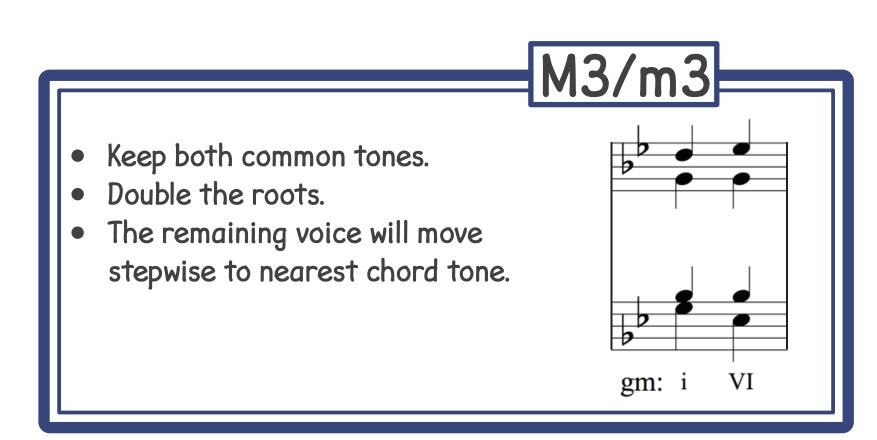
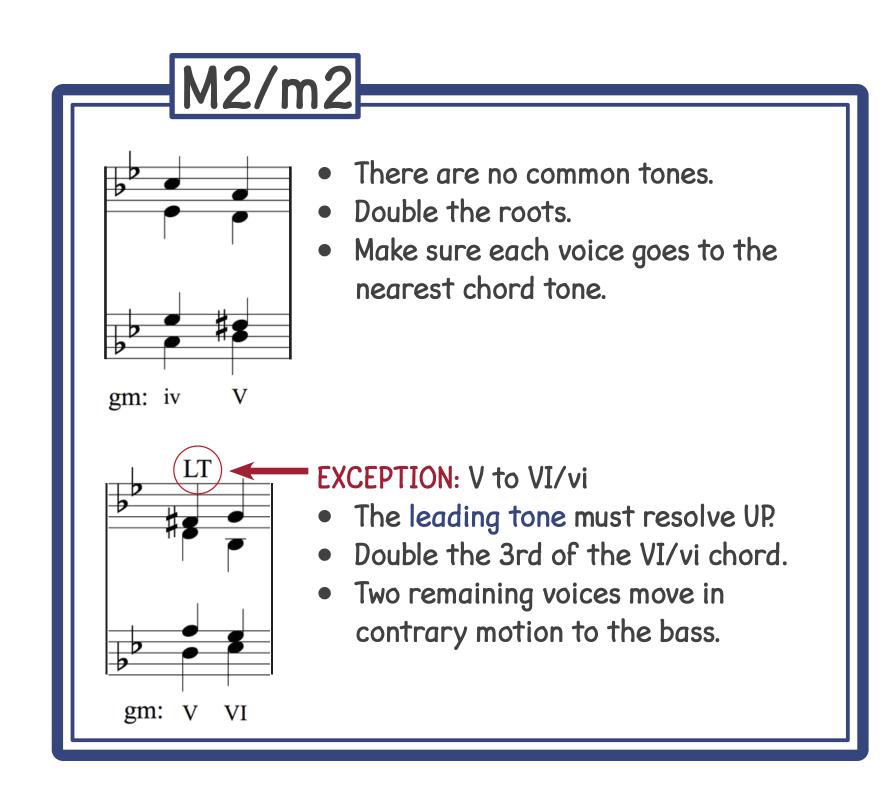
# Voice Leading in 4-Part Chorale Writing

