MUSI 1700

Lecture 10

Oct 11 2023

Review:

There are two tendency tones: leading tone and choral seventh. They are called tendency tones because they have a tendency to resolve up or down in the following chord.

The leading tone wants to resolve up by a half step, to the tonic. Leading tones in outer voices (soprano or bass) MUST resolve up to the tonic. Leading tones in inner voices (alto or tenor) do not need to resolve up to the tonic IF AND ONLY IF the tonic is covered by another voice, usually the soprano.

The chordal seventh wants to resolve down stepwise in all voices. No exceptions.

It is important to note the distinction between the leading tone and the chordal seventh. The leading tone is scale degree 7. The chordal seventh is the seventh above the root of a seventh chord.

$\hat{7}$: leading tone chordal seventh : $\hat{4}$ in V^7

Example : D major.

D	E	F#	G	A	B	C#	D
1	2	3	$\hat{4}$	5	6	$\hat{7}$	

LT in D : C# chordal seventh of V^7 : G ← $\hat{4}$ and the seventh above root; E; C; A ← root

To keep in mind for the midterm:

- Resolve V^7 with the leading tone and chordal seventh in mind.
- There should not be more than an octave of space between upper voices in SATB, especially the alto and the tenor.
- Beware of large leaps in upper voices, since voice leading should be smooth, and tendency tones only move stepwise. There should not be leaps or large skips (4ths), mostly stepwise motion and some repeated notes in upper voices.

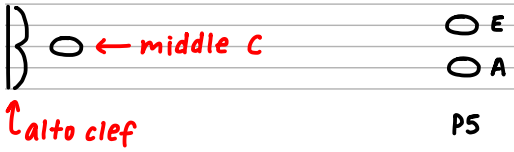
The midterm covers Chapters 0 through 6. The final will cover Chapters 7 through 12.

Some possible test questions:

- What is $\hat{7}$ (scale degree 7) in E major? A: F#
- What is the name of scale degree 7? A: the leading tone or the sub tonic
- What is the subtonic of G# minor? A: F#
- What is the leading tone of G# minor? A: Fx (double sharp) NOT G natural
- List the 5 types of motion. A: stationery, parallel, oblique, contrary, similar
- What is the choral 7th of V^7 of D major? A: G
- Write down all of the inversions of a 7th chord. A: 7 $\frac{6}{5}$ $\frac{4}{3}$ $\frac{4}{2}$

More possible test questions:

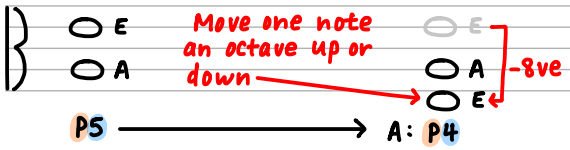
Interval identification (treble, bass, alto clef)



Interval inversion

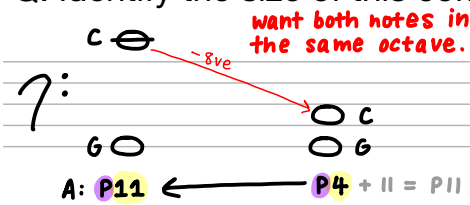
Tips: P ⟷ P Interval sizes add up to 9.
A ⟷ d
M ⟷ m

Q: Invert this interval and find the quality and size.



Compound intervals (I can't remember if this is part of the midterm or not)

Q: identify the size of this compound interval



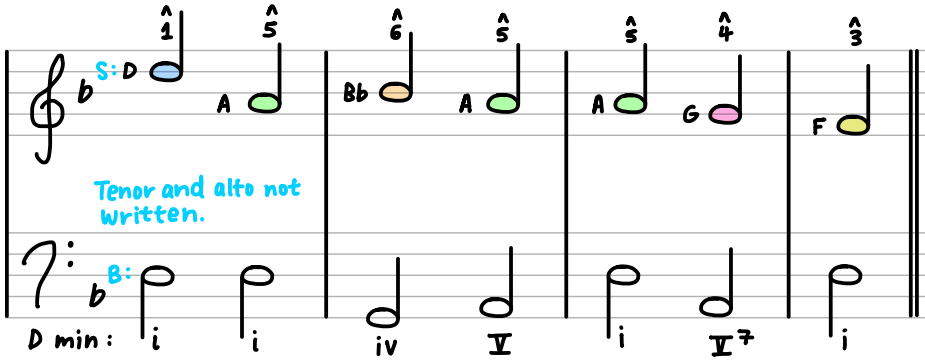
Tips:
The quality stays the same.
Add 7 to simple interval to get size of compound interval.

Review: Cadences

Perfect Authentic Cadence (PAC): ends V - i, $\hat{1}$ in melody
Imperfect Authentic Cadence (IAC): ends V - i, $\hat{3}$ or $\hat{5}$ in melody
Half Cadence (HC): ends iv - V or i - V

Review: Melody Harmonization
- What are the 3 chords you need to use? (given in question)
- Which notes in the melody fit into these chords?

