

Name _____

HARMONIC SYNTAX

Here are the notes of the I, ii, IV, and V triads in the key of Eb major:

	root	third	fifth
I	Eb	G	Bb
ii	F	Ab	C
IV	Ab	C	Eb
V	Bb	D	F

The rule for selecting possible triads over a given bass is as follows:

Either the *root* or *third* may occur as the bass note.
The *fifth* may *not* occur as the bass note.

Here are the rules governing the succession of these four triads:

Any triad may follow itself.

I may proceed to any triad.

ii *must* proceed to IV or V.
ii may *not* proceed directly to I.

IV may proceed to I, ii, or V.

V *must* proceed to I.
V may *not* proceed directly to ii or IV.

Given the above information, indicate which triad(s) may occur above each note of the following bass line, by writing the appropriate Roman numeral(s) *below* each note.

If *no* triad is permitted, indicate by writing an asterisk (*) under that note.

VOICE-LEADING

One of the most basic rules of classical voice-leading is the prohibition against motion from *fifth* to *fifth*, or from *octave* to *octave*, in the *same* pair of voices.

If you haven't learned intervals:

“fifth” = any of the following:

A above D
B above E
C above F
D above G
E above A
F above B
G above C

“octave” = two notes of the same letter name, but occurring in different registers

If you have learned intervals: Please note that these labels are defined broadly, to include their octave expansions (5 \cong 12 \cong 19 etc., and 8 \cong 15 \cong 22 etc.).

Given this information, find the errors in the following passage.
Be sure to check *all six* voice-pairs (SA, ST, SB, AT, AB, and TB).

