Chord Quality

<table>
<thead>
<tr>
<th>Consonant Chords</th>
<th>Dissonant Chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>Minor</td>
</tr>
<tr>
<td>I, IV, V etc</td>
<td>ii, iii, vi etc</td>
</tr>
</tbody>
</table>

Primary Chords

<table>
<thead>
<tr>
<th>Tonic</th>
<th>Supertonic</th>
</tr>
</thead>
<tbody>
<tr>
<td>I or i</td>
<td>ii or ii(^{6})</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Subdominant</th>
<th>Mediant</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV or iv</td>
<td>iii, III(^{+})</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dominant</th>
<th>Submediant</th>
</tr>
</thead>
<tbody>
<tr>
<td>V or v</td>
<td>vi, VI</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Leading Note</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>vii(^{7})</td>
<td></td>
</tr>
</tbody>
</table>

The Importance of Primary Chords

Start Allegro \(\text{f - f}^\) 4th mvt, Symphony No.5 in C minor by Beethoven

When to use the Supertonic Chord (for major & minor keys):
- Mostly used at cadences with the Dominant (V).
- It is usually in first inversion ii\(^{6}\).
- Sounds even better as a 7th chord: ii\(^{7}\) or ii\(^{6}\)
- Can be an alternative to Subdominant (IV) chord because they share notes.
Secondary Chords
When to use the Mediant Chord (for major & minor keys):
- Mostly used with Submediant (vi), sometimes the Tonic (I)
- Can help decorate interrupted cadences (next lesson)
- Can be an alternative to I or V because they share notes, but these chords are stronger and better to use!
- As result of similarities to chord I, chord iii is used rarely in major keys, but in minor keys (III) it occurs frequently!

C Major

Secondary Chords
When to use the Submediant Chord (for major & minor keys):
- The most versatile secondary chord! Can be used with Supertonic (ii), Mediant (iii), and Subdominant (IV)
- It is the most frequently used secondary chord
- Usually preceded by the Tonic (I), with the bass falling by a third; or by the Dominant (V) to create a cadence.
- Can be an alternative to IV or I because they share notes.

C Major

Secondary Chords
When to use the Leading-Note Chord (for major & minor keys):
- It is used under very specific circumstances with the tonic chord (I), because its root is the leading note that needs to rise!
- It is nearly always in first inversion
- It appears as I – viio7 – I6 or as I6 – viio7 – I progression

Fully Diminished & Half-Diminished
Fully Diminished 7th Chord (o7) has a minor 3rd, diminished 5th and a diminished 7th from the bass note (or stacked minor 3rds). They naturally occur (diatonic) as viio7 in minor keys

Half-Diminished 7th Chord (ø7) has a minor 3rd, diminished 5th and a minor 7th from the bass. They naturally occur as viio7 in major keys and iiø7 in minor keys
2nd mvt, Symphony No. 9 in E minor (New World) by Dvořák (9:24)

Db major: I V6 vi I 6 4 6 5 ø

SATB: Basic Guidelines

1. Make sure that each voice part is written in a normal range:

2. Avoid wide gaps (no more than an octave) between tenor and alto and alto and soprano.

Wide gaps between bass and tenor is permissible!

SATB: Voice-Leading Guidelines

3. Stems in Soprano, Alto, Tenor Bass format (SATB), the soprano and tenor voices go upwards. The stems of the alto and bass voices go downwards. This makes the voice leading easy to read.

Soprano

Alto

Tenor

Bass

1. Melodic Motion between voices can be:

**Contrary Motion:** excellent!
Two voices moving in opposite directions

**Similar Motion:** Ok but try to avoid!
Two voices moving in the same direction but intervals vary

**Parallel Motion:** Ok if 3rd or 6th!
Two voices moving in the same direction at the same interval

**Oblique Motion:** good!
One voice remains motionless while the other moves
2. Melodic motion for individual voices can be described as
   a) **Conjunct - good!**
      A voice which remains still or moves stepwise:

      ![Conjunct Example](image)

   b) **Disjunct - try to avoid!**
      A voice which moves by more than a step:

      ![Disjunct Example](image)

   c) Avoid augmented intervals, 7ths, and intervals larger than an 8ve.
   d) Diminished intervals OK, if melody then changes direction by step.
   e) Intervals larger than a perfect 4th OK, if melody then changes direction.

3. **Tendency Tones**
   - 7 has a tendency to resolve to 1 (except descending 1 - 7 - 6 - 5)
   - 4 has a tendency to resolve to 3, but not as strong as 7-1

   **Examples:**
   1. Good!
      ![Good Example](image)
   2. Not good:
      ![Not Good Example](image)

   Breaks leap and tendency tone rules!

4. As a tendency tone, the **leading note** of the key (7), wherever it appears in a chord, should rise to the **tonic** (1) in the same voice part in the next chord!

   ![Leading Note Examples](image)

   **Sometimes**, to achieve a fuller sonority, it may fall to the dominant degree (5), but another voice part must provide the needed tonic.

5. If two adjacent chords have one or more notes in common, **keep them in the same parts** (inner parts more preferable)!

