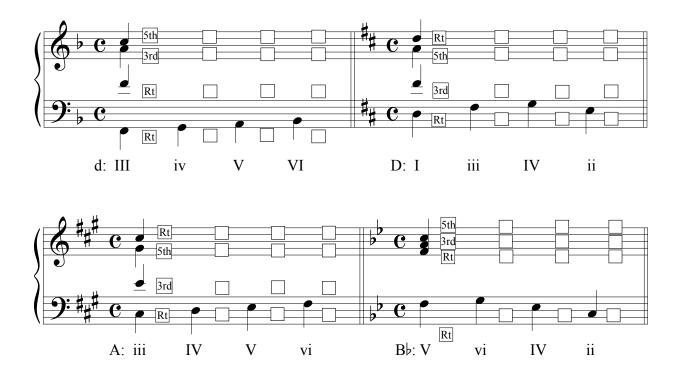
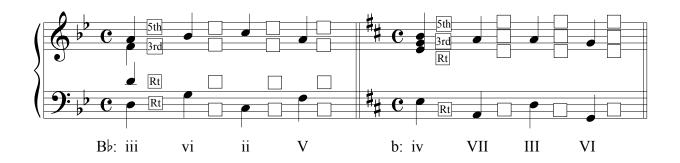
HOMEWORK EXERCISES

Assignment 38—Voice Leading Triads 1

Section 1. For bass movement of a 3^{rd} or 6^{th} , in the upper voices hold two common tones and move the other voice by step. For bass movement of a 2^{nd} , 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.



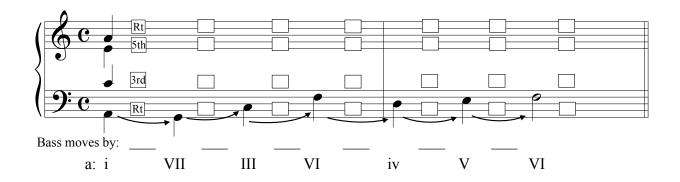
Section 2. For bass movement of a 4th or 5th, either (1) hold one common tone and move the two voices by step, or (2) move the upper voices in the same direction. Keep track of doubling by specifying which voice has the root, third, or fifth for each chord.



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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.



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.

