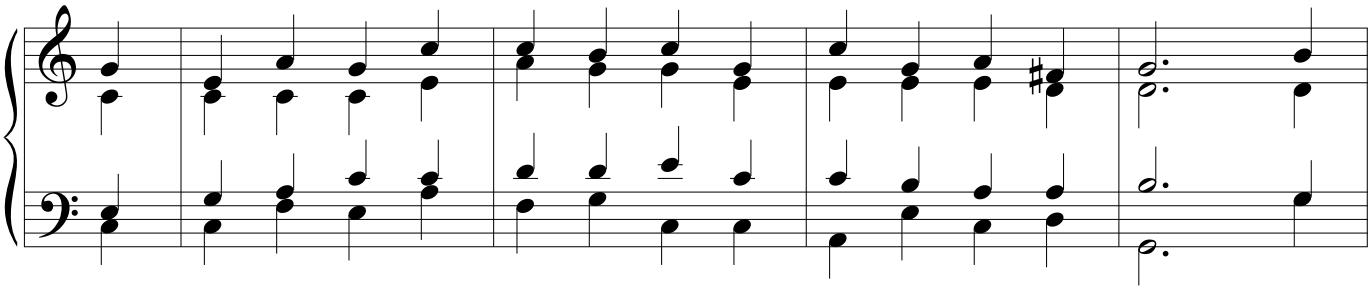

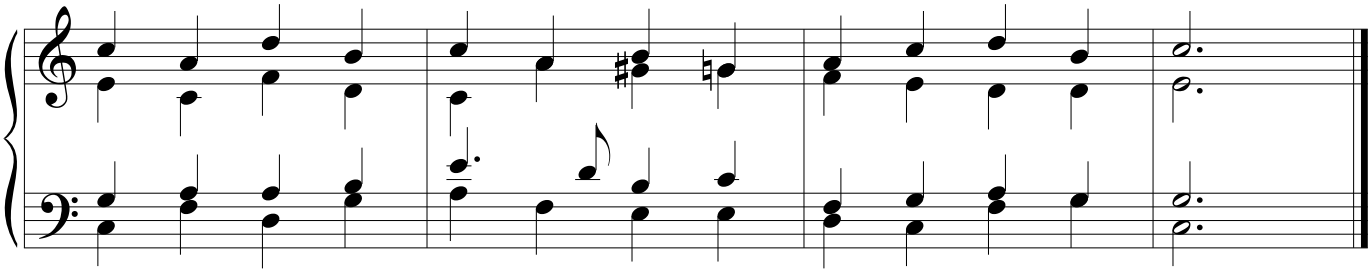

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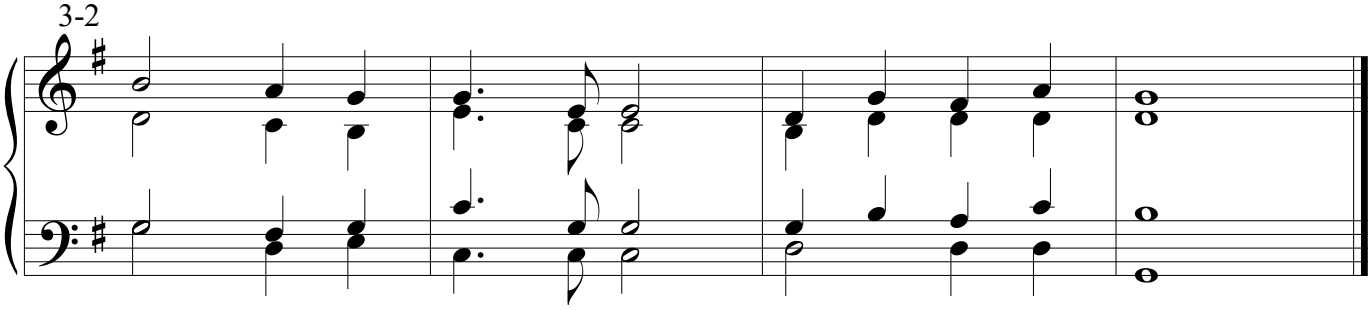

