

Unit 2

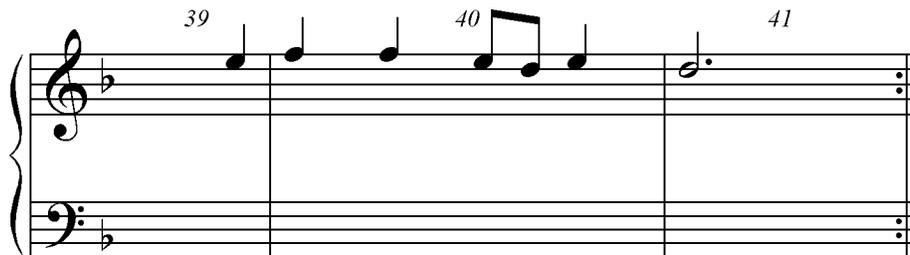
Chapter 14: Chorale Harmonization and Figured Bass

Chorale Harmonization

1. Sing the given line
2. Write the Bass-Soprano Counterpoint
 - Begin with cadence of the phrase model, then to the beginning and finally the remaining middle section.
 - Understand the harmonic implications of the line
3. Treat Perfect Intervals with care.

When you write in common-practice style, do not use:

1. direct octaves or fifths: similar motion into a perfect interval in the soprano-bass pair, permitted only in inner voices or if soprano moves by step;
2. contrary octaves or fifths: contrary motion from one perfect interval to another of the same size;
3. unequal fifths: motion from a diminished fifth to a perfect fifth, especially in the soprano-bass pair, since this interferes with proper resolution of the tendency tones (7th scale degree resolving up to the 1st and the 4th scale degree resolving down to the 3rd).



Bach, "O Haupt voll Blut und Wunden", in score mm. 2b - 4

Summary (p. 243)

Keep in mind the following guidelines when connecting SATB chords

1. Work to achieve smooth voice-leading:

- Resolve tendency tones correctly, and never double them.
- If two chords share a common tone, keep the common tone in the same voice.
- Move each voice to the closest possible member of the following chord (without creating parallel perfect intervals).
- Avoid skipping down to a choral seventh.

2. Aim for independence of the four voices:

- Keep each within its own characteristic vocal range.
- Avoid moving all four voices in the same direction.
- Avoid placing a pitch in one voice part so that it crosses above or below the pitch sung by an adjacent voice part – either within a single chord (voice-crossing) or between two consecutive chords (overlapping).
- Avoid prolonged parallel or similar motion; balance with contrary and oblique motion.

3. Make each voice a singable melody:

- Avoid large leaps (except bass leaps between chord members).
- Avoid melodic motion by augmented or diminished intervals.
- Include passing or neighboring tones to create a smooth line or add melodic interest.

4. Pay careful attention to voice-leading to and from perfect intervals:

- Use contrary or oblique motion when you approach and leave any perfect interval, parallel perfect intervals are prohibited in this style.

5. Remember to write musically:

- When harmony is repeated, create some variety by changing the soprano pitch, the inversion, and/or the spacing of the chord.
- Where possible, avoid static or repetitive melodic lines.

42 43 44

Voice crossing Overlapping Melodic A2

The image shows three measures of a musical score in G major (one sharp). Measure 42 shows a voice crossing where the soprano part moves from G4 to E4, crossing below the alto part which is on E4. Measure 43 shows overlapping where the soprano part moves from E4 to G4, overlapping with the alto part which is on G4. Measure 44 shows a melodic A2 error where the soprano part moves from G4 to A4, creating a diminished interval with the alto part which is on G4.

45 46

A chorale phrase with errors

The image shows two measures of a musical score in G major. Measure 45 shows a static soprano line on G4. Measure 46 shows a static soprano line on G4 and a repetitive bass line on G2.

Figured Bass

Figured bass is a numerical shorthand system. This system allows performers to complete harmonic progression and improvised according to personal taste. This was a common performance practice and a teaching technique for harmony during the 17th and 18th centuries.

When realizing a figured bass:

- Sing the given line(s) to help orient yourself tonally.
- An accidental next to a number means to raise or lower the pitch associated with that number by one half step. (m. 47)
- An accidental by itself means to raise or lower the third *above the bass*. (m. 48)
- Place pitches above the bass in an appropriate octave according to the generic intervals given in the figured-bass symbols. (m. 49)
- Use pitches diatonic in the key. (m. 50)
- A slash through a number means to raise the pitch associated with that number by a half step. (m. 51)
- Accidentals in the figure apply only to that single chord.
- Figured bass does not list all intervals above the bass – some, like octaves and thirds, may be implied by the figures.
- Follow the doubling and voice-leading guidelines when voicing or connecting chords.
- A dash between two numbers means that those intervals belong in the same voice-leading strand. (m. 52)
- Melodic embellishing tones (other than suspensions) are not shown in the figures because they are not a part of the main harmonic framework. Musicians realizing the bass would be expected to add them according to their taste.

Realization of common figures

c: 46 46 4 4 6 6 6 6 3 3 4- 4- 4- 4-

5 5

Complete the following excerpt.

