V: "Leading tone chord"

Leading Tone Chord

Name II Official Class

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Date

Subject

INSTRUCTOR

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The $(\underline{V})^7$ and $\underline{V}^7$ can ~~be~~ relate to root position chords that do not necessarily function ~~in~~ as harmonic chords

It is essential to realize that the ~~[illegible]~~ preceding illustrations involve applied dominants to chords that are of harmonic function. These examples are ~~solid~~ the solid framework, which, however, remain to be enriched by ~~with~~ ~~chords that act in neighboring~~ neighbor chords, passing chords, and ~~chords that~~ voice-leading chords. Such chords are essentially contrapuntal in function. Leading tone chords can ~~be~~ applied frequently to such contrapuntal chords. ~~where these chords are of root nature~~

Since the $(\underline{V})^7$ and $(\underline{V})^7$ normally move to root position chords, the following examples illustrate these motions ~~$(\underline{V})^7$~~ to root position ~~contrapuntal chords~~ passing, neighbor and voice-leading chords as ~~to~~ functions of harmonic structures, ~~with the applied leading~~

In Example (1A) the tonic moves to the V diatonically step-wise. It serves no purpose to describe the motion as: I - II - III - IV - V. The V is the goal and the intervening chords are the passing steps towards the attainment of that goal. The voice leading poses serious drawbacks; parallel 8ths and 5ths are the symptoms of complete lack of independence of the ~~lines~~ lines. This, however, is the plan, and intervening chords can be used in such a manner as to change the succession of parallel 8ths and 5ths without altering the ~~plan~~ direction ~~of motion~~ and path of motion. Such intervening chords are voice-leading chords. Purely diatonic chords can be employed, but in Example (1B) the interpolated chords are applied dominants or dominant sevenths. These intensify the motion to ~~the~~ pass each passing chord.

The significance of such voice-leading techniques will be examined in a later chapter.

~~The passing~~ Passing chords can be non-diatonic in nature as seen in the following example[2] in which I moves step-wise to the VI. The ~~All chord~~ diatonic ~~chord~~ ~~would be~~ passing chord would be VII°, which, by ~~nature~~ virtue of its voice-leading force to contract into a 3rd cannot proceed downward. Therefore, the necessity of employing F♯, the perfect 5th above the root, not only permits the B♮ to move down to A, but also, as a stable triad, ~~is not further~~ makes possible the ~~long~~ interposed (V7)♯.

Passing chords ~~ca~~ need not be step-wise. In this way I, instead of moving to II one step above, moves down a seventh (thereby avoiding ~~8ths~~ parallel 8ths and 5ths) in Example 3. The seventh is broken up into 3rds, each bass tone becoming the root of a diatonic triad. These triads are passing chords in the motion

from I to II. Voice leading chords are required between the parallel 8ths and 5ths. They may be diatonic; however, they may also be applied ~~to~~ $\underline{V}^7$ chords as shown in this example.

Several root position neighbor chords are now shown with ~~applied~~ the $(\underline{V})^7$ and $(\underline{V}^7)^7$. ~~Example~~ The step-wise neighbor chord in Example 4 requires ~~a voice leading~~ The interpolation of a voice leading chord, in which capacity the $(\underline{V})^7$ serves.

Examples 5 A+B illustrate the top-voice neighbor motion, G–A♭–G, the neighbor tone, A♭, consonantly supported by an A♭ triad or an F-third. The $(\underline{V}^7)^7$ to the A♭ triad ~~does~~ or an F-third does not serve as a voice-leading chord.

Example 6 illustrates diatonic root position voice-leading chords to which the $(\underline{V}^7)^7$ is used. ~~This should be compared~~ Compare this to the preceding Example 3.

Retrogressive applied dominant relationships.

An applied dominant can belong to a chord which preceded it. Its significance lies only in its reverse relationships, similar to the relationships $\underline{I}-\underline{V}$.

The leading Tone Chord

III

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The $\begin{matrix}6 & 5\\ 3, & 3\end{matrix}$ and $\begin{matrix}6\\ 5\end{matrix}$

An applied leading tone chord in which the leading tone is in the lowest voice moves with considerable intensity to the root position of the chord to which its motion is directed. The degree of intensity depends upon the tones which move simultaneously towards ~~other~~ the other tones of the object ~~triad~~ triad.

