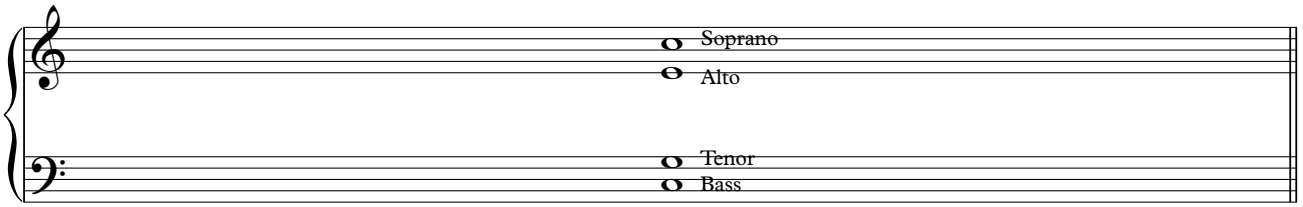
Chord progression

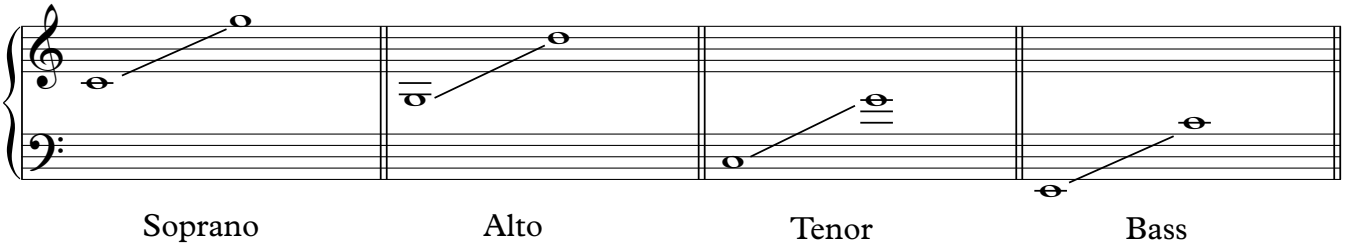
Chord progression is based on a four-part vocal style.

The names of the four parts are soprano, alto, tenor, and bass from above.



The spacing between the voices is prohibited from exceeding octave(8 scale degrees) in range.

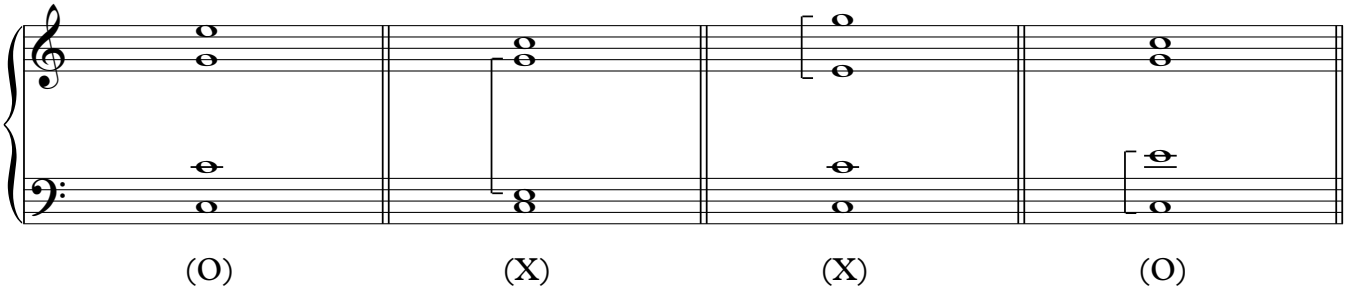
However, the spacing between the bass and the tenor is allowed to exceed octave in range, but not more than 12 scale degrees.



The bass has a relatively independent character unlike the above voices, it may be spaced apart from the tenor to some extent.

This is to avoid the voices from flocking to a single range.

In particular, care must be taken to ensure that the gap between the alto and the tenor does not exceed the octave.



Since there are only three notes in the triad,
one note must be used twice to make it into a four-part vocal style.

