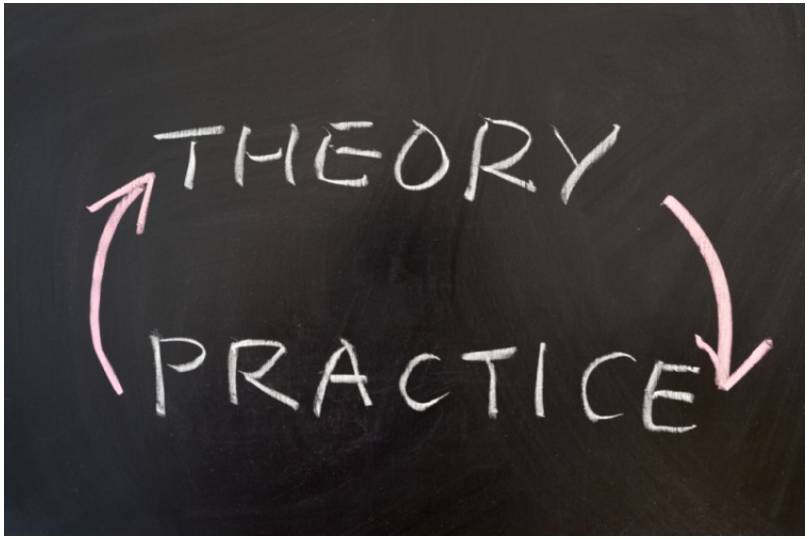
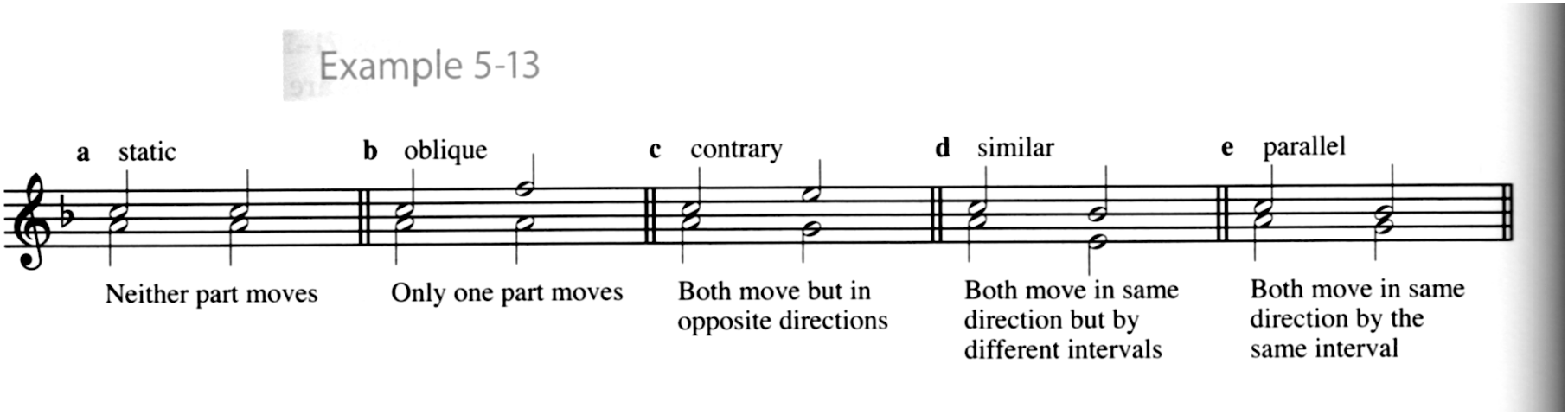


