

Name:

- moves to \mathbf{Y}^7 (in any inversion), $\hat{\mathbf{4}}$ should move directly to $\hat{\mathbf{4}}$.

Part One: Bass #4

$$\text{G: } \mathbb{V}_5^6/\mathbb{V} \rightarrow \mathbb{V} \quad \text{Bb: } \mathbb{V}_5^6/\mathbb{V} \rightarrow \mathbb{V} \quad \text{Db: } \mathbb{V}_5^6/\mathbb{V} \rightarrow \mathbb{V}_2^4 \quad \text{E: } \mathbb{V}_5^6/\mathbb{V} \rightarrow \mathbb{V}_2^4$$
$$\text{F}\sharp: \mathbb{V}_5^6/\mathbb{V} \rightarrow \mathbb{V} \quad \text{A: } \mathbb{V}_5^6/\mathbb{V} \rightarrow \mathbb{V} \quad \text{C: } \mathbb{V}_5^6/\mathbb{V} \rightarrow \mathbb{V}_2^4 \quad \text{Eb: } \mathbb{V}_5^6/\mathbb{V} \rightarrow \mathbb{V}_2^4$$

Part Two: Bass 6-5; Bass 1-7

$$\text{F: } \mathbb{Y}_3^4/\mathbb{Y} \quad \mathbb{Y} \quad \text{Ab: } \mathbb{Y}_3^4/\mathbb{Y} \quad \mathbb{Y}^7 \quad \text{B: } \mathbb{Y}_2^4/\mathbb{Y} \quad \mathbb{Y}^6 \quad \text{D: } \mathbb{Y}_2^4/\mathbb{Y} \quad \mathbb{Y}_5^6$$

E: $\mathbb{Y}_3^4/\mathbb{V}$ \mathbb{Y} G: $\mathbb{Y}_3^4/\mathbb{V}$ \mathbb{Y}^7 Bb: $\mathbb{Y}_2^4/\mathbb{V}$ \mathbb{Y}^6 C#: $\mathbb{Y}_2^4/\mathbb{V}$ \mathbb{Y}_5^6

- F.** Over a $\hat{6}-\hat{7}$ bass, $\hat{1}$ cannot descend to $\hat{7}$ (which would double the leading tone!), but should ascend to $\hat{2}$. In an inner voice, $\hat{1}$ can also leap down to $\hat{5}$ —if necessary to complete the V chord.
- G.** Any $\hat{1}-\hat{2}$ line must appear under $\#4-\hat{5}$, and not above it (where it would create a direct 5th). Therefore this $\hat{1}-\hat{2}$ line will almost always appear in an inner voice, and not in the soprano—unless the inner voice $\#4$ goes down to $\hat{4}$.

Part Three: Bass $\hat{6}-\hat{7}$

G \flat : V_3/V V^6 E \flat : V_3/V V^6 A: V_3/V V_5^6 C: V_3/V V_5^6

D: V_3/V V^6 F: V_3/V V^6 G \sharp : V_3/V V_5^6 B: V_3/V V_5^6

- H.** Over bass $\hat{2}-\hat{5}$, if all tendency-tones are realized, it is impossible to write both a complete V^7/V and a complete V . The tendency tone to thwart, if complete chords are desired, is not $\hat{1}$, which over this bass should descend to $\hat{7}$ no matter what voice it is in, but rather $\#4$ —which, in an inner voice, can skip down to $\hat{2}$ to complete the V chord. (However, if the resolution is to V^7 , $\#4$ must move directly to $\hat{4}$ [guideline E]; in this progression, one of the chords must be incomplete.)
- I.** Over bass $\hat{2}-\hat{7}$, $\hat{1}$ cannot descend to $\hat{7}$ (to avoid doubling a leading-tone), and thus should ascend to $\hat{2}$. [cf. guideline G]

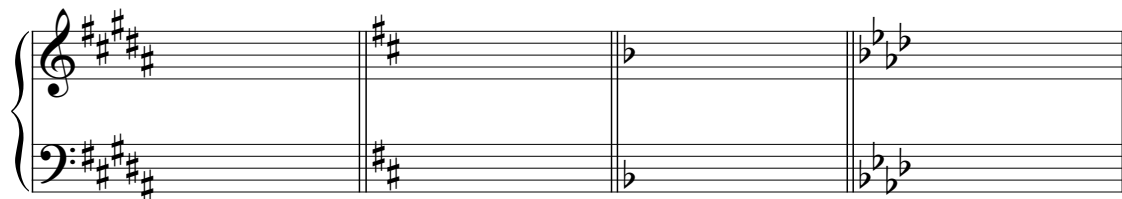
Part Four: Bass $\hat{2}-\hat{5}$; Bass $\hat{2}-\hat{7}$