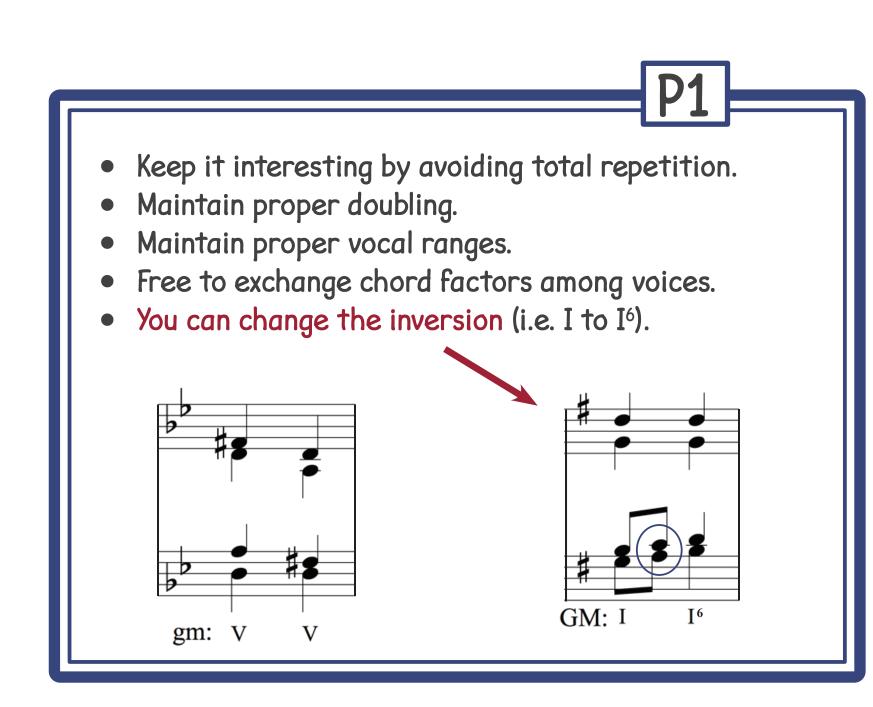
# Root Position

When both chords are in root position, look at the distance between the roots of each chord to determine the best solution.

P4/P5= • Keep the common tone. Double the roots. • Remaining two voices move in stepwise motion to nearest chord tone. • IF you can't keep the common tone (esp. when soprano goes from SD1 to SD2) move three upper voices in similar motion to nearest chord tone and double the root. 8 #8 7 #8







# 1st

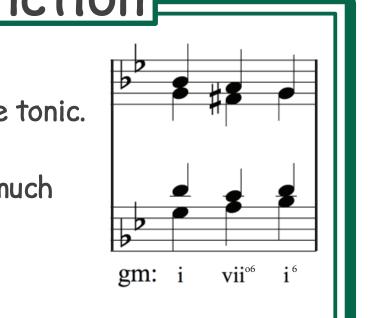
Inversion 1st inversion triads help to smooth Triads out voice leading. Two chords need special handling the vii<sup>o6</sup> and ii<sup>o6</sup> chords.

### General 1st Inversion Chords

- Double any triad factor that smooths voice leading.
- (Favored notes: soprano often; bass less often)
- NEVER double the leading tone. Maintain proper spacing and ranges.

## vii<sup>o6</sup> - Dominant Function

- vii<sup>o6</sup> has dominant function (shares two
- pitches with V) and naturally resolves to the tonic. • Double the 3rd (bass - preferred) or 5th. Move all voices with stepwise movement as much
- Avoid melodic tritone (A4 or d5).