Voice Leading

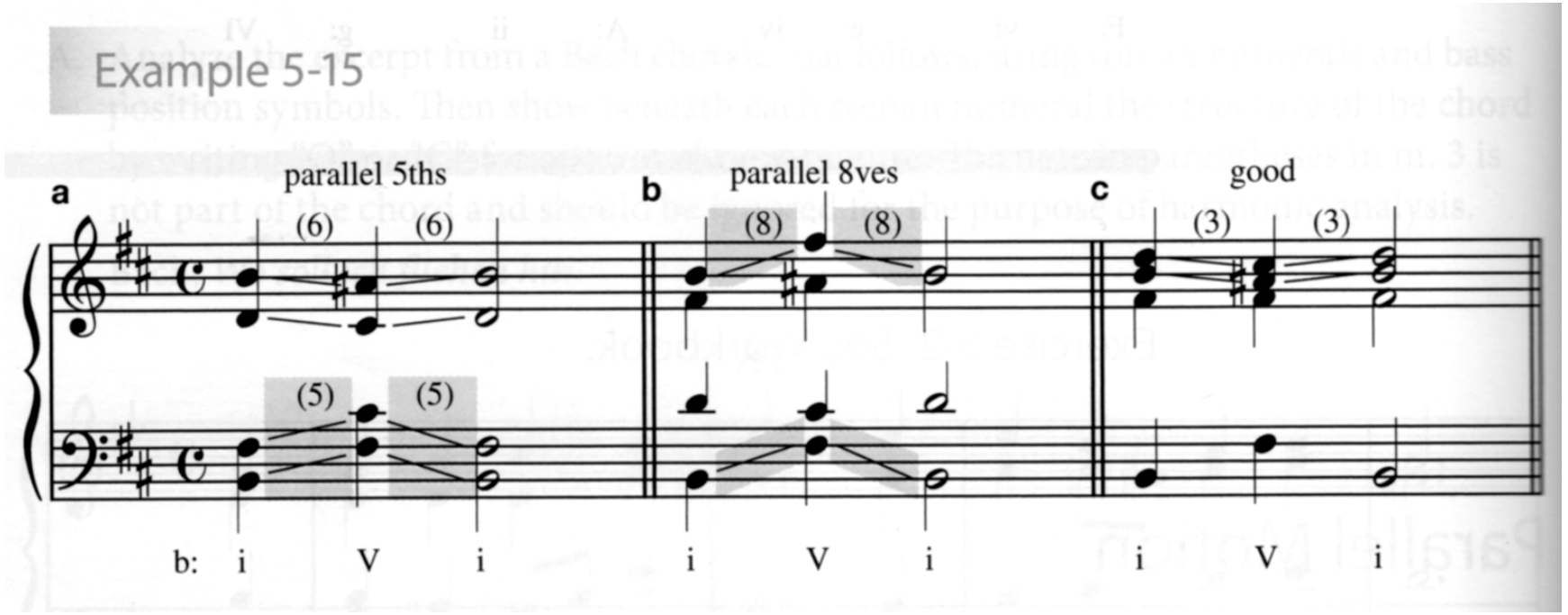
5 Dec 2018

Voice Leading Motion

- Five possible ways to