UNIT VII : REVIEW CHAPTER

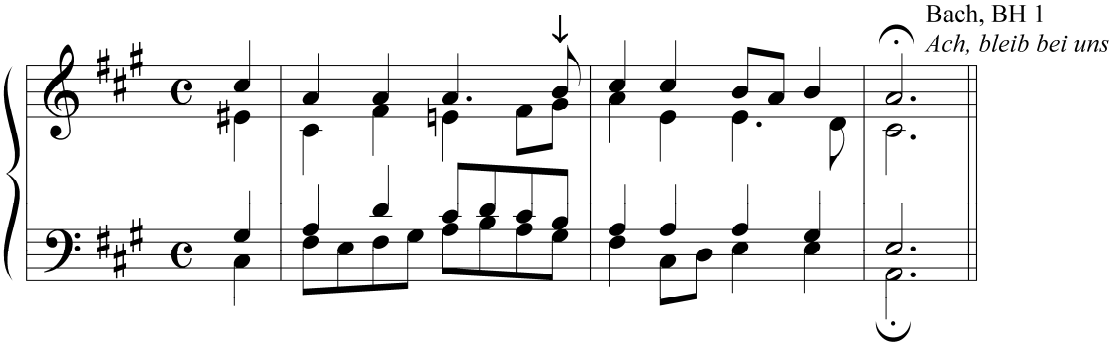
I. Doubling Preferences (Triads):

1. In major and minor triads:
   a. in $\frac{5}{3}$ position, prefer to double the root over the 5th, especially ending phrases.
   b. in 6th and $\frac{6}{4}$-chords, prefer root <u>or</u> 5th.
   c. the 3rd, however, is quite workable as a doubling for voice-leading purposes; it's somewhat better in minor triads.

   In secondary 6th-chords (the supertonic, mediant, and submediant sixths) the 3rd is doubled nearly as often as the other, pitches – it's always a "tonal degree" (1°, 4°, 5°).

2. In augmented and diminished triads, prefer to double the 3rd, to minimize the dissonance.

3. <u>Don't double the leading tone</u> (or temporary leading-tone), except maybe as the 5th of iii (in major), or in exceptional voice-leading circumstances, where one of the LTs is heading downward:

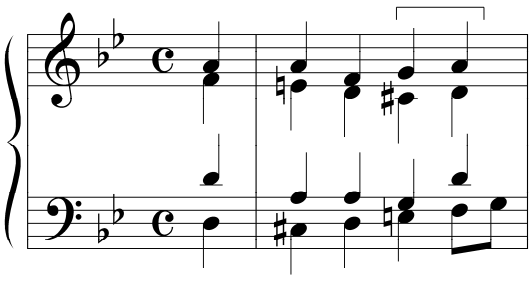


II. Voice-Crossings:

We will now permit occasional voice-crossing in the alto/tenor parts <u>only</u>, for the sake of smooth voice-leading; but not in order to escape parallel or direct fifths and octaves.

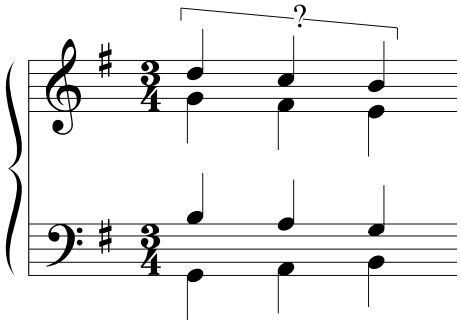
III. Direct Fifths and Octaves (following the practice of Bach in the chorales):

1. Direct fifths and octaves are permitted between any two parts, *just so long as one of the voices moves by step*.
2. This rule is relaxed under the following circumstances:
   a. After a cadence with a fermata, disjunct direct octaves and fifths are allowed (but <u>not</u> parallels).
   b. Disjunct direct octaves and fifths are also permissible when the same chord is repeated in a changed position, with or without intervening nonharmonic tones.
   c. At V-I cadences, when the alto or tenor has the 7°-5° succession, disjunct direct fifths with the bass are permitted.
3. The progression in a pair of voices from a perfect fifth to a tritone is unrestricted. The reverse, motion from a tritone to a perfect fifth, should occur only in the upper three parts; and <u>not</u> if the bass is involved:



4. It seems reasonable to forbid the progression (in

any two voices) of perfect fifth-tritone-perfect fifth, even though both halves (fifth-tritone and tritone-fifth) are individually permitted:



Aspects of Chord Choice

I. Primary-triad root-position chords present no special problems, except that in most cases the V-IV "retrogression" will sound strange. Praetorius and Schein might do it; Bach or Corelli wouldn't. But the inversions, V-IV^{6}or V^6-IV^6, sound perfectly fine in succession.

II. Primary-Triad Sixth-Chords

All 6th-chords – primary or secondary – can be used effectively when the bass proceeds stepwise to and away from the chord; this is most often seen in chains of parallel sixth-chords. A 6th-chord will also usually sound appropriate when the bass moves by consecutive thirds, thus forming an arpeggio, as in V-V^6-V, IV-IV^6-I, IV^6-ii^6-ii-V^6-I, etc.

I^6: Besides its many uses with a conjunct bass (I^6-IV, I^6-ii^6, I^6-$_o$vii^6-I, etc.), this chord can be used with a disjunct bass quite well: EX 1. But notice, it's made smoother by arpeggiation in the "second ending". For another disjunct I^6: EX 2. In EX 3, notice how the first I^6 follows I in an arpeggio-figure (in which not all the notes of the tonic arpeggio bear tonic harmony), and how the second I^6 moves disjunctly by perfect fourths: both are common ways to use I^6. I^6 can of course be used conjunctly in one direction, disjunctly in another: EX 4.

IV^6: Again, the one common disjunct use is in arpeggiation: EX 4. But IV^6 also progresses well to 6th-chords a fourth away: EX 5 – when the melody and bass are convincing. Another typical usage, like that for all 6th-chords, is in a string of them: EX 6. The I^6 and IV^6 are the two 6th-chords treated most freely.

