**Things to Remember** through Chapter 10

**Harmonic structure of a phrase:** establishment/expansion of tonic, approach to the cadence, cadence. Over the barline, change bass note and harmony. A harmony may be extended over the barline only if it began at the downbeat of the previous measure.

**Voice leading**
In upper 3 voices (S A T), keep common tones in the same voice, otherwise stepwise motion is preferred. Avoid the melodic A2 (*le - ti, ti - le;* send *le* to *sol* instead, or use melodic minor).
Contrary motion between bass and soprano is preferred. Oblique, similar and parallel motion are okay, but avoid parallel P1’s, P5’s, P8’s between two of the same voices across 2 adjacent chords.
Avoid crossing or overlapping voices.
Respect ranges of voices.
Keep soprano melody shapely, attaining highest note only once, best toward the end of the phrase (an arch!).

**Root Position Triads** - root in the bass (Major and minor)
Use either open position (5ths and/or 6ths between adjacent upper voices: S A T) or closed position (3rds and 4ths between adjacent upper voices) whenever possible.
In either closed or open positions; maximum 2 octaves between T and B, minimum is a unison. Best when root is doubled (thus 2 roots, a 3rd and a 5th). Tripled root (3 roots, a 3rd, no 5th) okay when necessary, especially on final tonic (I/i). Double 3rd only when absolutely necessary (i.e., as a result of a voice exchange). Double 5th is possible, but is better avoided.

I\(^6\) and V\(^6\) - 3rd in the bass
Best configuration has an octave between S and T (consisting of a P4 and a P5)
No more than an octave between adjacent upper voices (S A T)
Doubled root is best, doubled 5th is common, and double 3rd only if smooth voice leading is involved (i.e. a voice exchange), or there is no other option. *ti* in the bass must resolve to *do*.

V (sol ti re) and V\(^7\) (sol ti re fa)
Used to expand tonic (I - V\(^7\) - I) or the source of tension in an authentic cadence (V\(^7\) - I).
In minor, make sure to raise *te* to *ti* (leading tone).
Do not double leading tone (*ti*), V\(^7\) may appear incomplete (2 roots, 3rd, 7th, no 5th).

V – I/i  **Authentic cadence**
If *ti* is in the soprano, it must resolve upward to *do*.
If *ti* is in the alto or tenor, it may resolve upward to *do* or *mi*, or downward to *sol*.

V\(^7\) - I/i **Authentic cadence**
*fa* must resolve to *mi/me*.
*fa* may be approached from below by leap or step, from the same pitch, or from above by step, but not from above by leap.
If *ti* is in the soprano, it must resolve upward to *do*.
If *ti* is in the alto or tenor, *ti* may resolve upward to *do*, or down to *sol* (often to provide a complete tonic resolution of a complete dominant 7th).
Perfect authentic cadence (root position $V$ or $V^7$ to root position $I$, with $do$ in the soprano of the final tonic) is most appropriate at the end of a phrase.

Cadential effect of $V-I$ mid-phrase should be ‘weakened’ with the use of $I^6$ in place of $I$,
inversions of $V$ or $V^7$ or $vii^6$ in place of $V^7$, or by placing $V-I$ within a bar instead of across it.

$vii^6$ ($ti\ re\ fa$) used to expand tonic (I- $vii^6$ - $I^6$), and serve as a ‘substitute’ dominant.
doubled $3^{rd}$ (bass note) preferred - Use only in $1^{st}$ inversion. Do not double $ti$ (leading tone).
A4 may resolve out to a $6^{th}$ ($fa – mi/me, ti – do$) or upward by step to a $P4$ ($fa – sol, ti – do$).
$d5$ resolves inward to a $3^{rd}$ ($fa – mi/me, ti – do$),
or upward by step to a $P5$ ($fa – sol, ti – do$) if and only if $mi/me$ is in the bass.

$V^6/5$, $V^{43}$, $V^{4/2}$

Usually appear complete (all tones present), so don’t double any tone, especially $ti$ (leading tone).
In minor, make sure to raise $te$ to $ti$ (leading tone).
Used to expand $I$, often making stepwise bass motion possible. Not the best for a final cadence.
$ti$ must resolve to $do$ if in the soprano or bass
$fa$ must resolve $mi$. $fa$ may resolve up to $sol$ if and only if $mi/me$ is in the bass.
$fa$ may be approached from below by leap or step, from the same pitch, or from above by step,
but not from above by leap.

$IV$ ($fa\ la\ do$ in Major), $iv$ ($fa\ le\ do$ in minor)

An approach to the cadence,
a.k.a. - an intermediate harmony, pre-dominant chord, pre-cadential harmony:
a harmony that provides harmonic contrast between the initial tonic and the cadence.

$ii$, $ii^6$ ($re\ fa\ la$ in Major), $ii^6$ ($re\ fa\ le$ in minor)

Like IV(iv), an approach to the cadence.
Can be juxtaposed with IV (iv):

- $IV-ii^6$ is really $IV^{5-6}$
- $ii^6-IV$, really IV with an AP, or $ii^6$ with a $P$?
- $ii-IV$ and $IV-ii$ is very clear.

$ii^6$, $ii^6$ prefer a doubled $3^{rd}$. Doubled root is ok, doubled $5^{th}$ not as common.
In minor keys, the supertonic is diminished ($ii^6$), so avoid its use in root position. Use $1^{st}$ inversion ($ii^6$) only.
In Major keys, $ii$ can be expanded by using a passing ($I^6$) between $ii$ and $ii^6$,
thus $ii-(I^6)-ii^6$, or $ii^6-(I^6)-ii$.

Cadential 6/4 ($do\ mi/me\ sol$ with $sol$ in the bass)

Resembles $2^{nd}$ inversion I(i), but does not function as I(i)—it is merely a decoration of V.
$V6/4$ is the result of non-chord tones ($6$ and $4$) above a root of $V$, i.e. $mi/me$ and $do$ above $sol$.
$V6/4$ must occur on a strong beat (1 and 3 in 4/4, 1 in 3/4, 2 in 3/4 is common as well)
$6$ resolves down by step to the $5^{th}$ of the $V$ chord,
$4$ resolves down by step to the $3^{rd}$ of the $V$ chord.
$6$ and $4$ may be prepared from above (AP) by step or by common tone (SUS) only.