

## I-V-I with the common-tone procedure

### A. Common-tone progs with starting chords

Consult our Theory Anthology Ch 18 (pp. 69-71) for details on how to make these I-V-I progressions with the common-tone connection. For each problem I've set up a key signature and a starting chord - finish each one with a V and I. Don't forget to raise your leading-tones in minor.

A musical staff in D major (two sharps) showing the first chord (I) in the bass clef. The notes are D2, F#2, and A2. The treble clef is empty.

D: I V I

A musical staff in c minor (three flats) showing the first chord (i) in the bass clef. The notes are c2, e-flat2, and g-flat2. The treble clef is empty.

c: i V i

A musical staff in Bb major (two flats) showing the first chord (I) in the bass clef. The notes are Bb1, D-flat1, and F1. The treble clef is empty.

B $\flat$ : I V I

A musical staff in f# minor (three sharps) showing the first chord (i) in the bass clef. The notes are f#1, a#1, and c#1. The treble clef is empty.

f#: i V i

see back for part B...

## B. Analyzing Wilbye's "Lady Your Words Do Spite Me"

This is the last few measures from a Renaissance madrigal by English composer John Wilbye. A recording of only this clip should be up in our blog, and you can easily search for the piece online and skip to the end.

In each blank, identify what chord is being made with a roman numeral. (Make sure you do the correct pattern of capital and lowercase romans, etc.) Also, above the music please sketch out all three notes in each triad. The first one is done for you. Circled notes are "extra" decorations that can be ignored.

G B D

Sing - ing and dy - ing, Sing - ing

I

and dy - ing.