

Moving Lines for Added Beauty and Interest

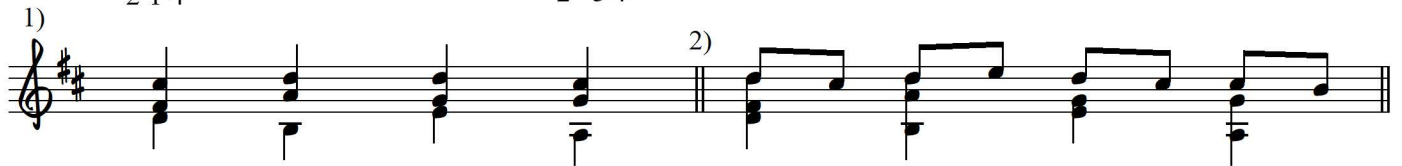
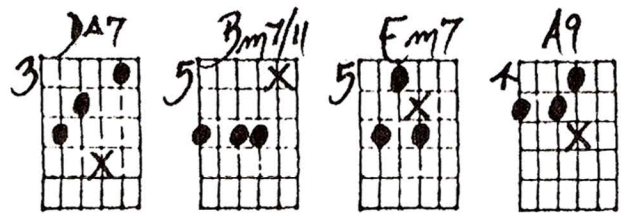
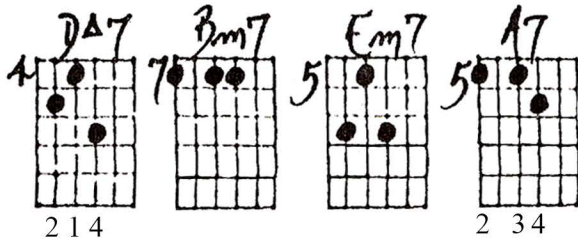
(various ways to melodize chords)

I-vi-ii-V as vehicle

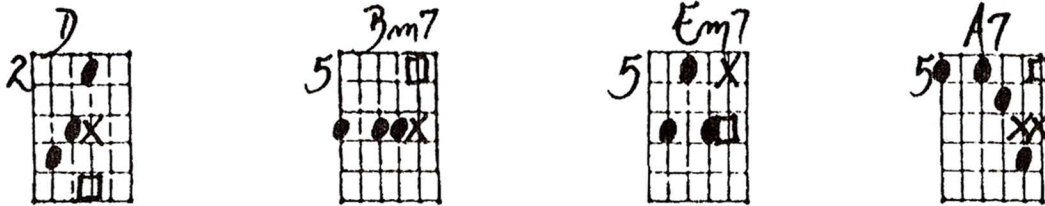
Sampler Page

Block chords with voice-leading

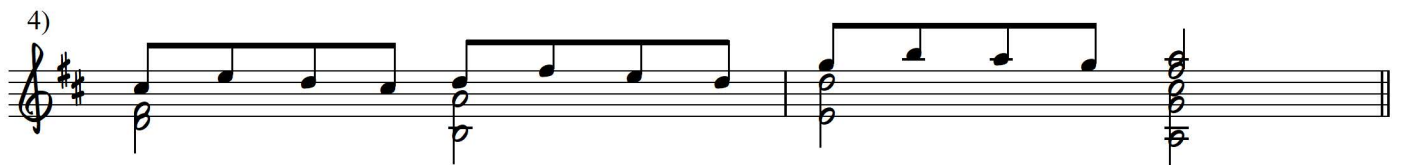
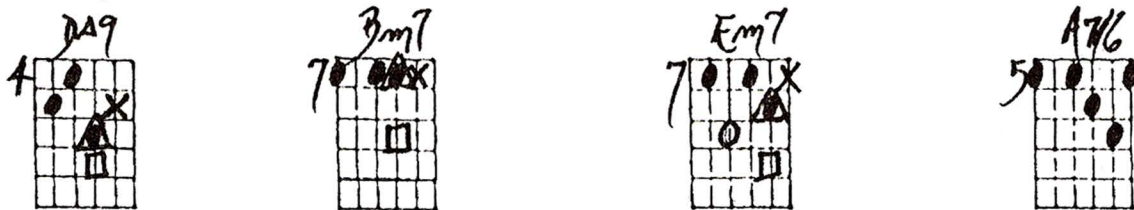
2-to-1 soprano