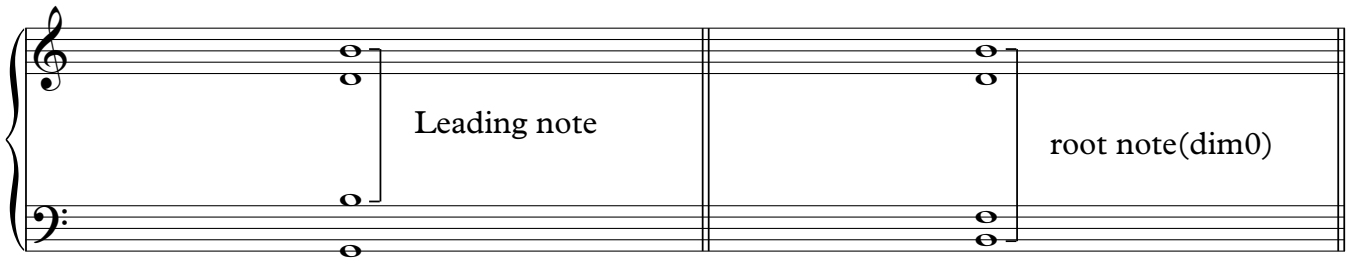
The basic principle of doubling is to make a good sound as follows.

1. Leading note(7) cannot be used twice.

2. The root note of an unstable diminished triad cannot be used twice.

3. Major triad has the best root note doubling, and fifth
or third notes doubling is allowed only in inevitable cases.
(However, the third notes of V must never be used twice as a leading note.)

4. Minor triad have the best root or third notes doubling,
and fifth note doubling is also possible.



C; V (X)

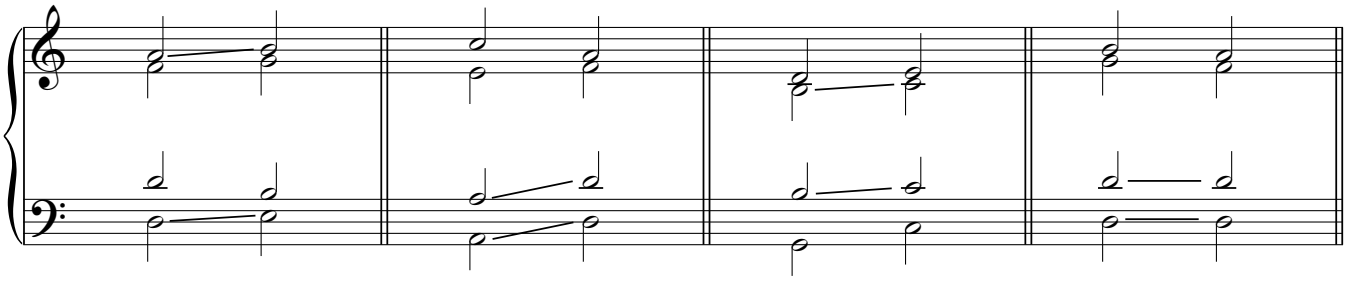
VII0 (diminished) (X)

Moving in the same direction in the Chord progression
of the four-part vocal style is called parallel(or consecutive octaves).

Of the parallel, parallel fifths, parallel eighth, and Unison are prohibited.

The reason is that the independence of the two voices
is not maintained and an empty sound is made.

But, repeating the same note is not in parallel.

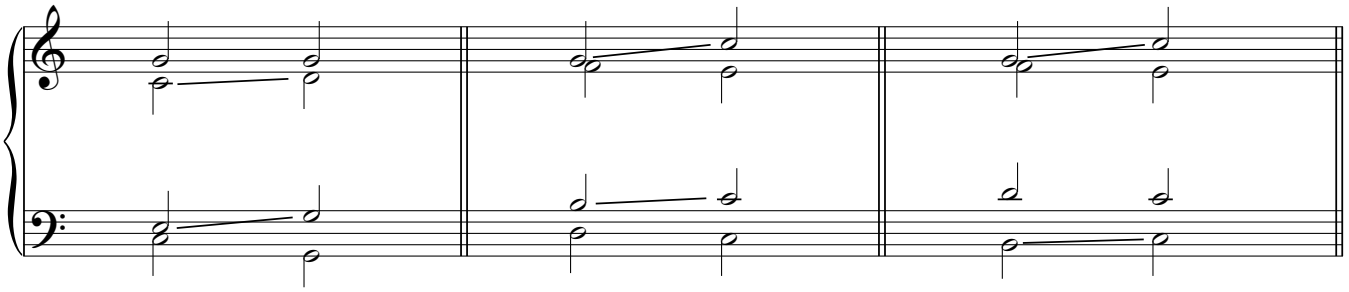


parallel fifths (X) | parallel eighth (X) | Unison (X) | repeating (O)

In the progression of the voice, moving in the same direction
but in different pitches is called Hidden.

