

Voice Leading

5 Dec 2018

Voice Leading Motion

- Five possible ways to move from chord to chord

Example 5-13

The image shows a single treble clef staff with a key signature of one flat (Bb). It illustrates five different ways to move from one chord to another, labeled a through e. Each example shows two chords with vertical lines indicating the movement of each voice part.

Label	Type	Description
a	static	Neither part moves
b	oblique	Only one part moves
c	contrary	Both move but in opposite directions
d	similar	Both move in same direction but by different intervals
e	parallel	Both move in same direction by the same interval

Look for parallels

Example 5-15

The musical score is divided into three measures, labeled a, b, and c. Measure a shows parallel 5ths between the two staves, with intervals of (6) in the treble and (5) in the bass. Measure b shows parallel 8ves, with intervals of (8) in both staves. Measure c is labeled 'good' and shows intervals of (3) in both staves. Below the staves are Roman numerals: b: i V i for measure a, i V i for measure b, and i V i for measure c.

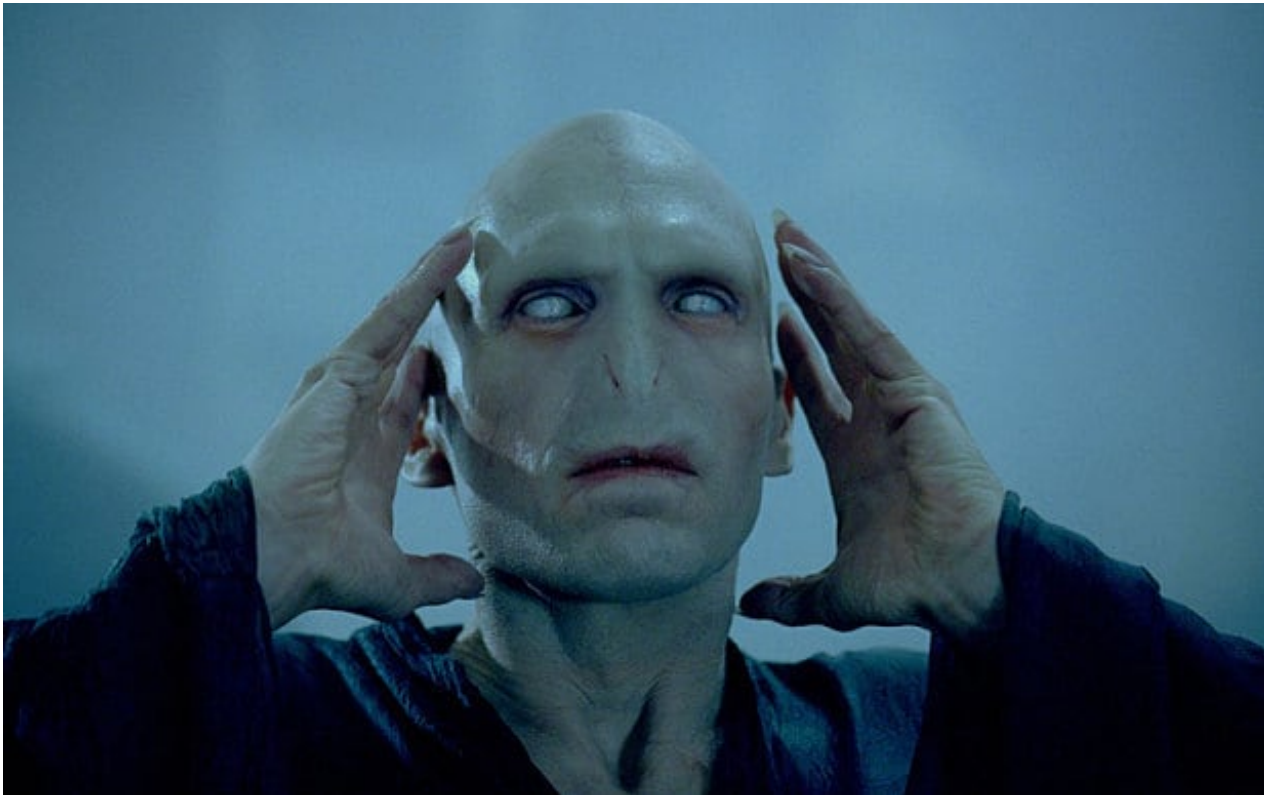
a parallel 5ths (6) (6) (5) (5) b: i V i

b parallel 8ves (8) (8) i V i

c good (3) (3) i V i

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

The image shows three musical examples, labeled a, b, and c, illustrating parallel motion between voices. Each example consists of two staves (treble and bass clef) with a grand staff brace on the left. The word "good" is written above each example, indicating that the parallel motion is acceptable.

- a**: Shows parallel motion between the soprano and bass voices. The interval between the two voices is labeled as (8), representing an octave. The motion is oblique, as the soprano voice moves while the bass voice remains static.
- b**: Shows parallel motion between the soprano and alto voices. The interval between the two voices is labeled as (5), representing a fifth. The motion is oblique, as the soprano voice moves while the alto voice remains static.
- c**: Shows parallel motion between the soprano and alto voices. The interval between the two voices is labeled as (4), representing a fourth. The motion is oblique, as the soprano voice moves while the alto voice remains static.

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

Example 5-17

a poor **b** poor

D: V I V I

The image shows two musical examples, 'a' and 'b', illustrating 'poor' harmonic progressions. Both examples are in D major (one sharp) and show a V-I cadence. In measure 'a', the bass line moves from G4 to F#4, creating a fifth interval marked with a (5). In measure 'b', the bass line moves from G4 to F#4, also creating a fifth interval marked with a (5). The treble clef part in both measures consists of a D4 quarter note followed by a D5 quarter note, which is a perfect octave. The label 'poor' is placed above each measure, indicating that these progressions are considered poor due to the presence of contrary 5ths and octaves.

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

Example 5-19 illustrates three scenarios for unequal 5ths (d5 + P5) in a piano accompaniment:

- a good**: Shows a sequence of chords where the bass line moves from P5 to $\circ 5$ to P5. The treble line has a melodic line. The bass line is highlighted with a grey box.
- b good**: Shows a sequence of chords where the bass line moves from P5 to $\circ 5$. The treble line has a melodic line. The bass line is highlighted with a grey box.
- c avoid**: Shows a sequence of chords where the bass line moves from $\circ 5$ to P5. The treble line has a melodic line. The bass line is highlighted with a grey box.

The notation includes a grand staff with treble and bass clefs. The bass line is highlighted with a grey box in all three examples. The labels 'a good', 'b good', and 'c avoid' are placed above the respective measures. The labels 'P5' and ' $\circ 5$ ' are placed below the bass line notes.

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.

Example 5-20

a direct 5th b direct 8ve c good d good

Bach, Ermin

This matters less in “real music.”

Example 5-21 Mozart, Piano Sonata K. 284, III

Tema

p

D: I (5) vi ii⁶ v⁷