V^6: The leading tone (7°) in the bass of this chord wants to proceed up to the tonic in the bass, even when it's approached by skip : EX 3 (end) . This tendency is less pronounced if it's descending from the tonic: EX 9. About the only way V^6 can be used completely disjunctly in the bass is, again, some kind of arpeggio figure: EX 7. (Notice also here the I-I^6 arpeggio). A similar usage is found in EX 4: a kind of arpeggio in the bass, in which the iii^6 functions as a V-chord.

The only progressions I could devise with a non-arpeggiated disjunct V^6 were similar to EX 8 – and here the first chord after the barline is in effect an appoggiatura-chord, merely delaying the expected V^6-I resolution.

Also, of course, V^6 is used in chains of 6th-chords, up or down, as in EX 6 or EX 9. But when not in such a sequence, or part of a bass arpeggio, V^6 will almost always proceed to I; the LT in the bass wants to ascend.

III. Secondary Sixth-Chords

ii^6: Used most commonly in stepwise bass motion, as in cadences (ii^6-V-I; ii^6-I$\frac{6}{4}$-V-I); or in a chain of parallel sixths. Disjunctly – with a disjunct bassline – ii^6 is used in arpeggio-figures, as in EX 10 and EX 11. Other than such cases, a completely disjunct ii^6 is hardly to be found, except in some situations

(and only in some styles) going directly to I: EX 12. Most other kinds of disjunct ii^6 I can invent sound barely acceptable, if at all: in EX 13, ii^6-vi mimics iv^6-i in the relative minor.

$_{o}vii^6$ is typically used, again, in chains of 6th-chords, up or down, or in arpeggiations: EX 14. In such cases, the $_{o}vii^6$ is really heard as a kind of incomplete V^7-chord. The expected stepwise motion can be delayed by an intervening chord: EX 21; compare EX 8.

$_{o}vii^6$ has one kind of special disjunct use, though: in the key of the submediant (relative minor), it's a $_{o}ii^6$-chord, so a progression $_{o}vii^6$-vi sounds like a kind of plagal progression the key of vi, that works quite well: EX 15.

Otherwise, almost always $_{o}vii^6$ proceeds stepwise in the bass. For some reason, IV-$_{o}vii^6$-I and V-$_{o}vii^6$-I^6 are both quite acceptable, but V-$_{o}vii^6$-I is less so: EX 16.

iii^6 and vi^6: Like other 6th-chords, these are found in chains. Other uses of these chords are generally perceived as "substitutes" for V and I, respectively, and are almost always approached and left by step in the bass: EX 17. For a counterexample, in which iii^6 behaves like a dominant, see EX 4 – but here, notice it's still approached "by arpeggio", and left by step. An analogous construction with vi^6 is found in EX 18. See also EX 19 for more examples of vi^6 functioning basically as a tonic.

It may be impossible to invent any completely disjunct, non-arpeggiated iii^6 and vi^6 that sound acceptable. But "arpeggiated" basses need not be actually harmonized within one chord: EX 20, EX 21.

As a rule of thumb, then, leave these chords conjunctly, and usually approach them that way too. They aren't used that much in the 18th century, but in some later styles they are common: EX 22.

IV. Some troublesome 3 chords:

The progression I-ii doesn't sound good very often; especially in I-ii-I^6; I-$_{o}vii$-I^6 is usually better: EX 23. Similarly, I-ii-V seems odd, while I-ii^6-V is more common: EX 24. The best approaches to root-position ii are vi-ii and IV-ii: EX 25. Also, V-ii doesn't seem to work very well: EX 26.

iii^5_3 is usually best before or after vi: EX 27; or in a progression like I-iii-IV: EX 28.

V. Chord progressions tending to blur the meter:

Most egregious is a syncopated chord: one introduced on a (relatively) weak beat and repeated (or tied) onto a strong beat: EX 29. These can be made more acceptable (especially with primary triads, and especially with the tonic) if the soprano and bass change notes: EX 30.

A similar principle can apply to chords changing over a barline where the bass moves up a third: the fewer voices change, the more the downbeat is blurred. For example, if the soprano remains the same, and the harmony barely changes, few pitches change, and the effect is rather weak: EX 31. Moreover, the new bass note over the barline is an "old pitch", that is, it was a member of the previous harmony.

But the bass can move up a third, while the harmony changes more radically: EX 32. This is usually better than root movement by 3rd.

The chord choice such situations is largely a matter of contrapuntal justification: in EX 33, it's better to use the primary triad (IV) rather than ii^6, but in EX 34, because the soprano and bass require it, $_{o}vii^6$-ii^6 is quite acceptable.

In general, it seems that a secondary triad should be used, instead of a primary one, *only when it is made necessary by convincing melodic motion in the soprano and bass*. For example, in EX 35, the soprano

and bass determine a ii^6 (not IV) for the second chord; but in EX 36, the chord could be either IV or ii^6, and IV, being primary, is preferred.

Otherwise, most progressions in which the bass moves up a third over the bar can be made to work, if care is taken to make the soprano and bass counterpoint plausible. Notice that bass motion down a 3rd over the barline is easier to manage, because if the previous chord is in root position, the bass is a new note – not in the previous harmony – which it rarely is when moving up a third. Compare IV^6-I across the barline with I-IV^6: EX 37.

If the first chord is in first inversion, though, then moving down a third is much like a progression up a third: the bass is not a new pitch, and there is not much harmonic change to mark the downbeat: EX 38.

VI. One more good practice in chorale harmonizations:

In order to secure a "drive to the cadence", don't anticipate too closely the cadence-chord, at least not in its root position.

