

TENDENCY TONES!!!

Music 226 Rules for Chorale Harmonization

I. Range/register:

A. For each voice:

(in general:)

Sop: C4-A5 (c'-a'')

Alto: F3-D4 (f-d'')

Tenor: C3-A4 (c-a')

Bass: E2-D4 (E-d')

B. Between voices:

Upper three parts should practically always stay within an octave of each other, at most a 10th (or exceptionally, a 12th). Between the bass and tenor, intervals of a 10th or 12th are common. Bass and soprano should in general stay within 2 8ves + a 3rd.

II. Voice leading.

A. Parallel 5ths/8ves/unisons in the same voices are forbidden.

Exception 1: P5-d5 is allowed, and d5-P5 can be permitted in extreme cases; both progressions, though, should be avoided until later.

Exception 2: Parallel perfect intervals on successive beats can often be allowed by interposing 8th/16th-note (contrary) motion in one or both voices:

Sop: D C# OR: Ten: B CD C

Bass: G E F# Bass: B C

These "accented parallels" should initially be avoided.

B. Direct motion to perfect consonances is allowed, but with the following conditions:

a. There *must* be contrary motion in at least one of the other voices to counteract the direct 5ths/8ves/unisons.

b. In general, one of the inner voices (A or T) must be involved, and the upper two voices should not have direct motion to perfect consonances.

c. If direct motion to a 5ths/8ves/unison occurs in the outer voices (which commonly occurs at PAC cadences), the soprano should move by step.

C. All other types of motion are allowed.

D. Cross-relations (F in one voice followed without "neutralization" by F# in another) should initially be avoided, but can later used for expressive effect.

III. Chord structures.

A. The root and third of the triad are always necessary. The fifth of the chord is often expendable; in a 3-voice setting, and in any seventh chord. In a 3-voice setting, if the fifth of the chord is missing in a triad, the root must be doubled, not the third.

B. In a 4-voice setting, the third of the chord may occasionally be doubled, but in general the root or fifth of the chord should be doubled. The third of the chord can even be doubled in 1st-inversion chords, but this usually occurs in voice exchanges between the outer voices:

Sop: E D C

Alto: G BA G
 Tenor: E F G
 Bass: C D E

This also occurs in sequences involving 6th chords and chain suspensions.

The vii° chord most commonly appears in 1st inversion, with the bass tone doubled:

D
 B
 F
 D

C: vii°6

vii° can usually be considered as V7 chords missing a root:

7th	F	F		F
5th	D	D		D
3rd	B	B	=	B
root	G	D		D

V7 V7# vii°6

(5th doubled—one would not double the 3rd or 7th, both tendency tones)

C. The seventh of the chord should practically always be treated as a dissonance that must be prepared in the same voice in the previous chord, and resolved downward in the same voice.

Thus, in C major, Sop.: (D E) F F E
 Ten.: (F G) A B G
 Bass: D G C

N.B. Always pay particular attention to the 4-3 (Fa-Mi) and 7-1 (Ti-Do) motions in Dominant-Tonic connections: leading tones (7=Ti) must resolve upward by half-step to the tonic (1=Do), and the seventh of the V chord (Fa= 4) must resolve downward to the third of the I chord (Mi=3). As a result of this voice-leading motion, very often the fifth of the I chord disappears, and one is left with tripled root:

S	4	3
A	2	1
T	7	1
B	5	1

The one exception to this rule often occurs in final cadences in 4-voice settings, and is aimed at ensuring that all chord members are present. This is only possible when the 4 & 7 occur in inner voices, and the upper voices are in closed (or very nearly closed position):

S	2	1
A	7	5

T 4 3

B 5 1

In this pattern, the S-voice "bumps" the A-voice out resolution of the leading tone, freeing the A-voice to jump down to the fifth of the chord.