

REMINDER tho: IT'S JUST EASIER for Students to learn

INVERSIONS OF V7

Neighbor chords:  $V^6$  or  $V_5^6$  can be used as LN to  $I_3^5$ ;  $V_3^4$  and  $VII^6$  as UN to  $I_3^5$  as well as LN to  $I^6$ ;  $V_2^4$  as UN to  $I^6$  (Example 8-11).  
 all this type of stuff I thought of as HARMONIZED SCALE STEPS, with focus on SOPR., BASS, or both when ready.

8-11

(a) (b) (c) (d) (e) (f) (g)

LATER or during, as an ancillary for some, useful, sidlight, you can bring in this N, IN, PT. ~~that~~ point of view. This is what works best for them.

Incomplete-neighbor chords:  $V_5^6$  and  $V_2^4$  can be approached by leap as long as they resolve correctly. This produces the incomplete-neighbor figure in the bass (Example 8-12).

8-12

(a) (b) (c) (d) (e) (f) (g)

Beethoven  
 either  
 nice to see the leaps included

More elaborate figures: These involve leaps from one inversion of  $V^7$  to another (Example 8-13).

8-13

(a) (b) (c) (d)

nice but better metric placement

For some ears, as they go thru here, slowly = it's actually heard as IV of the new center, just IV not I. Besides that it is not worth putting into such focus whether it's a neighb. or passing chord or not, yes it's still I if played fast.

by these three tones—normally the most stable of all triads—can function as a passing or neighboring chord subordinate to another chord. Example 8-14 shows the end of the opening theme from the first movement of Mozart's "Jupiter" Symphony. It closes with a half cadence and reaches the goal, V, in bar 19. Since the dominant is clearly the goal, the "I" chords that appear in bars 19-21 do not demonstrate the typical tonic function of beginning or ending harmonic progressions; rather they serve to extend and intensify dominant harmony. Since they support a neighboring tone in the soprano, their specific meaning is that of neighboring chords.

*this is true*

*center (and goal at the end of the phrase)*

8-14 Mozart, "Jupiter" Symphony, K. 551, I

(Allegro vivace)

(coll' ottava)

V "I"

V "I"

V etc.

V

Example 8-15 shows "I" as a passing chord between  $V^4_3$  and  $V^6$ . Compare the effect of the F minor chord in bar 3 with the one in bar 4. Melodic and rhythmic factors make it impossible to hear the first one as a goal; the same factors make it impossible to hear the second as anything else.

*Final of an appog.*  
*This is reasonably self-evident*  
*OF COURSE.*

8-15 Beethoven, Piano Sonata, Op. 2/1, III

Allegretto

(5 6 4 2 5)

$V^4_3$  "I"  $V^6$

$V^6$

*V-I*  
*C7 Fm C7 Fm*  
*5*

harmonies occur very frequently and can assume great significance in the structure of tonal music.

Although a number of different chords can function as intermediate harmonies, IV, II, and their derivatives form the most important possibilities. They are particularly well suited to lead into and intensify dominant harmony. Neither contains  $\hat{5}$  or  $\hat{7}$ ; therefore they contrast with and highlight the V. In moving from IV or II to V we can easily use a descending soprano line, so often appropriate at cadences. IV stands on the scale step just below V and leads into it by stepwise bass motion. II is the upper 5th of V and moves to it through the fundamental harmonic progression of the falling 5th (or rising 4th). Remember that the function of these intermediate harmonies is to lead toward V, not away from it. Thus: I-IV-V-I or I-II-V-I but *not* I-V-IV-I or I-V-II-I.

2. Cadential uses. IV and II can move either to a cadential V or to a noncadential V. In the former case they typically appear shortly before (often, as with the II<sup>6</sup> in the Schubert Impromptu, immediately before) the cadential V, so that they form part of the cadence. Using them makes available to us the expanded cadences of Example 9-2.

9-2 cadences with IV, II, and II<sup>6</sup>

(a) I IV V I  
 (b) I II V I  
 (c) I II<sup>6</sup> V<sup>7</sup> I  
 (d) I<sup>6</sup> IV V  
 (e) I II V  
 (f) I<sup>6</sup> II<sup>6</sup> V

3. Subdominant harmony (IV). IV lies a 4th above or a 5th below the tonic; the progression I-IV is analogous to V-I (falling 5th), the I moving easily and naturally to IV. IV lies a step below V; there is a strong *melodic* connection between the two chord roots. Two triads with roots a 2nd apart share no common tones; in moving from IV to V, therefore, all four voices must proceed to a new tone. If you're not careful, you will soon find that the absence of common tones makes it dangerously easy to produce parallel 5ths and octaves; to avoid them, lead the upper voices in contrary motion to the bass, as in Example 9-3. As with most  $\frac{3}{4}$  chords, the root is usually the best tone to double.

