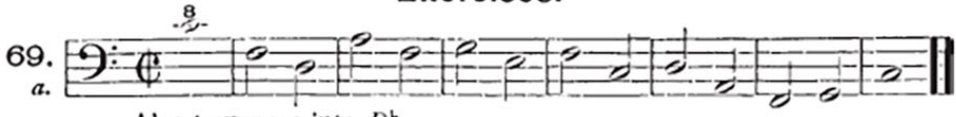


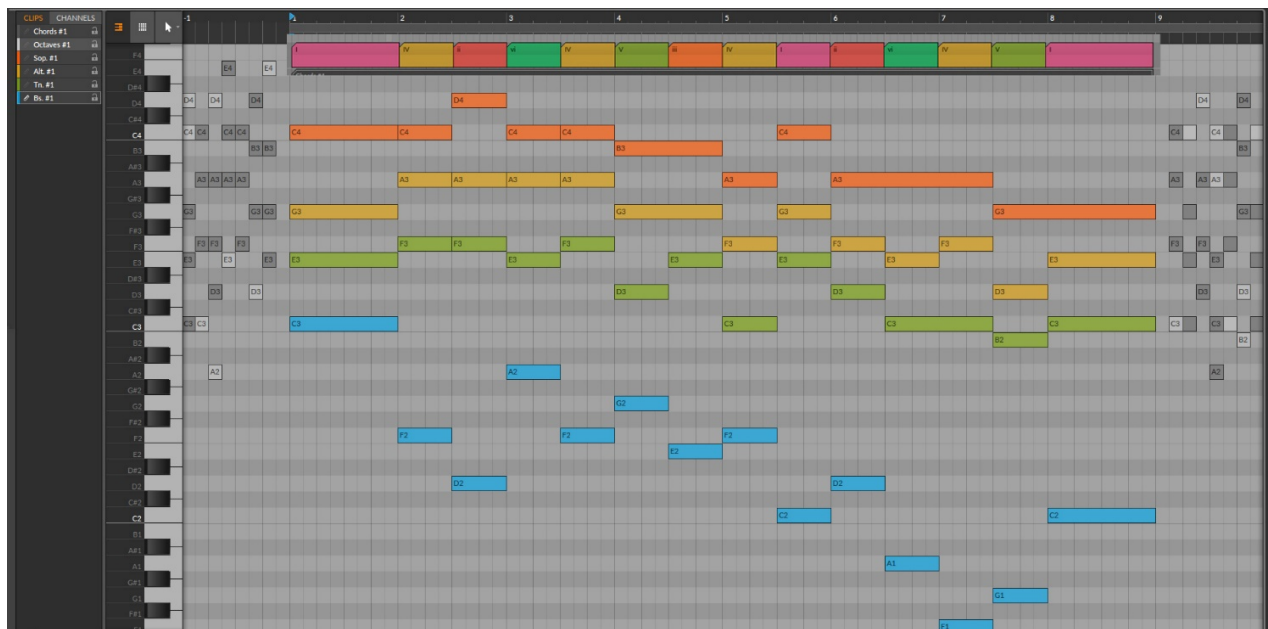
Use zoom as need (that's why it is uploaded)..

This exercise is probably made just to get feel for concealed octaves, fifths and fourths.

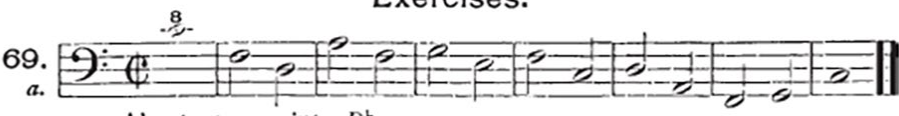
**Exercises.**

69. *a.* 

Also transpose into *D♭*.



**Exercises.**

69. *a.* 

Also transpose into *D♭*.

1. bar: 8 mean soprano takes 8<sup>th</sup> – octave of root.

2-3b: --

4b: IV - V - this leading made my day – my fail variants:

