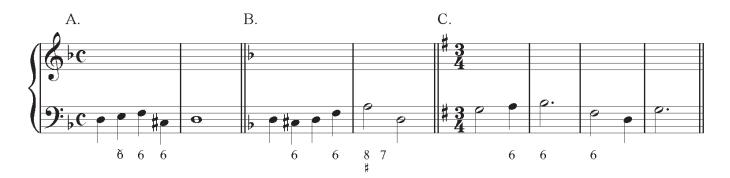
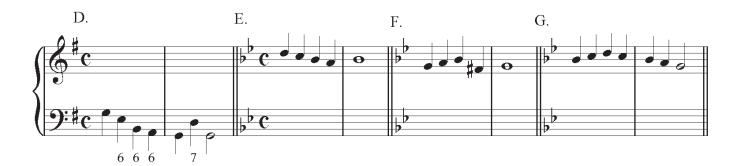
<u>Chapter 7 – Contrapuntal Expansions of Tonic and Dominant: Six-Three Chords</u>

Exercise 1: The exercises below require you to use six-three chords in their most common contexts. These chords are limited to I⁶, V⁶, vii^{o6}, and IV⁶. Realize the figured basses in the first four exercises. Then, harmonize the melodies in the final three exercises.





- Exercise 2: Writing Complete Progressions. On a separate of manuscript paper, complete the following tasks in four-voice chorale style. Amalyze everything using first- and second-level analysis.
 - A. Harmonize the following soprano fragments and include vii^{o6} chords where appropriate.
 - 1. In b minor, 2_4 time: $\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{7}$ $\hat{1}$ (Remember to raise $\hat{7}$ 4 to create the leading tone in minor).
 - 2. In F major, \S time: $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{5}$ $\hat{4}$ $\hat{3}$.
 - B. In G major, set the following progression in 6_8 time: i V^6 I IV 6 I 6 V $^{8-7}$ I.
 - C. In the key of G major and a meter of ⁴, write a four-measure progression using a mixture of half notes and quarter notes in the soprano, each of which is harmonized. Remember, contrapuntal chords usuall occur in unaccented metric positions. Include the following:
 - 1. an expansion of the thonic with a passing chord;
 - 2. a voice exchange;
 - 3. an expansion of the tonic by a neighboring harmony in the bass; and
 - 4. a PAC at the end.

2 Chapter 7: Website Exercises