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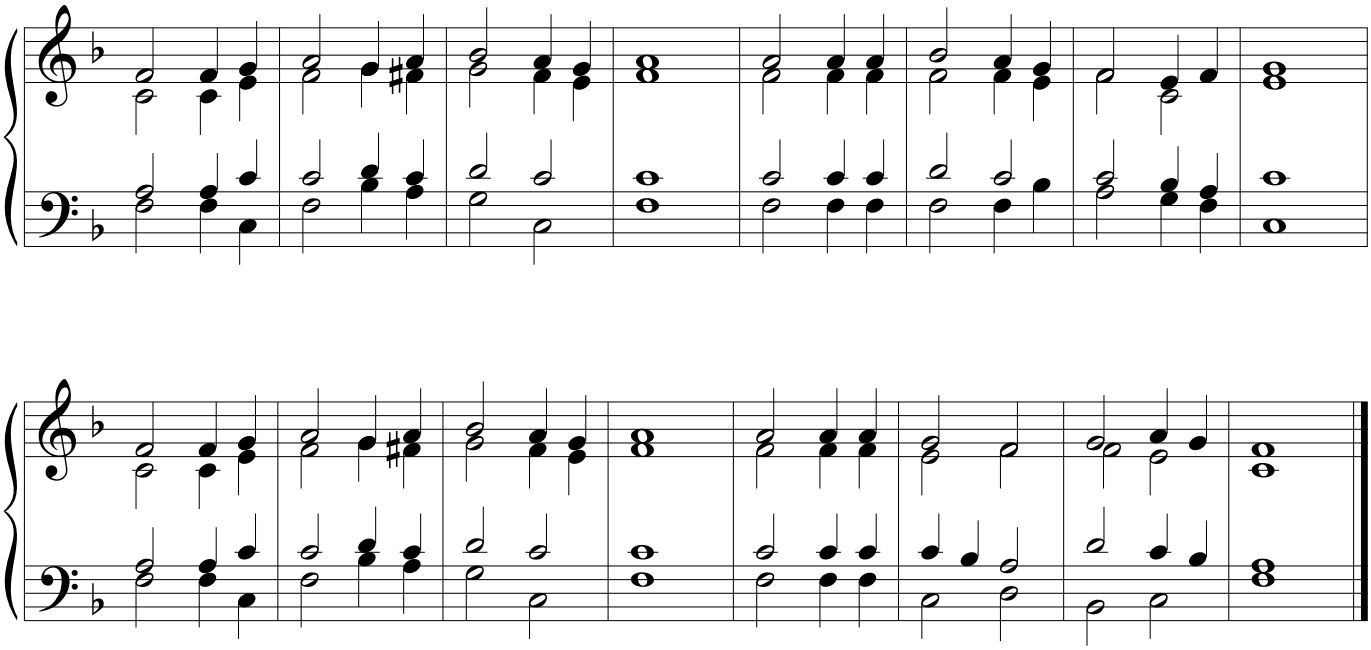

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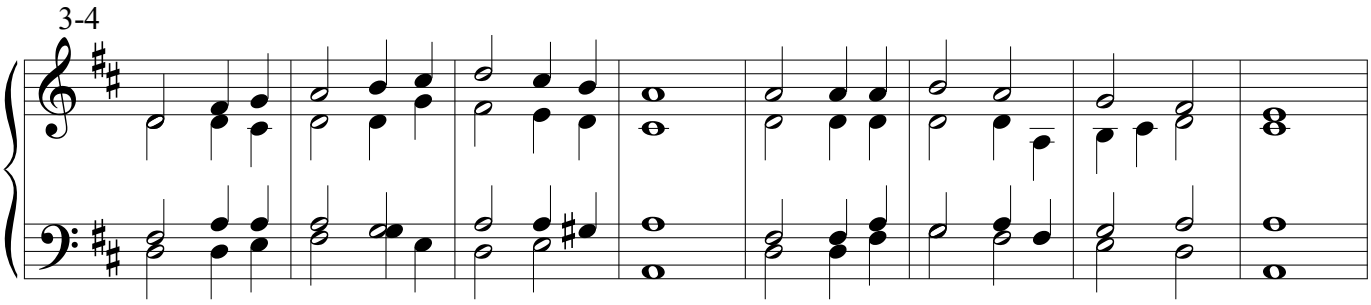

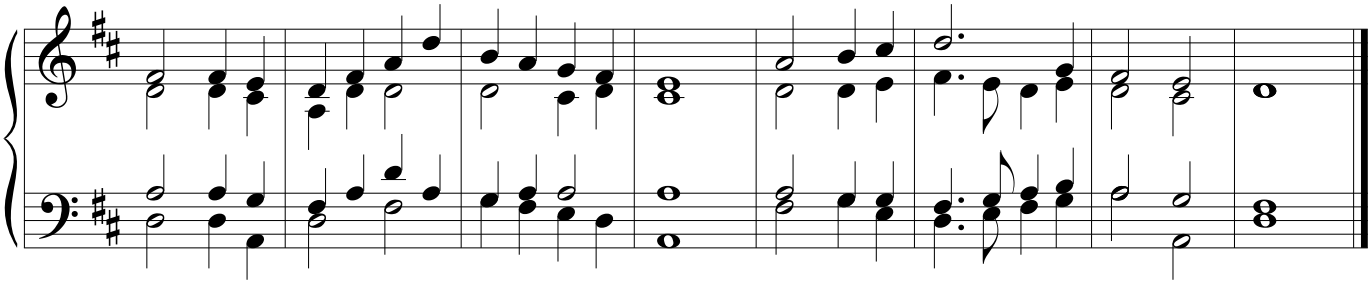

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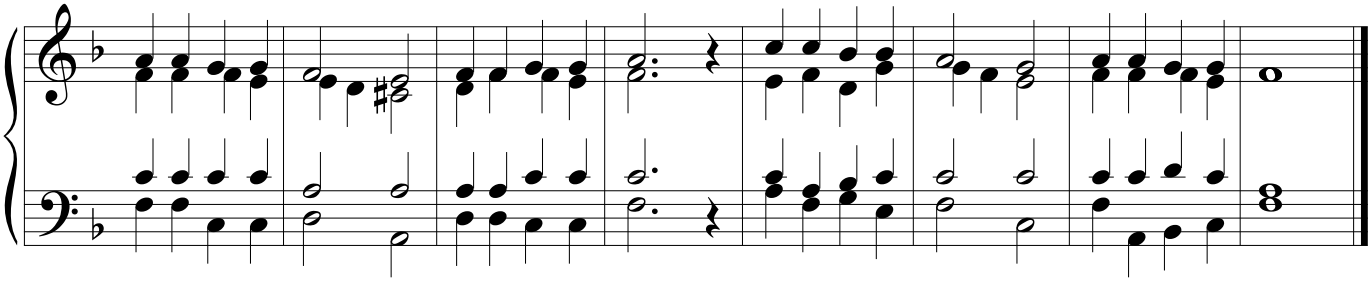

