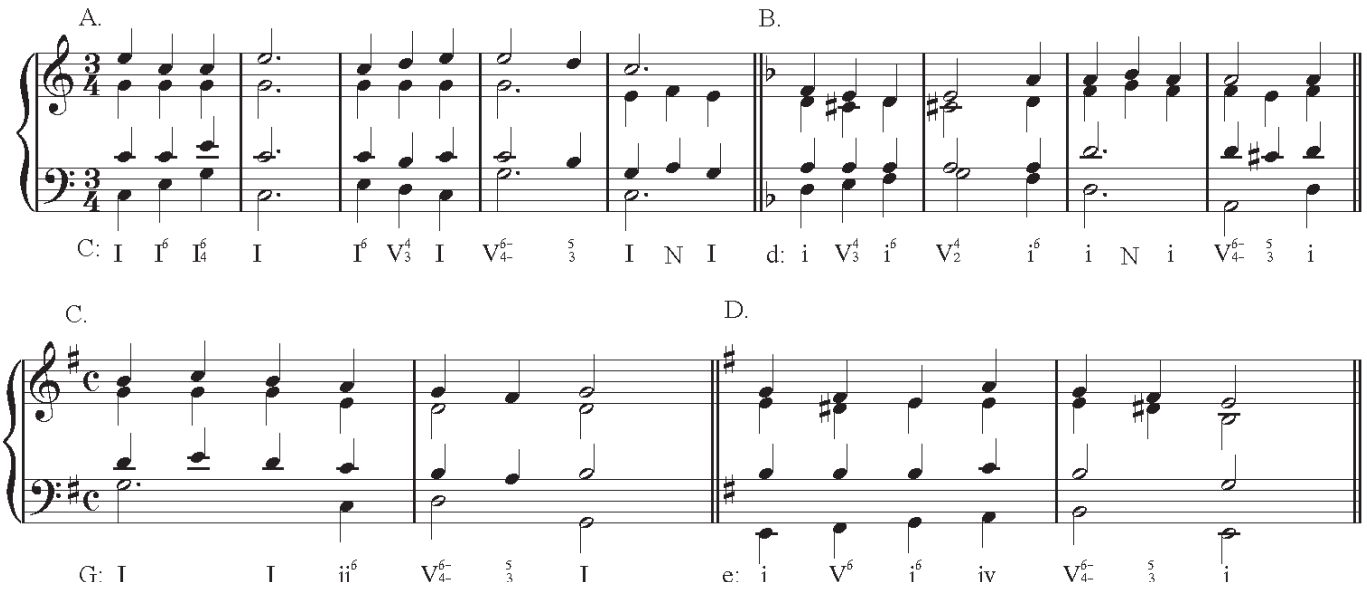
Chapter 11 – Six-Four Chords, the Subdominant, and Summary of Contrapuntal Expansions

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

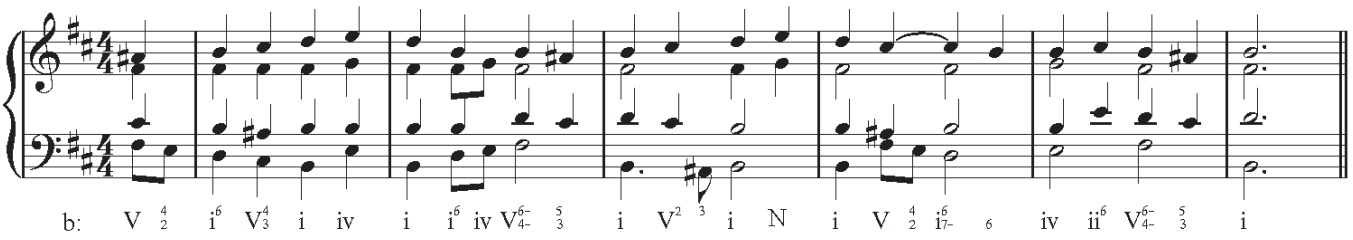
A. Include a different type of six-four chord in mm. 1, 3, 4, and 5 (*i.e.*, four different types of six-four chords)

