CHAPTER ONE

Repeated Triads: First Principle

When a triad is repeated with a new position in the soprano, move the three upper voices in similar motion and retain the structure of the first triad.

Compare to Rule 1A in Ottman.

Two Triads with their Roots a Fifth Apart: First Principle

When one triad progresses to another which has its root a fifth (or its inversion a fourth) above or below the first, keep the common tone in the same voice and move the remaining voices stepwise to the next triad tones.

Compare to Rule 2A in Ottman.

PARTWRITING EXERCISES

On the following page, provide inner voices, using these methods:

1. Every triad must have two roots, one third, and one fifth.
2. Each exercise must be in either close or open structure.
3. When a triad is repeated with a new soprano tone, use the first conventional method.
4. When two triads have their roots a fifth apart, use the first conventional method.

A complete analysis should accompany each exercise, including the Roman numerals and cadence markings.
PARTWRITING EXERCISES. - CHAPTER 1

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CHAPTER TWO

Repeated Triads: Second Principle

The change from close to open structure or the reverse may take place when a chord is repeated.

\[ \text{Compare to Rule 1B in Ottman.} \]

Two Triads with their Roots a Fifth Apart: Second Principle

(used when First Principle does not work.)

When one triad progresses to another which has its root a fifth above or below the first, the three upper voices move in similar motion to the next triad tones.

\[ \text{Compare to Rule 2B in Ottman.} \]

PARTWRITING EXERCISES.

On the following page, provide inner voices, using these methods:

1. Every triad must have two roots, one third and one fifth.
2. When a triad is repeated, the two conventional methods may be used.
3. When two triads progress so that their roots are a fifth apart, use either the first or second conventional method of voice leading.
4. The exercises may have open and close structure during the phrase.
5. The largest lead any upper voice may have when there is a change of harmony is the leap of a third.
6. The largest leap an upper voice may have when a triad is repeated is the leap of a sixth. It is preferable to have the leap of a sixth in the soprano.
PARTWRITING EXERCISES. - CHAPTER 2

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CHAPTER THREE

Two Triads with their Roots a Second Apart: First Principle

When a triad progresses to a triad which has its root a second above or below, the three upper parts move contrary to the bass (contrary motion).

If a triad progresses to a triad which has its root a step above or below, the progression is called a Foreign Progression

PARTWRITING EXERCISES - CHAPTER 3

The partwriting principle of this chapter, together with the principles learned in Chapters 1 and 2, makes it possible to use practically the entire triad harmonic equipment in major and minor keys. Complete the following exercises, and provide a complete harmonic analysis should accompany the solution.

1. Every triad must have two roots, one third, one fifth.
2. If it is desired, the change from open to close partwriting may take place when the triad is repeated.
3. All principles of partwriting explained previously will be utilized.
PARTWRITING EXERCISES - CHAPTER 3

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CHAPTER FOUR

Two Triads with their Roots a Third Apart: First Principle

When one triad progresses to another which has its root a third above or below the first, keep the common tones in the same voices and move the remaining voice stepwise to the next triad tone. (There are 2 common tones. When two triads in a progression have two common tones, they are related triads.)

\[
\begin{array}{c}
\text{E} & \text{G} & \text{B} \\
\text{C} & \text{E} & \text{G}
\end{array}
\]

Compare to Rule 4A in Ottman.

Two Triads with their Roots a Third Apart: Chromatic Progression

A chromatic progression, as distinguished from a diatonic progression, is one which has in the second chord a chromatic inflection of a note common to both chords.

\[
\begin{array}{c}
\text{E} & \text{G} & \text{B} \\
\text{C} & \text{E} & \text{G} \\
\text{c} & \text{e} & \text{b} & \text{g}
\end{array}
\]

A voice moving from G to G-sharp results in a chromatic scale line. The chromatic inflection may raise or lower a half-step, while maintaining the common letter name.

\[
\begin{array}{c}
\text{E} & \text{G} & \text{B} \\
\text{C} & \text{E} & \text{G} \\
\text{c} & \text{e} & \text{b} & \text{g}
\end{array}
\]

The chords involved appear in root position.