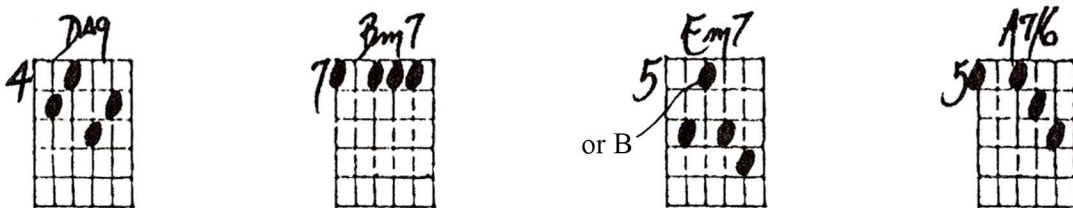
3-to-1 soprano



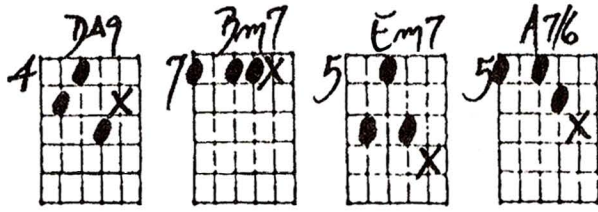
4-to-1 soprano



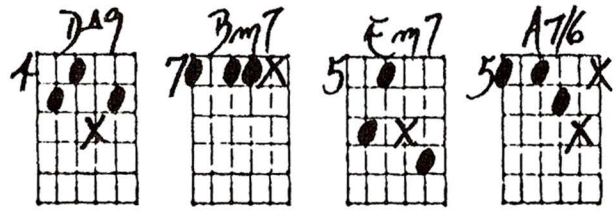
Arpeggiate from the bottom up



Delayed high note

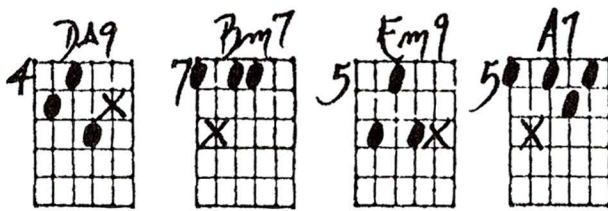


Alternating delays

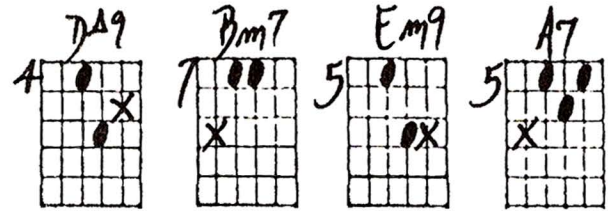


6) 7)

"Dialogue" between soprano and inner voices

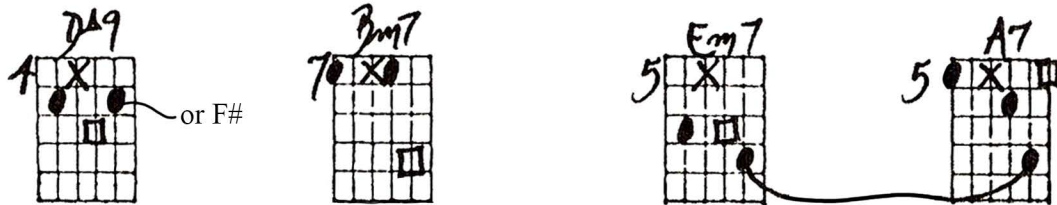


Study aid: Contrapuntal Isolation



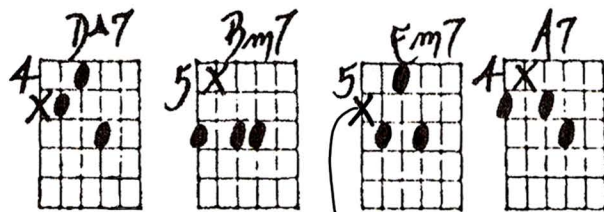
8) 9)