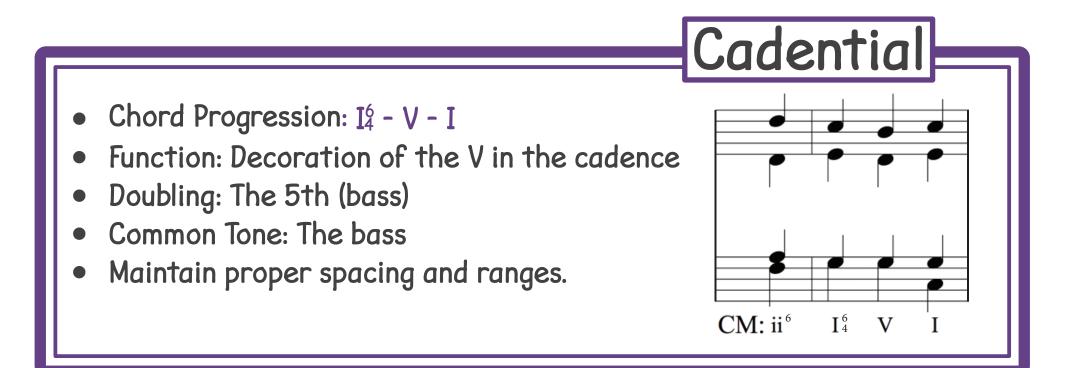
## 106 - Pre-dominant Function

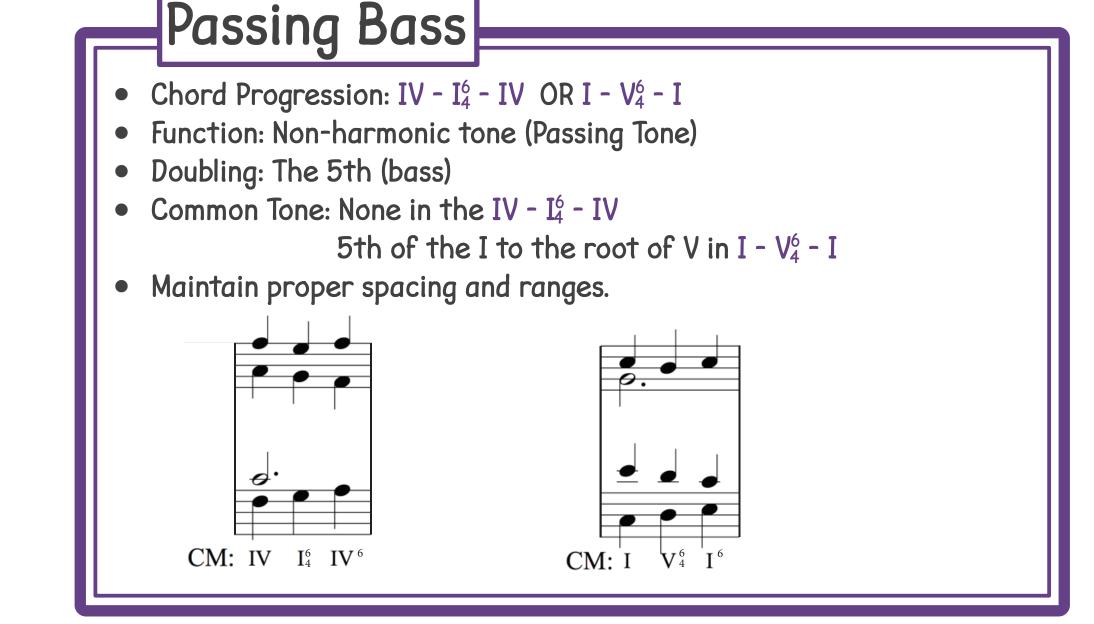


- ii<sup>o6</sup> has pre-dominant function leads directly to V. • Double the 3rd (bass - preferred) or the root Make voice leading as smooth as possible.
  - Try to go in stepwise motion as you approach and
  - Avoid melodic tritone (A4 or d5).

# 2nd

Inversion 2nd inversion chords need to be used sparingly, due to their Triads instability. There are only four permissible ways to use them - it all depends on their function.