move from chord to chord

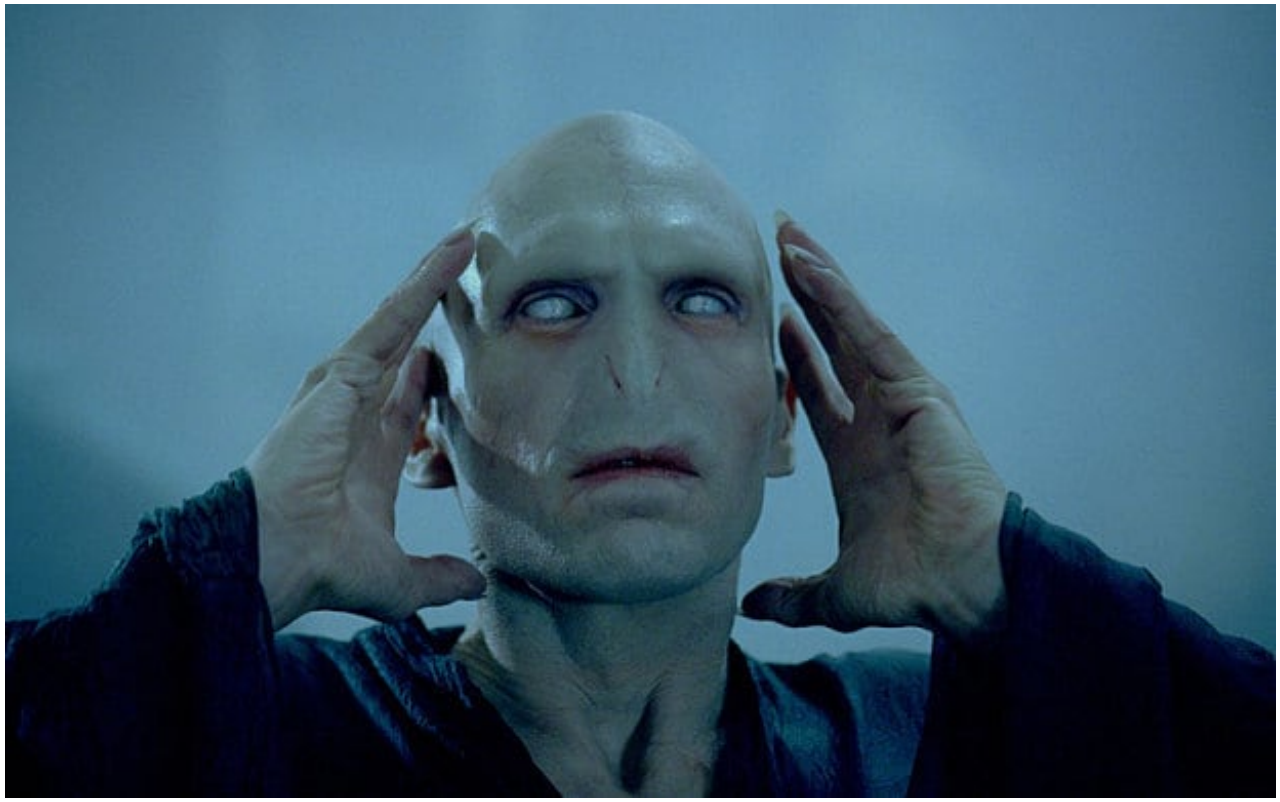


Look for parallels



Objectionable Parallels!