The first inversion of the applied dominant produces the following: (1A) The characteristic feature is the motion into the 5th of the triad in an oblique fashion: (1B). This lacks the intensity ~~the~~ of the applied dominant which has the advantage of the 5th relatively in the bass in addition to 7d → 8th, 2d → 3d, and 5d-oblique. To refer to this as applied $\underline{V}^6$ or "first inversion" is simply a matter of chord classification without any separate regard for the nature of its function. It is

true that it is frequently used as a substitute for the applied $\underline{V}$. ~~but~~ In the following example the nature of the motion of the bass, a leap of the diminished 5th, is closer to the harmonic relationship.

(2)

The $\frac{6}{3}$ leading tone chord can be used to effect a smoothly moving step-wise bass.

(3)

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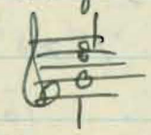
* Footnote.

Here is the example of the $\underline{V}$ in which the 5th and 3rd are delayed by the ~~discord~~ 6th and 4th. Frequent classifications of chords refer to the



as the 2nd inversion of the tonic.

The concept of $\underline{I}$ is completely inadmissible. The 4th above the g is a dissonance. The 6th above the g is a secondary consonance which in this fingering acts ~~as~~ subserviently to the 5th. Hence, the $\frac{6}{4}$ above the g is the artistic delay of the $\frac{5}{3}$. There are non-chordal tones, and the $\underline{V}$ begins to unfold at the moment the G in the bass appears. What happens above the bass can best be described with figured bass.

In the above and following examples the $\frac{6}{3}$ is shown functioning ~~also~~ as a voice-leading chord.

(4)

The leading tone in the bass can be supported by a 3rd and ~~a~~ a diminished 5th, effecting $4^{th} \to 3^{rd}$, $2^{nd} \to 1^{st}$, $4^{th} \to 3^{rd}$. Such a chord is therefore limited to direct motion to a 3rd. This contracting force being the typical character of a diminished triad. Hence this type of leading tone chord is not

frequently found. Example 5 ~~bar 8 perfect~~

(5)

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* An interesting historical observation is the use of the double leading tone in the 14th century, as in the following examples from Machaut.

This is a combination of $7^d \to 8^d$ and \# $4^d \to 5^d$, avoiding the ~~dissonance~~ at that time inadmissible diminished 5th, and leading strongly into the 5th above the tonic, the perfect 5th considered ~~still~~ of prime importance.

The $\frac{6}{5}$ leading tone chord with the leading tone in the bass combines the features of both the $\frac{6}{5}$ and the $\frac{5}{3}$ leading tone chords, ~~with~~ oblique motion into the 5th of the object triad, contrary motion into the 3rd; ~~contrary motion into the octave or unison~~

A new feature lies in the freedom of the 2d to move in contrary motion to the unison or octave, or in parallel motion to 3d with $7^d \to 8^d$.

(6)

[Note the exchange of voices following the parallel motion: In the bass, d to f; in the soprano f to d.]

The $\frac{6}{4}$ or $\frac{4}{3}$ a leading tone chord is regarded in chord classification as the second inversion of the applied dominant. The characteristic feature of this chord is that the motion in the bass is now $2^d \to 1^d$

or, less frequently, $2^d \to 3^d$, the latter again generally involved in parallel motion with exchange of voices, as shown in example (6). The ~~the~~ bass moves down one whole step towards the object triad, or, in the case of parallel motion with an upper voice (moving $7^d \to 8^d$), it may move ~~to~~ up one whole step to the $\frac{c}{3}$ ~~of~~ position of an object major triad or a 1/2 step to the $\frac{c}{3}$ position of an object minor triad.

Example (7)

~~the~~ $\frac{4}{3}$ leading tone chords ~~also~~ in this example function as voice leading chords, breaking up the parallel octaves and fifths. This ~~same~~ type of leading tone chord ~~chord~~ could not be used to the $\underline{V}$ (the last chord) because the bass motion Ab ~~of~~ to G, ~~does not~~ as a half-step, does not permit the motion of $2^d \to 1^d$. Hence in this example a pure voice leading ~~chord~~ diatonic chord is substituted.

