

Connection of Chords: Two Rules of Thumb

Note: Unless specific instructions are given to the contrary, all the exercises in this section are to be worked out in the same rhythm as the given notes.

- Following Rule of Thumb 1 precisely, work out each of the progressions below in four parts. Be very careful about doubling and spacing. Indicate the key of each progression and provide a root analysis by adding the appropriate roman numerals.

Example

D: V I

- Complete each of the following in four parts, but do not retain the common tone in the same voice. Be careful to avoid prohibited motion in voice leading, and be sure to observe proper doubling. Indicate the key and provide a root analysis for each progression.

- The most frequently used harmonic progression whose chords do not share common tones is IV–V. Work out the following examples in four parts, applying Rule of Thumb 2.

Example

C: IV V IV V IV V IV V IV V

- A usual exception to Rule of Thumb 2 is the V–VI progression, especially when the leading tone in the soprano resolves up by step to the tonic. Work out the following examples in the spaces provided.

- Regra Prática nº 1: manter o som comum e movimento mais curto nas vozes restantes.
- Completar sem manter o som comum, prestando atenção aos movimentos e dobramentos.
- Regra Prática nº 2, acordes sem som comum: direção contrária ao baixo.
- Condução do soprano na progressão V-VI, especialmente quando a sensível estiver envolvida.

Example

F: V VI V VI V VI V VI V VI

Conjunct and Disjunct Melodic Motion

6. Return to exercises 2 through 5 above and indicate next to each progression whether the melodic motion you have employed is primarily conjunct or disjunct.

Rules of Motion

7. Mark each of the fragments below according to the type of motion observed. Use the following key:

C = contrary motion S = similar motion
O = oblique motion P = parallel motion

8. In one of the fragments above there are parallels that should be avoided. What are the parallel intervals? Circle that example.

6. Voltar aos exs. 2 – 5 e indicar se os movimentos melódicos são conjuntos ou disjuntos.
7. C = mov. contrário; O = mov. oblíquo; S = mov. direto; P = mov. paralelo.
8. Nos fragmentos acima há paralelismos que devem ser evitados. Circule-os.

The Direct Octave and Fifth

Note: The rules governing direct motion to a fifth or octave distinguish between two situations: (1) when both voices skip, and (2) where one voice skips and the other steps.

Skipping in the same direction in both voices to an octave or fifth is to be *avoided*.

Direct motion to an octave or fifth with one voice stepping is always *permitted* between any pair of voices, *except* when the soprano (if involved) skips.

Not permitted:

C: IV V V⁶ I IV V

9. With these constraints in mind, examine the progressions below and determine what types of direct motion to an octave or fifth they contain. Where the motion is incorrect, mark it with wavy lines; where it is correct, mark it with dotted lines.

Example

C: IV I

C: IV I

10. Rewrite the progressions repeated below, avoiding incorrect motion to a fifth or octave.

C: IV I

Oitavas e Quintas diretas: permitidas se uma das vozes não saltar, desde que o salto não esteja no Soprano.

9. Examinar os tipos de movimento direto entre 5^{as} e 8^{as}. Indicar os casos incorretos com linhas onduladas e os corretos com linhas tracejadas.

10. Reescrever as progressões abaixo, evitando movimentos incorretos de 5^a ou 8^a.



Treatment of the Leading Tone

11. Circle the leading tone within each pair of chords below. Then connect it to the next tone in the same voice to observe its resolution. The leading tone usually ascends by step, but may descend when it occurs in an inner voice.

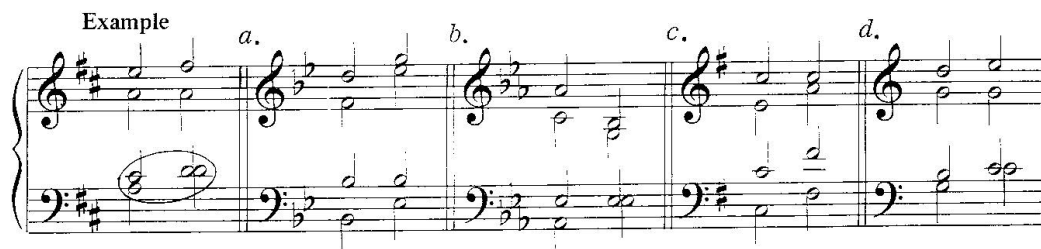


Overlapping and Crossing

12. Renotate the notes that cross as in the example.



13. Locate the pair of overlapping voices in each progression. Circle those that are acceptable.



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Tratamento da Sensível.

11. Circular a sensível em cada par de acordes. Conectá-la ao próximo som da mesma voz e observar sua resolução. Em geral ela sobe por semitom, mas pode descer se estiver em voz interna.

Sobreposição e Cruzamento.

12. Reescrever as notas que cruzam, como no exemplo.
 13. Localizar o par de vozes sobrepostas em cada progressão. Circular as aceitáveis.