

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).



CONTRARY

PARALLEL

SIMILAR

OBLIQUE



different directions
(any distances)

same direction,
same distance

same direction,
different distances

one voice moves
while the other doesn't

