

KEYBOARD VOICE-LEADING SCHEMATA

KEY OF F MAJOR

Voice exchange

Parallel tenths

The first section contains two musical examples. The first, labeled 'Voice exchange', shows a progression of three chords in F major: F major (F-A-C), D minor (D-F-A), and A minor (A-C-E). The second, labeled 'Parallel tenths', shows a progression of three chords: F major (F-A-C), D minor (D-F-A), and A minor (A-C-E). The notation is in treble and bass clefs with a key signature of one flat (Bb).

T_I D_{2p} 3)

T_I D_{2p} 3)

T_I D_{4i} 3)

T_I D_{2p} 3)

Champagne progression

Pink champagne

Deceptive resolutions

The second section contains three musical examples. The first, 'Champagne progression', shows a progression of three chords: F major (F-A-C), D minor (D-F-A), and A minor (A-C-E). The second, 'Pink champagne', shows a progression of three chords: F major (F-A-C), D minor (D-F-A), and A minor (A-C-E). The third, 'Deceptive resolutions', shows a progression of three chords: F major (F-A-C), D minor (D-F-A), and A minor (A-C-E). The notation is in treble and bass clefs with a key signature of one flat (Bb).

T_I S_{6d} 3)

T_I S_{6d} 3)

D₅ Tx₆

D₅ Tx₆

Compound cadences

The third section contains three musical examples. The first, 'Compound cadences', shows a progression of three chords: F major (F-A-C), D minor (D-F-A), and A minor (A-C-E). The second, 'Compound cadences', shows a progression of three chords: F major (F-A-C), D minor (D-F-A), and A minor (A-C-E). The third, 'Compound cadences', shows a progression of three chords: F major (F-A-C), D minor (D-F-A), and A minor (A-C-E). The notation is in treble and bass clefs with a key signature of one flat (Bb).

D₅ —

T_I

D₅ —

T_I

D₅ —

T_I

KEYBOARD VOICE-LEADING SCHEMATA

KEY OF F MINOR

Voice exchange

Parallel tenths

The first section contains two musical examples. The first, labeled 'Voice exchange', shows a sequence of three chords in F minor: F4 (F, A, C), F6 (F, A, C, E, G, Bb), and F4 (F, A, C). The second, labeled 'Parallel tenths', shows a sequence of three chords: F4 (F, A, C), F6 (F, A, C, E, G, Bb), and F4 (F, A, C). The notation is in F minor (three flats) and uses a grand staff with treble and bass clefs. Fingerings are indicated by numbers 1-5.

T(I D2p 3)

T(I D2p 3)

T(I D4i 3)

T(I D2p 3)

Champagne progression

Pink champagne

Deceptive resolutions

The second section contains three musical examples. The first, 'Champagne progression', shows a sequence of three chords: F6 (F, A, C, E, G, Bb), F6 (F, A, C, E, G, Bb), and F6 (F, A, C, E, G, Bb). The second, 'Pink champagne', shows a sequence of three chords: F6 (F, A, C, E, G, Bb), F6 (F, A, C, E, G, Bb), and F6 (F, A, C, E, G, Bb). The third, 'Deceptive resolutions', shows a sequence of three chords: F# (F#, A, C, E, G, Bb), F# (F#, A, C, E, G, Bb), and F# (F#, A, C, E, G, Bb). The notation is in F minor (three flats) and uses a grand staff with treble and bass clefs. Fingerings are indicated by numbers 1-5.

T(I S6d 3)

T(I S6d 3)

D5 Tx6

D5 Tx6

Compound cadences

The third section contains a single musical example labeled 'Compound cadences'. It shows a sequence of six chords: F4 (F, A, C), F# (F#, A, C, E, G, Bb), F6 (F, A, C, E, G, Bb), F4 (F, A, C), F# (F#, A, C, E, G, Bb), and F6 (F, A, C, E, G, Bb). The notation is in F minor (three flats) and uses a grand staff with treble and bass clefs. Fingerings are indicated by numbers 1-5.

