HARMONIC SYNTAX

Here are the notes of the I, ii, IV, and V triads in the key of Eb major:

<table>
<thead>
<tr>
<th></th>
<th>root</th>
<th>third</th>
<th>fifth</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Eb</td>
<td>G</td>
<td>Bb</td>
</tr>
<tr>
<td>ii</td>
<td>F</td>
<td>Ab</td>
<td>C</td>
</tr>
<tr>
<td>IV</td>
<td>Ab</td>
<td>C</td>
<td>Eb</td>
</tr>
<tr>
<td>V</td>
<td>Bb</td>
<td>D</td>
<td>F</td>
</tr>
</tbody>
</table>

The rule for selecting possible triads over a given bass is as follows:

Either the root or third may occur as the bass note.
The fifth may not occur as the bass note.

Here are the rules governing the succession of these four triads:

Any triad may follow itself.
I may proceed to any triad.

ii must proceed to IV or V.
ii may not proceed directly to I.

IV may proceed to I, ii, or V.

V must proceed to I.
V may not proceed directly to ii or IV.

Given the above information, indicate which triad(s) may occur above each note of the following bass line, by writing the appropriate Roman numeral(s) below each note.

If no triad is permitted, indicate by writing an asterisk (*) under that note.
VOICE-LEADING

One of the most basic rules of classical voice-leading is the prohibition against motion from fifth to fifth, or from octave to octave, in the same pair of voices.

If you haven’t learned intervals:

“fifth” = any of the following:

| A above D |
| B above E |
| C above F |
| D above G |
| E above A |
| F above B |
| G above C |

“octave” = two notes of the same letter name, but occurring in different registers

If you have learned intervals: Please note that these labels are defined broadly, to include their octave expansions (5 ≅ 12 ≅ 19 etc., and 8 ≅ 15 ≅ 22 etc.).

Given this information, find the errors in the following passage. Be sure to check all six voice-pairs (SA, ST, SB, AT, AB, and TB).
CONTRARY
PARALLEL
SIMILAR
OBLIQUE

different directions
(any distances)
same direction,
same distance
same direction,
different distances
one voice moves
while the other doesn’t