When the note moves, the last pitch is 5 or 8 degrees,
and when it becomes a unison, it corresponds to hidden.

Hidden is allowed because it sounds less intrusive than parallel,
but hidden that occurs between the external parts(soprano and Bass)
as the soprano leaps is noticeable and is prohibited.



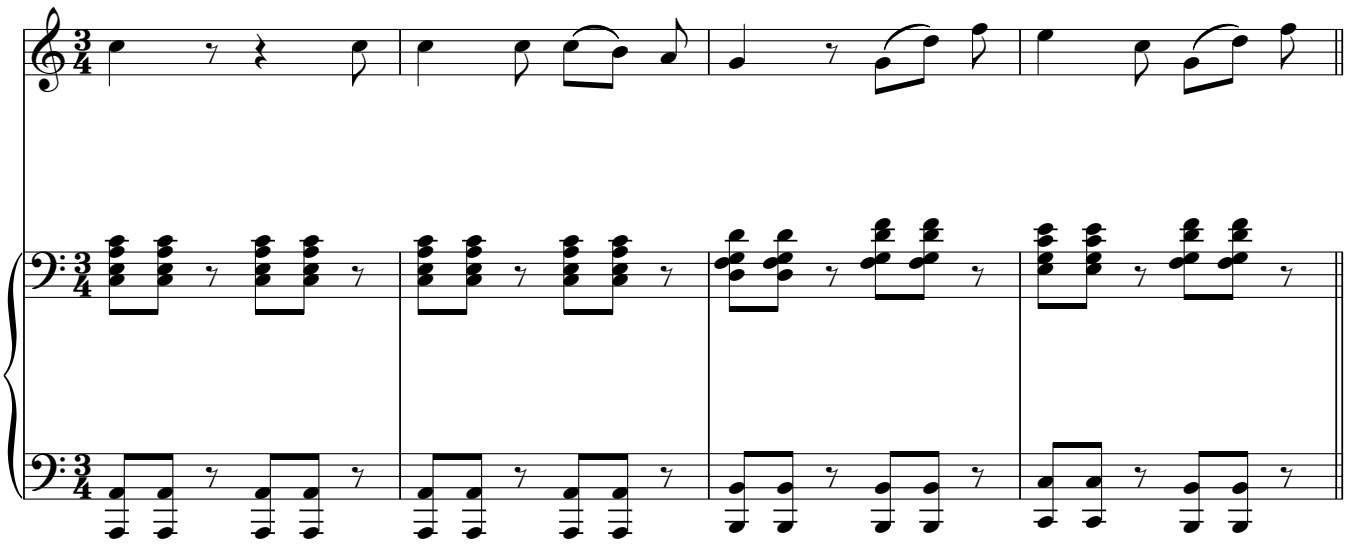
G; hidden fifths (O) | hidden eighth (O) | hidden eighth (X)

The four-part vocal style chord progression
has the simplest texture for practicing harmony.