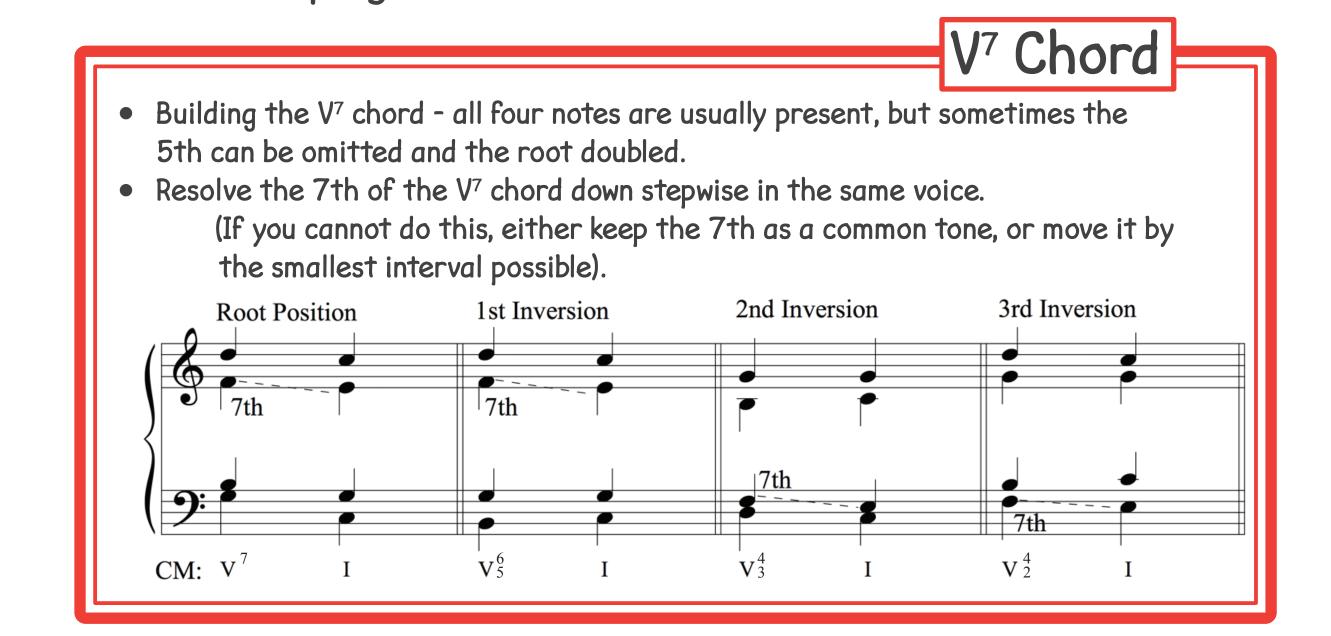


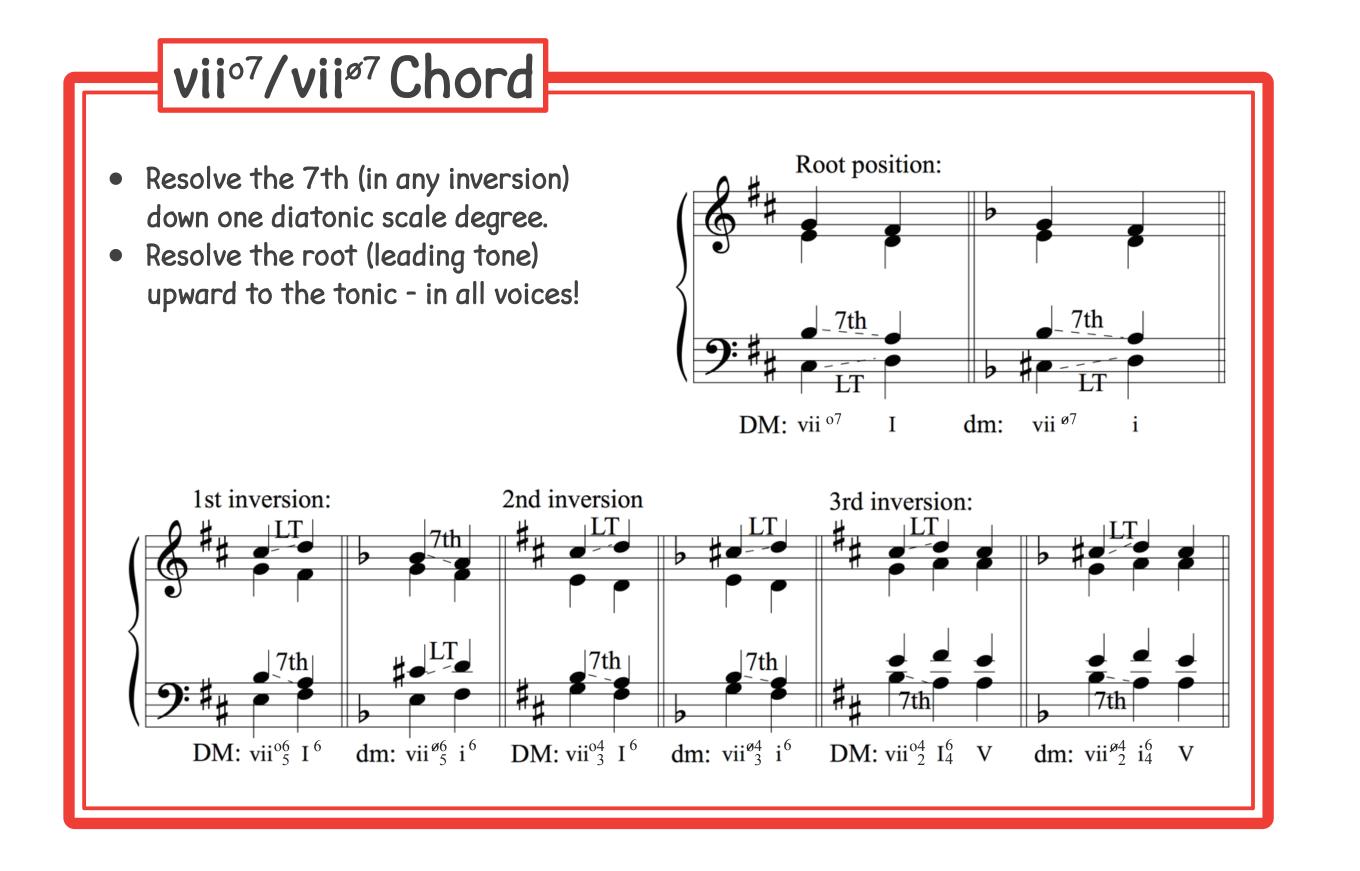


#### Pedal Bass • Chord Progression: Most common is I - IV<sub>4</sub> - I OR V - I<sub>4</sub> - V • Function: Non-harmonic tone (Pedal Tone) Doubling: The 5th (bass) • Common Tone: Pedal Tone in the bass Maintain proper spacing and ranges. CM: I $IV_4^6$ I CM: $V V_4^6 V$

CM: I  $\binom{6}{4}$ 

Chords 7th chords come in many different flavors, which can be tricky! There are two 7th chords with dominant functions, the V<sup>7</sup> and the vii<sup>o7</sup>/vii<sup>ø7</sup>. When we look at the other 7th chords, we need to determine whether or not they resolve in a circular progression.



