

Chapters 11-20 Review

SUPPLEMENTARY MATERIAL

Part-Writing Summary

Here is a summary of the rules of part writing that were studied in chapters 11–20.

1. The bass should be doubled in all second-inversion chords. Use open or close structure depending upon the prevailing structure at the point of the six-four chord.
2. The soprano should be doubled in all first-inversion chords, unless the soprano is the leading tone or the voice leading is substantially improved through doubling the bass.
 - a. If the soprano and bass notes are the same pitch class, use open or close structure, depending upon the prevailing structure at the point of the first-inversion chord.
 - b. If the soprano and bass notes are different pitch classes, choose either neutral, octave, or unison structure.

Neutral structure: the soprano is doubled in the tenor voice (generally used with mid-range soprano notes).

Octave structure: the soprano is doubled in the alto voice at the distance of an octave (generally used for relatively high soprano notes in a prevailing open structure).

Unison structure: the soprano note is doubled in the alto voice on exactly the same pitch (generally used for relatively low soprano notes in a prevailing close structure).

3. Use irregular doubling in first-inversion chords when the leading tone is in the soprano. Irregular doubling requires the doubling the bass voice in a first-inversion chord.
4. When consecutive first-inversion triads are indicated, do not use the same structure on both chords.
 - a. Check the pair of chords for obvious choices for structure.

If one of the chords already has the soprano doubled in the bass, use open or close on that chord and choose neutral (or octave or unison) structure for the other chord.

If one of the chords contains a leading tone, do the part writing for that chord first, being careful not to double the leading tone. Choose a different structure for the other chord.

If there are no obvious choices for either chord, experiment to find a combination that does not cause parallelism. Irregular doubling may be a choice for one of the chords.

5. Doubling is generally not a consideration for seventh chords. Place one note of the chord in each of four voices, based on the best voice leading from the surrounding chords.
6. The chordal seventh must resolve stepwise downward. This downward resolution may be delayed by a cadential six-four chord or by a suspension.

7. It is occasionally possible to omit a chord tone in a seventh chord under the following circumstances:
 - a. Double the bass and omit the chordal fifth in a root-position seventh chord.
 - b. Double the chordal third and omit the chordal fifth in a root-position seventh chord (generally used only with the supertonic seventh chord in a major key)
8. Circle and label all non-harmonic tones that are indicated by the figured-bass symbols. It may be necessary to notate the voices before you can identify the type of nonharmonic tone.
9. The 8-7 combination in figured-bass symbols will create a chordal seventh. This chord tone must be handled as described above (#6) and resolve stepwise downward.
10. Suspension figures (including figured-bass symbols 9-8, 2-1, 4-3, 7-6, and 2-3) must be prepared and resolved correctly. The suspended note (the first number of the pair) must be preceded by exactly the same pitch in the same voice. It is always necessary to add the voices to the chord preceding the suspension before attempting to write the suspension, in order to determine the proper voice in which the suspension should appear.

Terms

All of the terms below were covered in Chapter 11–20. You should study them to make sure they are part of your musical vocabulary.

| | |
|-------------------------------|------------------------|
| altered tone | major-major seventh |
| anticipation | major-minor seventh |
| appoggiatura | minor-minor seventh |
| arpeggiated six-four chord | modulation |
| borrowed chord | neighbor tone |
| borrowed division | neutral structure |
| cadential six-four chord | ninth chord |
| cadenza | non-harmonic tones |
| changing tone | passing six-four chord |
| closely related keys | passing tone |
| common chord | pedal six-four chord |
| diatonic modulation | pedal tone |
| diminished-diminished seventh | retardation |
| diminished-minor seventh | seventh chord |
| distantly related keys | subdivision |
| dominant seventh chord | suspension |
| dominant-type chord | tertian |
| duplet | thirteenth chord |
| escape tone | triplet |
| foreign keys | |
| fully diminished seventh | |
| half-diminished seventh | |
| leading-tone seventh chord | |

Part-Writing Review

Identify the errors in the part-writing exercises below. The errors will include parallelism, incorrect doubling, incomplete chords, incorrect interpretation of figured bass, and improper resolution of chord tones and nonharmonic tones. When you find an error, mark it with a circle or parallel lines and try to identify the reason the error occurred. The reasons may include incorrect changes of structure, omission of chord tones, and improper voice leading, among others. A roman numeral analysis is not provided, but doing one may help you identify the errors.

Musical exercise 1: A two-staff piece in G major, 3/4 time. The right hand has chords G4, A4, B4, and C5. The left hand has bass notes G2, A2, B2, and C3.

Musical exercise 2: A two-staff piece in B-flat major, 4/4 time. The right hand has chords B \flat 4, C5, D5, and E \flat 5. The left hand has bass notes B \flat 2, C3, D3, and E \flat 3.

Musical exercise 3: A two-staff piece in B-flat major, 4/4 time. The right hand has chords B \flat 4, C5, D5, and E \flat 5. The left hand has bass notes B \flat 2, C3, D3, and E \flat 3.

Musical exercise 4: A two-staff piece in G major, 4/4 time. The right hand has chords G4, A4, B4, and C5. The left hand has bass notes G2, A2, B2, and C3.