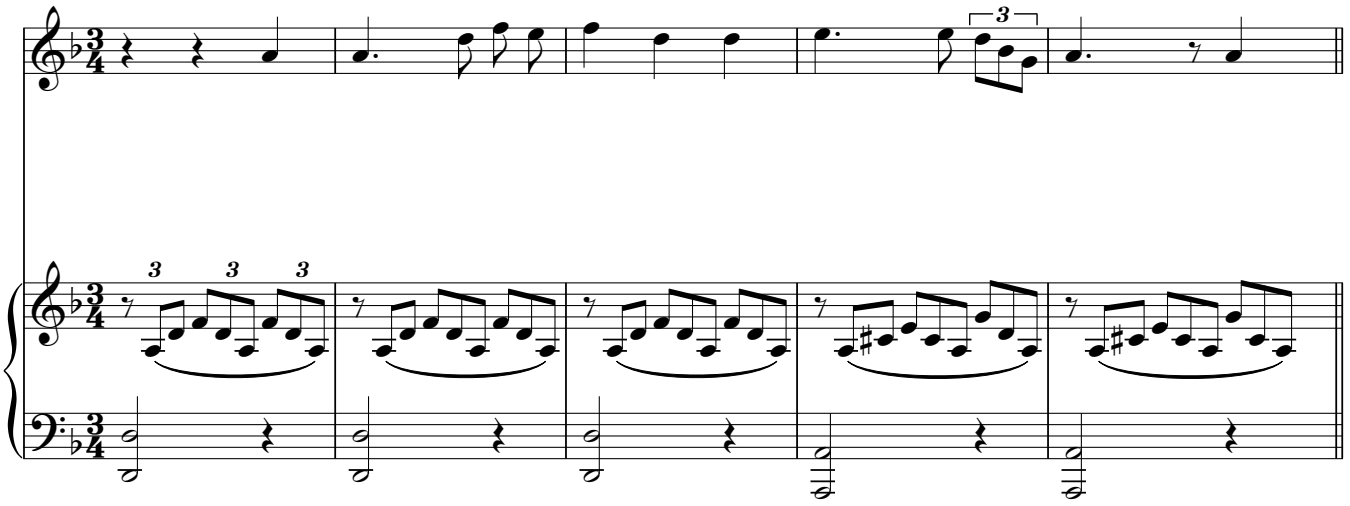
However, in actual music, it appears in various ways.

The commonly used structures are classified as follows.

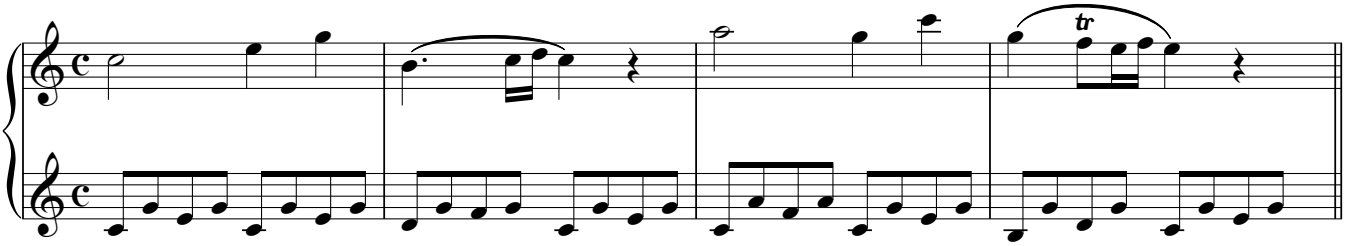
1. Chord bass
Schubert - Am Feierabend



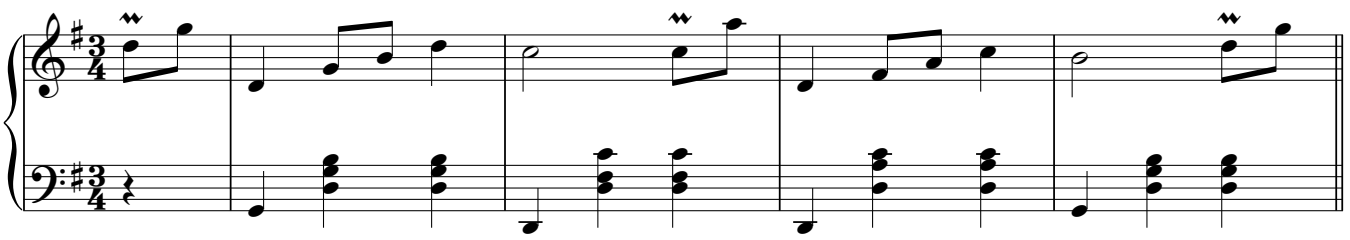
2. Arpeggio bass
Hong Nanpa - Onto the old hill



