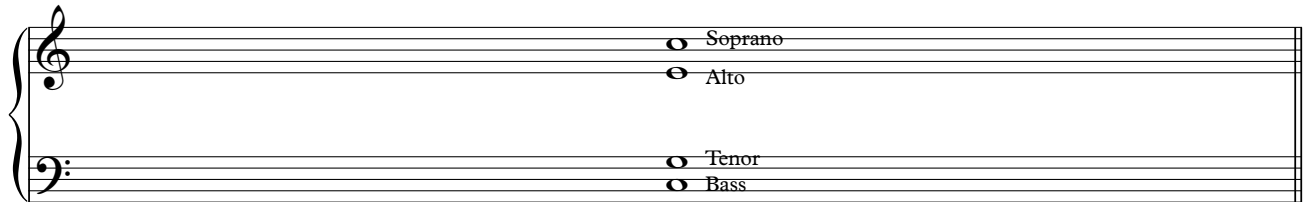


Chord progression

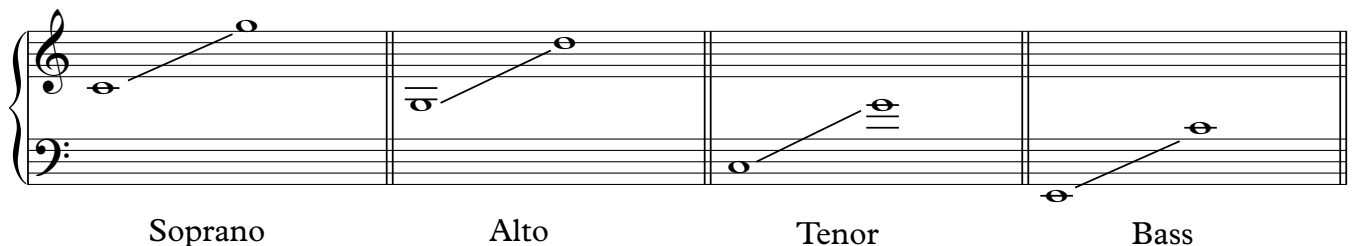
Chord progression is based on a four-part vocal style.

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.

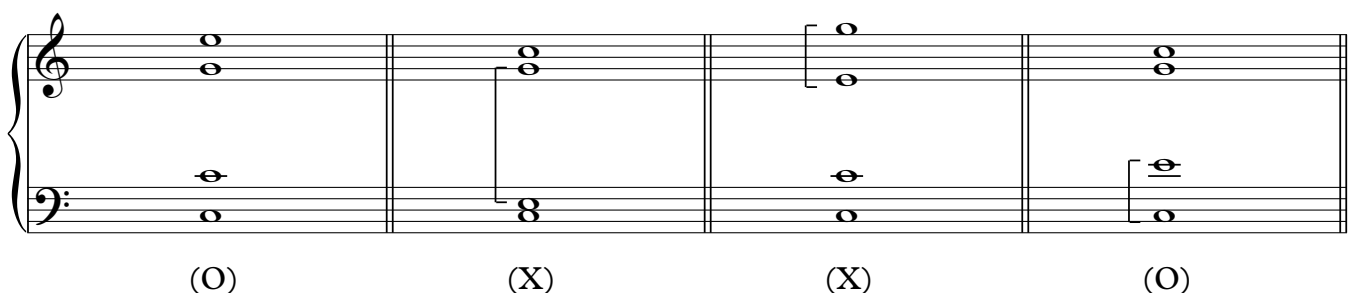
However, the spacing between the bass and the tenor is allowed to exceed octave in range, but not more than 12 scale degrees.



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.

The image shows two musical staves illustrating triads. The first staff shows a C major triad (V) with notes C, E, and G. The leading note (B) is shown being doubled, labeled "Leading note" and marked with a large (X) below it. The second staff shows a VII0 (diminished) triad with notes B, D, and F. The root note (B) is shown being doubled, labeled "root note(dim0)" and marked with a large (X) below it.

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.




The image shows four measures of musical notation on a grand staff (treble and bass clefs). Each measure illustrates a prohibited parallel motion between two voices. Below each measure is a label and a status indicator in parentheses.

parallel fifths	parallel eighth	Unison	repeating
(X)	(X)	(X)	(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.