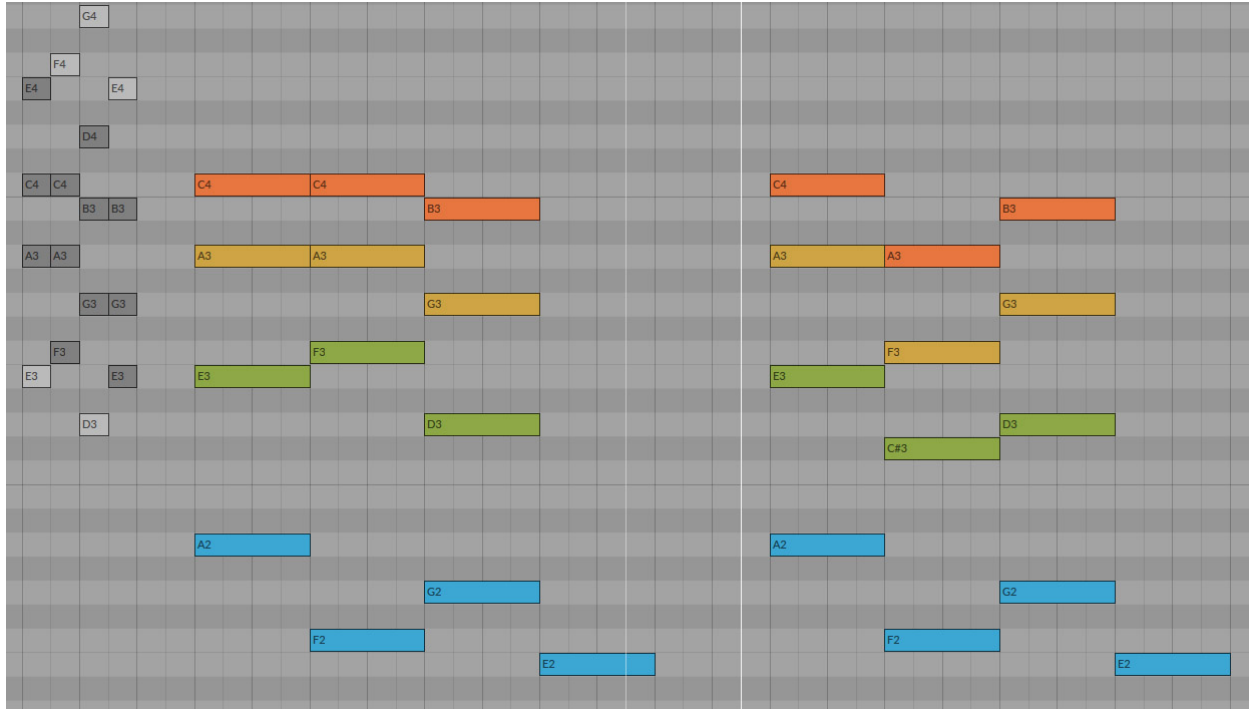
1) 3<sup>rd</sup> chord (V): Three parts are going in skip – restricted

2 – left – see pic bellow) Smallest evil: *g* notes in V are in contrary motion into conceal octave in whole step - allowed, but alto (*g*) and tenor (*d*) is concealed fourth – I think it is restricted, but sometimes plausible..?.

- I think in strict style one should not even double 3<sup>rd</sup> (and leave 1<sup>st</sup> (*g*) in highest voices) since it is leading tone.

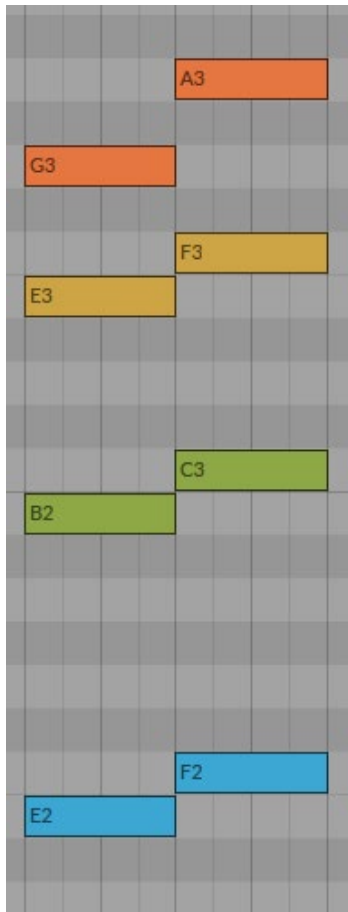
- trying to avoid parallel fourths *g* (alto) and *d* (tenor) in V by omitting tenor *d* and lead to *g* – which would be doubled with alto, would again as in pic on right lead to even worse concealed octaves with bass.

- **right** side in pic below: conceal octave in V (*g*) in whole step upward – restricted and moving all parts step upward I think is faulty progression.



**5b:** in IV there is parallel P4 (*f*–*c*) – but it again looks plausible?

Leading soprano to *c* could lead to either faulty all parts going step up (↓) or less smooth leading.



In I (C-E-G) is parallel P4 between highest voices – but it again looks plausible?

**7b:** V – I: Parallel octaves in half step (c – tenor) – skip (c – bass) should be allowed (specially between bass and inner voices).