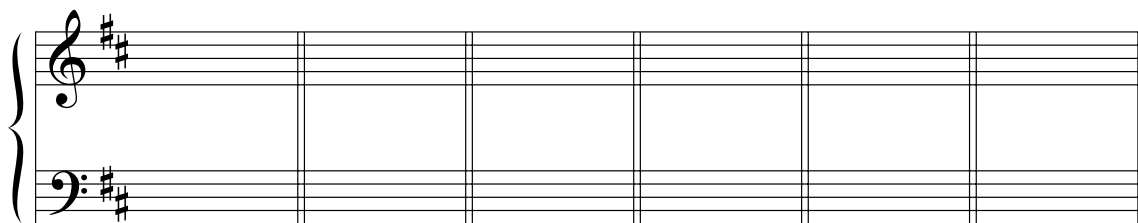


Chapter 12**The Basic Phrase Model: Tonic and Dominant Voice-Leading****BASIC ELEMENTS*****I. Spelling tonic and dominant***

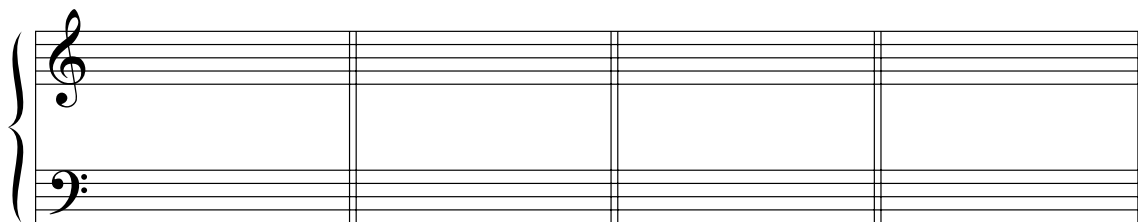
Write the requested tonic and dominant triads (in D Major or B minor) in root position or inversions as indicated, using SATB voicing as described in Chapter 11. In minor, remember to use the leading tone in the dominant triad to make the correct chord quality.



D: V⁶ D: I⁶ D: I b: V b: i⁶ b: i

II. Resolution of V and V⁷

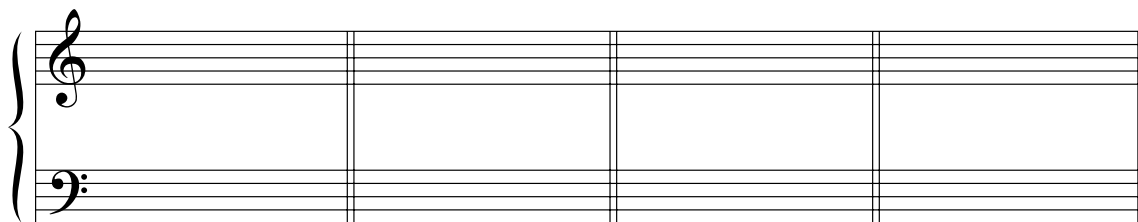
Part-write the progressions in the specified keys below, using SATB voicing. Draw arrows to show the resolution of leading tones up and chordal sevenths down. Write in all necessary accidentals.



B \flat : V⁷ I f: V⁷ i d: V⁶₅ i E: V⁴₃ I

III. Cadences with I and V or V⁷

Part-write a perfect authentic cadence (PAC) using V or V⁷ in the specified keys below, with SATB voicing. Draw arrows to show the resolution of leading tones up and chordal sevenths down. Analyze with Roman numerals and figures.

A musical staff consisting of two staves (treble and bass clefs) with a brace on the left. The staff is divided into four measures by vertical bar lines. The first measure is labeled 'G:', the second 'a:', the third 'e:', and the fourth 'A:'. The staves are currently empty, intended for the student to write a perfect authentic cadence.

G:

a:

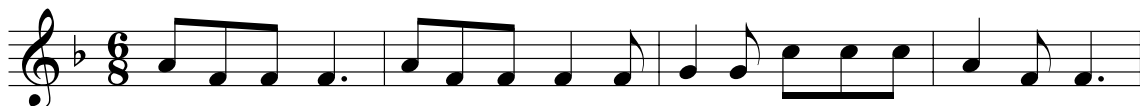
e:

A:

WRITING EXERCISES*Melody harmonization*

The melody below can be harmonized with one (or more) of the phrase progressions we have studied. Write a Roman numeral harmonization beneath the staff.

“Fiddle-dee-dee”



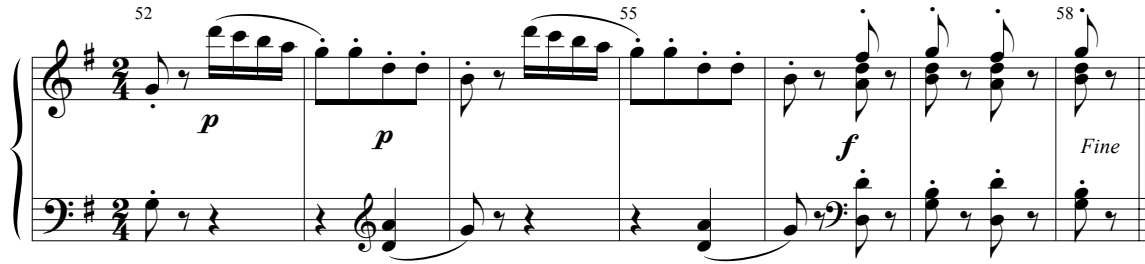
Fid-dle-dee-dee, Fid-dle-dee-dee, The fly has mar-ried the bum-ble bee!

ANALYSIS

Brief analysis

One place where tonic and dominant chords are typically reiterated is at the conclusion of a movement. These repeated V–I progressions don’t make a complete phrase, but instead serve to “put the brakes on” at the end of a long, active piece. This brief analysis is drawn from one such closing passage.

Clementi, Sonatina in G Major, Op. 36, No. 5, third movement, mm. 52–58



(1) What chord is implied by the five-note scales in measures 52 and 54?

(2) Identify the chords by writing Roman numerals beneath the staff, then copy them into the chart below.

	m.	52	53	54	55	56	57	58
Roman numerals:								
Key: _____								