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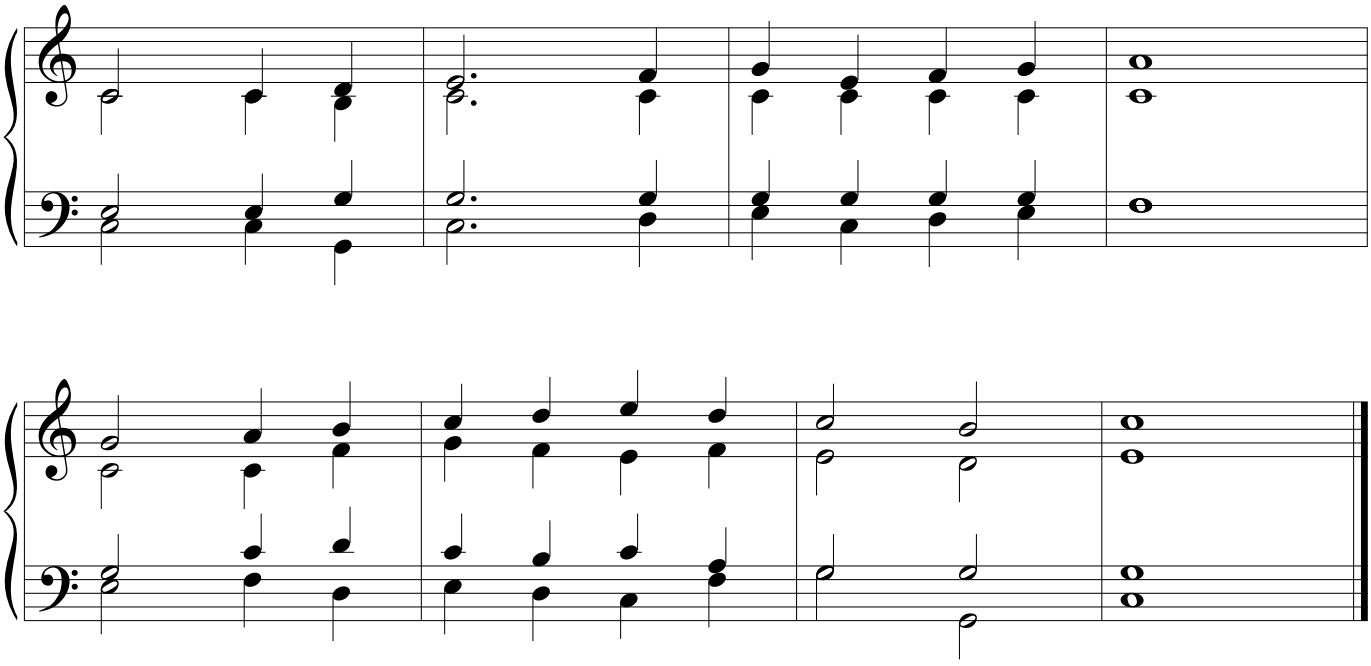