3. Alberti bass
Mozart - Piano Sonata K545/I

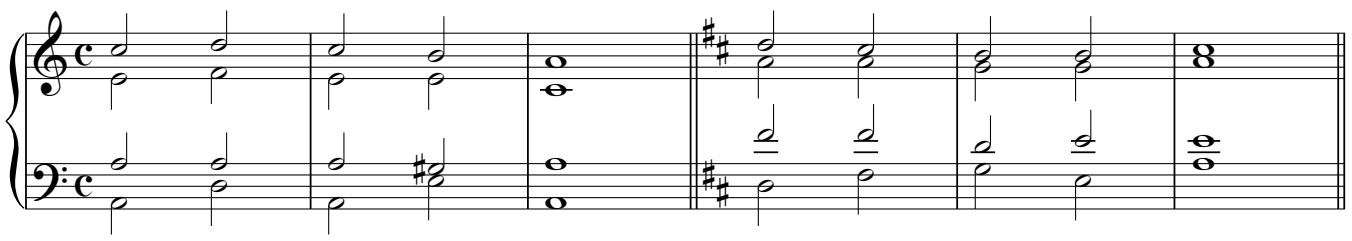


4. Waltz bass
Schubert - Waltz, D.376, No.19



[Practice 1] Identify the Tonic key & Write Roman numerals under each chord.

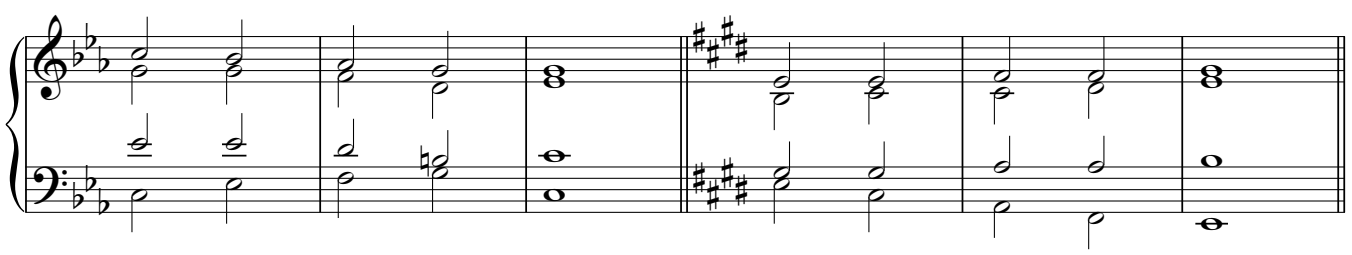
Ex.



a minor ; I IV I V I

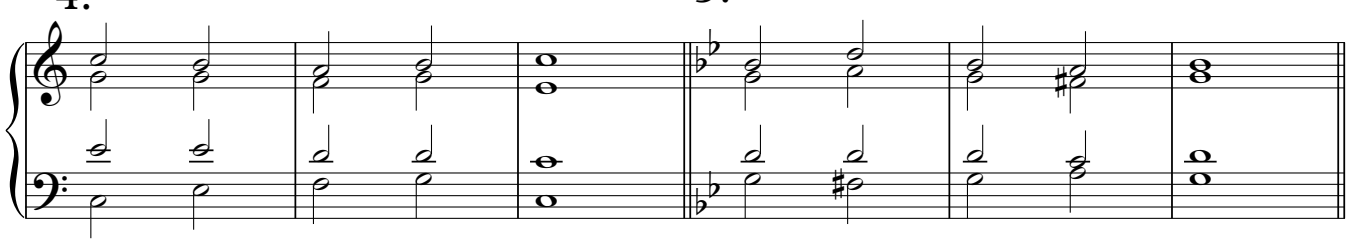
1.

2.



