

Tonal Harmony - Chapter 8 Outline (p. 124-143)

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.

Triads in First Inversion

- I. Introduction
 - a. Bass lines could be improved through the use of _____ chords. You don't always have to put the chords in root position, as we have seen already.
 - b. True/False: All compositions contain chords that are in root position.
- II. Bass Arpeggiation
 - a. When arpeggiated bass is used, it is best to look at the entire chord, rather than the individual notes. If it can make a chord, look at it as though it were. Example: a V chord spread out over the entire measure, through arpeggiation.
 - b. An arpeggiation bass line is also known as an _____ bass.
- III. Substituted First Inversion Triads
 - a. Reasons for using these instead
 - i.
 - ii.
 - iii.
 - b. _____ chords should not be freely substituted.
- IV. Parallel Sixth Chords
 - a. First inversion chords (sixth chords) are often found in _____.
 - b. They usually serve as a _____ chord.
- V. Part Writing First Inversion Triads
 - a. Four-Part Textures
 - i. One of the notes has to be doubled when only three chord members are present.
 - ii. Rules for doubling in first inversion
 - 1.
 - 2.
 - 3.
 - iii. Do not double the leading tone.
 - b. Three-Part Textures
 - i. Most members of the chord are present.
 - ii. The _____ may be omitted much like the other chords we have discussed.
 - iii. Do not omit the _____ or the _____ of the chord. These determine the inversion.
- VI. Soprano-Bass Counterpoint
 - a. Counterpoint –
 - b. Independence – each line will have its own unique _____ and _____.
 - c. Round/Canon –
 - d. Imitative counterpoint –
 - e. _____ counterpoint – where two parts move with identical rhythms
 - f. Fugue –
 - g. Most contrapuntal interest is found between the _____ and _____ voices.
 - h. Try to create good counterpoint between these voices and then add the inner voices. _____ motion is preferred between these two voices.