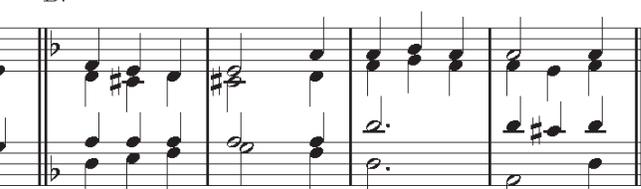


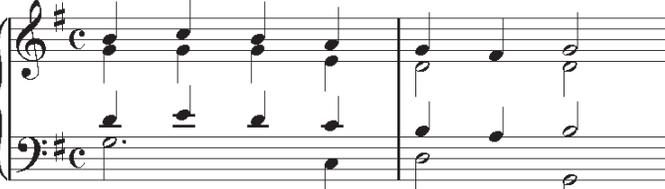
Chapter 11 – Six-Four Chords, the Subdominant, and Summary of Contrapuntal Expansions

Exercise 1: Writing six-four chords. Each exercise below requires the use of six-four chords as follows:

- A. Include a different type of six-four chord in mm. 1, 3, 4, and 5 (*i.e.*, four different types of six-four chords)
- B. Figured bass (be aware of the numerous six-fours)
- C-D. Melody harmonization: use two different six-four chords in each of the two exercises

A.  B. 

C: I I⁶ I⁶ I I⁶ V⁴ I V⁶⁻ $\frac{5}{3}$ I N I d: i V³ i⁶ V⁴ i⁶ i N i V⁶⁻ $\frac{5}{3}$ i

C.  D. 

G: I I ii⁶ V⁶⁻ $\frac{5}{3}$ I e: i V⁶ i⁶ iv V⁶⁻ $\frac{5}{3}$ i

Exercise 2: Realize the following figured bass in four voices. Analyze.



b: V $\frac{4}{2}$ i⁶ V⁴ i iv i i⁶ iv V⁶⁻ $\frac{5}{3}$ i V² $\frac{3}{3}$ i N i V $\frac{4}{2}$ i⁶ $\frac{6}{6}$ iv ii⁶ V⁶⁻ $\frac{5}{3}$ i

Exercise 3: Composition. The phrase below closes with a half cadence. Analyze the remaining harmonies, and then write a second phrase (“consequent phrase”) that closes on the tonic. The added phrase should continue the basic texture and harmonic rhythm set up in the first phrase.



i V⁴ i⁶ ii⁶ V⁶ $\frac{5}{3}$

Exercise 3: Composition. Cont'd.

Chord labels: i , V_3^4 , ii^6 , V_4^6 , $\frac{5}{3}$, i

Exercise 4: Multiple settings of soprano fragments. On a sheet of manuscript paper, write three different logical bass lines for the two soprano fragments. Include at least two six-four chords in each fragment. (Only B is solved.)

or:

Chord labels: i , V_6^6 , i , i , iv_6^6 , i_6^6 , V_3^4 , i , ii^o , V_4^6 , $\frac{5}{3}$, i , i , V_4^6 , i_6^6 , i , iv_6^6 , i_6^6 , V , IV_6^6 , V_5^6 , i , ii^o6 , V_4^6 , $\frac{5}{3}$, $\#$

or:

Chord labels: i , V_2^4 , i_6^6 , i , V_3^4 , i_6^6 , V_3^4 , i , vii_5^o6 , i_6^6 , ii^o6 , V_4^6 , $\frac{5}{3}$, i

Exercise 5: Analysis. Use first- and second-level analysis in the following examples from the literature.

A.

Chord labels: I , T , $\frac{6}{4}$, $\frac{6}{5}$

Exercise 5: Analysis. Use first- and second-level analysis in the following examples from the literature. Cont'd (A)

IV⁶ IV I⁶ IV V₆³ - 7 I
 D₄ - 3 3 T

B. *Andante*

I V₃⁴ I⁶ V₆⁵ I V₃⁵ I V₃⁵ V V₄^{6 5 3} I

C. *Andante*

p pizz. *p* *p* *p* pizz. *p*

I V V⁷ I

Exercise 5: Analysis. Cont'd. (C)

Musical score for Exercise 5: Analysis. Cont'd. (C). The score is in common time (C) and consists of five staves: Vln. I, Vln. II, Vla. (Violoncello), Vla. (Violoncello), and Vc. (Violoncello). The Vln. I part features a melodic line with slurs and accents. The Vln. II part provides harmonic support with chords and eighth notes. The Vla. parts play a steady eighth-note accompaniment. The Vc. part has a simple bass line with rests. Below the staves, the following figures are written: 6/4, 5/3, 6/4, 5/3.

D.

Musical score for Exercise 5: Analysis. Cont'd. (D). The score is in 3/4 time and consists of two systems. The first system has a treble clef staff with a melodic line starting on a piano (*p*) dynamic, and a bass clef staff with a simple accompaniment. The second system has a grand staff (treble and bass clefs). The treble clef staff continues the melodic line, and the bass clef staff provides accompaniment. The key signature is E-flat major (two flats). The following figures are written below the staves: Eb: I V₃⁴ I⁶ ii⁶ V₄⁶ 5/3.

Musical score for Exercise 5: Analysis. Cont'd. The score is in 3/4 time and consists of two systems. The first system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The second system has a grand staff (treble and bass clefs). The treble clef staff continues the melodic line, and the bass clef staff provides accompaniment. The key signature is E-flat major (two flats). The following figures are written below the staves: I V₄⁶ 4/2 I⁶ V⁶ I ii⁶ V₄⁶ 6/3 I.