   ![Same Parts Examples](image)

6. If Alto and Tenor parts have to move, try and make sure they move as little as possible - **keep the voice leading smooth!**
7. Don’t overlap or cross voice parts!

- tenor consistently above alto
- alto jumps above soprano
- bass jumps tenor

2. Avoid all consecutive perfect 5ths and 8ves!! Check between bass-tenor, bass-alto, bass-soprano, tenor-alto, tenor-soprano and alto-soprano.

Consecutive perfect 5ths and 8ves are sometimes called parallel perfect 5ths and 8ves. Be careful of consecutive perfect 5ths and 8ves in opposite directions!

Hidden perfect 5ths and 8ves occur when the outer voices move in the same direction on to a perfect 5th or 8ve with the top part not moving by step! They are sometimes called exposed 5ths and 8ves!

SATB: Harmony Guidelines

1. Be careful when you decide which notes to double in a chord

<table>
<thead>
<tr>
<th>Root Position</th>
<th>1st Inversion</th>
<th>2nd Inversion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary Chords (I, i, IV, iv, V)</td>
<td>Root of the Chord</td>
<td>Root or a Tonal Degree</td>
</tr>
<tr>
<td>Secondary Chords (ii, ii°, iii, III, vi, VI, vii°)</td>
<td>3rd of the Chord</td>
<td>3rd or a Tonal Degree</td>
</tr>
</tbody>
</table>

No matter what chord it is part of, the leading note (7th degree of the scale) should NEVER be doubled in SATB writing!

Tonal degrees are simply the 1st, 4th and 5th degrees of the scale. They are vital in helping to establish tonality, therefore they make good notes for doubling.

3. A great way to avoid consecutive and hidden 5ths and 8ves is make the outer voices move in contrary motion.

4. There are a few exceptions to the consecutive 5ths and 8ves rule:

- In vocal music, at perfect cadences, the 5th of a V7 can move down a step to anticipate the tonic in the next chord, while the root of the V can move down to the 7th – resulting in consecutive perfect 5ths.

‘Bin ich gleich von dir gewichen’ from Bach’s St Matthew Passion

‘Bin ich gleich von dir gewichen’ from Bach’s St Matthew Passion

\[
\begin{array}{c|c}
V7 & I \\
\end{array}
\]
For keyboard music that is clearly not contrapuntal, the normal voice-leading conventions do not apply. By the Classical period, consecutive perfect 8ves in contrary motion were common at perfect cadences.

For keyboard music consecutive 5ths in the right-hand part are not allowed, though acceptable in the left-hand accompaniment figures.

6. A Circle of Fifths is a progression in which all the chords share a V-I relationship with the roots rising in 4ths or falling in 5ths.

5. Do not repeat a chord from a weak beat to a strong beat:

Avoid consecutive perfect 5ths and 8ves - GOLDEN RULE!!
An example of bad voice leading!

- There are several things wrong with this progression. What are they?

1. **Consecutive octaves** between the bass and alto parts.
2. **Leading note** in chord V doesn’t rise to tonic note.
3. **Overlapping parts** in the final chord between alto and tenor.
4. The **third is doubled** in the final chord (inadvisable, if not actually wrong!).
5. **Disjunct motion** in alto and tenor parts.

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**‘Normal’ Progressions using Circle of Fifths**

### Major Keys

- Pre-Dominant Function Group
- Dominant Function Group

<table>
<thead>
<tr>
<th>Suggested Harmonic Progressions</th>
<th>Examples (major)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Up a Step, (never down except vi-V)</td>
<td>I - ii or IV - V</td>
</tr>
<tr>
<td>2) Up a 3rd (strong to weak only)</td>
<td>iii - V - vii0</td>
</tr>
<tr>
<td>3) Down a 3rd</td>
<td>V - iii - I or IV - ii or vi - IV</td>
</tr>
<tr>
<td>4) Up a 4th or Down a 5th</td>
<td>ii - V or iii - vi</td>
</tr>
<tr>
<td>5) The third is doubled in the final chord (inadvisable, if not actually wrong!)</td>
<td>vi - ii</td>
</tr>
</tbody>
</table>

### Minor Keys

- Pre-Dominant Function Group
- Dominant Function Group

<table>
<thead>
<tr>
<th>Suggested Harmonic Progressions</th>
<th>Examples (major)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Up or Down a step</td>
<td>I* - ii* or iii*</td>
</tr>
<tr>
<td>2) Up a 4th or Down a 5th</td>
<td>vii0* - vi* - V6</td>
</tr>
<tr>
<td>3) Passing 6-4 (outer chords can swap)</td>
<td>I* - IV</td>
</tr>
<tr>
<td>4) Neighbouring 6-4</td>
<td>ii* - V</td>
</tr>
<tr>
<td>5) Pedal 6-4</td>
<td>I* - IV* - I</td>
</tr>
<tr>
<td>6) Cadential 6-4</td>
<td>I* - V</td>
</tr>
<tr>
<td>7) V7 progresses to I or vi</td>
<td></td>
</tr>
</tbody>
</table>

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**V in relative major**

- Relative Major
- Pre-Dominant Function Group
- Dominant Function Group