*Tri-gramming*  
 8-1-97

① my solution is either to teach these too w/ proper acknowledgment of historical place or  
 ② JUST DON'T EVEN MENTION IT, now, they'll be busy w/ what's on their plate or  
 ③ show a whiff of it as coming attraction. After all, these are fabulous sounds in the hands of J.S. Bach

*SO SO WRONG + makes the bright*  
*credibility question teachers from this on.*

9-3

IV V I IV V I

Any of the three tones that belong to IV ( $\hat{4}$ ,  $\hat{6}$ , and  $\hat{1}$ ) can appear in the soprano. At cadences  $\hat{4}$  (moving to  $\hat{2}$  over dominant harmony) and  $\hat{1}$  (moving to  $\hat{7}$ ) are the most usable. The same melodic tones can occur when IV moves to a noncadential V. In addition—and very characteristically—IV supports  $\hat{6}$  as upper neighbor to  $\hat{5}$  in the progression I-IV-V. Example 9-4, from Brahms's Third Symphony, shows this very frequent and important usage. The repetition (I-IV-I-IV) emphasizes the neighboring figure.

*NO*  
*these are all not worth EMPHASIZING here. let them try all the sopr. parts & see more of the rainbow*

9-4 Brahms, Symphony No. 3, Op. 90, II

Andante  
*espress. semplice*

clar.  
 p  
 bsn.

I IV I IV V

4. Supertonic harmony (II). II lies a 5th above V and a step above I. Thus its connection with V is a harmonic one (similar to V-I); its relation to I is melodic (similar to IV-V). I and II, like IV and V, have no tones in common. To avoid parallels, lead the upper voices in contrary motion to the bass—just as with IV-V. II and V share  $\hat{2}$  as a common tone. We can repeat the common tone in the same voice; the remaining two voices will normally move up by step (Example 9-5a). Very frequently, however, the upper voices will all descend (much as with IV-V). This allows  $\hat{1}$  to be preceded by both its adjacent tones,  $\hat{2}$  and  $\hat{7}$ .

9-5 (a) (b)

II V I II V I

*This is just ALTERNATE [i.e. opposite direction] VOICE LEADING ... like I used to assign (as in 'non') in the fairly early 1970s. OH SURE YOU CAN..... you just have to use more brains in such a case.*

Early Sat,  
5-24-03

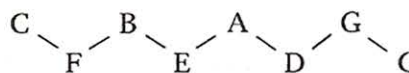
Keeping the upper voices sequential, as in 17-2, will occasionally produce a doubled leading tone (17-2a, third chord). As long as it does not appear before a goal tonic, this doubling is perfectly acceptable. In sequential passages based on descending 5ths or on the ascending 5-6 technique, a diminished triad in  $\frac{5}{3}$  position will sometimes appear. When it forms part of a repetitive pattern and when the progression as a whole conveys a sense of forward motion, the diminished triad attracts less attention than in other situations; its harshness is considerably softened. (Note the smooth effect of the third chord in 17-2a.) In sequences based on descending 5ths, a melodic augmented 4th or diminished 5th will appear in one of the voices (see the augmented 4th between IV and VII in 17-2a). However the melodic augmented 2nd can (and should) be avoided in four-part vocal writing.

Nice that they know. Doubled leading tones are also preferred to be approached in common in perspective music.

is all true here!  
in contrary motion.

### SEQUENCES WITH DESCENDING 5THS

**5. Harmonic and contrapuntal implications.** Example 17-3a illustrates the first basic type of sequence—the one based on descending 5ths. In this type of sequence, the chords are grouped in twos (see the brackets in 17-3a), and each repetition of the two-chord pattern is one step lower than the preceding statement. The bass line reflects this grouping, for it is also arranged in groups of two—down a 5th, up a 4th (or vice versa)—so that it forms two stepwise lines, such as:



One of these two lines will usually predominate, such factors as rhythm and register throwing it into relief. The stepwise relationships that occur in a series of descending 5ths add a strong contrapuntal implication to this typically harmonic progression.

17-3 (a) Handel, Bourrée

(from *Royal Fireworks Music*)



outer voices: 5 10 5 10 5

ALSO:  
also try 8va above on the note

**Very Early** **Sat. 5-24-03: A way around the problem of Baroque-era**  
**I.** **SEQUENCES WITH DESCENDING 5THS** **CL. OPEN** **229**  
*overlooked to perf. intervals in leading parallel which would occur if the top 3 voices were in close harmony for both chords. To put it another way,*

In a sequential series of descending 5ths, as in the nonsequential ones discussed in the preceding unit, some of the chords may receive more emphasis than others. The last three chords of a complete series are often important because they form a cadence II-V-I. Thus the fundamental motion of the Handel excerpt is from the opening I to IV (first strong beat, highest soprano tone) through a passing chord (III) to the cadence II<sup>6</sup>-V<sup>7</sup>-I. The VII and VI have a harmonic role as part of the series of 5ths; in addition the VII functions as a voice-leading chord that prevents parallel octaves in the stepwise descent from IV to III. Notice how the cadential II<sup>6</sup> is further set off by the rhythmic change in the upper voices.