No figure implies 5_3 (root position) # implies raised third above the bass

6 implies 6_3 (first inversion) $\cdot 6$ (6 with a slash) implies raised sixth above the bass

Chapter 15: Expanding the Basic Phrase:

1. Dominant Substitute: Leading-Tone Chords

Analysis of *Clarke, Trumpet Voluntary*

The V and V^7 are not the only chords with the essential active ingredient for dominant function: the leading tone. The diminished triad vii° and the diminished seventh chords $vii^\circ 7$ and the vii^7 are built on the leading tone and can substitute for the V and V^7 .

When using the leading-tone triad:

- Write the vii° in first inversion – this inversion softens the tritone by placing at least one member of the dissonant tritone in an inner voice.
- Double the third of the $vii^\circ 6$ (the bass note, or scale-degree 2), since this scale degree is not part of the tritone; if this doubling is not possible, double the fifth (4th scale degree).
- Never double the root (7th scale degree, the leading tone).

When resolving $vii^\circ 6$:

- (a) If the tritone is spelled as a diminished fifth – 7th scale degree below the 4th – normally resolves inward to a third: 1st – 3rd scale degrees (m. 56)

- (b) If the tritone is spelled as augmented fourth 4th scale degree below the 7th – it may follow the voice-leading of the tendency tones and resolve outward to a sixth, or (m. 57)
- (c) It may move in similar motion to a perfect 4th (5th – 1st scale degrees) (m. 58)
- (d) When the tritone is spelled as a diminished fifth, you, may resolve the 4th scale degree up to the 5th in only one context: when the soprano-bass counterpoint moves upward in parallel tenths. (m. 59)

When you add a minor seventh or a diminished seventh to the vii^o triad you create the half diminished or the fully diminished seventh chords. Since the seventh chords contain four different pitches there is no concerns about doubling but the chord contains three tendency tones that need to be resolved correctly.

- Resolve the root of the chord up (7th scale degree up to the 1st).
 - Resolve the 5th of the chord down (4th scale degree down to the 3rd)
- and
- Resolve the chordal 7th down (6th scale degree down to the 5th)

In resolving half diminished and fully diminished seventh chords:

- Resolve the d5 inward to a third. This results in the tonic triad with a doubled third. (m. 61)
- When the 2nd scale degree is voiced higher than the 6th, the 2nd may resolve down to the tonic. The resulting augmented fourth to the perfect fourth is permitted in this style. (m. 62)
- Avoid motion from a d5 to P5 in root position leading-tone seventh chords, the d5 usually contracts to a third in this style. (m. 63)

Measure 64 demonstrates an exception to the “Avoid motion from a d5 to P5”, which is permitted. In this case the interval of the 10th between the soprano-bass voices will override the sound of the unequal fifth to the perfect fifth.

The typical resolutions of the diminished seventh chords in root position are to root position tonic. The 1st and 2nd inversions of the diminished seventh chords resolve to a 1st inversion tonic.

Dominant Expansion

Cadential 6_4 chord

When you write a cadential 6_4 :

1. Always double the bass.
2. Hold any common tones between the chord of approach and the 6_4 , and move other voices the shortest distance.
3. Write the cadential 6_4 chord on a strong beat in the measure; it displaces the V of V7 to a weaker beat. In triple meter, sometimes the cadential 6_4 appears on the second beat, resolving to V or V7 on the third beat.
4. Resolve the “suspended” tones of the 6_4 downward: the sixth above the bass moves to the fifth, and the fourth above the bass moves to a third.
5. If there is a seventh in the dominant chord that follows the cadential 6_4 , the doubled bass note (an octave above the bass) moves to the seventh of the dominant seventh chord.

Always write the analysis as a voice-leading pattern of 6_4 5_3 combined with the Roman numerals (V^6_4 5_3) where no independent chord is created by the voice-leading embellishments.

Other types of 6_4 chords that prolong harmony

Neighboring 6_4 Chord

The neighboring six-four embellishes and prolongs the chord it neighbors – whether a tonic-, dominant-, or predominant-area chord- and is usually metrically unaccented. It shares its bass note with the harmony it embellishes, while two upper voices move in stepwise neighboring motion above the bass. This progression is also called a **pedal 6_4** because the bass stays on the same pitch, providing a foundation for the simultaneous neighbor tones.

Passing 6_4 Chord

Passing 6_4 chords connect root-position and first-inversions chords of the same harmony. We call them “passing” because the 6_4 harmonizes a bass-line passing tone. The passing 6_4 chord, just as the Neighboring 6_4 chord, can occur on the tonic-, predominant-, or the dominant-area.

Arpeggiating 6_4

Arpeggiating 6_4 chords are different from the above-mentioned types of 6_4 chords. These chords only involve a changing bass line under one harmony. The root position chord will arpeggiate up to the fifth of the chord and create a 6_4 chord (2nd inversion) of itself and thus no dissonance is created.

When using second inversion triads:

- Always double the bass (fifth) of the chord.
 - Be sure you can name the type of 6_4 .
 - In all 6_4 chords except arpeggiating (which are consonant), all voices should approach and leave chord members by step (forming neighbor or passing tones) or common tone.
 - Arpeggiating 6_4 chords will have chordal skips, but must then resolve correctly to the next harmony.
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