D \flat : V^7/V V E: V^7/V V^7 B \flat : V/V V_5^6 G: V^7/V V_5^6

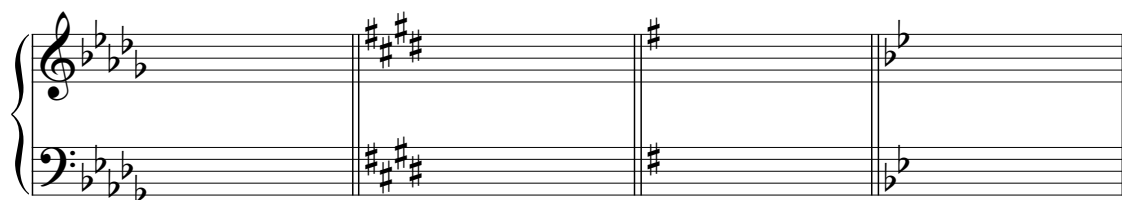
C: V/V V^7 E \flat : V^7/V V^7 F \sharp : V/V V^6 A: V^7/V V^6

- J. The seventh of a $vii^{\circ 7}/Y$ is $b\hat{3}$, which requires an accidental in major. That $b\hat{3}$ ($=b\hat{6}/Y$) is always a tendency tone, and must descend to $\hat{2}$.
- K. A $b\hat{3}-\hat{2}$ line can appear over a $\hat{6}-\hat{7}$ line, but not *over* a $\hat{6}-\hat{5}$ line (where it creates a direct 5th). Any $b\hat{3}-\hat{2}$ line must appear under $\hat{6}-\hat{5}$; therefore, $b\hat{3}-\hat{2}$ can appear in the soprano only over a $\hat{6}-\hat{7}$ bass.
- L. Therefore, $\hat{6}-\hat{5}$ virtually never appears in the bass of a progression from $vii^{\circ 7}/Y$ directly to Y ; bass $\hat{6}$ under a $vii^{\circ 7}/Y$ must ascend to $\hat{7}$.

Part Five: Secondary $vii^{\circ 7}$ of Y



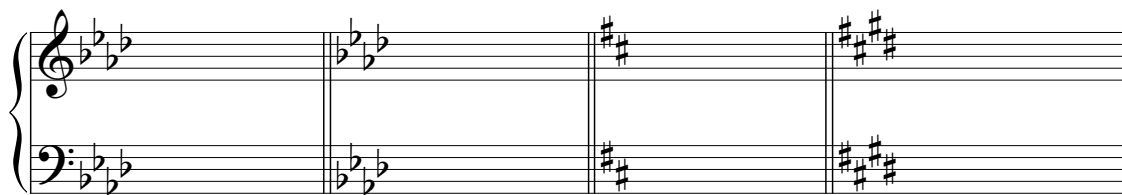
B: $vii^{\circ 7}/Y$ Y D: $vii^{\circ 7}/Y$ Y^4 F: $vii^{\circ 6}/Y$ Y^5 Ab: $vii^{\circ 4}/Y$ Y^5



Bb: $vii^{\circ 7}/Y$ Y C#: $vii^{\circ 7}/Y$ Y^4 E: $vii^{\circ 6}/Y$ Y^5 G: $vii^{\circ 4}/Y$ Y^5

- M. A Dominant of Y moves to a cadential $\frac{6}{4}$ by retaining as many common-tones as possible.
- N. In moving from a diatonic DP to a D/Y , avoid a $\hat{4}-\#4$ cross-relation by connecting those two scale-steps via direct chromaticism if possible. Likewise, in minor, $\hat{6}-b\hat{6}$ should appear as a direct chromaticism, in an inner voice—since it thwarts the tendency of $b\hat{6}$ to move to $\hat{5}$. In major, $\hat{3}-b\hat{3}$ should appear as a direct chromaticism.

Part Six: D/Y approached from a diatonic DP, and resolving through a cadential $\frac{6}{4}$



Ab: $ii^6 Y^5/Y (I^4) Y^7$ F: $bVI Y^5/Y (i^4) Y^7$ B: $w^7 vii^{\circ 7}/Y (i^4) Y^7$ E: $IV^6 vii^{\circ 6}/Y (I^4) Y^7$