

# MU 109 (Feurzeig) Assignment 19

## Passing $\frac{6}{4}$ chords

Name: \_\_\_\_\_

step 1: write a root-third voice exchange between the bass and another voice (often, but not nec., the top voice)

step 2: fill in both 3<sup>rd</sup>s with passing tones

step 3: provide the chord third (usually a NT) in the appropriate voice

step 4: provide analysis. RN is optional

Em: i i<sup>6</sup> i i<sup>6</sup> i i<sup>6</sup> i  $V\frac{6}{4}$  or  $P\frac{6}{4}$  i<sup>6</sup>

2nd-level analysis: i ——— 6

1. Embellish these voice exchanges with a passing  $\frac{6}{4}$  chord in SATB voicing and provide second-level analysis. Write out each step separately as indicated.

write a root-third voice exchange

fill in both 3<sup>rd</sup>s with passing tones

provide chord third (NT) and add harmonic analysis

A: I<sup>6</sup> I

write a root-third voice exchange

fill in both 3<sup>rd</sup>s with passing tones

provide chord third (NT) and add harmonic analysis

Gm: i i<sup>6</sup>

2. Realize from RN's in SATB voicing and provide second-level analysis.  
(Think about the steps as above but don't write them out separately any more.)

F:	IV	$I_4^6$	$IV^6$	Bm:	$i^6$	$V_4^6$	$i$
		<i>or</i>				<i>or</i>	
		$P_4^6$				$P_4^6$	

3. Realize the figured basses in SATB voicing and provide harmonic analysis.

Cm:                      Bb:                      Dm:                      Fm:

Note: Passing  $\frac{6}{3}$  and passing  $\frac{6}{3}$  chords (covered in upcoming chapters) are more common than passing  $\frac{6}{4}$  chords as connecting harmonies in a voice exchange.