

Tonal Harmony - Chapter 6 Outline (p. 90-104)

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.

Root Position Part Writing

- I. Introduction
 - a. Intervals that can separate roots of chords
 - i.
 - ii.
 - iii.
 - iv.
 - b. Voice doubling/tripling (which notes should be doubled or omitted)
- II. Root position part writing with repeated roots
 - a. All notes in the chord are _____. The note that can be omitted is the _____.
 - b. The most often doubled note is the _____. Never double the _____.
 - c. **Voice leading principles must be followed at all times. REVIEW THEM OFTEN. We will add more as we progress through the year.**
- III. Root position part writing with roots a 4th/5th apart
 - a. Keep the common tone in the same voice
 - b. Resolve the two other upper voices by a _____. This ensures proper voice leading
 - c. Move all three upper voices in the same direction. Careful of voice leading.
- IV. Root position part writing with roots a 3rd/6th apart
 - a. Keep the two common tones in the same voices and resolve the other by a _____.
- V. Root position part writing with roots a 2nd/7th apart
 - a. How many common tones are present in the two chords? Why?
 - b. Bass moves _____, other voices move _____ and vice versa.
 - c. If the leading tone is in an inner voice it may move _____ by a _____. Remember this one!
- VI. Review
 - a. How many tones are shared between triads with roots a second/seventh apart? _____
 - b. How many tones are shared between triads with roots a third/sixth apart? _____
 - c. How many tones are shared between triads with roots a fourth/fifth apart? _____
 - d. Describe the three methods of connecting triads with roots a fourth or fifth apart
 - i.
 - ii.
 - iii.
 - e. What is usually doubled in the second chord of a V-vi progression?

Complete the Self Test 6-4. If you have any questions, look back in the chapter and back over your notes!

- VII. Instrumental Transposition
 - a. Write the transpositions for each common instrument. Remember that each instrument actually sounds a pitch that is lower than written except for the piccolo. (example – a horn player sees a C2 and actually sounds an F1)
 - i. Piccolo -
 - ii. Flute -
 - iii. Oboe -
 - iv. English Horn -
 - v. Bassoon -
 - vi. Bb Clarinet -
 - vii. Bb Bass Clarinet -
 - viii. Eb Alto Saxophone -

- ix. Bb Tenor Saxophone -
- x. Eb Baritone Saxophone -
- xi. Horn in F -
- xii. Bb Trumpet -
- xiii. Trombone -
- xiv. Tuba -