Delays in 3-to-1

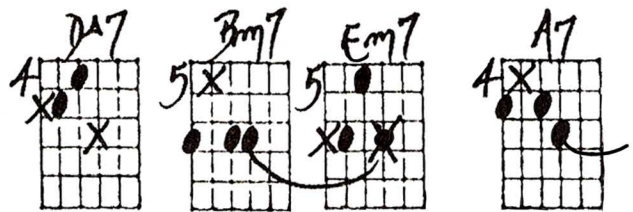


10)

2-to-1 bass



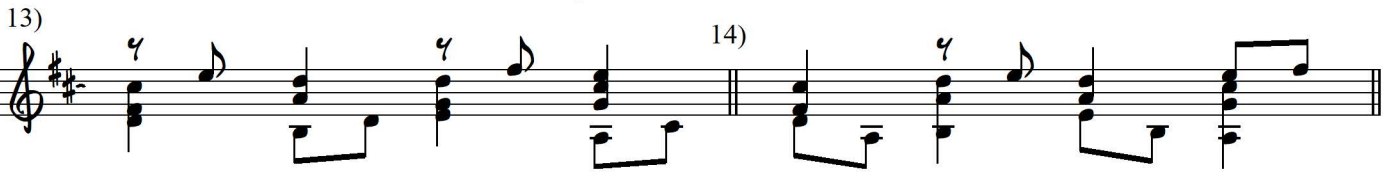
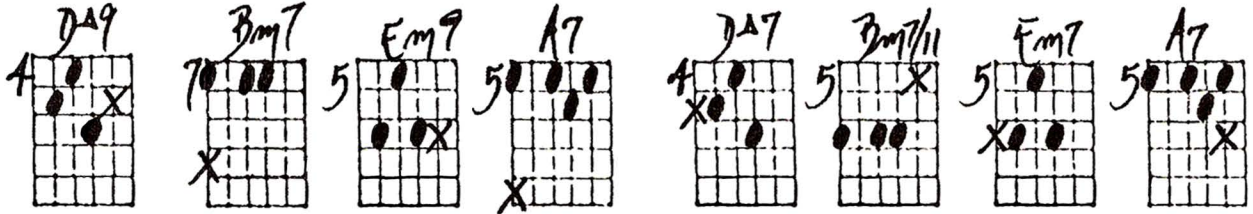
2-to-1 bass with delays and ties



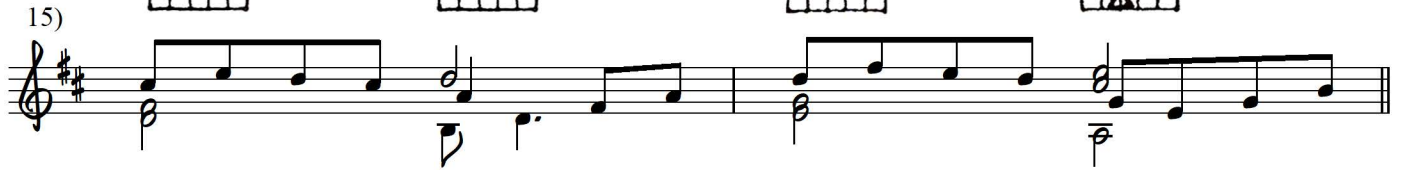
11) 12)

