

NAME _____

LESSON 11

For each example below:

- Name the key.
- Identify each chord by writing a Roman numeral under each chord to designate the scale degree of the root of the chord.
- Label each cadence as authentic, half, plagal or deceptive.

_____ Cadence

_____ Cadence

_____ Cadence

_____ Major

_____ minor

_____ Major

_____ Cadence

_____ Cadence

_____ Cadence

_____ minor

_____ Major

_____ minor

NAME _____

LESSON 12

GENERAL VOICE LEADING RULES IN FOUR-PART HARMONIZATION

1. Use the voice leading rules for the half cadence and the authentic cadence.
2. Keep the common tone in the same voice when changing chords (if there is a common tone).
3. Contrary motion is preferred between the bass and soprano. However, if one voice moves and the other stays the same, it is called **oblique motion**. Voices can also move in **similar motion** (the moving voices all go up or all go down), or **parallel motion** (moving voices go up or down using the same interval).
4. When a chord is repeated, each with its root in the bass, choose from one of the following:
 - a. The upper three voices may move in similar motion.
 - b. Change from close harmony to open harmony or vice versa.
 - c. Avoid parallel fourths, fifths and octaves.
 - d. Avoid crossing of voices: Ex. Bass voice moves higher than the previous tenor voice.

When a chord is repeated in four-part harmonization, a change must occur in the repeated chord.

- A. Rewrite the first chord in each measure below using the voice leading rules stated below each measure. Keep the root in the bass on the repeated chord.
HINT: See rules above.

- B. Circle the common tones.
C. Draw lines to show similar movement.

open - close

similar motion

close - open

similar motion

similar motion

open - close

similar motion

close - open