

**HOMEWORK EXERCISES***Assignment 38—Voice Leading Triads I*

Section 1. For bass movement of a 3<sup>rd</sup> or 6<sup>th</sup>, in the upper voices hold two common tones and move the other voice by step. For bass movement of a 2<sup>nd</sup>, move the upper voices in contrary motion to the bass with the exception of the deceptive cadence, which has special rules. Keep track of doubling by specifying which voice has the root, third, or fifth for each chord.

d: III    iv    V    VI                      D: I    iii    IV    ii

A: iii    IV    V    vi                      Bb: V    vi    IV    ii

Section 2. For bass movement of a 4<sup>th</sup> or 5<sup>th</sup>, either (1) hold one common tone and move the two voices by step, or (2) move the upper voices in the same direction. Keep track of doubling by specifying which voice has the root, third, or fifth for each chord.

Bb: iii    vi    ii    V                      b: iv    VII    III    VI

Section 3. Analyze the melodic intervals that occur in the bass part then voice lead the parts accordingly while specifying which voice has the root, third, or fifth for each chord.

Bass moves by:    —       —       —       —       —       —

a: i           VII           III           VI           iv           V           VI

Section 4. For Chorale 222 (*Nun preister alle*, BWV 391) by J.S. Bach, analyze the chords with Roman numerals in the blanks below the staff, analyze the melodic intervals that occur in the bass part, and specify which voice has the root, third, or fifth for each chord.

Bass moves by: \_\_\_\_\_

G: \_\_\_\_\_