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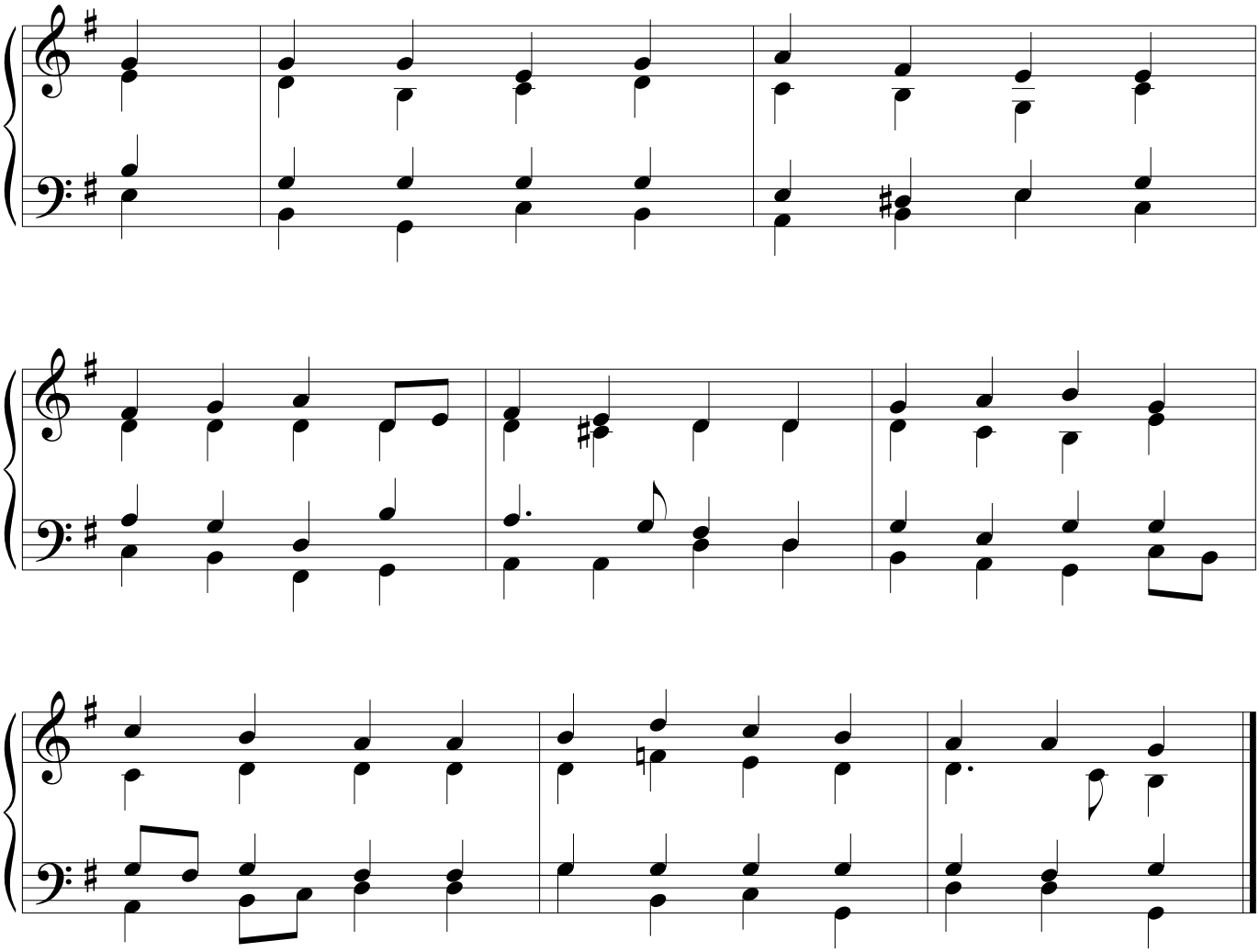

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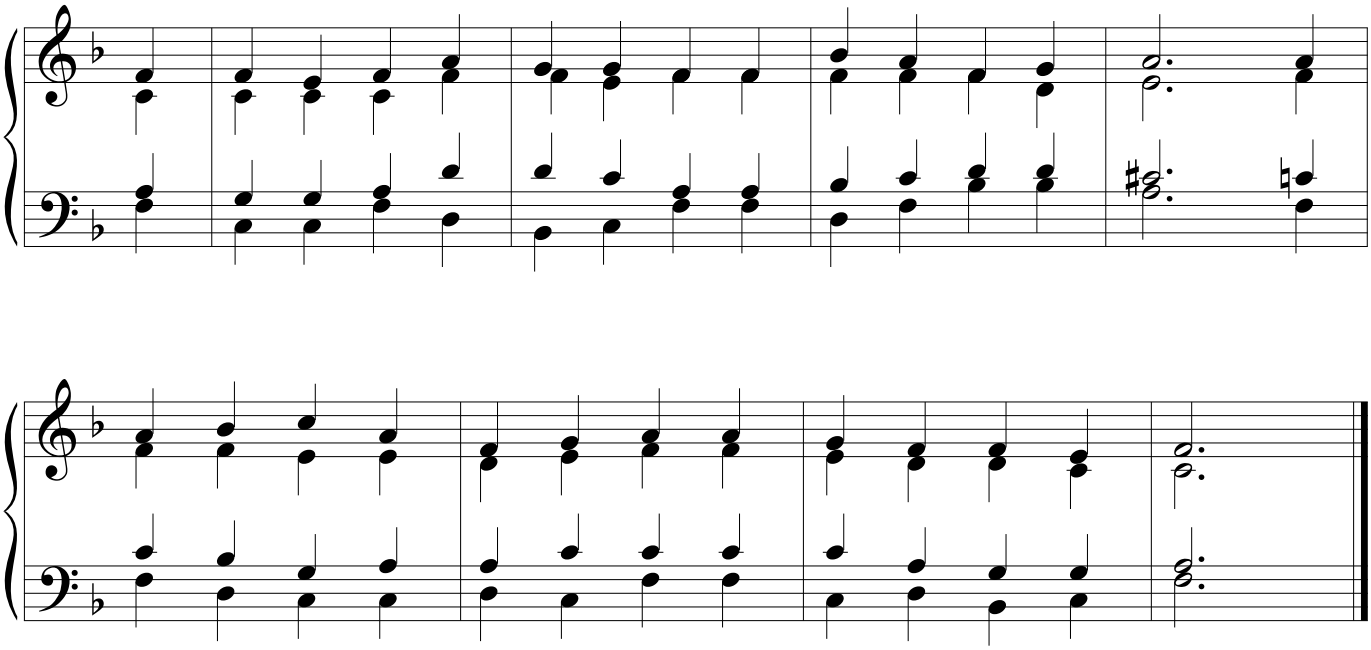