VII. Rules of thumb on the use of 6th-chords for the less adventurous:

- I^6 and IV^6 can be completely disjunct in the bass.
- V^6, ii^6, $_{o}vii^6$ should be left by stepwise motion, unless they are part of a bass arpeggio-figure. Also possible: ii^6-I and $_{o}vii^6$-vi.
- iii^6 and vi^6 should almost always be totally conjunct in the bassline.
- The progressions I-ii and V-ii sound oddly lame.
- Use iii adjacent to IV or vi.

Examples, Chapter VII

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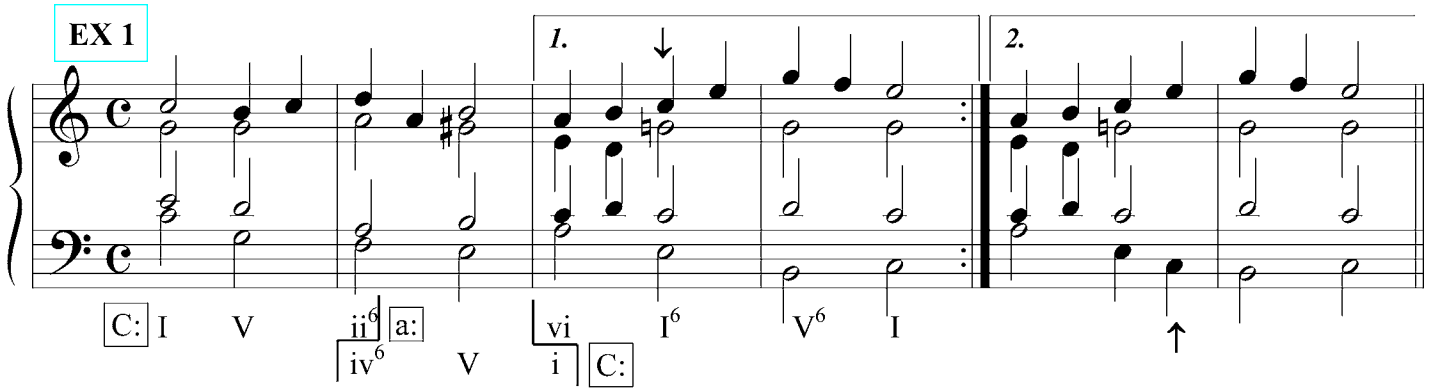

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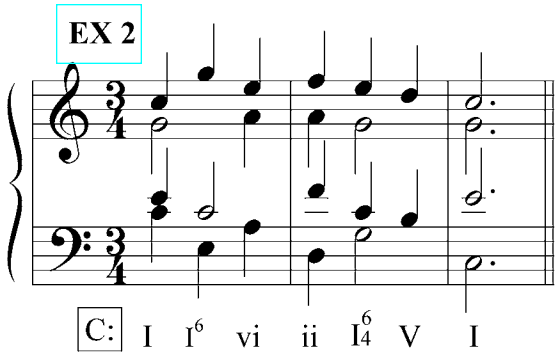

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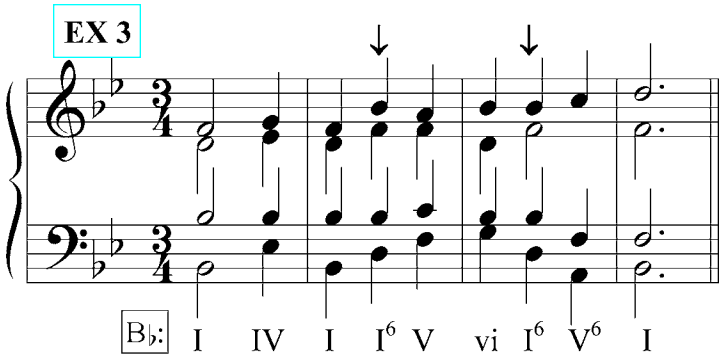

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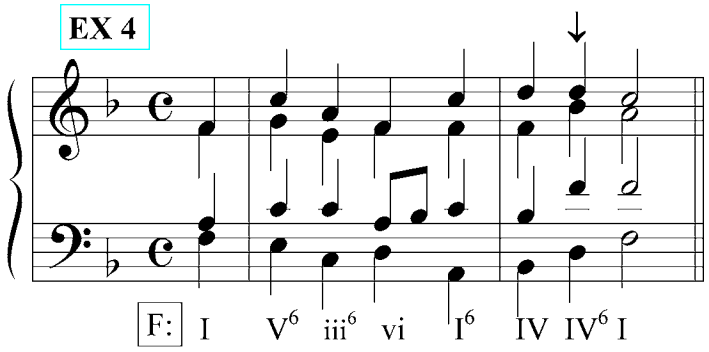

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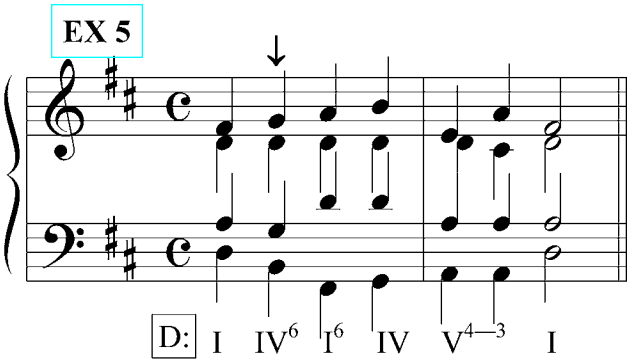

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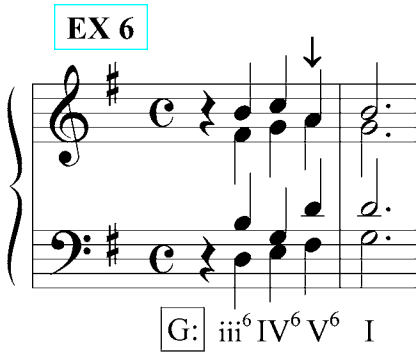