Sequential patterns are often characterized by the intervallic relationships between the outer voices. In the Handel the bass and soprano alternate 5ths and 10ths (intervallic pattern 5-10, 5-10). The progressions of 15-3b, c, and d show some other possibilities. The combinations that contain imperfect consonances (5-10, 10-8, and 10-10) are usually preferable to the 8-5 pattern, which may sound empty unless decorated.

It is by no means necessary to use the complete series of descending 5ths (I-IV-VII-III-VI-II-V-I); shorter segments may also occur, but one must be careful with diminished triads. They ought not to occur at the very beginning or end of such progressions, where they are likely to be too exposed.

6.  $\frac{5}{3}$ - $\frac{6}{3}$  pattern. The descending 5th pattern is often modified so that  $\frac{5}{3}$  chords alternate with  $\frac{6}{3}$ . This procedure tends to enhance one of the stepwise bass lines. In another Handel excerpt, Example 17-4, the  $\frac{5}{3}$  chords support the bass descent C-Bb-Ab; the  $\frac{6}{3}$ 's are clearly subordinate until the cadential II<sup>6</sup> arrives in bar 88. Notice how the register change in the top voice helps to emphasize the importance of this chord.

**II. The 2nd great way is to use irregularly spaced open triads for 1 of the 2 chords in each couplet. Likeewise, WIDE & ULTRA-WIDE open triads and dotted root - no fifth triads (actually, incomplete triads).**

*in cycle + prog's, you can leap from the same number chord tone in both chords of the triad. Ch. couplet and rhythmic to do it is to go from 1) closed to open harmony or 2) open to close. This is ESP. effective when the 3rd is in the SOFRAPOS. which*

*See page at left.*

# *Harmony and Voice Leading*

## *by Edward Aldwell and Carl Schachter*

Ted Greene's Comments (text of some of his handwritten notes)

### Page 104

Reminder Theo: it's just easier for students to learn all this type of stuff if thought of as *harmonized scale steps* with focus on soprano, bass, or both when ready.

Later or during, as an ancillary and for some, useful sidelight, you can bring in this N, IN, PT point of view. This is what works best for most.

[*N = neighbor, IN = incomplete neighbor, and PT = passing tone.*]

Nice, but better metric placement [*See Ted's redrawn bar lines.*]

Besides, that it is not worth putting into such top focus whether it's a Neighbor or Passing chord, or not. For some ears, as they go through the example *slowly*: it's actually heard as IV of (the new center) V → just IV...*not* still I. If played fast, yes, it's still I.

### Page 105

Given text: "Since the dominant is clearly the goal..."

Ted crossed out "goal" and penned: "center" (and goal at the end of the phrase)."

Of course. This is reasonably self-evident.

Fine example of an appoggiatura.

### Page 110

Friday evening, 8-1-97.

So, so wrong and makes the bright student question teacher's credibility from this on.

My solutions:

- 1) Either teach these too with proper acknowledgment of historical place of some lesser frequency admittedly, or
- 2) Just don't even mention it now. They'll be busy with what's on their plate, or
- 3) Show a whiff of it as coming attractions. After all, these are fabulous sounds...in the hands of say J.S. Bach.

Page 111

These are all not worth emphasizing here. Let them try all the soprano positions[?] and see more of the rainbow.

This is just alternate [V.L. “opposite (direction)”] Voice Leading...like I used to assign (as “non” V.L.) in the fairly early ‘70’s.

Oh, sure you can...you just have to use more brains in such a case.

Page 228

Early Saturday 5-24-03

Nice that they know. Doubled leading tones are also prefer to be approached (in “common practice” period music) in contrary motion.

Page 229

Very early Saturday, 5-24-03.

I.

A way around the problem of Baroque era aversion to perfect intervals in leaping parallels which would occur if the top 3 voices were in close harmony for both chords. To put it another way, in cycle 4 progressions, you *can* leap from the same number soprano chord tone in both chords of the triad. In couplets, the only way to do it is to go from 1) close to open harmony, or 2) open to close. This is especially effective when it’s the 3rd which is in the sopranos.

II.

The second great way is to use irregularly spaced open triads for 1 of the 2 chords in each couplet.