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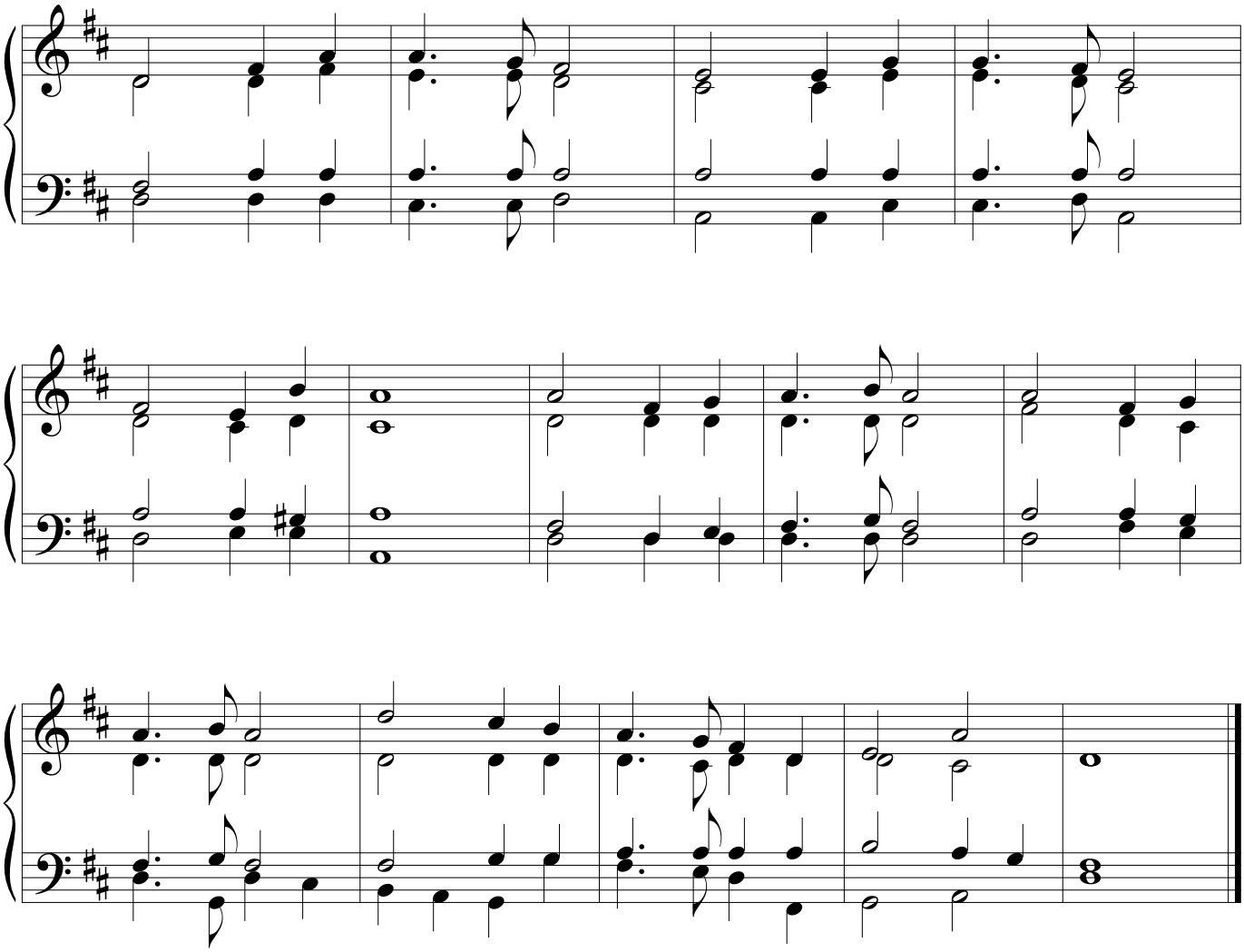