Dialogue between outer voices

Same, but bass speaks first



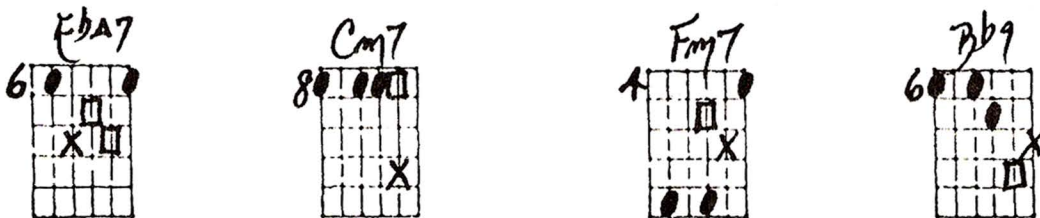
4-to-1 dialogue



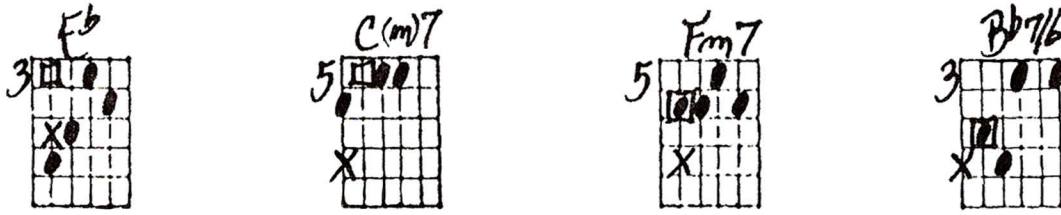
3-to-1 dialogue



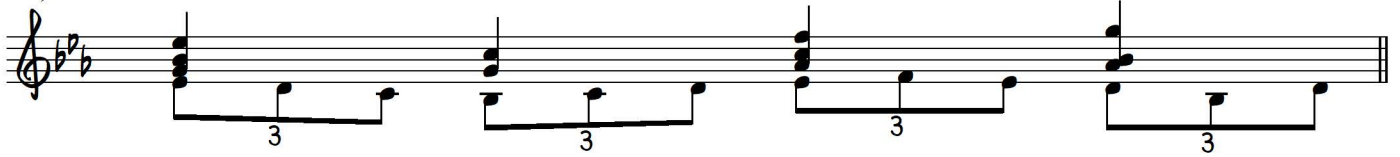
Same (3-to-1 dialogue)



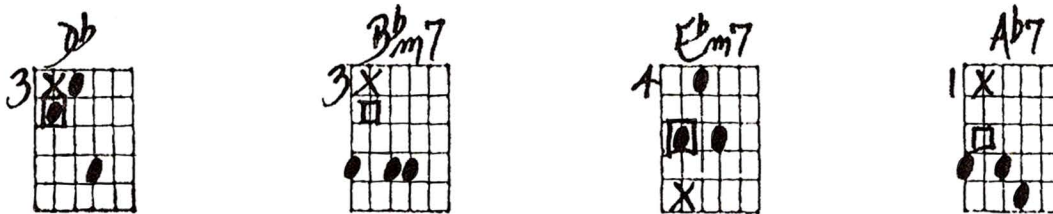
3-to-1 bass



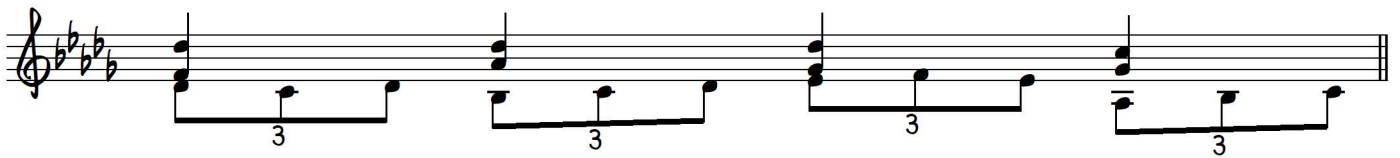
18)