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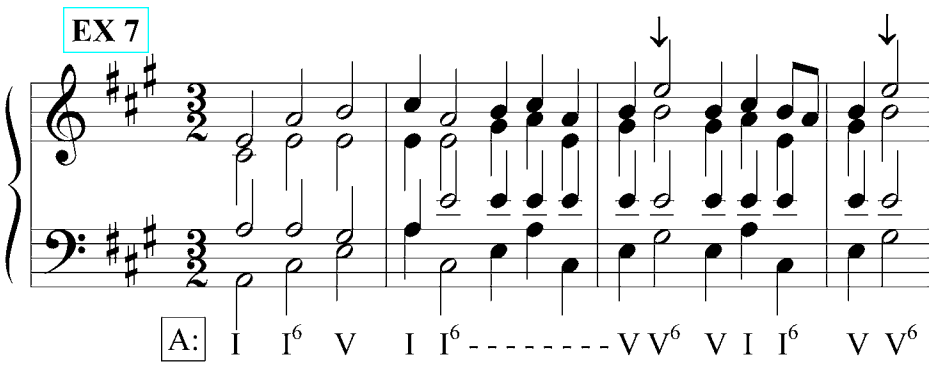

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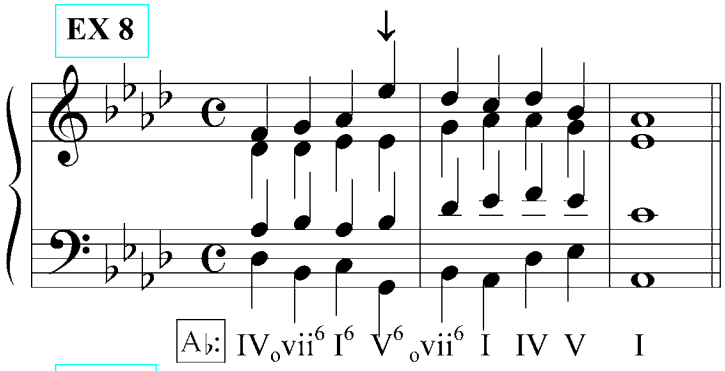

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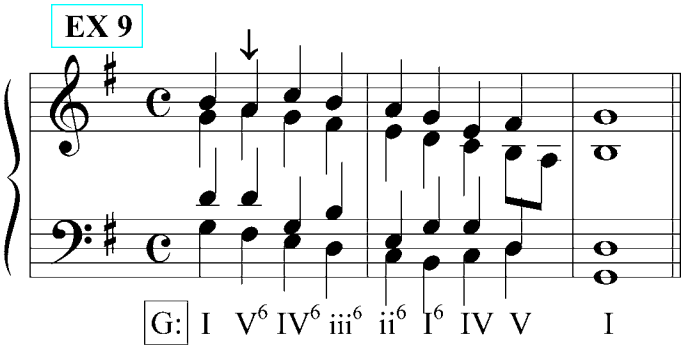

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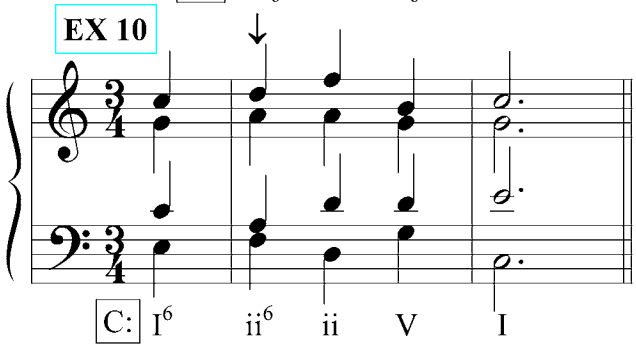

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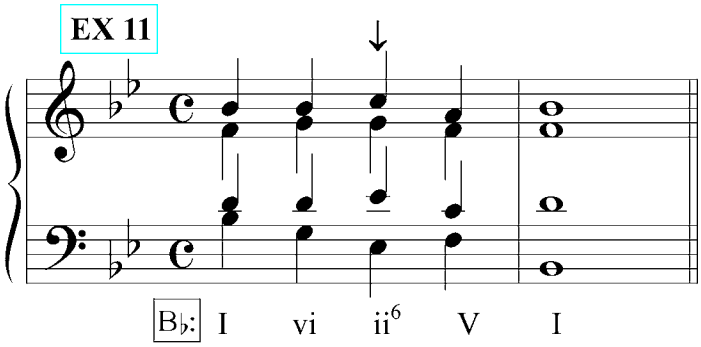

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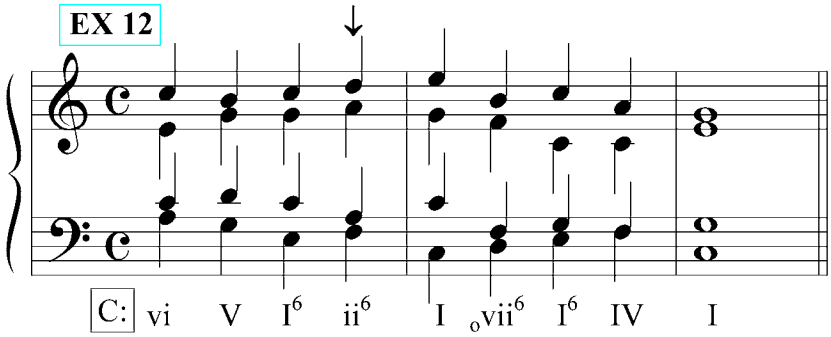

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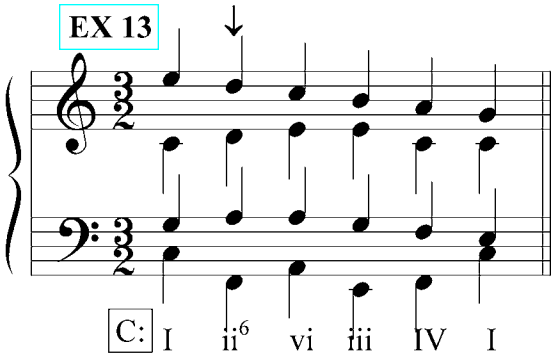