D5 —

T_I

D5 —

T_I

D5 —

T_I

KEYBOARD VOICE-LEADING SCHEMATA

KEY OF G MAJOR

Voice exchange

Parallel tenths

The first system shows two musical examples. The first, 'Voice exchange', consists of two measures. In the first measure, the treble clef has a G4-G4 dyad and the bass clef has a G3-G3 dyad. In the second measure, the treble clef has an A4-A4 dyad and the bass clef has an A3-A3 dyad. The second, 'Parallel tenths', also consists of two measures. In the first measure, the treble clef has a G4-A4 dyad and the bass clef has a G3-A3 dyad. In the second measure, the treble clef has an A4-B4 dyad and the bass clef has an A3-B3 dyad.

T_I D₂p 3)

T_I D₂p 3)

T_I D₄i 3)

T_I D₂p 3)

Champagne progression

Pink champagne

Deceptive resolutions

The second system shows three musical examples. The first, 'Champagne progression', has two measures: the first with a G4-A4 dyad in the treble and G3-A3 in the bass, and the second with an A4-B4 dyad in the treble and A3-B3 in the bass. The second, 'Pink champagne', has one measure with a G4-A4 dyad in the treble and G3-A3 in the bass. The third, 'Deceptive resolutions', has two measures: the first with a G4-A4 dyad in the treble and G3-A3 in the bass, and the second with an A4-B4 dyad in the treble and A3-B3 in the bass.

T_I S₆d 3)

T_I S₆d 3)

D₅ T_x6

D₅ T_x6

Compound cadences

The third system shows three musical examples. The first, 'Compound cadences', has two measures: the first with a G4-A4 dyad in the treble and G3-A3 in the bass, and the second with an A4-B4 dyad in the treble and A3-B3 in the bass. The second, 'Compound cadences', has two measures: the first with a G4-A4 dyad in the treble and G3-A3 in the bass, and the second with an A4-B4 dyad in the treble and A3-B3 in the bass. The third, 'Compound cadences', has two measures: the first with a G4-A4 dyad in the treble and G3-A3 in the bass, and the second with an A4-B4 dyad in the treble and A3-B3 in the bass.

D₅ —

T_I

D₅ —

T_I

D₅ —

T_I

KEYBOARD VOICE-LEADING SCHEMATA

KEY OF G MINOR

Voice exchange

Parallel tenths

The first section contains two musical examples. The first, labeled 'Voice exchange', shows a progression of three chords in G minor: G6 (F4, G4, Bb4), A6 (F#4, G4, Bb4), and Bb6 (F4, G4, Bb4). The second, labeled 'Parallel tenths', shows a progression of three chords: G6 (F4, G4, Bb4), A6 (F#4, G4, Bb4), and Bb6 (F4, G4, Bb4). The bass line for both examples consists of a simple G-Bb-G pattern.

T(I D2p 3) T(I D2p 3) T(I D4i 3) T(I D2p 3)

Champagne progression

Pink champagne

Deceptive resolutions

The second section contains three musical examples. The first, 'Champagne progression', shows a progression of three chords: G6 (F4, G4, Bb4), A6 (F#4, G4, Bb4), and Bb6 (F4, G4, Bb4). The second, 'Pink champagne', shows a progression of three chords: G6 (F4, G4, Bb4), A6 (F#4, G4, Bb4), and Bb6 (F4, G4, Bb4). The third, 'Deceptive resolutions', shows a progression of three chords: G6 (F4, G4, Bb4), A6 (F#4, G4, Bb4), and Bb6 (F4, G4, Bb4). The bass line for all examples consists of a simple G-Bb-G pattern.

T(I S6d 3) T(I S6d 3) D5 Tx6 D5 Tx6

Compound cadences

The third section contains a single musical example labeled 'Compound cadences'. It shows a progression of six chords: G6 (F4, G4, Bb4), A6 (F#4, G4, Bb4), Bb6 (F4, G4, Bb4), G6 (F4, G4, Bb4), A6 (F#4, G4, Bb4), and Bb6 (F4, G4, Bb4). The bass line consists of a simple G-Bb-G pattern.

