


MUSI 1700

Lecture 9

Oct 4 2023



I V⁶ I

Whenever possible, triads should include the root, 3rd, and 5th.

Sometimes, you can leave out the 5th.

↳ Ex: First I chord

↳ We know this chord is a G maj chord (even though the D is missing) since G is in the bass and it forms a major 3rd with B.

If you have to double a note, double the root or 3rd.

↳ Ex: V chord

Types of Motion (Review)

Contrary

oblique

Similar

Parallel

Stationary

Let's fix the following melody:

I V⁶ I

Parallel 3rds are ok in moderation.

Parallel octaves are never ok!!

The 3rd of a V chord should never be doubled. It has a tendency to resolve DOWN towards the tonic.

The leading tone should never be doubled. It has a tendency to resolve UP to the tonic (by a semitone).

Since these notes both move towards the tonic, parallel octaves will occur. We want to avoid this!

Fixed melody:

I V⁶ I

Note: two voices sharing a pitch is ok, but make sure to use oblique motion to move to the next chord to avoid parallel motion.

- Checklist:
- no // 8ves ✓
 - resolved LT in outer voices ✓
 - resolved chordal seventh ✓
 - No doubled LTs or chordal sevenths ✓

Cadences : two chords which end a phrase

Half Cadence (HC) : ^(usually I or IV) something → I

Authentic Cadence - two types : V → I

1. Perfect Authentic Cadence (PAC) : melody (soprano) ends on $\hat{1}$, usually $\hat{7} \rightarrow \hat{1}$ or $\hat{2} \rightarrow \hat{1}$
2. Imperfect Authentic Cadence (IAC) : melody (soprano) ends on $\hat{3}$ or $\hat{5}$

Each type of chord is classified as either T, S, or D.

- T (tonic) : I, I⁶, i, i⁶, etc...
- S (subdominant) : IV, ii⁶, etc...
- D (dominant) : V, V⁶, V⁷, etc...

not on midterm!
may be on the final.

Note: All phrases begin with a tonic chord. Sometimes V is ok too.

Ex of T-D-T:

Handwritten musical notation for a T-D-T cadence. The melody (soprano) consists of five notes: E4, G#4, A4, G#4, and E4. The bass line consists of five chords: I (E2, G2, B2), V⁶ (E2, G2, B2), I (E2, G2, B2), V⁷ (E2, G2, B2, D3), and I (E2, G2, B2). The chords are labeled T, D, T, D, T respectively.

Writing a cadence:

We are given the notes in the melody.

Each note gets its own chord.

The melody note has to fit in the chord that you choose.

Task: come up with a chord for each note.

This is what we came up with in class:

Handwritten musical notation for a cadence in E minor. The melody (soprano) consists of seven notes: E4, G4, A4, G4, F#4, E4, and D#4. The bass line consists of seven chords: i (E2, G2, B2), i (E2, G2, B2), V⁷ (E2, G2, B2, D3), i (E2, G2, B2), V (E2, G2, B2), V (E2, G2, B2), and i (E2, G2, B2). The chords are labeled i, i, V⁷, i, V, V, i respectively. The final chord is labeled PAC!.

i or V is ok, we want to establish the E min key at the beginning. Don't use III!

Leading tone

Chordal 7th

Cadences

Harmonizing

melodies

Harmonic

Functional

TSDT

Whenever possible, write triads w/ all 3 notes.

Sometimes you can leave out the 5th.

If you have to double a note, double the $\hat{1}$ or $\hat{3}$.

I V I

Missing D, how do we know it's a G maj chord?

G in bass
M3

Contrary

Parallel - most together, no independence of line
3rds and 6ths: use up to 3 times in a row in parallel motion

Oblique

Stationary

Similar

parallel 3rd: good in moderation

parallel octave: lose voice

"Do not double the 3rd of a dominant" why? it's the leading tone?

"Don't double the leading tone" why? both driven to seek out octave \therefore parallel octaves happen

parallel 3rd: good in moderation

parallel octave: lose voice

Parallel octave fixed:

shaving a pitch is ok, but use oblique movement to move away to avoid unwanted parallel motion

Avoid // 8ves and (// 5ths)
 like stealing a car like jaywalking

Won't lose marks for writing a few // 5ths though.

Leading tone resolves up by semitone
Chordal 7th resolves down by step.

4ths like to resolve down to the 3rd.

5th is left out.

LTs like to resolve up to the tonic.

I V₅ I

Final melody:

No // 8ves ✓
Resolved LT ✓
Resolved chordal 7ths ✓

Can't double LT.
Can't double chordal 7ths.
→ both want to resolve to // 8ve.

I V₅ I

Writing a cadence:

Cadences = 2 chords that end a phrase

I
T

V⁶
D

I
T

V⁷
D

I
T

(Plagal: IV to I) controversial cadence.

Deceptive (later)

Perfect = Authentic: V to I
2 types!

Perfect Authentic Cadence (PAC) melody ends $\hat{7} \rightarrow \hat{1}$ or $\hat{2} \rightarrow \hat{1}$ gives closure

Imperfect Authentic Cadence melody ends on $\hat{3}$ or $\hat{5}$

Half Cadence: (usually I or IV) something to V

Every note gets its own chord.

4: $\begin{matrix} \epsilon \\ A \end{matrix}$ 2: $\begin{matrix} C \\ A \\ F\# \end{matrix}$

T: tonic
D: dominant
S: subdominant

not on midterm but could be on final

i
V⁷

i
V

i

i or V
want to establish E min^v at beginning
key
not III

Melody note has to fit in chord you choose.

Task: come up w/ chord for each note.

Work backwards