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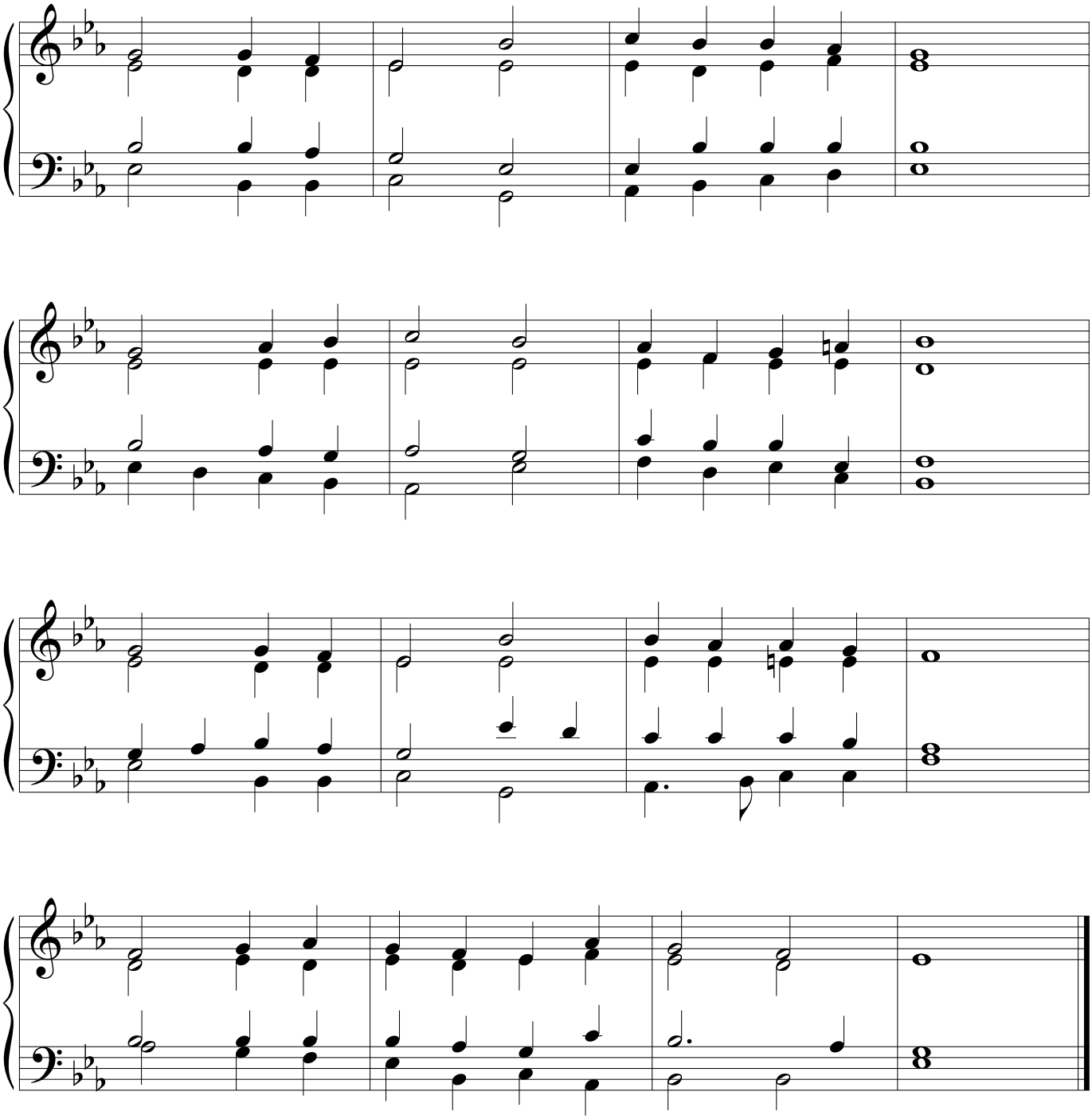
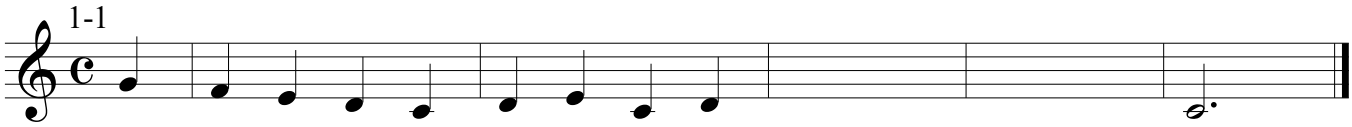


Creative Improvisation

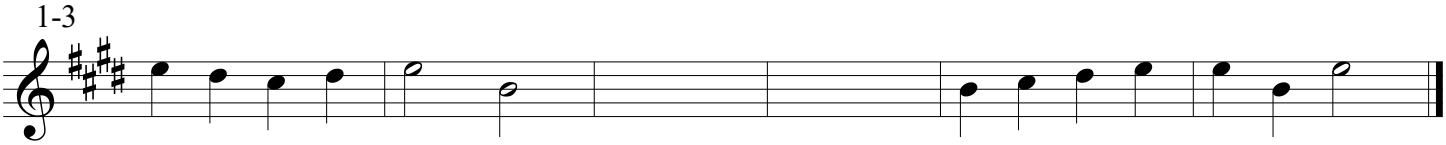
Part 1: Provide a full harmonization
for each melody, including improvised
material for the “missing” segments.

1-1



1-2

1-3



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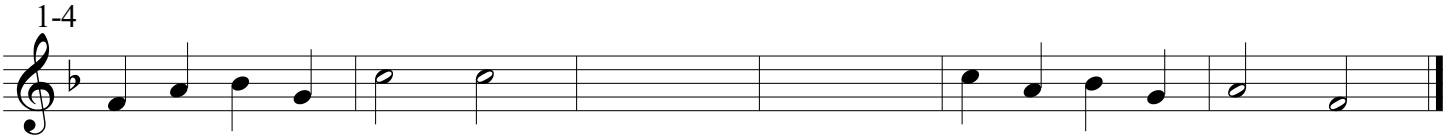
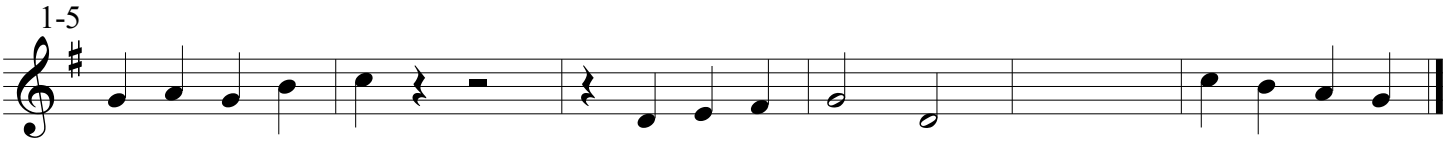
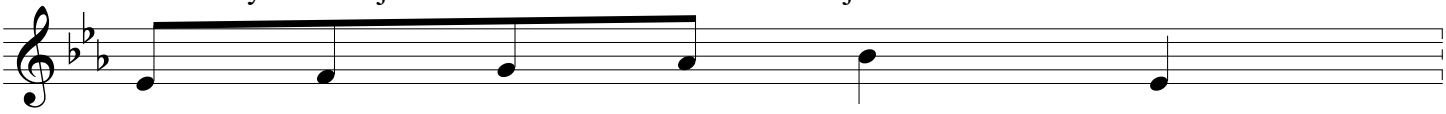


