

# Analytical Skills Theory Primer – Answer Book

## Exercise 1

3rd 5th 6th 7th 4th 9th 3rd

## Exercise 2

Per 5th Maj 6th Maj 3rd Per 4th Aug 4th Min 6th Min 3rd Min 2nd

## Exercise 3

Maj 6 Maj 3 Aug 6th Min 10th/  
Comp Min 3rd Aug 5th Aug 4th Min 7th Dim 7th

Per 4th Min 9th/  
Comp Min 2nd Aug 2nd Min 2nd Per 4th Dim 3rd Dim 6th Maj 10th/  
Comp Maj 3rd

Per 5th Min 2nd Dim 4th Double-Dim 2nd Double-Aug 4th Per 11th/  
Comp Per 4th Min 6th Dim 5th

## Exercise 4

A:

E Eb C# Gb B

**B:**



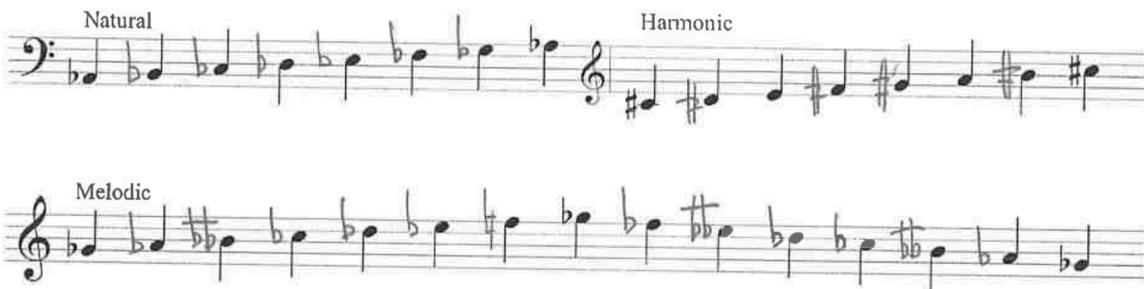
**C No.1: Bb major No.2: A major No.3: Gb major**

**Exercise 5**

**A:**



**B:**



**C No.1: C minor No.2: C# minor No.3: Bb major No.4: G minor**

**Exercise 6**

You'll learn a different label for this soon!

D maj: I IV<sup>6</sup> ii V vi<sup>6</sup> I<sup>6</sup><sub>4</sub> V I<sup>6</sup>

f: i iv<sup>6</sup> V VI III<sup>6</sup> ii<sup>06</sup> V i

E: vi ii vii<sup>06</sup> I I<sup>6</sup> IV V I

F#:  $v^6$  i iv V  $VI^6$   $ii^6$  V i  
 Db: IV  $I^6$  ii  $V^6$  I vi  $vii^0$  I

### Exercise 7

D: I vi  $V^4_2$   $I^6$   $IV^6$   $ii^7$   $V^7$  I  
 G:  $v^6_5$   $VI^6$  iv  $vii^{07}$  i  $ii^{06_5}$   $V^7$  i  
 Ab: vi IV  $vii^{07}$   $V^6_5$  I IV  $V^7$  I  
 E: i  $v^6_5$   $VI^6$  III  $IV^6$   $ii^{07}$   $V^7$  i  
 F#:  $vii^{07}$  I vi IV  $I^6$   $ii^4_3$   $V^7$  I

# Exercise 8

G: I IV<sup>6</sup> V<sup>6</sup> I V vi IV vii<sup>o6</sup> I  
 4 V I V<sup>6</sup> vi<sup>6</sup> vii<sup>o6</sup> I<sup>6</sup> ii<sup>65</sup> V<sup>7</sup> I (d is suspended)  
 8 I ii I<sup>6</sup> V<sup>42</sup> I V vi I<sup>6</sup> ii<sup>6</sup> (passing)  
 12 I<sup>6</sup> V<sup>7</sup> I IV I V<sup>65</sup> I vii<sup>o6</sup>  
 16 I<sup>6</sup> V<sup>7</sup> vi IV I V I V<sup>6</sup> vi IV V<sup>7</sup> I

## Exercise 9

There are other possible solutions here, and this one is more complicated than yours needs to be in order to get at least reasonable voice-leading (writing parallel 5ths hurts!)

A: I    V<sup>4</sup><sub>2</sub>    I<sup>6</sup>    ii<sup>6</sup><sub>5</sub>    V<sup>4</sup><sub>3</sub>    I<sup>6</sup>    ii<sup>6</sup>    IV<sup>6</sup>    V<sup>7</sup>    I

g: i    ii<sup>0</sup><sub>6</sub><sub>5</sub>    V<sup>7</sup>    I    ii<sup>0</sup><sub>6</sub>    V<sup>6</sup>    i    ii<sup>7</sup>    V    i

## Exercise 10

**This is a DREADFUL chorale!**

Bar 1: Parallel 8ves between Bass and Soprano, beats 2-3

Bar 1-2: Unresolved leading tones, Bass and alto (and the V-ii progression is odd)

Bar 2: 7<sup>th</sup> in Soprano is doubled in tenor, which also resolves wrongly (up instead of down)

Bar 3: Parallel 8ves between Alto and Tenor, beats 2-3.

Bar 3-4: Parallel 5ths between Bass and Alto across the barline

Bar 4: Again, doubling and resolution of 7<sup>th</sup> (as in bar 2)

Bar 5: Parallel 5ths between Sop and Alto beats 1-2, with the Tenor in 8ves with the Sop for the entire bar. Similar motion to the 5<sup>th</sup>

between Sop and Bass, beat 3-4 (also no 3<sup>rd</sup> in the dominant chord there).

Bar 4-5: 7<sup>th</sup> in alto resolved wrong, parallel 8ves between Sop and Tenor.

Bar 5: Unresolved leading tone in the tenor. The skips are awkward there too, but compared to the other things that are wrong that's not so bad!

### Exercise 11

As with exercise 9, there are plenty of solutions here, but when there chords and inversion are specified your bass line should more or less be the same as these (there might be differences of octave):

1.

D:I    vi    V<sup>4</sup><sub>2</sub>    I<sup>6</sup>    IV<sup>6</sup>    ii<sup>7</sup>    V<sup>7</sup>    I

2.

g: V<sup>6</sup><sub>5</sub>    VI<sup>6</sup>    iv    vii<sup>07</sup>    i    ii<sup>06</sup><sub>5</sub>    V<sup>7</sup>    i

3.

Ab: vi IV vii<sup>°7</sup> V<sup>6/5</sup> I IV V<sup>7</sup> I

4.

e: i V<sup>6/5</sup> VI<sup>6</sup> III IV<sup>6</sup> ii<sup>°7</sup> V<sup>7</sup> i

(similar motion to 8ve like this common in cadences)

5.

F#: vii<sup>°7</sup> I vi IV I<sup>6</sup> ii<sup>4/3</sup> V<sup>7</sup> I