B. Figured bass (be aware of the numerous six-fours)

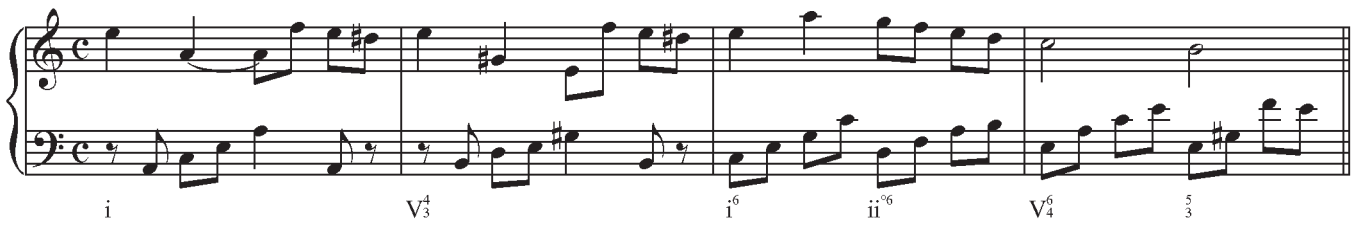
C-D. Melody harmonization: use two different six-four chords in each of the two exercises



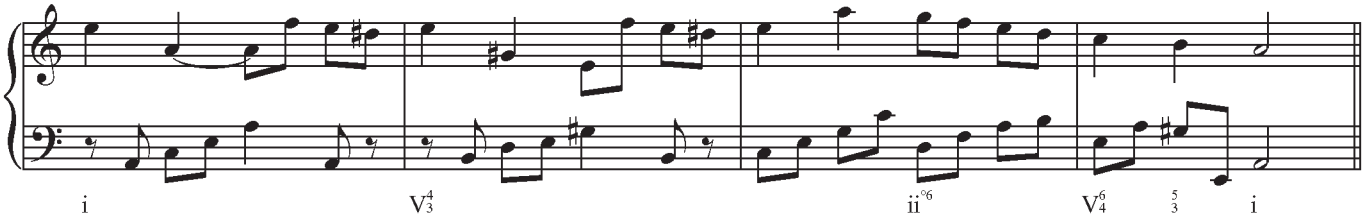
Exercise 2: Realize the following figured bass in four voices. Analyze.



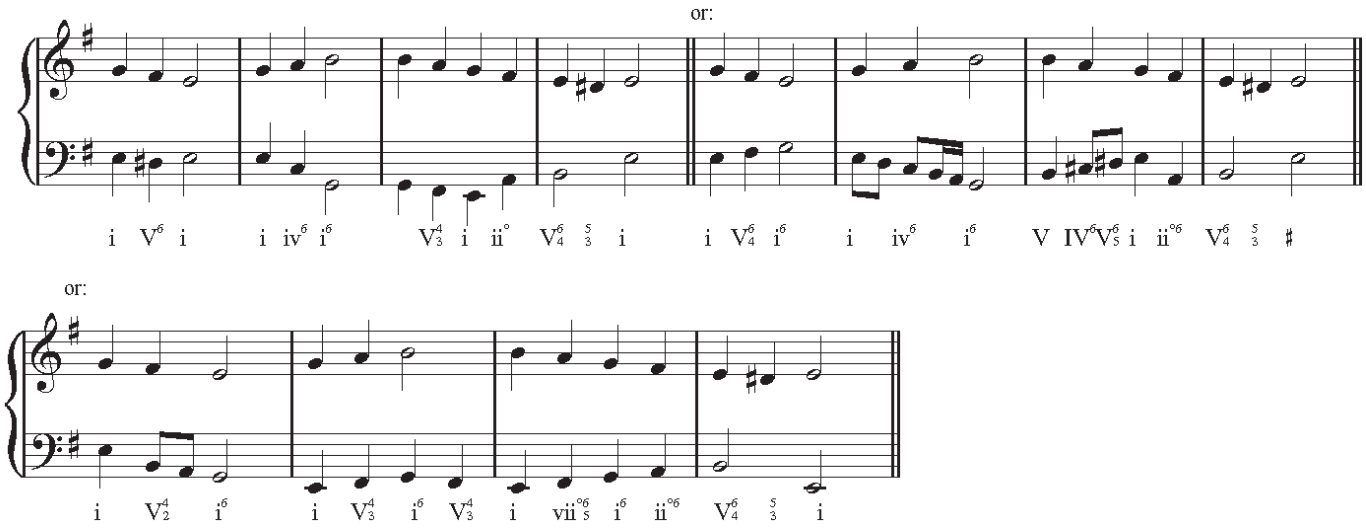
Exercise 3: Composition. The phrase below closes with a half cadence. Analyze the remaining harmonies, and then write a second phrase ("consequent phrase") that closes on the tonic. The added phrase should continue the basic texture and harmonic rhythm set up in the first phrase.