1-5

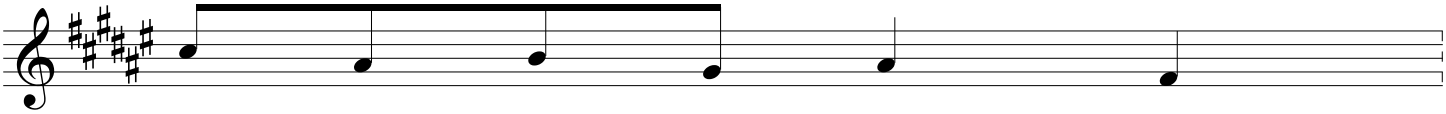


2-1: Create a sixteen measure improvisation derived from the given theme, including a full harmonization.
Modulate to the key of C Major and end with a cadence in E Major.

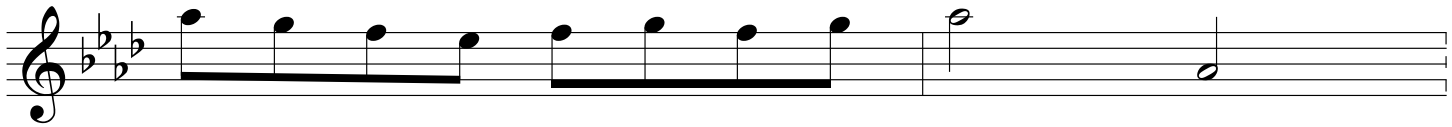
2-2: Create a sixteen measure improvisation derived from the given theme, including a full harmonization.
Modulate to the key of D Major and end with a cadence in A♭ Major.



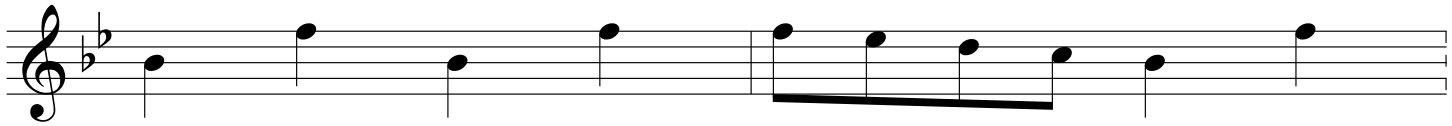
2-3: Create a sixteen measure improvisation derived from the given theme, including a full harmonization.
Modulate to the key of E Major and end with a cadence in D Minor.



2-4: Create a sixteen measure improvisation derived from the given theme, including a full harmonization. Modulate to the key of F Major and end with a cadence in C Minor.

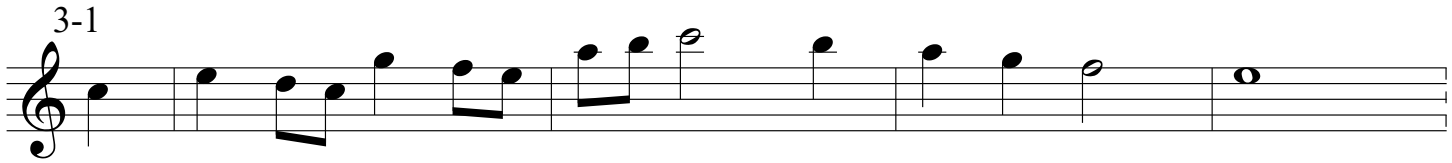


2-5: Create a sixteen measure improvisation derived from the given theme, including a full harmonization. Modulate to the key of G Major and end with a cadence in F♯ Minor.



Part 3: Improvise a canonic continuation for each theme.

3-1



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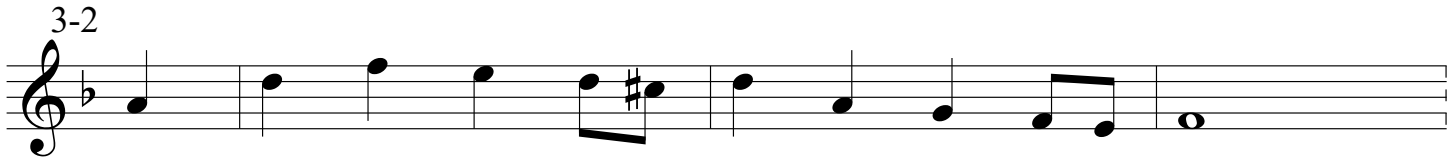

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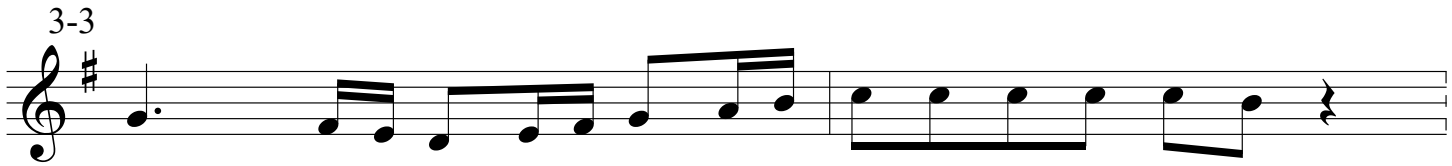