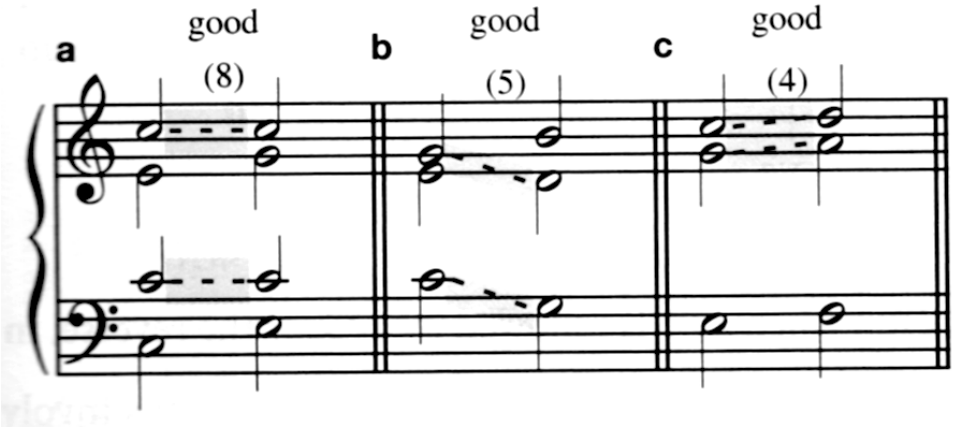
- **Conjure Voldemort!**



Parallel 5ths and Octaves

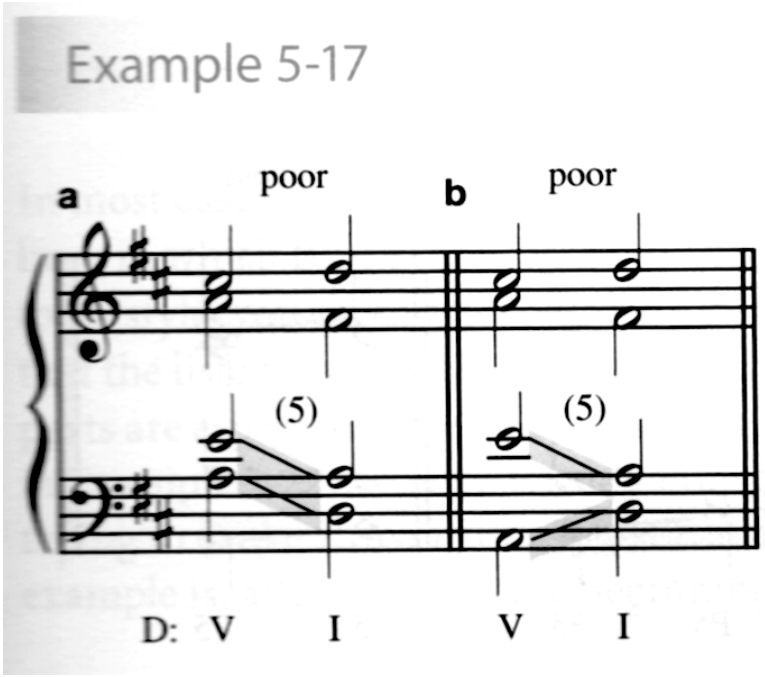
- Doesn't apply to oblique or static motion (a)
- Only applies between same voices (S+B, A+B) — (b)
- Especially forbidden between soprano and bass
- All other parallels ok (3rds, 6ths, 4ths, etc.)

Example 5-16



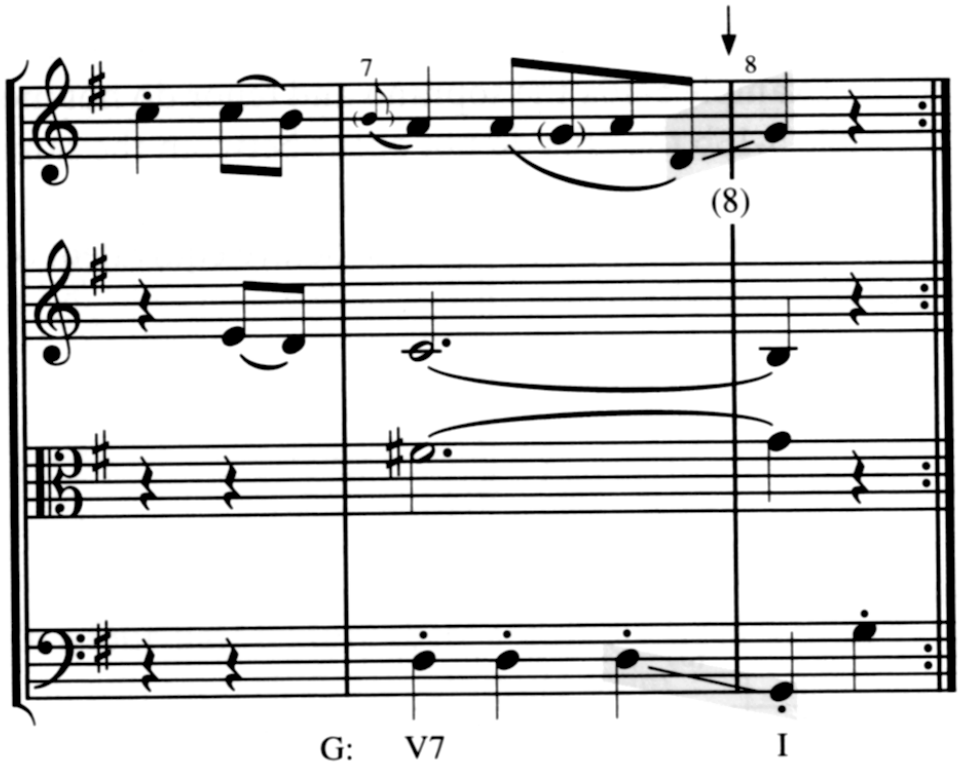
Contrary 5ths and Octaves

- Basically parallels displaced by an octave = no good
- Look for two 5ths or 2 octaves in a row to find these