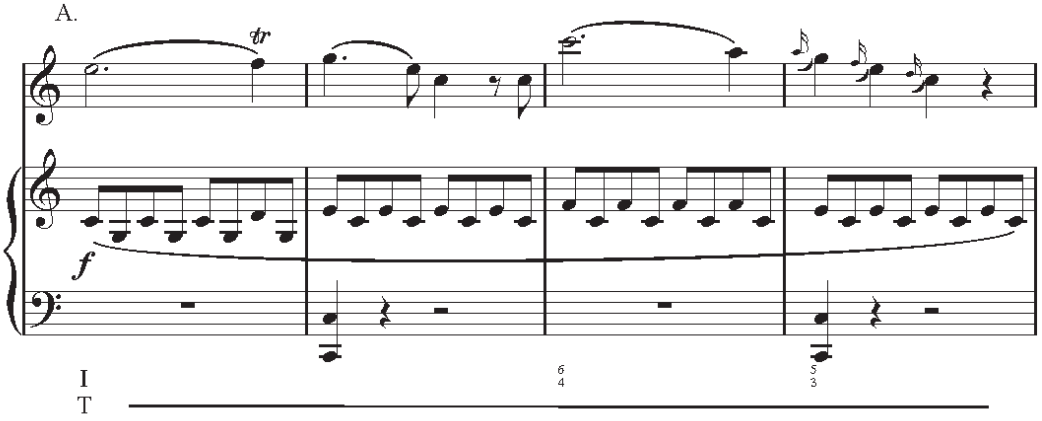
Exercise 3: Composition. Cont'd.



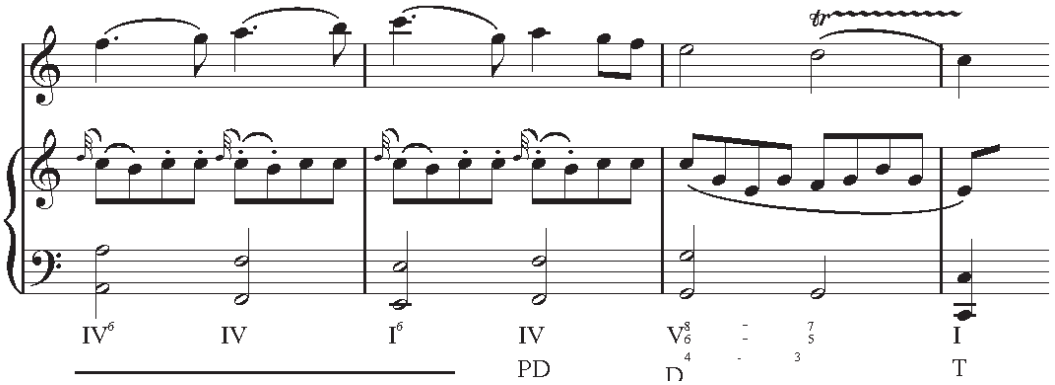
Exercise 4: Multiple settings of soprano fragments. On a sheet of manuscript paper, write three different logical bass lines for the two soprano fragments. Include at least two six-four chords in each fragment. (Only B is solved.)



