

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. C C O O O B. C O O C C C C. C C C C C C C C C C

b: V i V i V i V i V i V i V i V i V i V i

D. C C C C O C C C C E. C C C C C C C C C C

D: I V I V I V I V I V I V I V I

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. no fifth B. crossing C. interval too wide D. doubled third E. F. no third G. H. no third I. should be G

crossing crossing crossing crossing

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. 7-8 misspelled B. no 3rds //5 C. no 3rd misspelled D. doubled leading tone E. misspelled overlap F. direct 5 missing leading tone

b: F: g: a: G: b:

Exercise 6: Cont'd

D. $\hat{1}$ $\hat{2}$ $\hat{7}$ $\hat{1}$
 e: i V V i

E. $\hat{1}$ $\hat{3}$ $\hat{2}$ $\hat{3}$
 d: i V i

F. $\hat{3}$ $\hat{1}$ $\hat{2}$ $\hat{1}$
 c: 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.

$\hat{1}$ $\hat{7}$ $\hat{1}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{3}$ $\hat{2}$ $\hat{1}$
 b: i V i i V i i V i

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.

Key: F I _____ I V HC

B.

A: I _____ V _____ I I V HC

C.

Vivace

g: i i V V V i i V HC