Contrary 5ths/8ves ok in real music at cadences

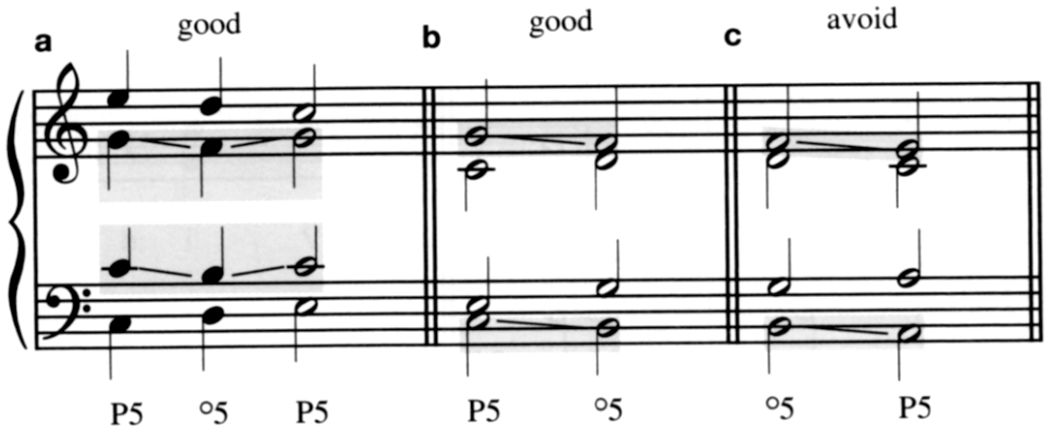
Example 5-18 Haydn, String Quartet op. 64, no. 4, II



Unequal 5ths (d5 + P5)