D5 — T_I D5 — T_I D5 — T_I

KEYBOARD VOICE-LEADING SCHEMATA

KEY OF A MAJOR

Voice exchange

Parallel tenths

The first section contains two musical examples. The first, labeled 'Voice exchange', consists of two measures. The first measure has a treble clef with a D4 and a bass clef with an A3, both marked with a '6' and a '4' below them. The second measure has a treble clef with an E4 and a bass clef with a B3, both marked with a '6' below them. The second example, labeled 'Parallel tenths', also consists of two measures. The first measure has a treble clef with a D4 and a bass clef with an A3, both marked with a '4' and a '2' below them. The second measure has a treble clef with an E4 and a bass clef with a B3, both marked with a '6' below them.

T(I D₂p 3)

T(I D₂p 3)

T(I D₄i 3)

T(I D₂p 3)

Champagne progression

Pink champagne

Deceptive resolutions

The second section contains three musical examples. The first, labeled 'Champagne progression', consists of two measures. The first measure has a treble clef with a D4 and a bass clef with an A3, both marked with a '6' below them. The second measure has a treble clef with an E4 and a bass clef with a B3, both marked with a '6' below them. The second example, labeled 'Pink champagne', consists of one measure with a treble clef with a D4 and a bass clef with an A3, both marked with a '6' below them. The third example, labeled 'Deceptive resolutions', consists of one measure with a treble clef with a D4 and a bass clef with an A3, both marked with a '7' below them.

T(I S₆d 3)

T(I S₆d 3)

D₅ Tx₆

D₅ Tx₆

Compound cadences

The third section contains three musical examples. The first, labeled 'Compound cadences', consists of two measures. The first measure has a treble clef with a D4 and a bass clef with an A3, both marked with a '4' below them. The second measure has a treble clef with an E4 and a bass clef with a B3, both marked with a '3' below them. The second example, labeled 'Compound cadences', consists of two measures. The first measure has a treble clef with a D4 and a bass clef with an A3, both marked with a '6' and a '4' below them. The second measure has a treble clef with an E4 and a bass clef with a B3, both marked with a '5' and a '3' below them. The third example, labeled 'Compound cadences', consists of two measures. The first measure has a treble clef with a D4 and a bass clef with an A3, both marked with an '8' and a '6' below them. The second measure has a treble clef with an E4 and a bass clef with a B3, both marked with a '7' and a '5' below them.

D₅ —

T_I

D₅ —

T_I

D₅ —

T_I

KEYBOARD VOICE-LEADING SCHEMATA

KEY OF A MINOR

Voice exchange

Parallel tenths

The first section contains two musical examples. The first, labeled 'Voice exchange', consists of two measures. The first measure has a treble clef with a D4 and a sharp sign, and a bass clef with a 6/4 time signature and a 6. The second measure has a treble clef with a D4 and a sharp sign, and a bass clef with a 6 and a 6. The second example, labeled 'Parallel tenths', consists of two measures. The first measure has a treble clef with a D4 and a sharp sign, and a bass clef with a 4/2 time signature and a 6. The second measure has a treble clef with a D4 and a sharp sign, and a bass clef with a 6/4 time signature and a 6.

T(I D₂p 3)

T(I D₂p 3)

T(I D₄i 3)

T(I D₂p 3)

Champagne progression

Pink champagne

Deceptive resolutions

The second section contains three musical examples. The first, labeled 'Champagne progression', consists of two measures. The first measure has a treble clef with a D4 and a sharp sign, and a bass clef with a 6 and a 6. The second measure has a treble clef with a D4 and a sharp sign, and a bass clef with a 6 and a 6. The second example, labeled 'Pink champagne', consists of two measures. The first measure has a treble clef with a D4 and a sharp sign, and a bass clef with a 6 and a 6. The second measure has a treble clef with a D4 and a sharp sign, and a bass clef with a 6 and a 6. The third example, labeled 'Deceptive resolutions', consists of two measures. The first measure has a treble clef with a D4 and a sharp sign, and a bass clef with a # and a 7. The second measure has a treble clef with a D4 and a sharp sign, and a bass clef with a # and a 7.

