

Soriano

Exercise 3

Piano

- *1 : I^6_4 not resolved.
- *1+2 : Parallel octave (S + B) and parallel 5th (A + T).
- *3 : Nice unexpected cadence! The "dangling" C-B/Tenor destroys the cadential effect. I know why you did this: to avoid parallel 5ths between the T+B.
- *4 : Exposed Octave S + B.
- *5 : Doubled leading note (F#)
- *6 : Accented passing note (Ato) with its resolution ~~B~~ already sounding in another voice (Tenor). Ok if in the bass, but not in another voice.
- *7 : Exposed octave S. + B.
- *8 : Two chords required against the minim E in the Soprano. Bach would use $\text{II}^6_5 - \text{V}^{(7)}$ here.
- *9 : The Tenor C# is resolved "classically" here. In itself, perfectly correct. In the Bach idiom, the C# here would drop to the ~~B~~ note A, thus giving a full chord at both cadences.