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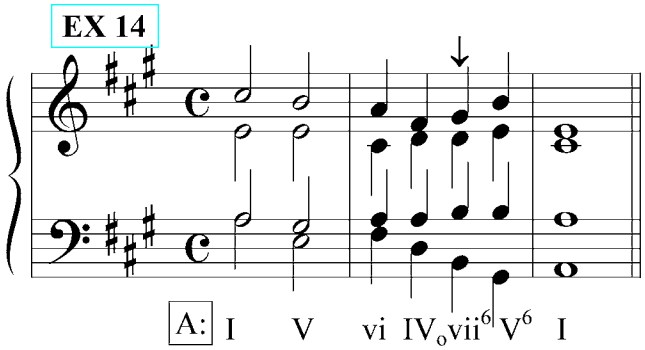

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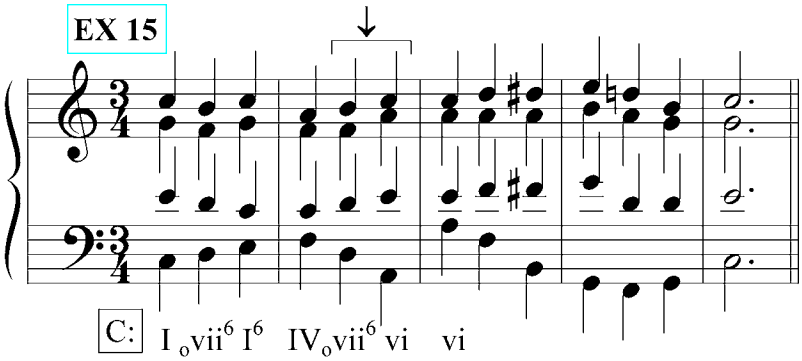

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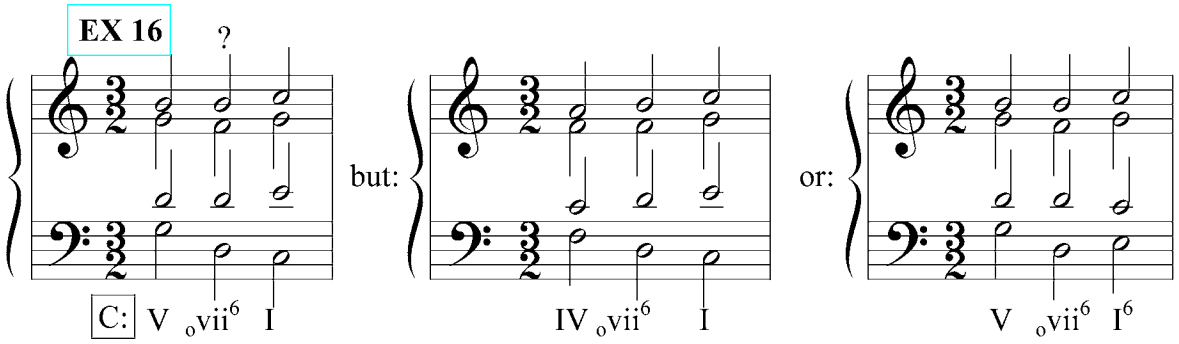

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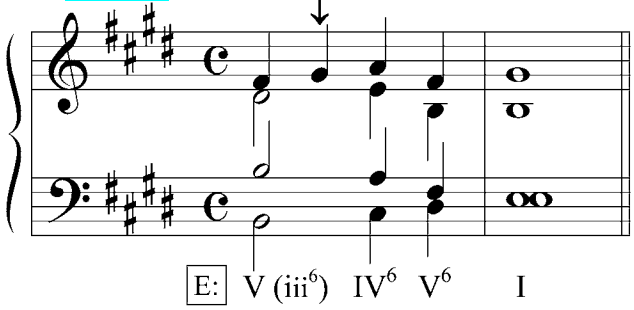

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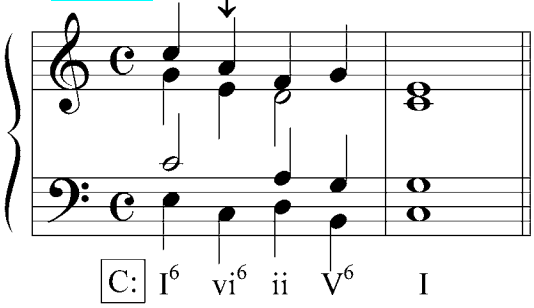

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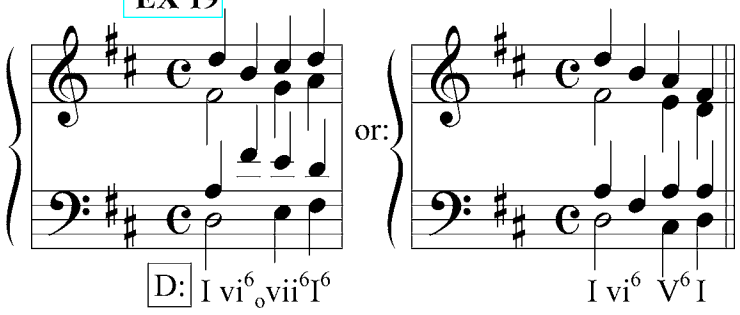

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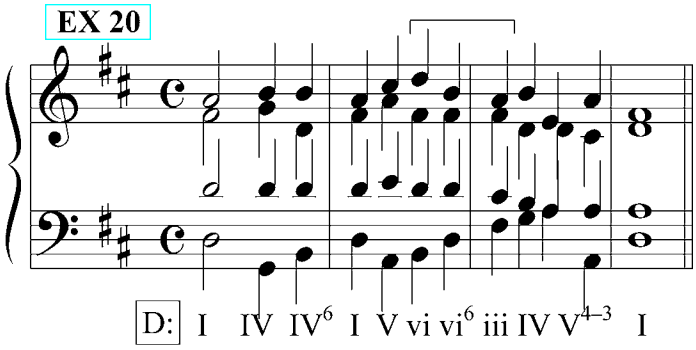

