Laitz Rules

-ds - rev1 jcd –rev2ds – rev3 jcd –rev4ds – rev5jcd –rev6ds

**General**

1. Chords moving from root position to first inversion (or vice versa) should maintain the same function.

**“I” Chords**

1. If a “I” chord is at the beginning of the piece, then it should be thought of as being a tonic area and the piece is in tonic at that point. (p.103)
2. If a “I” chord is at the end of the piece, then it should be thought of as being a tonic area and the piece is in tonic at that point p.103)
3. If a “I” chord is in second inversion followed by a V chord, both chords are cadential, and both chords should be ascribed dominant function. (234)
4. PD expansion can occur through a I6 or I64 (passing chord). It can then move to *any* PD chord. So a IV–I6-IV6 should be considered a PD expansion. (p.256)
5. If a Pedal 6/4 and passing 6/4 chord occurs it should be treated as an extension of the harmonic function of the chord. (p.227)
   1. Similarly, arpeggiating 6/4 chords should be treated as an extension the function if arpeggiating through the same chord.

**“ii”/”IV” Chords**

Both “ii” chords and “IV” chords should be labeled as Predominant (PD). An overwhelming percentage of the time, they will precede a chord with dominant function. (page #?) (p. 190: sonorities that act as connective tissue between the tonic and the dominant. We call these chords pre-dominantsbecause they precede the dominant.)

1. Both “ii” and “IV” chords can be altered with modal mixture and retain function. Therefore, the iio chord and the iv chord should most often be ascribed PD function. (p.420)
2. If either a IV or a ii65 both succeeds and precedes a I chord, it should Plagal motion. In such an instance it should be considered an elaboration of the Tonic function. (239)
3. IV6 can expand tonic by arpeggiating the bass between I and I6 (p. 153)
4. IV6 can expand dominant as a passing chord between V and V6 (p. 154)

**“iii” Chords**

1. The mediant chord (iii) is somewhat rare. It should be treated as an expansion of tonic function. (p.292)
2. bIII is derived from modal mixture, and should be treated as a PD. (p.426)

**“V”/”viio7” Chords**

1. The viio (and especially the viio6) chord can be thought of as a substitution for the V chord. Both should be considered dominant function. (p.254)
2. V6 and viio6 can expand tonic function when acting as a neighbor between two root position I chords or as a passing chord between a I and I6 a chord (p. 151)
3. Root-position V7 generally does not expand the tonic as it often signals a cadence.
4. Inversions of V7 are unstable chords are used primarily to expand tonic. (p. 160)
5. Passing diminished chords assume a coloristic dominant type of function. See Rule 1 of this section.
6. A Tonic –Dominant –Tonic motion with little elaboration can be thought of as simply an elaboration of the Tonic harmony. (p.161)
   1. This will be more likely if the V or vii chord is in inversion. (p.161)

The metric placement of dominant chords (often on a weak beat) facilitates the perception of dominant function. This also applies to secondary dominants. (p. 155 *“Weak metrical placement of applied chords is common because they contain leading tones that precipitate motion toward a metrically stressed goal.”)*

1. viio7 behaves just like V65-it is a neighboring chord to root-position tonic and thus tonic function (p. 172)
2. viio65 behaves like V43-it is a passing chord between i and i6 and thus expands tonic function (p. 172)
3. viio43 behaves like V42 - it is a passing chord between V and i6, or it is a neighboring chord to i6 and thus expands tonic function (p. 172)
4. viio42 is rare and usually is a neighboring chord to root-position V7 and thus expands dominant function (p. 172)
5. If a Pedal 6/4 and passing 6/4 chord occurs it should be treated as an extension of the harmonic function of the chord. (p.227)
   1. Similarly, arpeggiating 6/4 chords should be treated as an extension the function if arpeggiating through the same chord.

**“vi” Chords**

1. A “vi” chord should be considered one of two functions: an extension of the Tonic, or as a way of leading to a PreDominant function. The former is more common. NOTE: I think metric placement might be a nice way to distinguish between the two. A “vi” on the downbeat is more likely to be a tonic function (I think). (p. 270) (I like that page p.272 talks about immediately preceding the dominant, but that’s what both tonic and predominant can do. So I’m not sure how to make the distinction, other than saying it could be an elaboration of either function.)
2. If a V chord is followed by a vi chord, that vi chord is a tonic function, and this should be labeled as a “deceptive motion”. (277)

**Augmented 6th Chords**

1. Neapolitan Sixth chords should be considered Predominant function. (p.461)
2. Augmented sixth chords act as a PD that leads to a dominant, and should be labeled as such. (p.486)

**Misc.**

1. Augmented triads serve a voice-leading role of accentuation, so they should be treated similarly to applied dominants in the foreground, and rarely have any function beyond this foreground layer. (p.612)

Some other things to consider that I’m not entirely sure how to integrate

p. 128

As we have just seen, the harmonies in a progression are not always of equal structural value. There are many musical contexts in which I and V, chords that are usually viewed as structural, may become subordinate to each other and to other harmonies. The key to hearing and analyzing music is being sensitive to the musical context, especially the meter, the rhythm, and the counterpoint between bass and soprano. Think of analysis as a musical triangle; each side is intimately connected with and dependent on the other two sides (Sides of the triangle: Rhythm/meter, Harmony, Melody)

p. 148

Structural harmonies

* are progressional because they indicate movement from one harmonic function (such as tonic)
* to another (such as dominant).
* have harmonic function (tonic, dominant)
* are usually on strong beats
* are usually in root position
* are part of a harmonic progression
* keep their roman numerals in second-level analysis

Ornamental harmonies ...

* are prolongational because they help to extend or prolong a single structural harmony
* have melodic function (chordal leap, neighbor tone)
* are usually on weak beats
* are usually in inversion
* are part of a contrapuntal progression