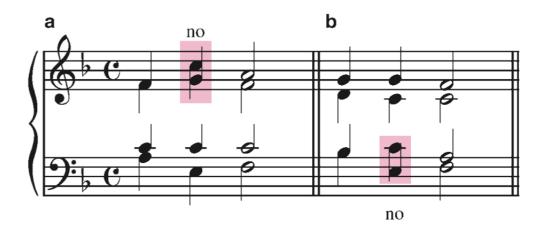


MUS 213 - October 2, 2017

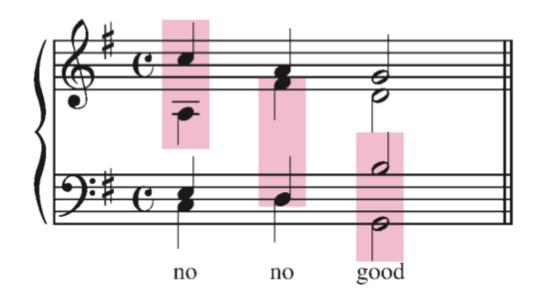
Part-writing Guidelines

- We are going to do a quick review of Part Writing guidelines.
- Avoid <u>Crossed Voices</u>.
 - This is where a voice is higher than the voice part above it, or lower than the voice part below it.



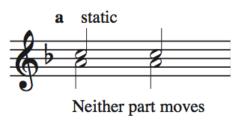
Part-writing Guidelines

- Voice <u>Spacing</u>
 - Avoid overly spacious chord voicings
 - There should be no more than an octave between each voice, excluding between the tenor and bass.



Parallel Motion

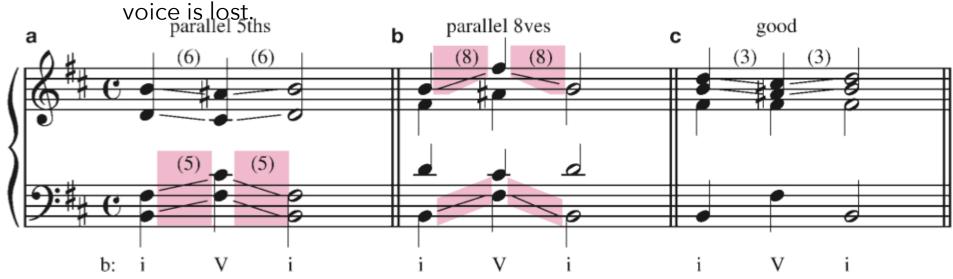
- In tonal music, it is important to consider the relationships between any voice in the texture and every other voice in the texture.
 - When music progresses from one chord to the next, there are five possible relationships between any two voices (or parts).



• In a four-part texture, there are six distinct pairs of voices, that each have their own movement type for each chord change.

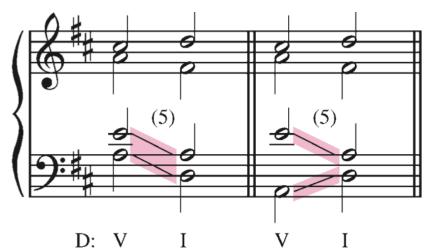
Objectionable Parallel Movement

- A hallmark of this style we are learning is the independence of voices.
- P5 and P8 are the most stable and pure intervals
 - When two voices are at an interval of a P5 or P8 and move in parallel motion the voices become linked and the independence of each



Contrary 5ths and Octaves

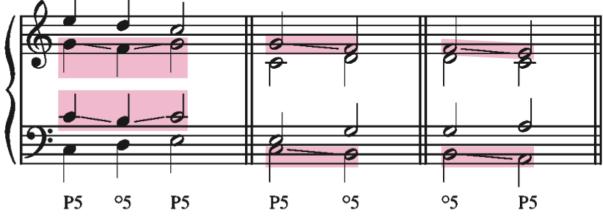
• We also avoid contrary movement in 5ths and octaves.



• These have a similar sonic effect as parallel 5ths and octaves

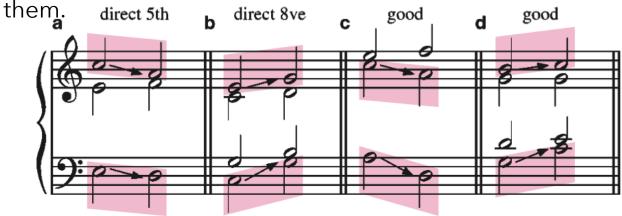
Unequal 5ths

- Unequal 5ths are parallel 5ths where one of the fifths is diminished.
 - °5 \rightarrow P5
 - P5 \rightarrow °5
- These are generally considered acceptable, unless the unequal fifth involves the bass voice and is moving from °5 → P5
- Just avoid them