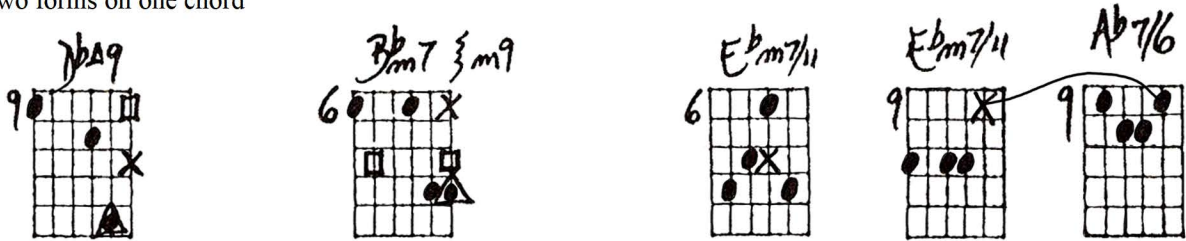
Same (3-to-1 bass)



19)



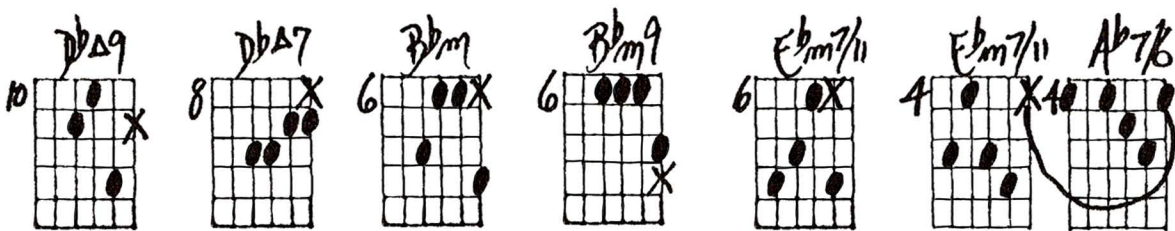
Two forms on one chord



20)



Two forms on each chord till V7



21)



IN THE
VEHICLE

1 4 7 7 5 5 3 2 1

DA7 Bm7 Em7 A7 | DA7 Bm7/11 Em7 A9 | D Bm7

2 to 1 SOPRANO

BIGGER CHORDS w/ VOICE LEADINGS

5 4 7 7 5 4 5 4 5 4

Em7 A7 | DA9 Bm7 Em7 A7/6 | DA9 Bm7 Em7 A7/6

4 to 1 SOPRANO

ARPEGGIATE FROM THE BOTTOM UP

4 7 5 5 4 4 5 4 4 5 4

DA9 Bm7 Em7 A7/6 | DA9 Bm7 Em7 A7/6 | DA9 Bm7 Em7 A7/6

RELAYED HI-NOTE

ALTERNATING DELAYS

DIALOGUE BETWEEN SOPRANO + INNER VOICES

5 4 5 4 4 5 4 4 5 4

Em9 A7 | DA9 Bm7 Em9 A7 | DA9 Bm7 Em7 A7

STUDY AND CONTRAPUNTAL ISOLATION

DELAYS in 3 to 1

4 5 5 4 4 5 4 4 5 4

DA7 Bm7 Em7 A7 | DA7 Bm7 Em7 A7 | DA9 Bm7 Em7 A7

2 to 1 BASS

2 to 1 BASS w/ DELAYS & TIES

DIALOGUE BETWEEN OUTER VOICES

5 4 4 5 4 4 5 4 4 5 4

Em9 A7 | DA7 Bm7/11 Em7 A7 | DA9 Bm7 Em9 A7

SAME BUT BASS SPEAKS 1st

4 to 1 DIALOGUE

7 11 9 9 6 8 4 3 5

G#A7 Ebm7 Abm7 Db7/6 | Eba7 Cm7 Fm7 Bb9 | Eb Cm7

3 to 1 DIALOGUE

SAME

3 to 1 BASS

5 3 3 4 4 1 1 9 6 6 9 9

Fm7 Bb7/6 | Db Bm7 Ebm7 Ab7 | DA9 Bm7 Em9 Ebm7/11 Ebm7/11

SAME

2 FORMS on one chord

9 10 8 6 6 6 4 10

Ab7/6 | DA9 DbA7 Bbm Bbm9 Ebm7/11 Ebm7/11 Ab7/6

2 forms on each chord 4/4 - 17