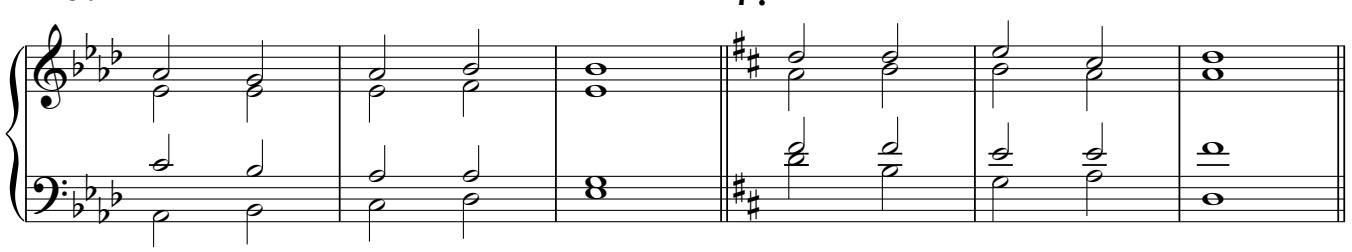
3.

4.



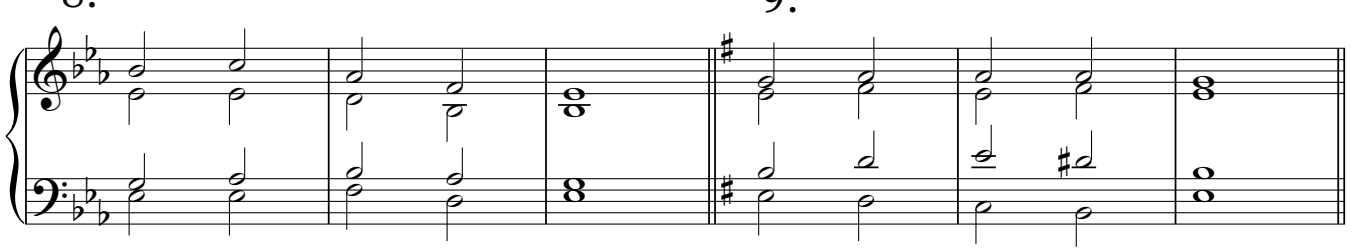
5.

6.



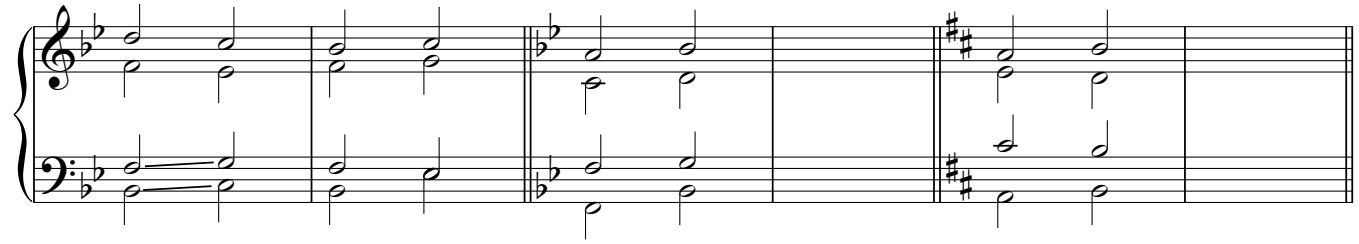
7.

8.



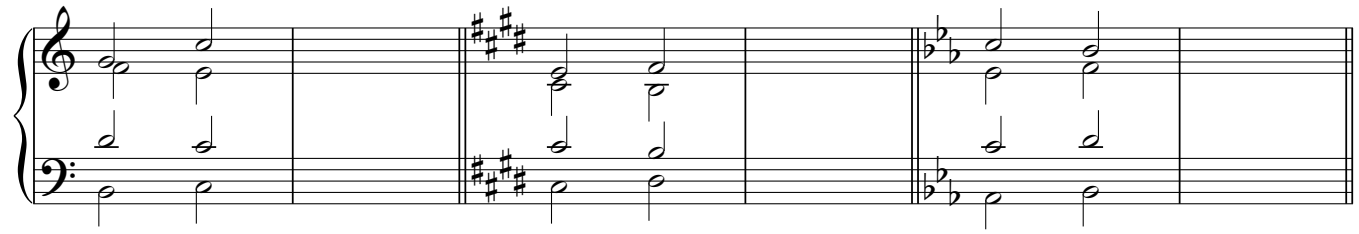
9.