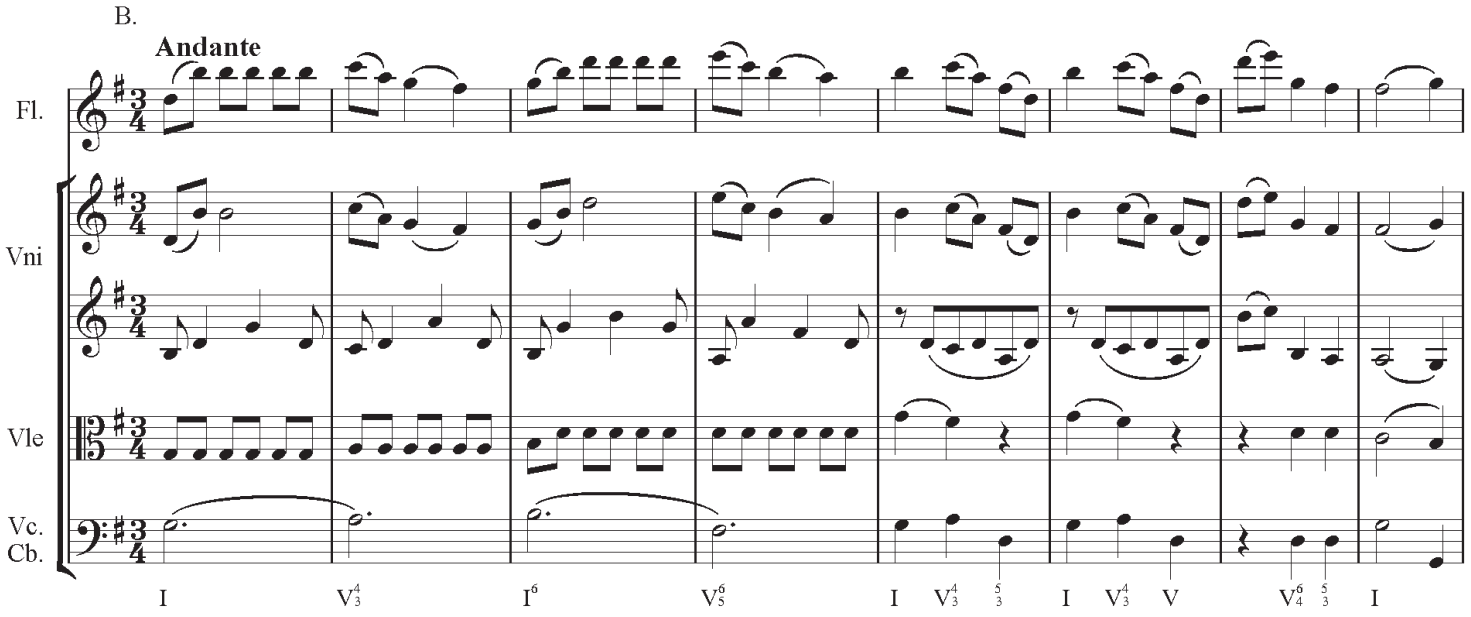
Exercise 5: Analysis. Use first- and second-level analysis in the following examples from the literature.



