

EXERCISE 24-1 Chord motion and voicing

Part A. Study and listen to the example below. Label each chord position with O, N, or C (for open, neutral, and close, respectively) and the cadences above the grand staff. Then label the motion between the bass and soprano voice with P, S, O, or C (for parallel, similar, oblique, or contrary, respectively) between the staves. In cases where both the soprano and bass remain stationary, no label is needed (for no motion has occurred). Finally, provide a Roman numeral analysis beneath the grand staff. The first measure is done for you.

Cadence: _____

Position: _____

Motion: C C

G major: I IV

Cadence: _____

Position: _____

5

Worksheet example 24-1. Samuel Scheidt, *Bergamasca*, mm. 1–8

Part B. For each problem, provide the proper key signature, and realize the Roman numerals given beneath the staff in open (O), neutral (N), or close (C) position as indicated in four voices (SATB). If the triad is in root position, double the root, which is also the bass. If the triad is in first inversion (⁶), double the soprano. If the triad is in second inversion (₄), double the fifth, which is also the bass. The first problem is done for you.

SET 1

N C O N C O

DM: I⁶ EM: V A^bM: IV Gm: ii^{o6} GM: I₄⁶ Dm: V

SET 2

N C O N C O

Cm: iv⁶ Em: vii^{o6} AM: I₄⁶ Fm: i⁶ E^bM: vi Bm: i

SET 3

N C O N C O

B^bM: V⁶ Am: i₄⁶ BM: ii FM: ii⁶ D^bM: I CM: I₄⁶