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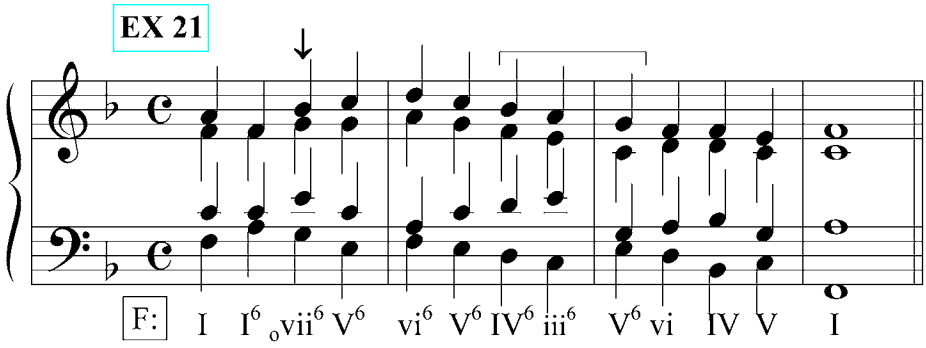

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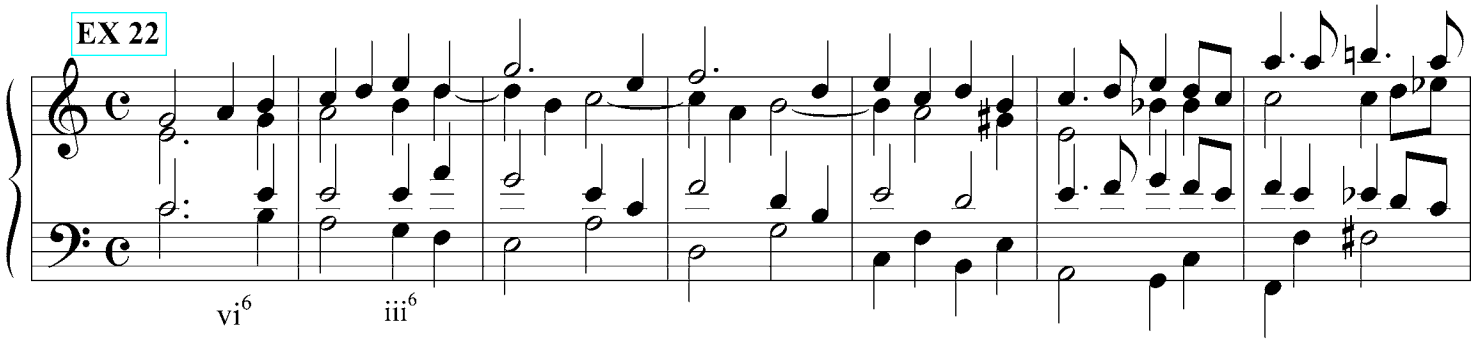

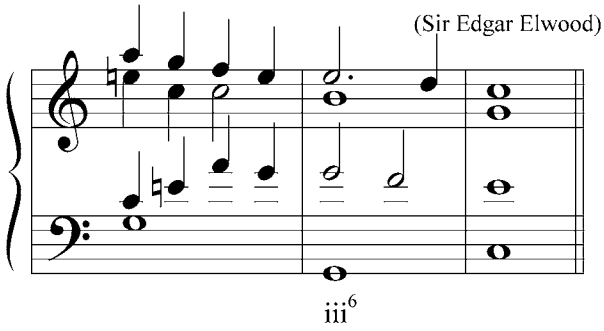

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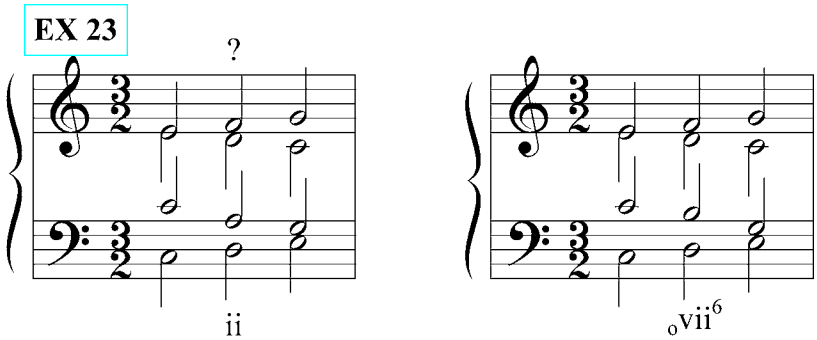

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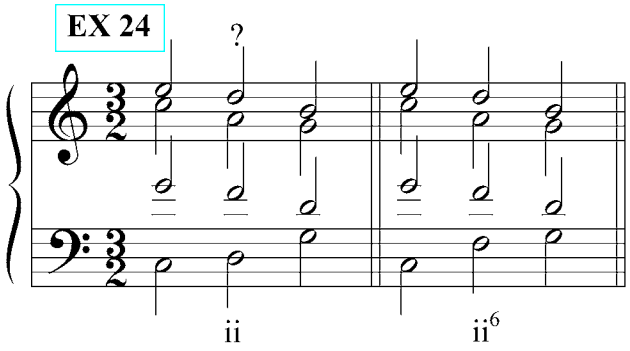

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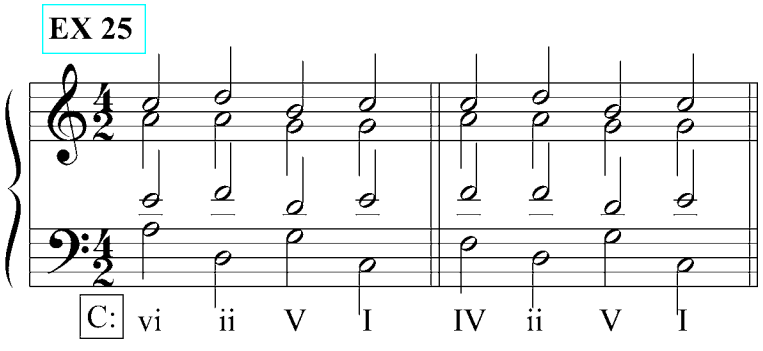