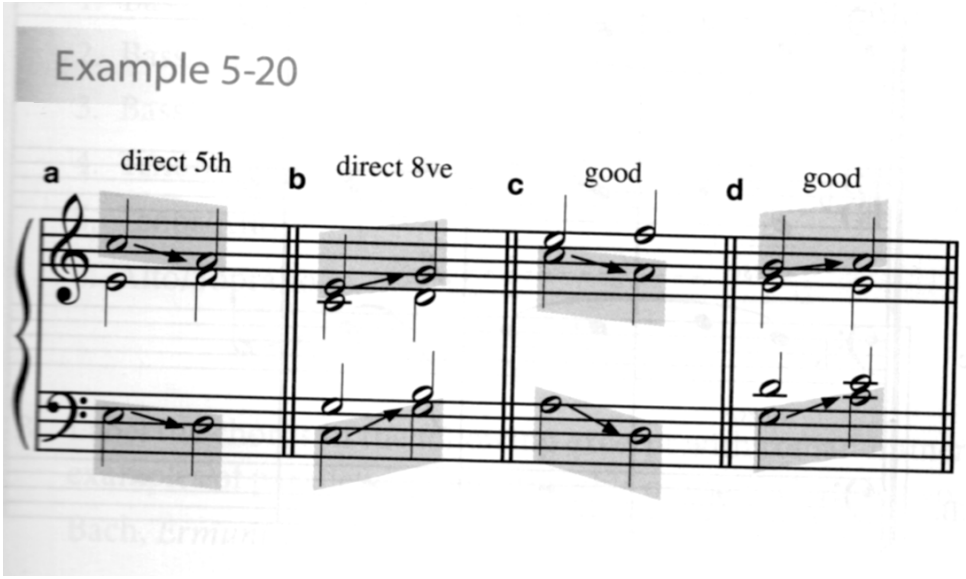
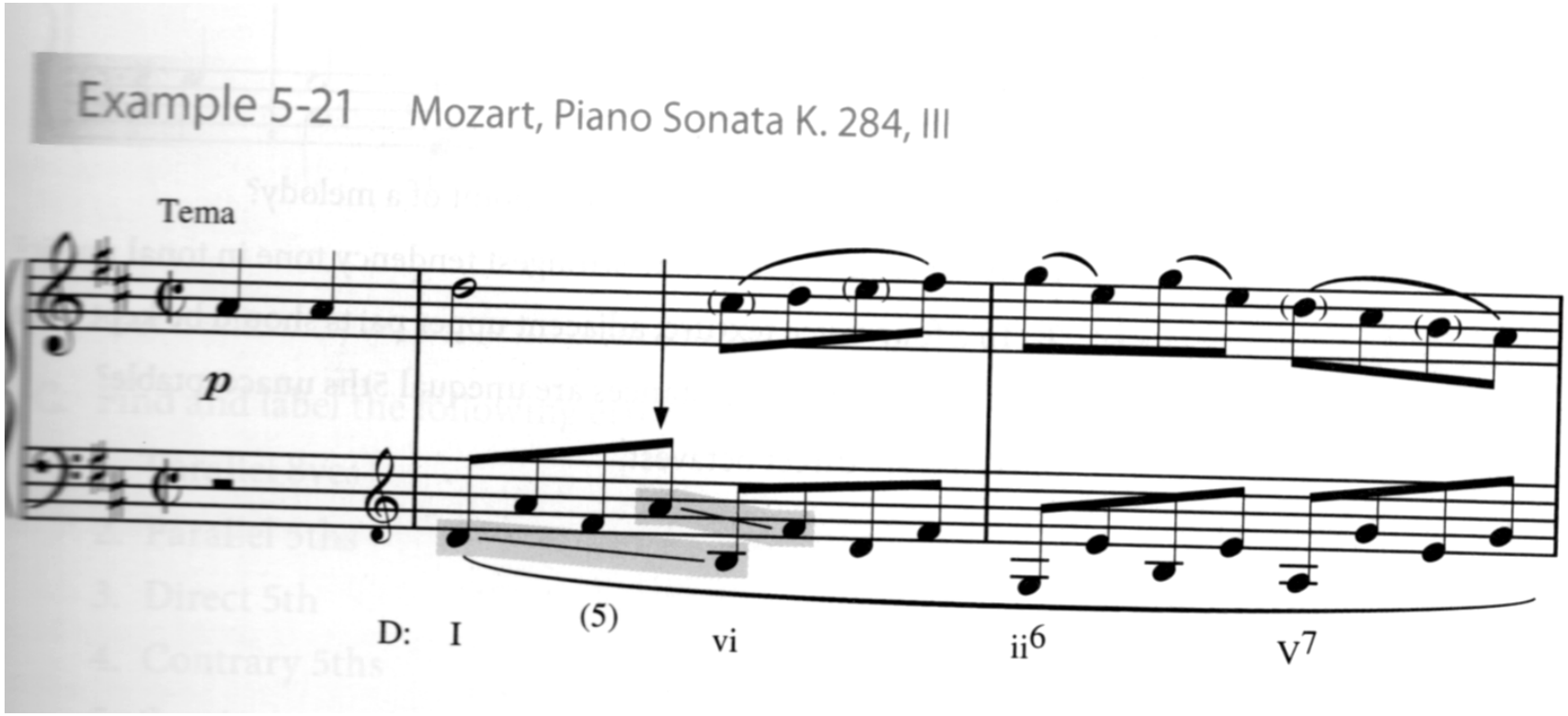
- If the bass is involved…
  P—>D = "Purdy" (ok)
  D—>P = "Dippy!" (not ok)
  P—>D—P = ok because neighbor tones

Example 5-19



Hidden/Direct 5ths+8ves

- Between Soprano and Bass only
- Soprano may only step (not leap) into 5th or 8ve with bass if approached by similar motion (ok to leap if contrary motion)
  - Mark all 5ths/8ves and look for any soprano leaps to find these.



This matters less in "real music."