Direct Fifths and Octaves

- A direct fifth or octave results when the outer voices move in the same direction and arrive on a perfect fifth or octave. The soprano part must be leaping.
 - This sounds very close to parallel fifths and octaves, so we avoid

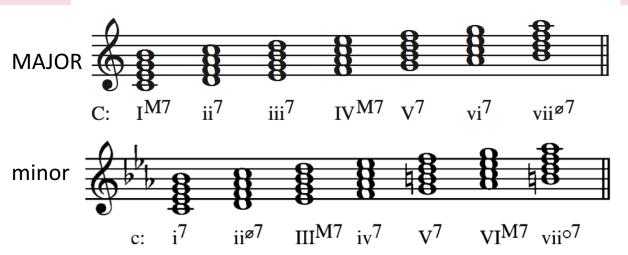


• Essentially, our ear fills in the notes that the soprano leaps over, and this creates the illusion of parallel motion.

Diatonic Seventh Chords

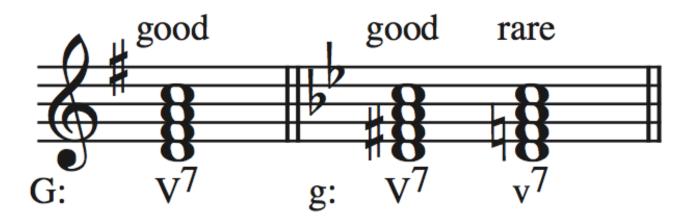
• We have already seen and analyzed many diatonic seventh chords this semester.

Seventh-chord type	Roman numeral	Example
Major seventh	Uppercase with M7	I^{M7}
Major-minor seventh	Uppercase with a 7	V^7
Minor seventh	Lowercase with a 7	vi ⁷
Half-diminished seventh	Lowercase with ^ø 7	ii ^{ø7}
Diminished seventh	Lowercase with °7	vii°7



Dominant Seventh

- The diatonic seventh chord most commonly encountered is a major-minor seventh chord.
 - It only diatonically occurs on the fifth scale degree, or dominant of a key.
 - It is so common that the term "Dominant Seventh" and "Major-minor seventh" are used interchangeably.
- In a minor key it is necessary to raise scale degree 7.
 - The minor seventh chord built on scale degree 5 is rarely used.



$V \text{ or } V^7$?

- Often the 7th of a chord occupies only a portion of the chord's duration
 - The chord may be correctly labeled either as:
 - a 7th chord
 - a triad with an NCT
- It is not necessary to do both

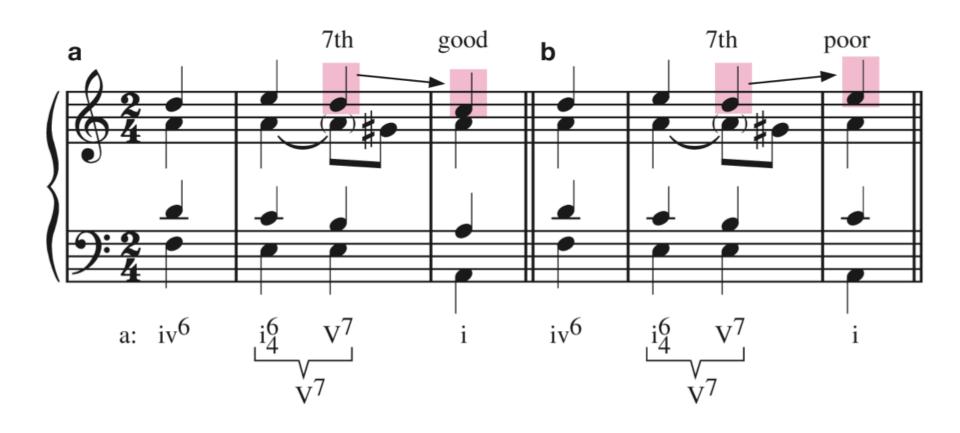
 C

 IV

The 7th
always
resolves
down

The leading tone resolves up

- We can think about these two rules in several ways:
 - Scale Degrees of the Key
 - $4 \to 3$
 - $7 \to 1$
 - Chord members
 - 7^{th} of the dominant chord $\rightarrow 3^{rd}$ of the tonic chord
 - 3rd of the dominant chord → root of the tonic chord
- IMPORTANT Do not confuse:
 - 7th of the Dominant chord with the
 - 7th scale degree of the key
 - i.e. the leading tone
 - i.e. the third of the dominant chord





