Chapter 8 Composing: Connecting Chords

Name _____

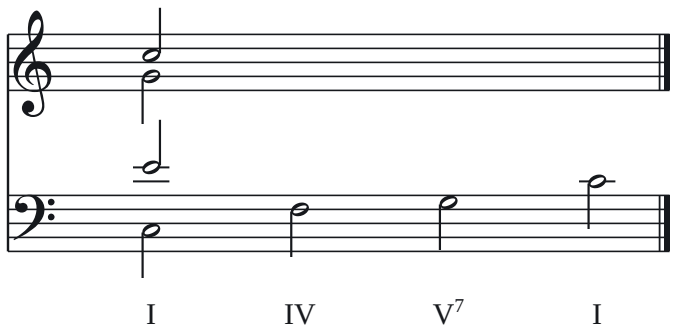
A ONE PROGRESSION, SIX WAYS

Complete I – IV – V^7 – I in three keys, once in close position and once in open position. The first chord and the bass are given.

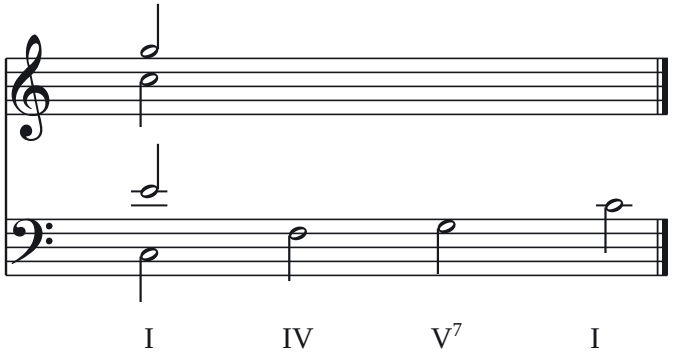
Checklist

1. I → IV: hold the common tone (1̂); move the other voices by step.
2. IV → V^7: no common tone with the triad, so move the upper voices down against the rising bass, and add the seventh (4̂) by holding it from IV.
3. V^7 → I: leading tone up to 1̂; seventh down to 3̂. A complete V^7 leads to an incomplete I (tripled root).
4. Check all six voice pairs for parallel or contrary fifths and octaves. Use the Voice-Leading Checker.

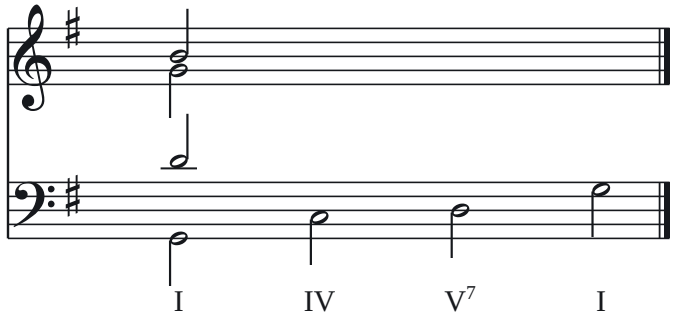
C MAJOR, CLOSE POSITION



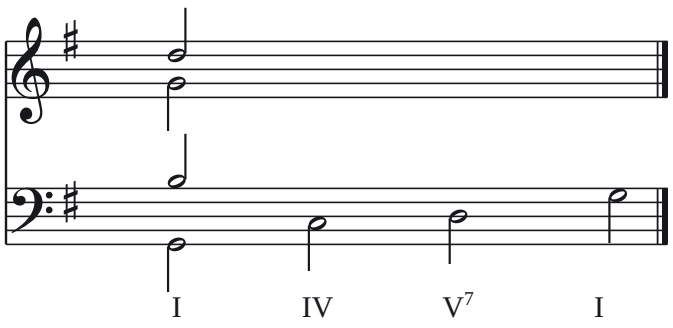
C MAJOR, OPEN POSITION



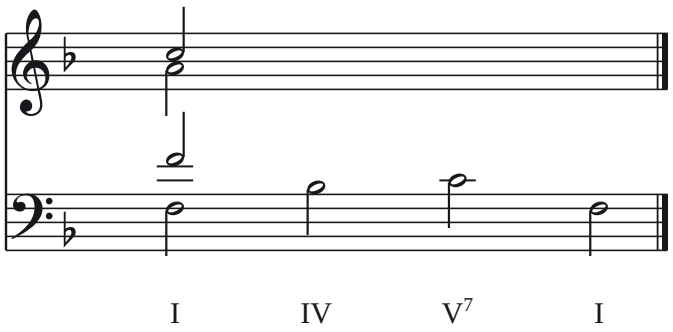
G MAJOR, CLOSE POSITION



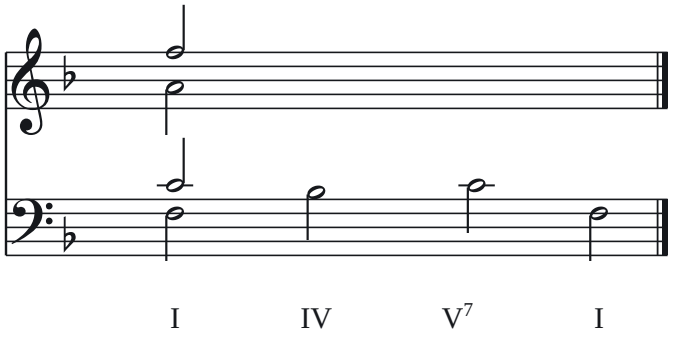
G MAJOR, OPEN POSITION



F MAJOR, CLOSE POSITION

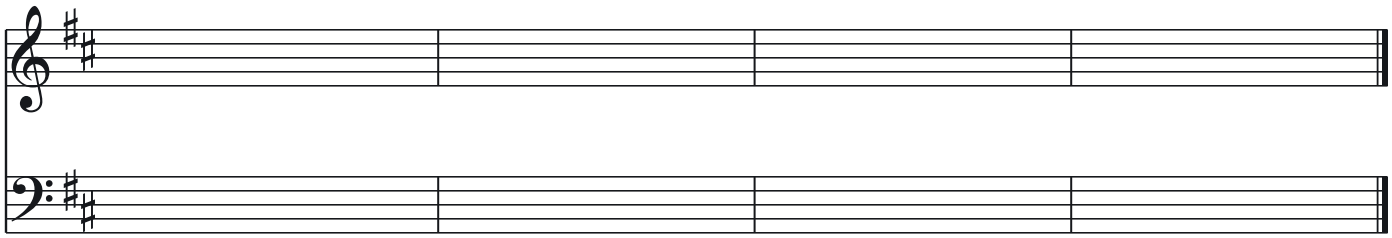


F MAJOR, OPEN POSITION



B YOUR OWN ENDING

Compose a four-chord progression of your own in D major that ends V^7 – I, in SATB on the template or below. Give the soprano a melody you'd enjoy singing.



Grading (10 points)	
Part A: six correct realizations (1 point each)	6
Part A: tendency tones resolved; no parallels	2
Part B: correct, musical, error-free	2