Q: Harmonize this melody in SATB. Use i, iv, V, or V^7. End the phrase with an IAC.



Possible chords:
i: A F D
iv: D Bb G
V: E C# A
V7: G E C# A ← raised $\hat{7}$

Choices:
i or iv — Needs to be i to establish tonality
i or V — V may result in parallel octave, if V or iv is inverted. (V → iv6: A→Bb, E→G, C→D, A→Bb, //8ve)
iv
i or V — Both are ok, and we want there to be movement over the bar line. (So i→i or V→V is not good)
i or V
iv or V7 — Needs to be V7 since IAC is V→i.
i

5.F1 Resolving LT

Review: LT is a tendency tone that wants to resolve up by step, to the tonic.

If you don't want to use colour, you can write "R" for red and "P" for purple.

5.F2 Resolving the chordal seventh

Review: Chordal 7th is a tendency tone that wants to resolve down stepwise. It is NOT the $\hat{7}$ of the scale, which is the LT. The chordal 7th is the 7th above the root of the chord.

$\hat{7}$: leading tone

(chordal) 7th = $\hat{4}$ in V^7 ??

LT must resolve up to $\hat{1}$.

Except if it's in an inner voice and $\hat{1}$ is found in another voice, usually soprano. (in the next chord)

No exceptions to resolving chordal seventh.

⚠ Some V^7s are not resolved correctly. Mark these in green.

For midterm:
"Resolve V^7 w/ LT and chordal 7th in mind"
Keep in mind spacing in SATB, especially spacing between the alto and the tenor.

5 H

Large leaps? Probably an issue. We're dealing w/ voice leading which should be smooth. Also, tendency tones only move stepwise.
↳ no leaps or large skips, mostly stepwise motion and some repeated notes

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Q1: write some sort of scale, in any key sig Maj / min / harm / mel

What is $\hat{7}$ in key sig?
what is the name for $\hat{7}$? LT
What is the subtonic of G# min? F#
What is the LT of G# min? Fx (NOT G♮)

List the 5 types of motion
what is the chordal 7th of V^7 of D maj? G

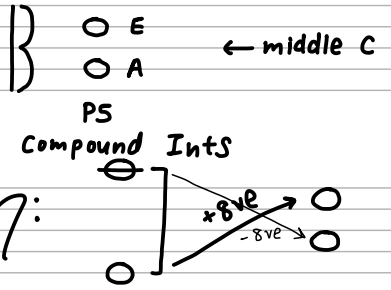
Midterm: ch 0 to 6
Final: 7 to 12

write down all the inversions of a ~~7th~~ chord. $\frac{7}{5}$ $\frac{6}{3}$ $\frac{4}{2}$

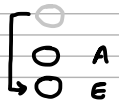
Interval identification (could even be in alto clef)

Consonance (P, IP) and Dissonance

↳ P4s are D when they're btwn the Bass and Tenor like



inverted:



P5 → P4

5 + 4 = 9
P → P

Adds up to 9.
P becomes P
A becomes d
M becomes m

4 + 7 = 11

Review compound intervals!! ?

idk if this is P

Cadences:

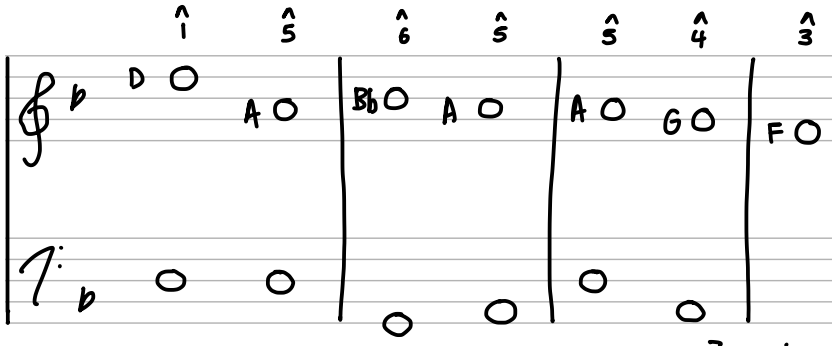
PAC: $\hat{1}$ in melody, ends V-i

IPAC: $\hat{3}$ or $\hat{5}$ in melody, ends V-i

HC: iv - V or i - V

Q5. Harmonize this melody in SATB.

IAC



D min: i iv V i V^7 i

I or III, I is best choice to establish tonality

I or ~~V~~ 8ve

I or V I or V want to move over bar line

needs to be V to be AC, can't be IV b/c that's a plagal cadence

what are the 3 chords? which notes fit into these chords?

I: A F D

V^7: G E C# A

IV: D Bb G