This progression often appears between phrases, or between the last chord of a section and the first chord of a new section.

This third-Relationship is a distinguishing characteristic of the music of Richard Wagner (1813-1883), Johannes Brahms (1833-1897) and John Williams (b. 1932).
THE CONVENTIONAL CHROMATIC PROGRESSION

The chromatic inflection takes place in the same voice when the chords have the same root or a root a third above or below.

THE LESS CONVENTIONAL CHROMATIC PROGRESSION

The chromatic inflection sometimes takes place in another voice. This method creates a cross relation.
PARTWRITING EXERCISES - CHAPTER 4

Analyze and partwrite the following exercises:
Every triad must have two roots, one third, and one fifth.
Use all methods of partwriting presented in this and proceeding chapters.

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CHAPTER FIVE

Two Triads with their Roots a Fifth Apart: Exception;
The Triad with a Tripled Root as a Final Cadence

Roots a Fifth Apart, Exception (Compare to Rule 2C in Ottman)

When one triad progresses to another which has its root a fifth above or below the first triad, keep the common tone in the same voice, move the third of the first triad to the third of the second triad, and move the remaining upper voice by step to the next triad tone.

Any change from close to open structure or the reverse was limited in earlier chapters to repetition of a chord (root movement by Prime). The above examples now show that this change may take place when two triads have their roots a fifth apart. When this exception is used, it should be surrounded by conventional procedures.

This exception is prohibited in ii – V progressions, due to the leap of the augmented fourth.

Triad with a Tripled Root in the Cadence (Compare to Rule 2D in Ottman)

In Bach’s harmonization’s of chorales, 1% of the root positions of major triads and 1% of the root positions of minor triads are found with a tripled root. Of these triads, over 95% are found as the last chord in the authentic cadence. The movement of the soprano is supertonic to tonic.
PARTWRITING EXERCISES. - CHAPTER 5

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CHAPTER SIX

Two Triads with their Roots a Second or Third Apart (Exceptions)

Roots moving up a second, exception (Compare to Rule 5 in Ottman)

When one triad progresses to another which has its root a second above the first, move the third of the first triad in thirds or tenths with the bass, and move the remaining upper voices to the next chord tones contrary to the bass. The second triad in this progression will have one root, two thirds, and one fifth.

This exception may be used in the following situations:

a. To avoid the augmented second in the progression V-VI in minor.
b. To change from open to close structure or the reverse.
c. In the deceptive cadence.

ROOT MOVEMENT BY THIRD
Exception (Compare to Rule 5 in Ottman)

When a triad progresses down a third to another which has a doubled third:

a. Keep two common tones and the remaining upper voice will leap usually a fourth, rarely a fifth.

b. Do not keep the common tones; move the third of the first triad in thirds or tenths with the bass and the remaining voices contrary to the bass.
When a triad progresses up a third to another which has a doubled third:

a. Keep the 5th of the first triad and the 3rd of the second triad as a common tone, and the remaining upper voices will move contrary to the bass to the next chord tones. (In leaps of 4ths).

b. Keep the 5th of the first triad and the 3rd of the second triad as a common tone, move the 3rd of the first triad in thirds or tenths with the bass, and the remaining voice will move by step to the next chord tone.

The Progression From a Triad with Doubled Third, Exception

A triad with a doubled third may progress to another which has its root, above or below, a fifth, second, or third. The voices containing the doubled thirds may move to the next chord in contrary, oblique, or similar motion. Bach preferred contrary and oblique to similar.

The following examples illustrate the three horizontal resolutions of two voices when doubling the third of a triad:
PARTWRITING EXERCISES. - CHAPTER 6

In solving the exercises below, remember to follow an exception with a convention.

1.

2.

3.

4.