

## Tonal Harmony - Chapter 5 Outline (p. 75-89)

Complete the following outline using the text as your guide. READ CAREFULLY. If you have questions, write them down so we can discuss them in class. Also, complete each self-test as you make your way through the chapter. Be ready to discuss everything on this outline during the next class period.

### Principles of Voice Leading

- I. Introduction
  - a. Voice leading -
  - b. Counterpoint -
- II. Melodic Line
  - a. Rules to follow
    - i. Rhythm -
    - ii. Harmony -
    - iii. Contour -
    - iv. Leaps
      - 1.
      - 2.
      - 3.
    - v. Tendency tones
      1. 7 resolves to \_\_\_\_\_
      2. 4 resolves to \_\_\_\_\_ (sometimes)
- III. Notating Chords
  - a. Full score -
  - b. Condensed/reduced score -
  - c. Stem Directions
    - i. Soprano should always point \_\_\_\_\_
    - ii. Alto should always point \_\_\_\_\_
    - iii. Tenor should always point \_\_\_\_\_
    - iv. Bass should always point \_\_\_\_\_
- IV. Voicing a Single Triad
  - a. Voicing -
  - b. Close structure –
    - i. Distance between tenor and soprano and less than an octave
  - c. Open structure –
    - i. Distance between tenor and soprano is more than an octave
  - d. Theorize: How does a chord sound “muddy”? (use example 5-4e to help you)
  - e. Two simple rules
    - i. **Do not** cross voices (see example 5-6)
    - ii. More than an octave should not separate upper voices. Only tenor and bass can be separated by more than an octave (see example 5-8)
  - f. Ranges for voices
    - i. Soprano -
    - ii. Alto -
    - iii. Tenor -
    - iv. Bass -
- V. Parallel Motion (draw examples of each – do not use the examples given in the book)
  - a. Static -
  - b. Oblique -
  - c. Similar -
  - d. Contrary -
  - e. Parallel –
  - f. Basic goal of voice leading –

- g. NEVER USE PARALLEL \_\_\_\_\_ or \_\_\_\_\_
- h. Unequal fifths –
- i. Direct fifths or octaves -

Please turn to page 50 – 51 and review inversions and figured bass

- I. Inversion symbols and Figured bass
  - a. Triads
    - i. Root position -
    - ii. First inversion -
    - iii. Second inversion -
  - b. Seventh chords
    - i. Root position –
    - ii. First inversion –
    - iii. Second inversion –
    - iv. Third inversion –
  - c. Accidentals used in figured bass
    - i. # -
    - ii. + -
    - iii. o -
    - iv. Natural symbol -