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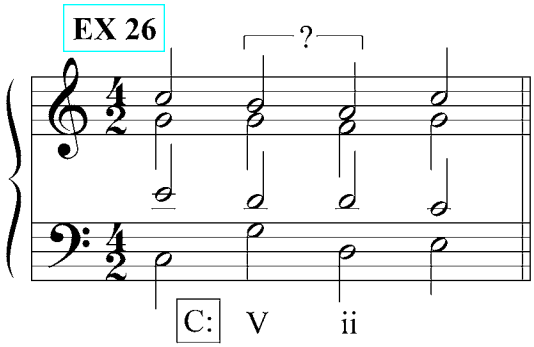

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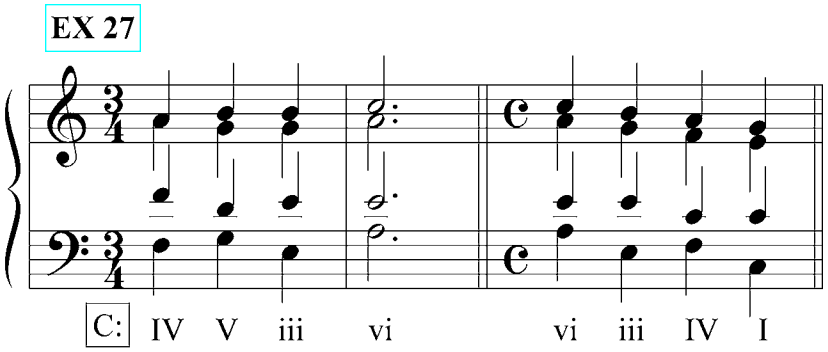

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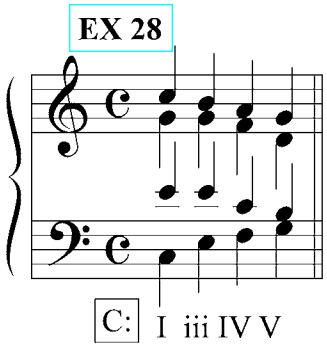

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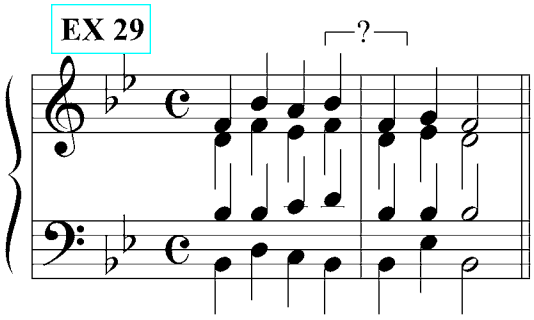

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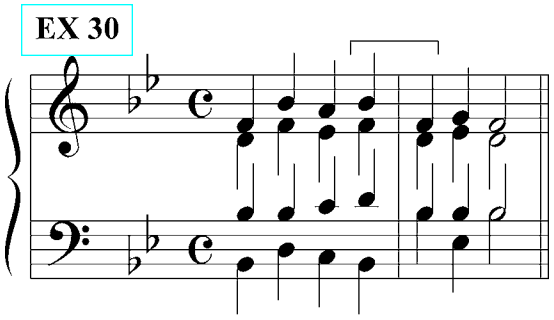

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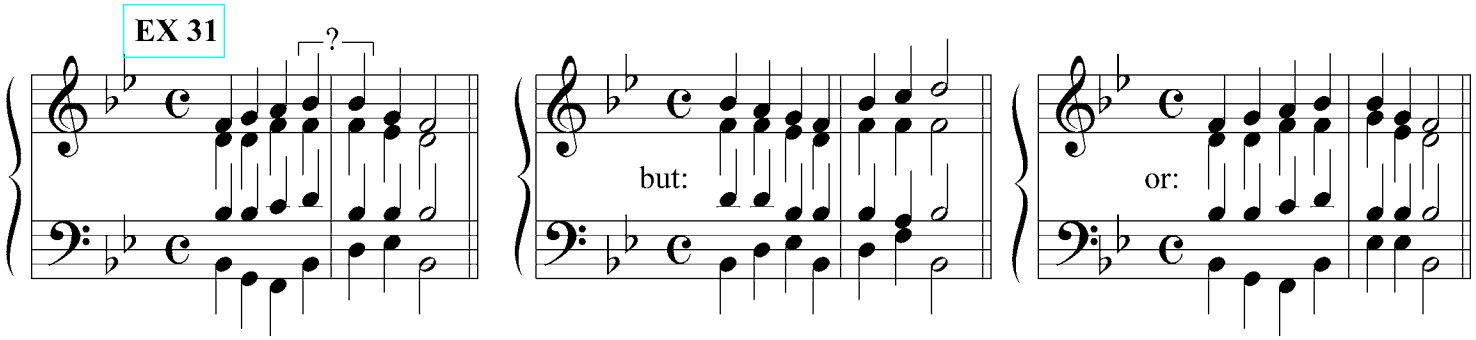