[Practice 2] Write down the Roman numerals
and find the place where the chord progression is wrong
and correct it in the next bar. (parallel, interval, doubling, hidden, etc)

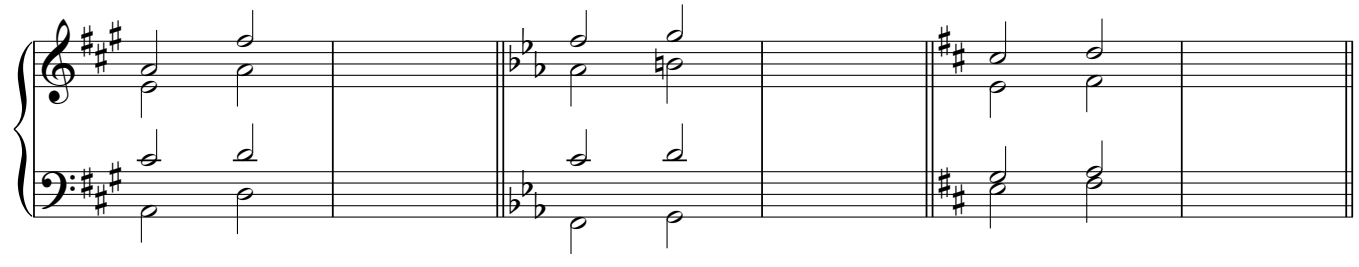


Ex. Bb; I II I IIb Bb; D;

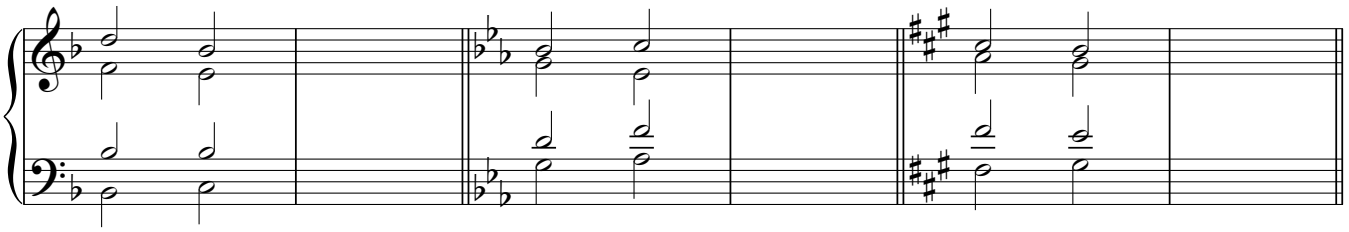
parallel fifth
doubling



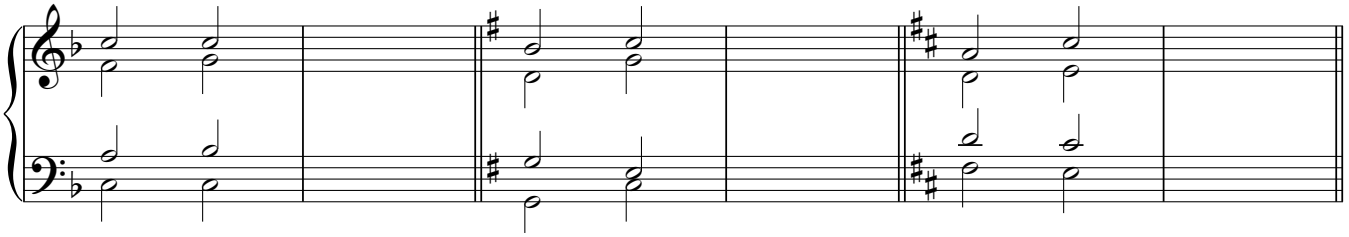
C; E; Eb;



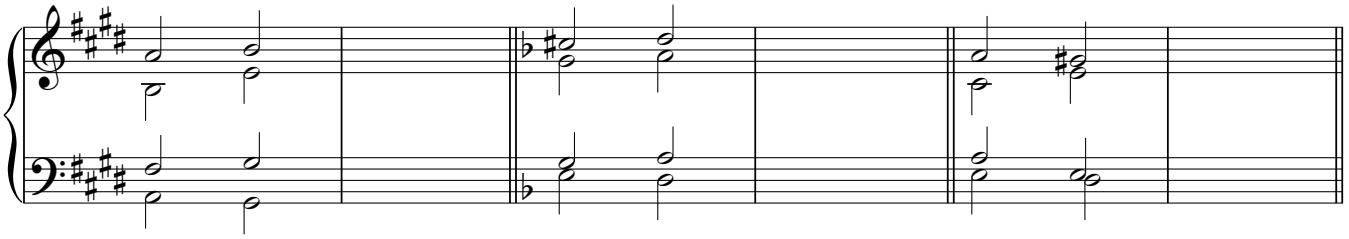
A; c; D;



