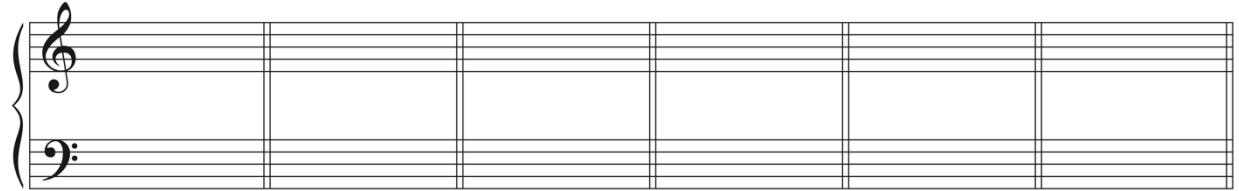


## EXERCISE 26-2 Part writing with chords in all inversions


PART A. Try writing some chord connections following each of the models we have studied. Label each six-four by type.



Fm:  $i_4^6$  V G:  $I_4^6$  V Em: i  $iv_4^6$  i B: V  $I_4^6$  V D:  $I^6$   $V_4^6$  I Gm: i  $V_4^6$   $i^6$

PART B. Work out the best solution for part writing the following progression, filling in the missing parts (SATB) for each of the chords after the first, which is given. Remember to:

- Spell chords correctly
- Use same note or stepwise motion whenever possible
- Double the root in root position chords (this is the bass note)
- Double the fifth in six-four chords (this is also the bass note)



C: I IV  $I_4^6$  V I

What type of six-four is used in this progression? \_\_\_\_\_

PART C. Given the Roman numerals and starting notes, complete each passage for four voices (SATB) following the guidelines for part writing we have studied and label all cadences. Take special care to choose an appropriate voicing for the first chord (do not use more than an octave between soprano and alto, and do not use more than an octave between alto and tenor). Also label the type of six-four chord (passing, pedal, or cadential) whenever they appear.

(1)

Cadence: \_\_\_\_\_

Am: i iv<sup>6</sup><sub>4</sub> i i<sup>6</sup><sub>4</sub> V i

(2)

Cadence: \_\_\_\_\_

Cm: i V<sup>4</sup><sub>2</sub> i<sup>6</sup> V<sup>6</sup><sub>4</sub> i iv<sup>6</sup><sub>4</sub> i