

## Write Like Mozart - Week 2 Summary

### DEFINITIONS

#### **Parallel 5ths & 8ves**

- For this definition, any pair of voices whose notes make a 5th or 5th plus some multiple of an octave is called a “5th.”
- Any pair of voices that have the same note name, whether as a unison or multiple of an octave, is called an “octave.”
- Any sequential 5th or octave (by the above definitions) is considered parallel 5ths or 8ves.

#### **Direct or Hidden 5ths or 8ves**

THREE conditions must be met to be considered “illegal” direct or hidden 5ths or 8ves

- The two voices must be the **OUTER voices** (e.g., Soprano & Bass)
- The **second interval** is a 5th or octave (per the above definitions)
- The two voices **LEAP in the SAME direction** to the second interval

#### **Augmented Seconds**

- **A2** is the abbreviation for an augmented second, although our class professor also uses **2+**.
- An augmented second is one half step larger than a Major 2nd.
- On the piano, an augmented second looks & sounds like a minor third, but it is spelled like a second.
- C to D# is an augmented second. (C to E b is a minor third)
- Augmented seconds usually occur between the 6th and 7th scale degree of a harmonic minor scale. E.g., in C Harmonic Minor, A b to B b is an augmented second.

### MORE VOICE LEADING RULES

- No parallel 5ths or 8ves
- No hidden or direct fifths between outer voices
- Avoid the augmented 2nd melodically
- Avoid doubling the leading tone

### INVERSIONS IN PART WRITING

There are some things that, if you remember, will help you find solutions to your voice leading more quickly.

#### Triads

##### **First Inversion Triads**

- We tend to *not* double the 3rd, especially in Major triads. Doubling the root or fifth is more typical.

## **Second Inversion Triads**

- Almost always double the fifth
- Typical uses:
  - A PASSING chord, where the BASS note passes between two other chords. E.g.,  $I \rightarrow V_4^6 \rightarrow I^6$
  - A NEIGHBOR chord, where the BASS note stays the same (as a pedal tone). E.g.,  $I \rightarrow IV_4^6 \rightarrow I$
  - A CADENTIAL  $I_4^6$ , where the  $I_4^6$  leads to a V or  $V^7$  chord. E.g.,  $I_4^6 \rightarrow V$  (see notes below)

## **Cadential $I_4^6$**

- The  $I_4^6$  must always be placed on a strong beat, e.g., beat 1
- The  $I_4^6$  must be at least as long (harmonically) rhythmically as the V or  $V^7$  chord to which it resolves.
- Wherever there is a V or  $V^7$  chord, typically a  $I_4^6$  can be inserted.

## **Seventh Chords**

### **$V_3^4$ (second inversion) chords**

- Usually a PASSING chord, where the BASS note passes between two other chords. E.g.,  $I \rightarrow V_3^4 \rightarrow I^6$

### **$V_2^4$ (third inversion) chords**

- Almost always resolves to  $I^6$  because the 7th of the chord (in the bass) needs to resolve down. E.g.,  $V \rightarrow V_2^4 \rightarrow I^6$

## **WRITING FOR KEYBOARD**

### **Keyboard Voicing**

- Voice leading rules are almost the same as before.
- Differences:
  - Top three voices are in the RH, spanning less than an octave cumulatively
  - Top three voices tend to be in closed position unless voice leading rules prohibit that.
  - The bass line (LH) is only one voice, and it may be more than an octave from the RH

### **Patterns on Keyboard Voicing**

- You can apply patterns to your keyboard voicing, whether using block or arpeggiated chords.
- The bass line can be more interesting than a sustained note.

### **Analysis**

- Chordal arpeggios can be blocked in a reduction to see how the voice leading works.
- The reduction may demonstrate voice leading that is not “proper” in reduced form, but is fine in its original form.
- Analysis can help identify how pieces were constructed from basic harmonic voice leading.