

The following are Guidelines – good places to start when working through a part-writing exercise.

I V I

Generally double the root of root-position triads. The 3rd or 5th can also be doubled.

DO NOT double the 3rd of V (will result in a doubled leading tone).

The tonic triad (I) can be complete or incomplete (omitted 5th)

Keep common tones in the same voice

Move other voices to closest available chord tone

Leading tone in outer voice must resolve to tonic

The leading tone in minor will generally require an accidental

V⁷

Can be complete or incomplete (omitted 5th)

7th (^4) resolves down by step to ^3

Leading tone in an outer voice must resolve to tonic (^7 → ^1)

Three types of resolutions for V⁷ - I (See Ex. 6.12, p. 134, in Laitz)

Complete to complete

Complete to incomplete

Incomplete to complete

I⁶

Any note can be doubled. The Root is often doubled.

I → I⁶ often uses voice exchange

See page 145 in Laitz

V⁶

DO NOT double the leading tone (^7)

Double the root or the 5th of the chord

vii^{o6}

Generally double the bass (^2)

Never double the leading tone

Voice leading

^7 always resolves up to ^1

^4 often resolves down to ^3

See viio6 handout for more details:

<http://eweb.furman.edu/~dkoppelman/fu/Theory/112/112A/viio6.pdf>

V⁷ INVERSIONS

Almost always a complete chord

7th (^4) usually resolves down to ^3 when moving to I

If the leading tone is in the outer voice, then it must resolve to ^1

V^{6/5} → I (Resolve the leading tone in the bass up to ^1)

V^{4/2} → I⁶ (Resolve the 7th in the bass down to ^3)

V^{4/3} in the progression I V^{4/3} I⁶: upper voice typically moves in parallel 10^{ths} with the bass:

^3 ^4 ^5

^1 ^2 ^3

*this is the only exception to the rule that the 7th (^4) resolves down by step to ^3

vii^{o7}, vii^{o7}

Generally a complete chord

When resolving vii^{o7} and its inversions:

d7 → P5

A2 → P4

In the upper voices, the d5 resolves normally (“collapse” to a M3)

An A4 may resolve irregularly

See page 174 in Laitz

PREDOMINANT FUNCTION

IV, ii, ii⁶ are the most common predominant chords

These chords generally precede V, and typically do not follow V

ii^o is generally not found in root position

IV → V; ii⁶ → V; ii^{o6} → V:

Move the upper voices in contrary motion to the bass

In minor, beware of augmented second between ^6 and leading tone

IV: generally double the root

ii⁶, ii^{o6}: generally double the bass (sometimes double the root)

ii: double the root

I → ii: move upper voices in contrary motion with bass

iv6 → V in a minor key is called “Phrygian cadence”

typical melodic line is ^4 ^5

often double ^1 on iv6 (the third above the bass)

Beware of augmented second between ^6 and leading tone

Predominant 7th chords:

ii7 (minor-minor 7th) and IV7 (major-major 7th) in Major keys

ii ϕ 7 (diminished-minor or “half-diminished”) and iv7 (minor-minor) in Minor keys

In inversions, predominant 7ths are:

complete (root, third, fifth, and seventh are each present)

In root position, predominant 7ths are:

either complete or incomplete (with an omitted 5th and doubled root)

(NOTE: in the progression I – ii7, it is helpful to use an incomplete ii7 to avoid unwanted parallels.)

Special treatment of the 7th of predominant 7th chords:

Resolve the 7th of a predominant 7th down by step

When possible, prepare the 7th in the same voice.

6/4 Chords

Unaccented 6/4 chords (pedal, passing, arpeggiating) are embellishing chords that prolong another harmony (See Laitz Ex. 11.14 A, B, C on page 238). Generally double the bass in 6/4 chords.

Cadential 6/4 is generally used at cadences (authentic and/or half). It occurs over the root-position dominant and is formed by two nonchord tones above the root of V (the sixth and fourth), which postpone the chordal fifth and third. See Laitz Ex. 11.14 D, p. 238).

Guidelines for cadential 6/4:

may be used at either half or authentic cadence

usually preceded by a pre-dominant. Never preceded by another dominant-function chord

occurs at a location which is metrically stronger than that of its resolution

may lead to either V triad (at HC or AC) or V7 (at AC)

upper three voices should be approached by step or common tone

double the bass (^5)

resolve the sixth and fourth down by step (to the fifth and third)

The Submediant (vi in Major; VI in minor)

The submediant can function in a variety of contexts:

- (a) As a bridge in the descending-thirds progression: I vi IV (I VI iv)
- (b) In the descending fifths progression: vi ii V I (VI iio6 V# i)
- (c) As a tonic substitute in the ascending-seconds (“deceptive” progression): V vi (V# VI)
- (d) As a predominant: vi V (VI V#)

Voice leading guidelines for submediant:

For I vi (I VI): keep the common tones in same voice; move other voices by step

For V vi (V# VI): use $\wedge^2 - \wedge^1$ or $\wedge^7 - \wedge^1$ in the soprano to enhance the deceptive effect;

Often it works best to double the third of vi (VI) to avoid unwanted parallels

Also beware of potential augmented second in minor ($\wedge^6$ – leading-tone)

The Mediant (iii in Major; III in minor)

Used much more frequently in minor than major. In minor, III is the relative major.

Two main functions:

- (a) As an extension of tonic in the progression I iii (PD) V (I III [PD] V#)
- (b) As yet another addition to the descending fifths progression:

iii vi ii V I (III VI iio6 V# i)

In minor, III is often preceded by VII, which functions as its “applied” dominant (V/III)

See example 14.3 on page 288

Voice leading guidelines for mediant:

Try to move the upper voices in contrary motion to the bass when approaching and leaving iii (III)

Use the soprano line $\wedge^1 \wedge^7 \wedge^6$ when iii supports the passing tone $\wedge^7$ (leading tone)

Often called the “Puff the Magic Dragon” progression (See Ex. 14.2 A, pg. 287)