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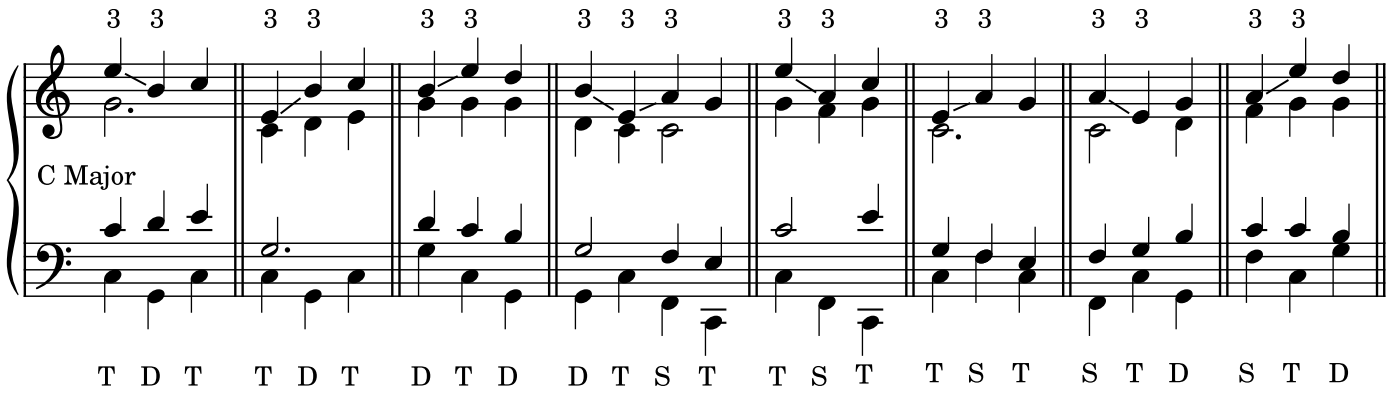
Chapter 7: Leaps between the Thirds of Primary Triads

1. Leaps between the Thirds in the Soprano Voice

When the triads of the fourth or fifth relations (such as T—D, D—T, T—S, S—T) are connected harmonically, a leap of a third within the Soprano from one triad's third tone to another triad's third tone can occur. This upward or downward leap of a fourth or fifth is termed a *leap between thirds*.

The spacing changes when such leaps occur. The triad housing the higher tone in the leap should be in open spacing, while the triad housing the lower tone should be in close spacing:

Example 7-82

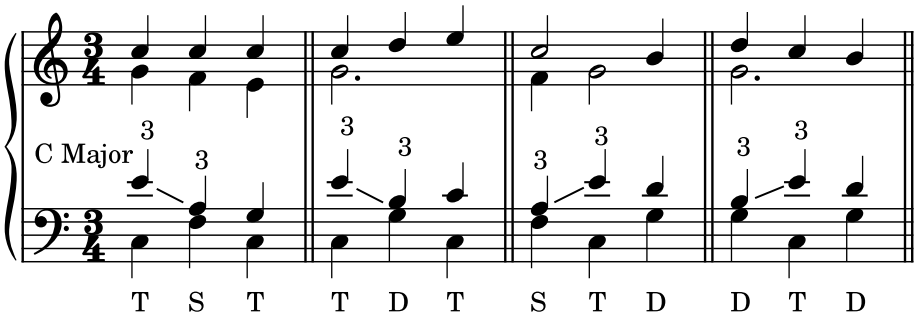


After a leap, the melody almost always tends to move in the *opposite direction* to the leap. Only in rare cases (when the subsequent note—S or D's third tone—requires a natural resolution) can the melody continue in the same direction after the leap. In a minor key, a leap from the tonic triad's third tone to the dominant triad's third tone can only *descend by a diminished fourth* because an *ascending augmented fifth* (along with all other augmented intervals) is not permitted (see Chapter 12, Section 4).

2. Leaps between the Thirds in the Tenor Voice

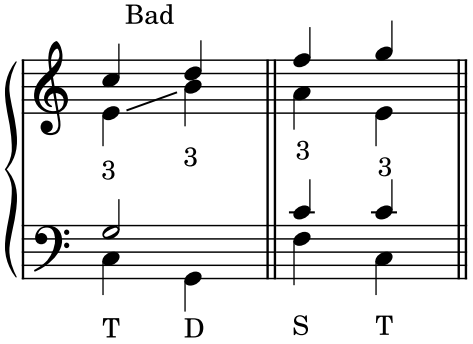
When triads of the same relations (T—D, D—T, T—S, S—T) are connected harmonically, leaps between third tones can also occur in the tenor voice. In these leaps, there is also a change in spacing, but in the opposite direction. When leaping upwards, the arrangement changes from open to close, and when leaping downwards, it changes from close to open.

Example 7-83



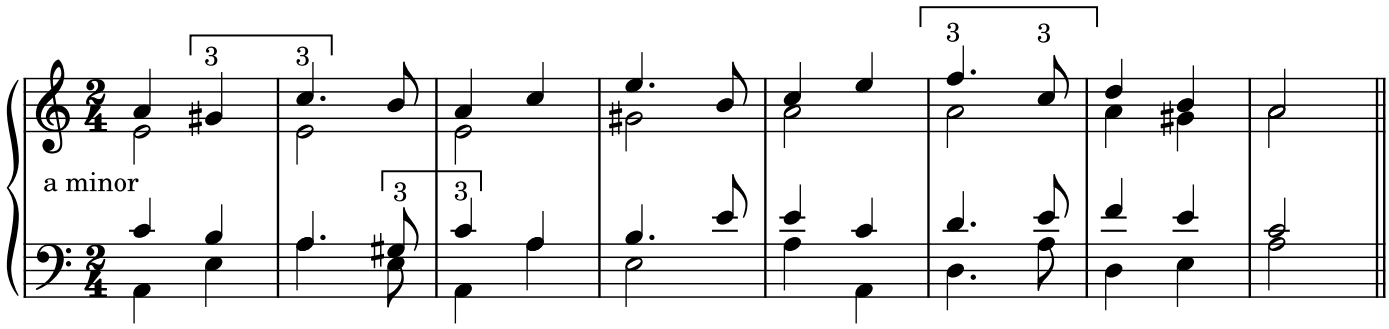
Note: Leaping by thirds is not employed in the alto voice, as it would create incorrect chord voicing.

Example 7-84



3. Exercise Analysis

In addition to analyzing exercises as discussed earlier, it's important to identify which leaps constitute leaps of a third and the associated changes in spacing.

Example of Harmonization:

Example 7-85