Haydn: String Quartet in G Major, op. 76 no. 1, mvt. 1



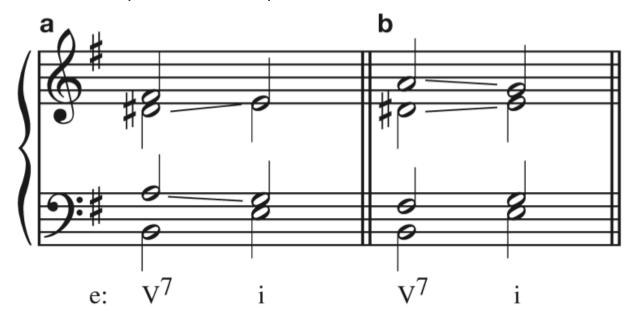
Brahms, String Quartet no. 2 in a minor, op. 51 no. 2





- The resolution of a root position dominant 7th to a root position tonic chord can get a little tricky.
- Let's start with what we know:
 - 1. The 7th (^4) must resolve down by step to ^3.
 - 2. The 3rd of the chord (^7), when in the top part, must resolve up by step to ^1
- What is the interval between the 3rd and 7th of a dominant seventh chord?
 - Tritone
 - Which can be spelled as either an:
 - +4
 - °5
- Notice that the +4 always resolves to a m6, and that the °5 always resolves to a M3.

- You will notice that when we follow these two rules in a 4-part texture we resolve to an incomplete tonic triad.
 - This is acceptable, and quite common in tonal music.



Schubert, Originaltänze, D. 365 no. 19







• What about resolving to a complete tonic triad???



- We have two options to avoid a parallel 5th and resolve to a complete tonic triad:
 - 1. Use an incomplete V^7 , omitting the 5^{th} and doubling the root.

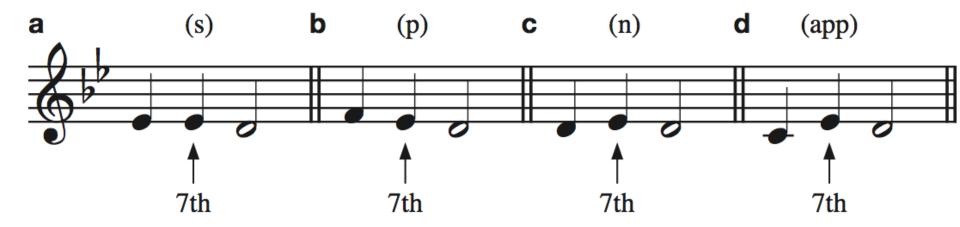


2. Use a complete V^7 , but put the leading tone (3^{rd} of the V^7) in an inner part and "frustrate" its natural resolution by taking it down a M3 to the 5th of the tonic triad.



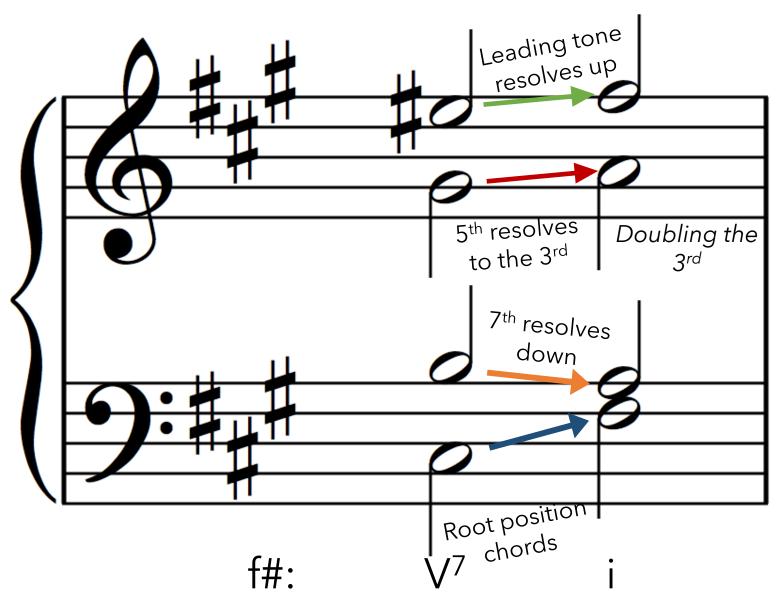
V⁷ Voice Leading - approaches

- We classify the approach the the 7th of the dominant chord in a similar fashion to NCTs
- Suspension figure: the same pitch class as the 7th
- Passing tone figure: a step above the 7th
- Neighboring tone figure: a step below the 7th
- Appoggiatura figure: a leap into the 7th.
 - The App. Figure is rare, if used make sure to use an ascending leap.



