

Exercise 28.1

- A) I believe this excerpt is in e minor, there is semitonal voice leading by alternating between g sharp and g natural at the beginning of the excerpt (mm.1-5) that questions whether the piece will go into e minor or not. I do think there is a harmonic progression, the excerpt starts with an alternation of tonic function chords (i and #iii) and continues with a mix of tonic and dominant chords (I - V) which could be seen as tonic and back related dominants or (as the textbook states on page 586) it could be that the dominant is simply signaling where the tonic should be given the contemporary use of plagal relation at the time.
- B)
1. I believe this excerpt moves to F major, and secures it through a combination of chromatic modulation and semitonal voice leading (on mm. 1-4 of the excerpt) and is secured with a harmonic progression on mm. 6-8. This progression uses a root position (F major) tonic chord several times as well as chords that have tendency tones towards the same chord (such as ii, and vi chords).