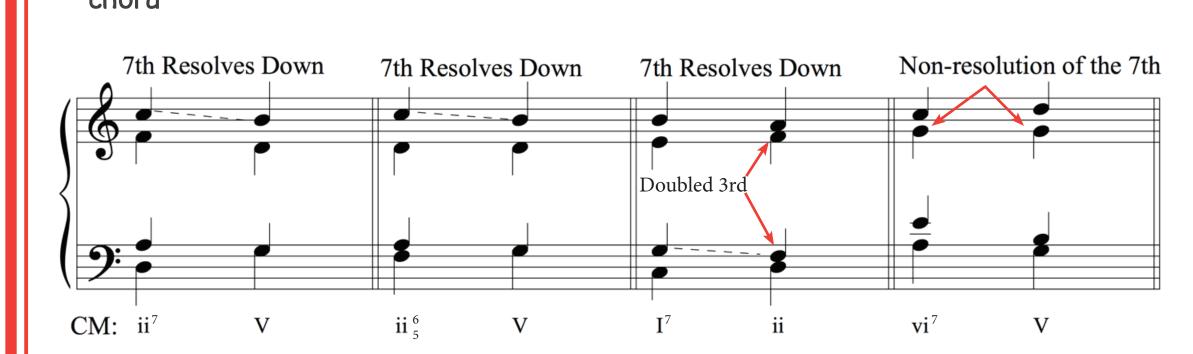


## Circle vs Non-Circle Progression in Non-Dominant 7th Chords

 Non-dominant 7th chords generally progress according to the circle of fifths pattern (iii-vi-ii-V-I-(IV) or "circle progression."  $ii^7$  and  $ii^{g7} = V$  or  $V^7$ 

 $vi^7$  and  $VI^7$  => ii or  $ii^g$  $iii^7$  and  $III^7 => vi or VI$ 

- Circle progression allows the 7th to resolve down one scale degree to the 3rd of the next chord.
- In circle progression, sometimes the journey to V can be "interrupted" by other chords. In these cases, non-dominant 7th chords that do not follow the circle progression can resolve either with resolution of the 7th or with non-resolution of
- Resolution of the 7th: down one diatonic scale degree to the 3rd of the next chord Non-resolution of the 7th: down one step IF its resolution is part of the following



# HARD Rules of Voice Leading

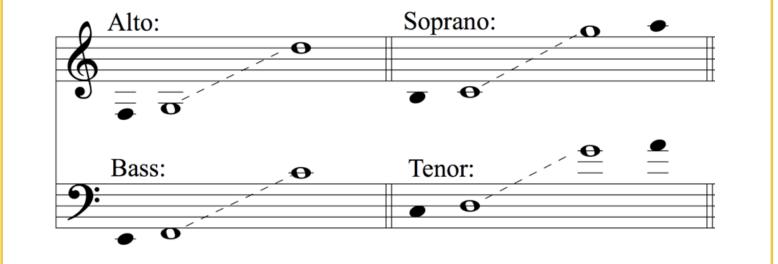
- AVOID P8, P5 and P1.
- DON'T move from P5 to P8 to P1, etc. (It's okay to move from P1 to P8 on the same note).
- NEVER double the Leading Tone EVER! Just don't do it.
- DON'T write pitches outside of the vocal ranges. Have pity on your singers!
- AVOID the melodic A2 and A4 in all voices. It's hard to sing!
- ALWAYS resolve the 7th to the tonic in vii<sup>o7</sup> and vii<sup>ø7</sup>.

# SOFT Rules of Voice Leading

- TRY to avoid crossing voices.
- TRY to avoid having voices out of order (Soprano is the highest, etc.).
- TRY not to exceed an octave between the three upper voices. (There can be up to two octaves between the tenor and the bass).
- TRY not to overlap two adjacent voices more than a whole step. (Overlapping happens when one voice moves above or below the previous pitch of an adjacent voice).
- TRY to avoid unequal fifths d5 to P5 or vice versa. (Sometimes you'll need it when you go from viio6 to I).
- TRY to avoid using the melodic d4 and d5.
- TRY to make sure the leading tone resolves to the tonic when it is in an outer voice.

# Vocal Ranges

 Whole notes indicate best usable ranges. Black notes represent pitch ranges that should be used very sparingly.



#### 7th Chord Inversions Triad Inversions 9 8 CM: $V_{3}^{5}$ CM: V<sup>5</sup><sub>3</sub> 2: 8 8 3: 68 60 CM: $V_3^6$ 9: 08

9: 08

CM: V<sub>4</sub><sup>6</sup>

Inversions