F; Eb; A;

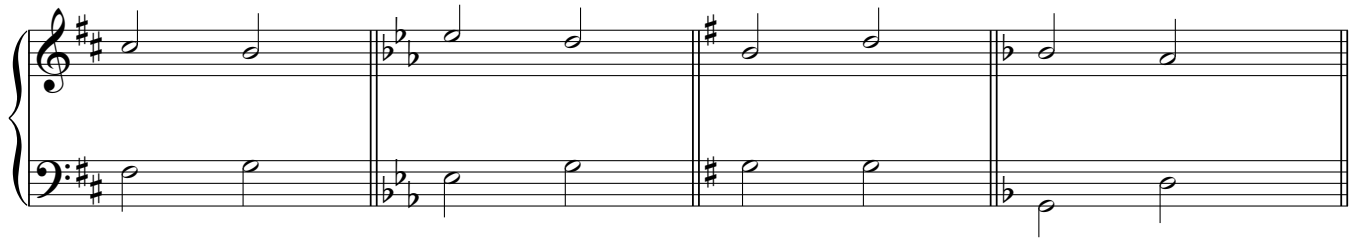


F; e; D;

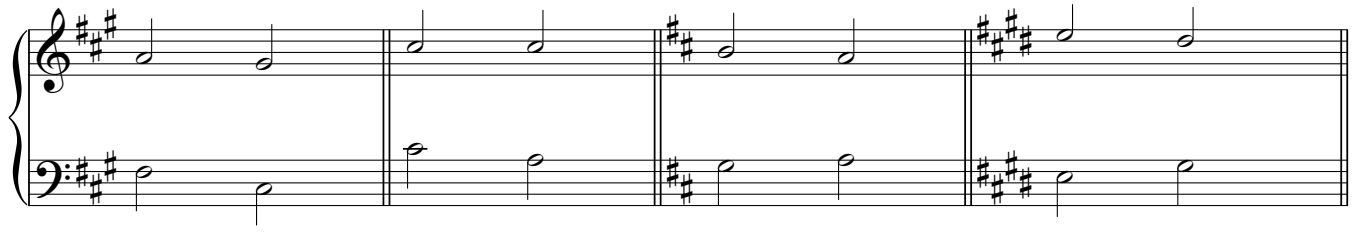


E; d; a;

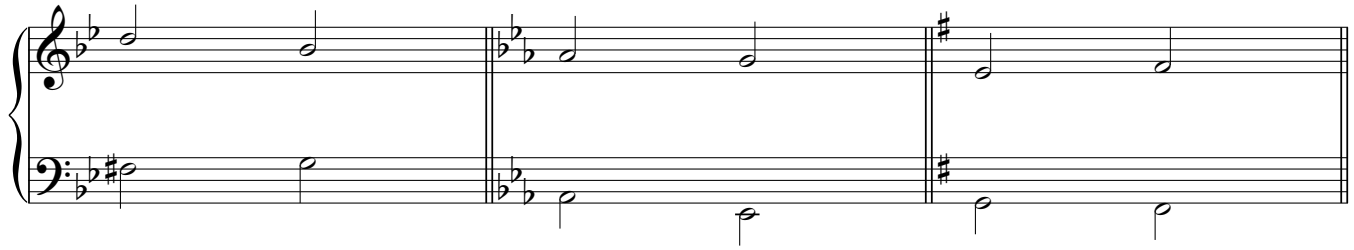
[Practice 3] Fill in the alto and tenor part according to the Roman numerals below.



Ex. b; V VI Eb; I III G; I I d; IV I



f#; I V C; I VI D; IIb V7 E; I III



g; Vb I Eb; IV I e; Ib Vc