T(I S₆d 3)

T(I S₆d 3)

D₅ Tx6

D₅ Tx6

Compound cadences

The third section contains two musical examples. The first, labeled 'Compound cadences', consists of two measures. The first measure has a treble clef with a D4 and a sharp sign, and a bass clef with a 4 and a #. The second measure has a treble clef with a D4 and a sharp sign, and a bass clef with a 6/4 time signature and a 5. The second example, labeled 'Compound cadences', consists of two measures. The first measure has a treble clef with a D4 and a sharp sign, and a bass clef with a 8/6 time signature and a 4. The second measure has a treble clef with a D4 and a sharp sign, and a bass clef with a 7/5 time signature and a #.

D₅ —

T_I

D₅ —

T_I

D₅ —

T_I

KEYBOARD VOICE-LEADING SCHEMATA

KEY OF B-FLAT MAJOR

Voice exchange

6/4 6 6 6 4/2 6 4/3 6

T(I D₂p 3) T(I D₂p 3) T(I D₄i 3) T(I D₂p 3)

Parallel tenths

Champagne progression

Pink champagne

Deceptive resolutions

6 6 6 7

T(I S₆d 3) T(I S₆d 3) D₅ Tx6 D₅ Tx6

Compound cadences

4 3 6/4 5/3 8/6/4 7/5/3

D₅ — T_I D₅ — T_I D₅ — T_I

KEYBOARD VOICE-LEADING SCHEMATA

KEY OF B MINOR

Voice exchange

Parallel tenths

The first system of musical notation shows two examples of voice-leading schemata in B minor. The first example, labeled 'Voice exchange', consists of two measures. In the first measure, the bass line has a half note G2 and a half note B2, while the treble line has a whole note chord of D#3 and F#3. In the second measure, the bass line has a half note B2 and a half note D#3, while the treble line has a whole note chord of G#3 and B3. The second example, labeled 'Parallel tenths', also consists of two measures. In the first measure, the bass line has a half note G2 and a half note B2, while the treble line has a whole note chord of D#3 and F#3. In the second measure, the bass line has a half note B2 and a half note D#3, while the treble line has a whole note chord of G#3 and B3. The notation includes a key signature of two sharps (F# and C#) and a common time signature.

T(I D₂p 3)

T(I D₂p 3)

T(I D₄i 3)

T(I D₂p 3)

Champagne progression

Pink champagne

Deceptive resolutions

The second system of musical notation shows three examples of voice-leading schemata in B minor. The first example, labeled 'Champagne progression', consists of two measures. In the first measure, the bass line has a half note G2 and a half note B2, while the treble line has a whole note chord of D#3 and F#3. In the second measure, the bass line has a half note B2 and a half note D#3, while the treble line has a whole note chord of G#3 and B3. The second example, labeled 'Pink champagne', also consists of two measures. In the first measure, the bass line has a half note G2 and a half note B2, while the treble line has a whole note chord of D#3 and F#3. In the second measure, the bass line has a half note B2 and a half note D#3, while the treble line has a whole note chord of G#3 and B3. The third example, labeled 'Deceptive resolutions', consists of two measures. In the first measure, the bass line has a half note G2 and a half note B2, while the treble line has a whole note chord of D#3 and F#3. In the second measure, the bass line has a half note B2 and a half note D#3, while the treble line has a whole note chord of G#3 and B3. The notation includes a key signature of two sharps (F# and C#) and a common time signature.

T(I S₆d 3)

T(I S₆d 3)

D₅ T_x6

D₅ T_x6

Compound cadences

The third system of musical notation shows two examples of compound cadences in B minor. The first example consists of two measures. In the first measure, the bass line has a half note G2 and a half note B2, while the treble line has a whole note chord of D#3 and F#3. In the second measure, the bass line has a half note B2 and a half note D#3, while the treble line has a whole note chord of G#3 and B3. The second example also consists of two measures. In the first measure, the bass line has a half note G2 and a half note B2, while the treble line has a whole note chord of D#3 and F#3. In the second measure, the bass line has a half note B2 and a half note D#3, while the treble line has a whole note chord of G#3 and B3. The notation includes a key signature of two sharps (F# and C#) and a common time signature.

D₅ —

T_I

D₅ —

T_I

D₅ —

T_I