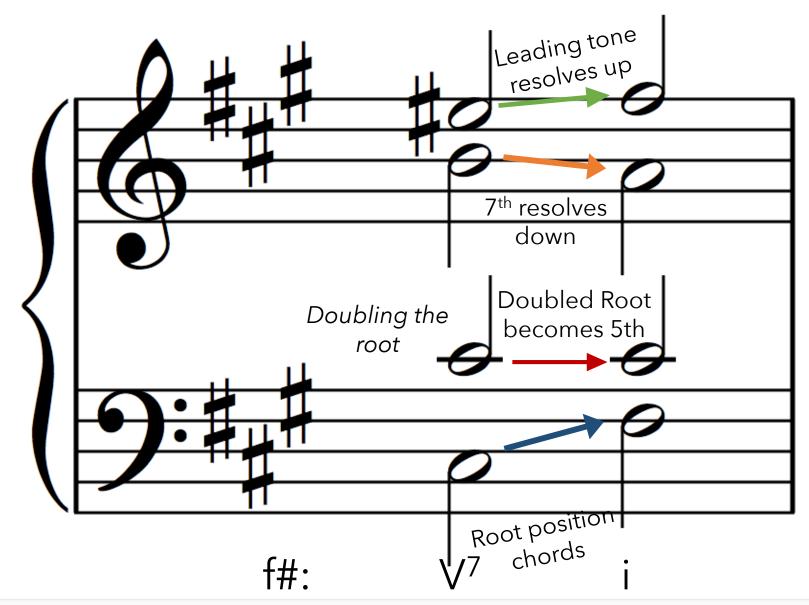
V⁷ Review

Complete → Incomplete



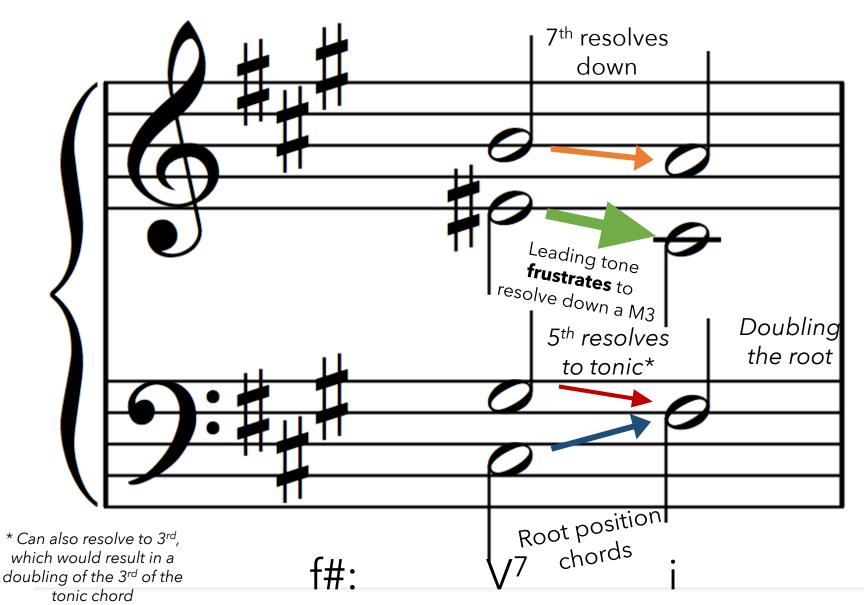
V⁷ Review

Incomplete → Complete



V⁷ Review

Complete → Complete



V⁷ in Deceptive Cadences

- We can apply these same rules to resolving a V^7 to a vi (or VI)
- 1. The bass(root) moves up by step to ^6, the root of the vi (or VI) chord.
- 2. The leading tone (^7) resolves up by step to tonic (^1).
 - Exception: If the leading tone is in an inner voice in the major mode, it may move down by step to 6



V⁷ in Inversion

- It is much easier to handle the resolution of a V⁷ in inversion
- However, we should not consider inverted V^7 chords for important cadences.
 - Why?
 - Inverting the V^7 chord lessens the harmonic pull to the tonic.
- Our 2 main rules still apply:
- Otherwise resolve by step
- $^5 \rightarrow ^5$
- ^2 → ^1
- Think of how the V chord in a Similar inversion functions (passing six-four chords, etc.)





Chopin, Polonaise in g minor





Saint-Saëns, Oratorio de Noël, op. 12 no. 9, Chorale





J.S. Bach, Chorale no. 60 ("Ich freue mich in dir")





J.S. Bach, Chorale no. 269 ("Jesu, der du meine Seele")





Bruckner, Tantum Ergo no. 2, mm. 1-10