The image shows three measures of musical notation on a grand staff. Each measure illustrates a hidden motion between two voices. Below each measure is a label and a status indicator in parentheses.

hidden fifths	hidden eighth	hidden eighth
(O)	(O)	(X)

G;

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

The musical score is for Schubert's 'Am Feierabend' in 3/4 time. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The piano part is divided into two staves: the upper staff for the left hand and the lower staff for the right hand. The left hand plays a series of chords, while the right hand plays a steady eighth-note bass line. The key signature has one flat (B-flat), and the time signature is 3/4. The score consists of four measures, each containing a new chord in the left hand and a corresponding bass note in the right hand.

2. Arpeggio bass

Hong Nanpa - Onto the old hill

Musical score for 'Arpeggio bass' in 3/4 time. The melody is in the treble clef, and the bass is in the bass clef. The key signature has one flat (B-flat). The melody consists of quarter notes and eighth notes, with a triplet of eighth notes in the fourth measure. The bass consists of arpeggiated chords, with triplets of eighth notes in the first three measures and single eighth notes in the last two measures.

3. Alberti bass

Mozart - Piano Sonata K545/I

Musical score for 'Alberti bass' in common time. The melody is in the treble clef, and the bass is in the bass clef. The key signature has one flat (B-flat). The melody consists of quarter notes and eighth notes, with a trill in the fourth measure. The bass consists of a continuous Alberti bass pattern of eighth notes.

4. Waltz bass

Schubert - Waltz, D.376, No.19

Musical score for 'Waltz bass' in 3/4 time. The melody is in the treble clef, and the bass is in the bass clef. The key signature has two sharps (F# and C#). The melody consists of quarter notes and eighth notes, with a trill in the first measure. The bass consists of a continuous waltz bass pattern of eighth notes.

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

Ex.

1.

a minor ; I IV I V I

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;

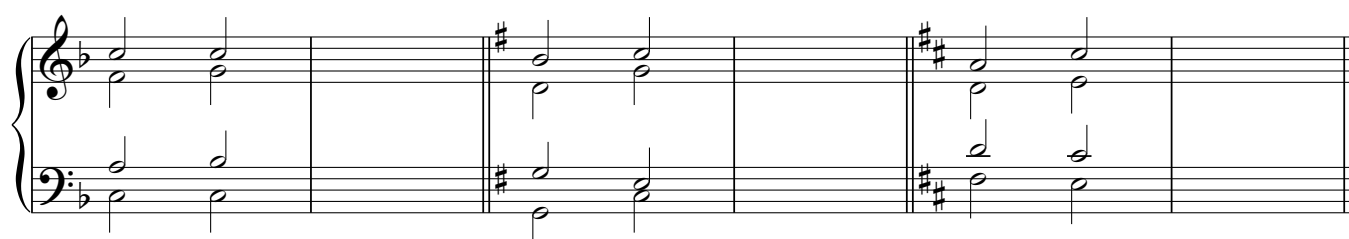
A; c; D;



F;

Eb;

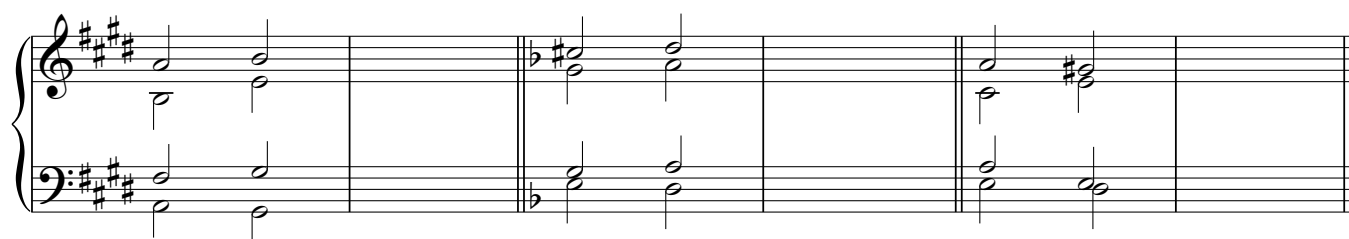
A;



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