


Chapter 5 – Tonic and Dominant as Tonal Pillars and Introduction to Voice Leading

Exercise 1: Analysis. Determine the key of each example, below, then, add Roman numerals beneath each harmony. Finally, above each chord, label whether the chord appears in open (“O”) or close (“C”) position

A. B. C.




D. E.



Exercise 2: Error Detection. Each SATB triad below contains at least one error. Circle and label each error. Errors include:


- * triad spelling
- * incomplete triad
- * improper doubling (the root should be doubled)
- * voice crossing
- * voice range
- * improper spacing

A. B. C. D. E. F. G. H. I.



Exercise 3: Error Detection. This exercise includes the same errors listed in Exercise 2, as well as errors in voice leading (from chord to chord). Voice leading errors include parallels, direct intervals, nonresolution of tendency tones, etc. Label the key for each example and label and circle each error.

A. B. C. D. E. F.



Exercise 3: Error Detection. This exercise includes the same errors listed in Exercise 2, as well as errors in voice leading (from chord to chord). Voice leading errors include parallels, direct intervals, nonresolution of tendency tones, etc. Cont'd

Exercise 4: Extended Error Detection. Analyze key and Roman numerals. Then, label chord construction and voice leading errors. Only tonic and dominant occur.

Exercise 5: Writing authentic cadences. Determine the key for each example. Then, in four voices (SATB), write cadences using the pitches provided to guide you.

Exercise 6: Writing progressions using I and V. Below are two chord progressions: I-V-V-I and i-V-i. Above the progressions are various soprano melodic fragments that can be harmonized by the progression that is given beneath. Choose a meter and a rhythmic setting for the soprano fragments. The final scale degree, harmonized by the tonic, must appear on a downbeat. Notate the outer-voice counterpoint. Then, add inner voices, and analyze and label cadences.

Major mode:

A. $\hat{1} \hat{7} \hat{2} \hat{1}$ (in F and D)
I V V I

B. $\hat{3} \hat{2} \hat{7} \hat{1}$ (in G and E)
I V V I

C. $\hat{1} \hat{7} \hat{2} \hat{1}$ (in B \flat and A)
I V V I

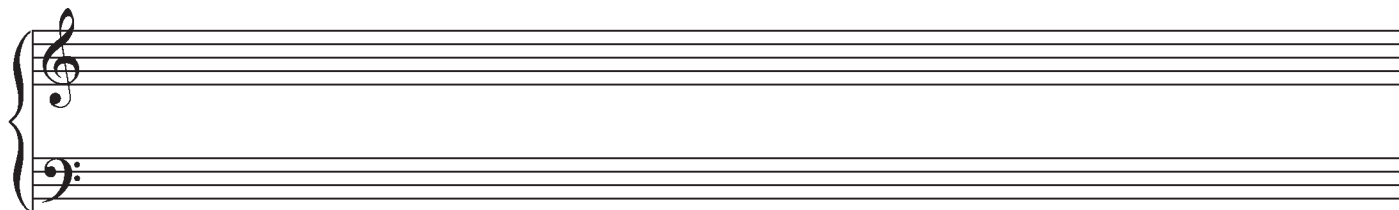
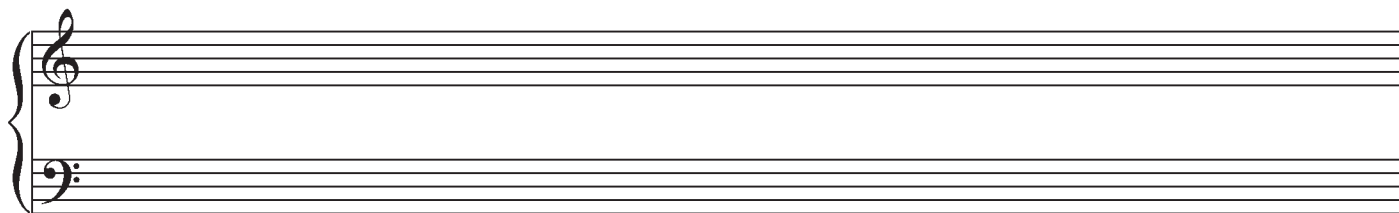
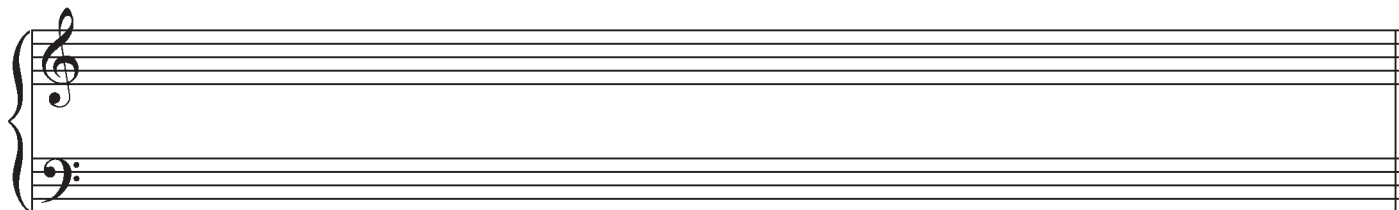
Minor mode:

D. $\hat{1} \hat{2} \hat{7} \hat{1}$ (in E and B)
i V V i

E. $\hat{1} \hat{3} \hat{2} \hat{3}$ (in D and B)
i i V i

F. $\hat{3} \hat{1} \hat{2} \hat{3}$ (in C and F)
i i V i

Exercise 7: Writing I and V. Using the soprano scale degrees 1-7-1, 1-2-3, 3-2-1, harmonize using only i-V-i in the key of B minor. Remember that in minor, the dominant triad is major, so 7 must be chromatically raised to create a leading tone. Add alto and tenor voices and analyze. Transpose to G minor and E minor.



Exercise 8: Analysis. Label only root position tonic (I or i) and dominant major (V) harmonies in the following cadences. Use a horizontal line to show a repeated harmony. Also identify the cadence type in each example.

A.

I dream of Jeannie with the light brown hair, Born, like a wa - por, on the summer air:

Key:

B.

Key:

C.

Vivace

sol *tr* *tr* *tutti* *tr*

Key: # 6 6 7 6 #