

Chapter 7 – Contrapuntal Expansions of Tonic and Dominant: Six-Three Chords

Exercise 1: The exercises below require you to use six-three chords in their most common contexts. These chords usually expand the I and V and are limited to I^6 , V^6 , $vii^{\circ 6}$, and IV^6 . Realize the figured basses in the first four exercises. Then, harmonize the melodies in the final three exercises.

Exercise 1 consists of seven parts, A through G, arranged in two rows. Each part is written for a grand staff (treble and bass clefs).

- A.** Figured bass in C major, common time. Bass line: \flat 6 6 6. Treble line: \flat 6 6 6.
- B.** Figured bass in C major, common time. Bass line: 6 6 8 \sharp 7. Treble line: 6 6 8 \sharp 7.
- C.** Figured bass in D major, 3/4 time. Bass line: 6 6 6. Treble line: 6 6 6.
- D.** Melody harmonization in C major, common time. Bass line: 6 6 6 7. Treble line: \flat 6 6 6 7.
- E.** Melody harmonization in C major, common time. Bass line: 6 6 6 7. Treble line: \flat 6 6 6 7.
- F.** Melody harmonization in C major, common time. Bass line: 6 6 6 7. Treble line: \flat 6 6 6 7.
- G.** Melody harmonization in C major, common time. Bass line: 6 6 6 7. Treble line: \flat 6 6 6 7.

Exercise 2: Writing Complete Progressions. Write the following progressions in four-part keyboard style.

- Use any meter, remembering to place contrapuntal harmonies on weak beats.
- You may use a variety of rhythmic values.
- Your solution should be four meters long.
- Provide a second-level analysis.

Exercise 2 consists of four parts, A1, A2, B, and C, arranged in two rows. Each part is written for a grand staff (treble and bass clefs).

- A1.** Progression in D major, 2/4 time. Treble line: \flat 6 6 6 7. Bass line: 6 6 6 7.
- A2.** Progression in D major, 6/8 time. Treble line: \flat 6 6 6 7. Bass line: 6 6 6 7.
- B.** Progression in D major, 2/4 time. Treble line: \flat 6 6 6 7. Bass line: 6 6 6 7.
- C.** Progression in D major, 2/4 time. Treble line: \flat 6 6 6 7. Bass line: 6 6 6 7.

Exercise 3: Analysis. Analyze each of the following excerpts using Roman numerals and figured bass.

A.

Oboe
Horn in F
Violin 1
Violin 2
Viola
Contrabass

f

F: I vii⁶ I⁶ I vii⁶ I⁶

B. Allegro vivace con brio

p dolce

F: I vii⁶ I V⁶ V⁷ I ⁶ V I

C.

Violin 1
Violin 2
Viola
Contrabass

f

F: I vii⁶ I⁶ I vii⁶ I⁶

D.

f

a: i V⁶ V⁷ i