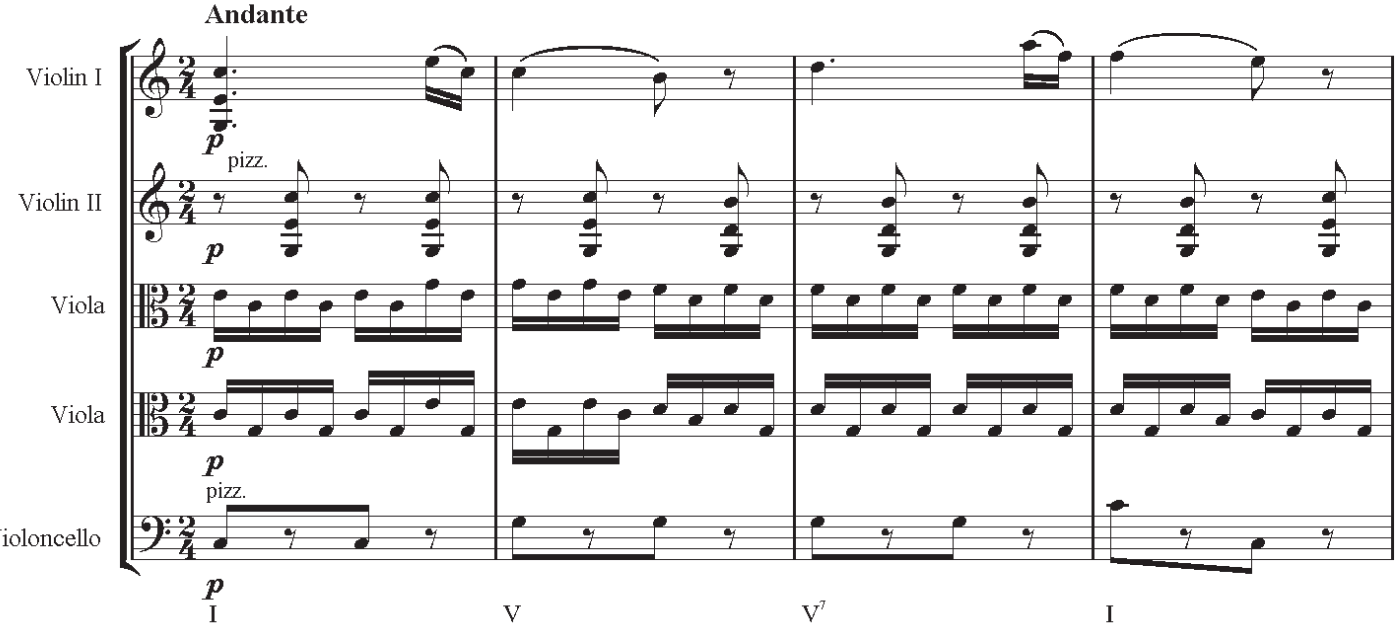
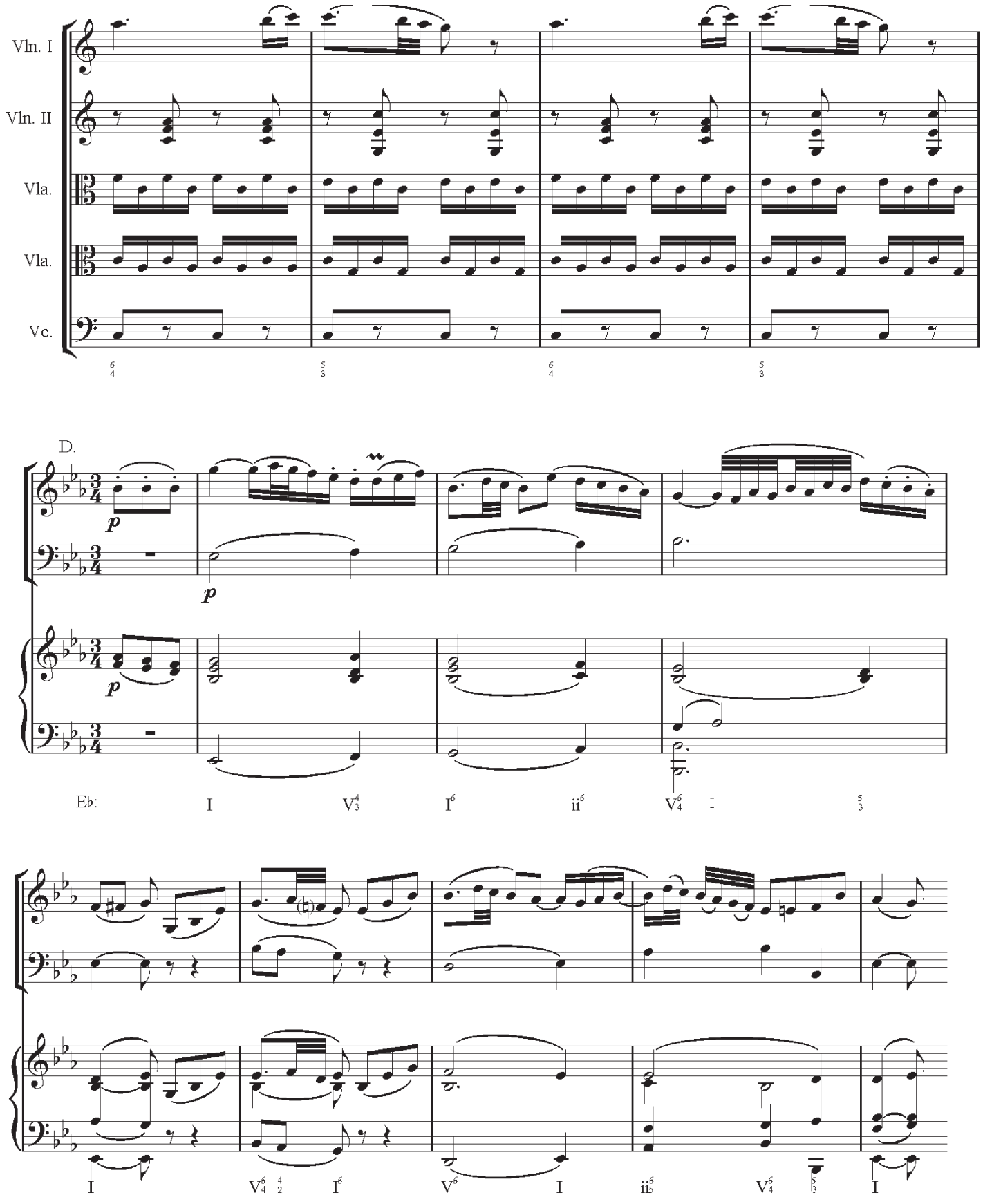
Exercise 5: Analysis. Use first- and second-level analysis in the following examples from the literature. Cont'd (A)



B.



C.



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