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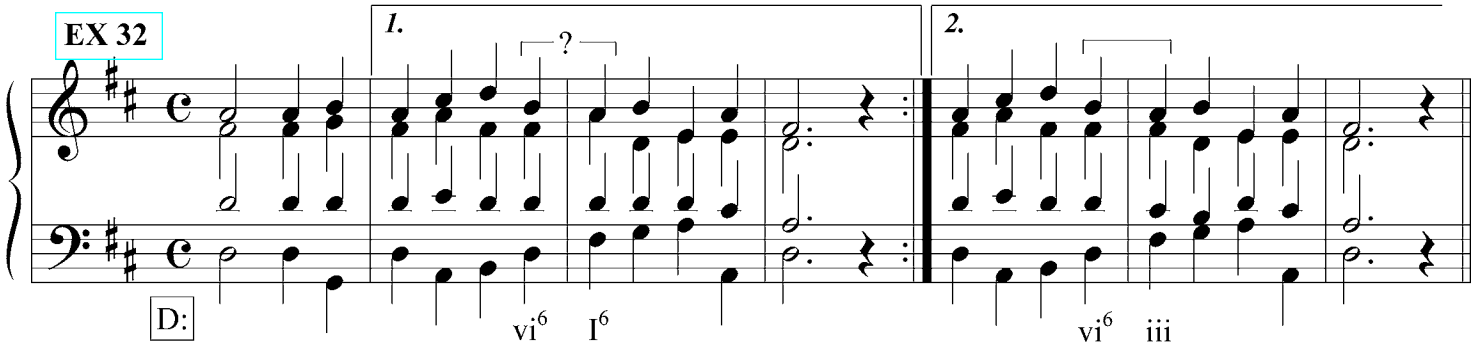

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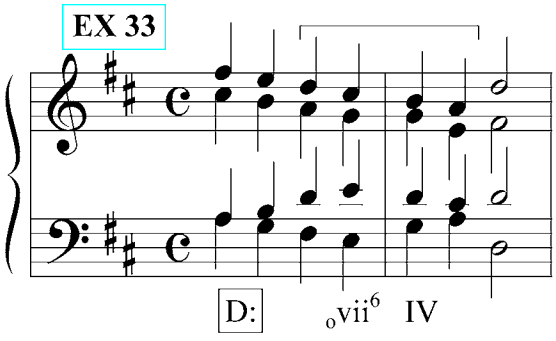

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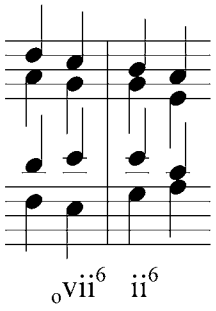

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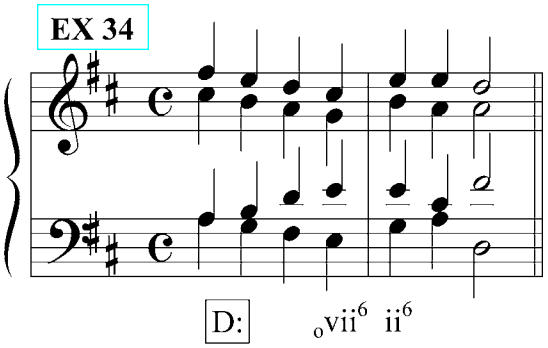
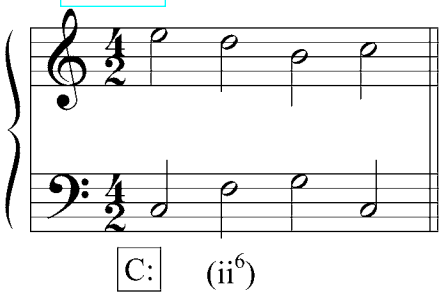
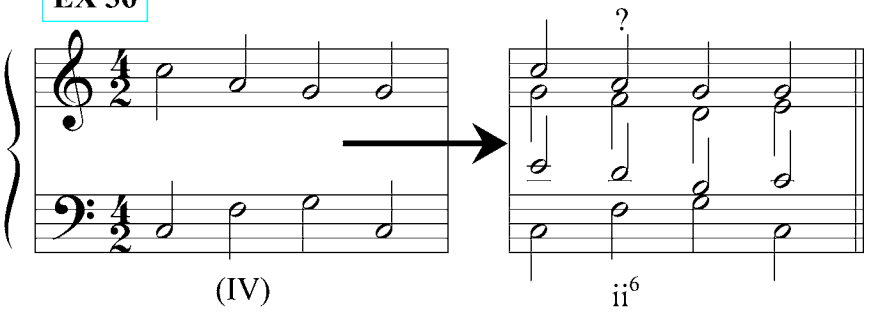


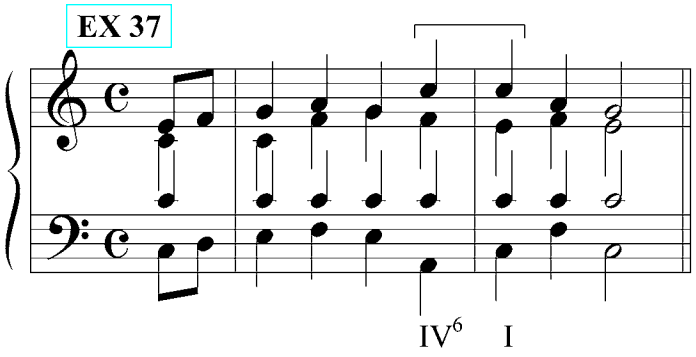
EX 35



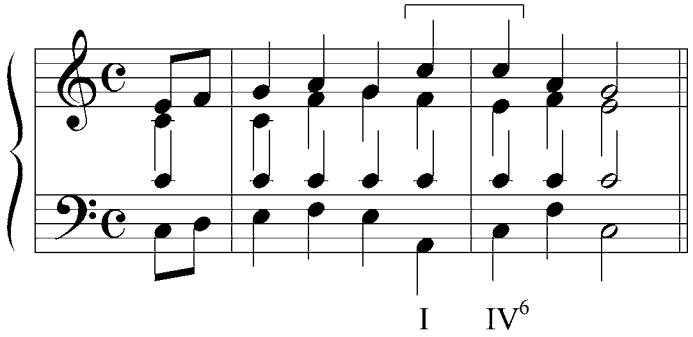
EX 36



EX 37



or:



EX 38