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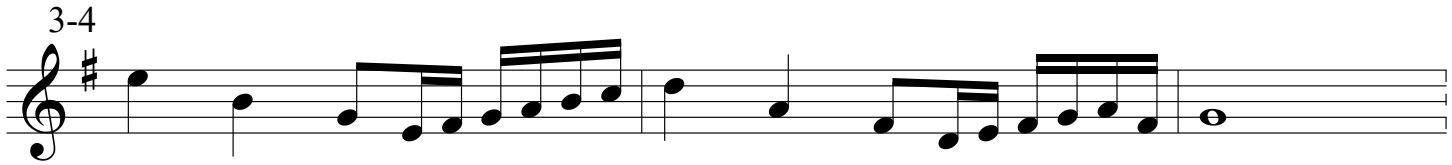
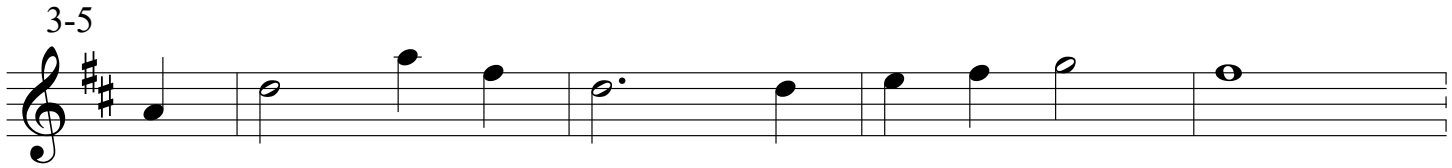
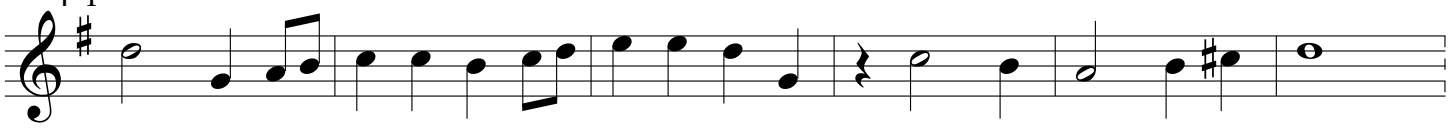


3-5



Part 4: Improvise a full fugal exposition for each subject.

4-1



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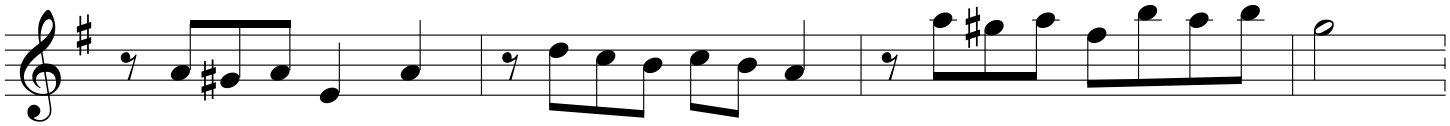

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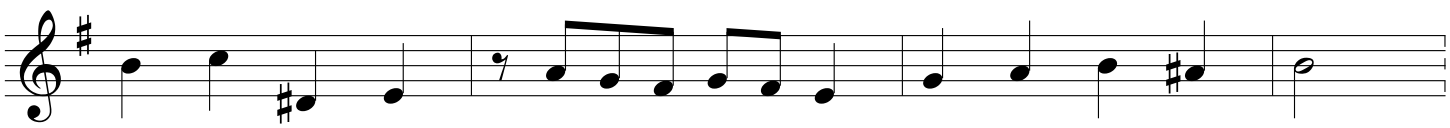
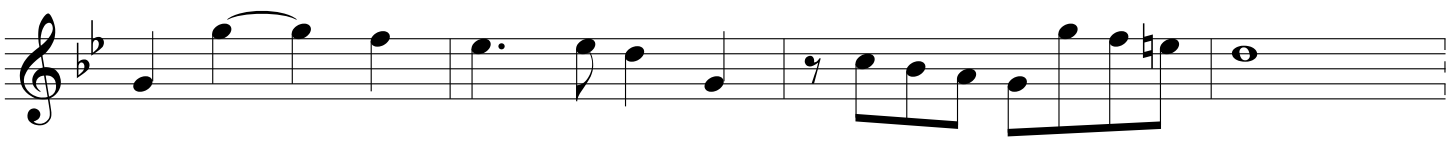
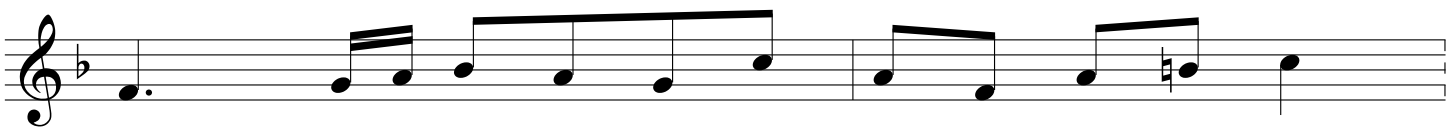


4-4



4-5