(8)

~~to~~ The simple passing tones ~~or~~ between triads can be converted into strongly directed lines of motion. In ~~Example~~ (8) the expansion of motion from $\underline{I}$ to II descending a 7th instead of using a 2nd, and passing through the $\underline{VI}$ and IV ~~and~~ can be achieved in a smoothly flowing ~~manner~~ step-wise ~~manner~~ ~~2nd sp~~ manner (2nd species counterpoint) as indicated in 8 c. The transformation in 8d does not disturb the ~~nature of~~ ~~the bar~~ step-wise motion of the bass. However now are added a series of impulses, $2^d \to 1^d$, $2^d \to 1^d$, etc. Simultaneously the other linear agents create their impulses of motion to each triadic "stepping-stone" on the path to the harmonic goal, ~~th~~ the II chord.

closely related.

is the $\frac{6}{3}$ leading tone chord with $2^d \to$ in the bass, moving either to 1^d or upward to 3^d. Chord grammar generally refers to this chord as the 1st inversion of the VII° chord. The choice of motion, $4^d \to 3^d$, or $4^d \to 5^d$, or both, is dependent on the voice-leading situation.

(9)

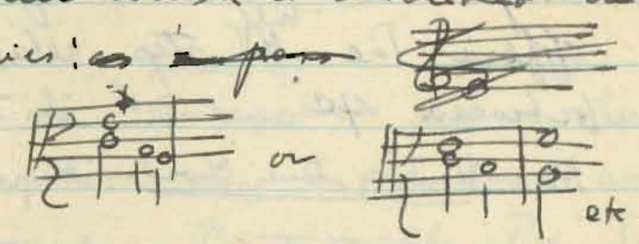
The $\frac{6}{3}$ on D is not an applied leading tone chord but rather a chord involved in the prolongation of the tonic, C, as ~~it moves from its root position to~~ the bass moves from the root position to the 3rd of the triad (E in the bass). Its significance lies in its relationship in both directions. In this connection the following ~~example (Ex. 10) is to be~~ (Example 10) is to be compared to the preceding example.

(10)

The $\frac{6}{4}$ applied leading tone chord is also another closely related chord. Remembering the nature of the dissonant 4th, as an applied leading tone chord its use is limited to stepwise approach and departure, as in the following example.

(11)

This is the weakest of the leading tone chords examined so far. One must understand the weakness of the dissonant 4th and the necessity of treating it contrapuntally in a manner which is described in 2nd species: ~~as follows~~



(in figured bass listed also as the $^4_2$ or 2)

The $^6_{4\,2}$, referred to as the 3rd inversion of the $\underline{V}^7$, ~~must be~~ ~~and~~ has the fundamental characteristic of $4^{\underline{d}} \rightarrow 3^{\underline{d}}$ in the lowest voice. Therefore, since $3^{\underline{d}}$ is the lowest voice of the object chord, this chord will be a $^6_3$ position of either a Major ~~chord~~ or a minor chord. Motion to a Major chord ~~will therefore~~ offers the half step relationship between 4^d and 3^d in the bass. As a leading tone chord it proceeds downward.

Example 12. The use of the $^4_2 \nearrow$ to Major $^6_3$ chords. Note the ~~use~~ nature of the bass. (12)

Example 13 (13) The use of the $^4_2 \nearrow$ to minor $^6_3$ chords, in the prolongation of the tonic as it ~~moves~~ down from ~~its root position to~~ down stepwise in parallel sixths to ~~its~~ its $^6_3$ position. (13)

The ~~leading~~ $^6_3$ chord built on F is ~~as~~ the $^6_3$ position of the II chord, which in the minor mode is a diminished triad. Hence no leading-tone chord is possible to a diminished triad in either its root ~~position~~ or $^6_3$ position. ~~This is~~ Similarly no leading tone chord can be applied to the VII ~~chord~~ triad in the Major mode, the VII chord being a diminished triad.

The $^4_2$ leading tone chord need not be approached step-wise from above.

(14 a) + (14 b)

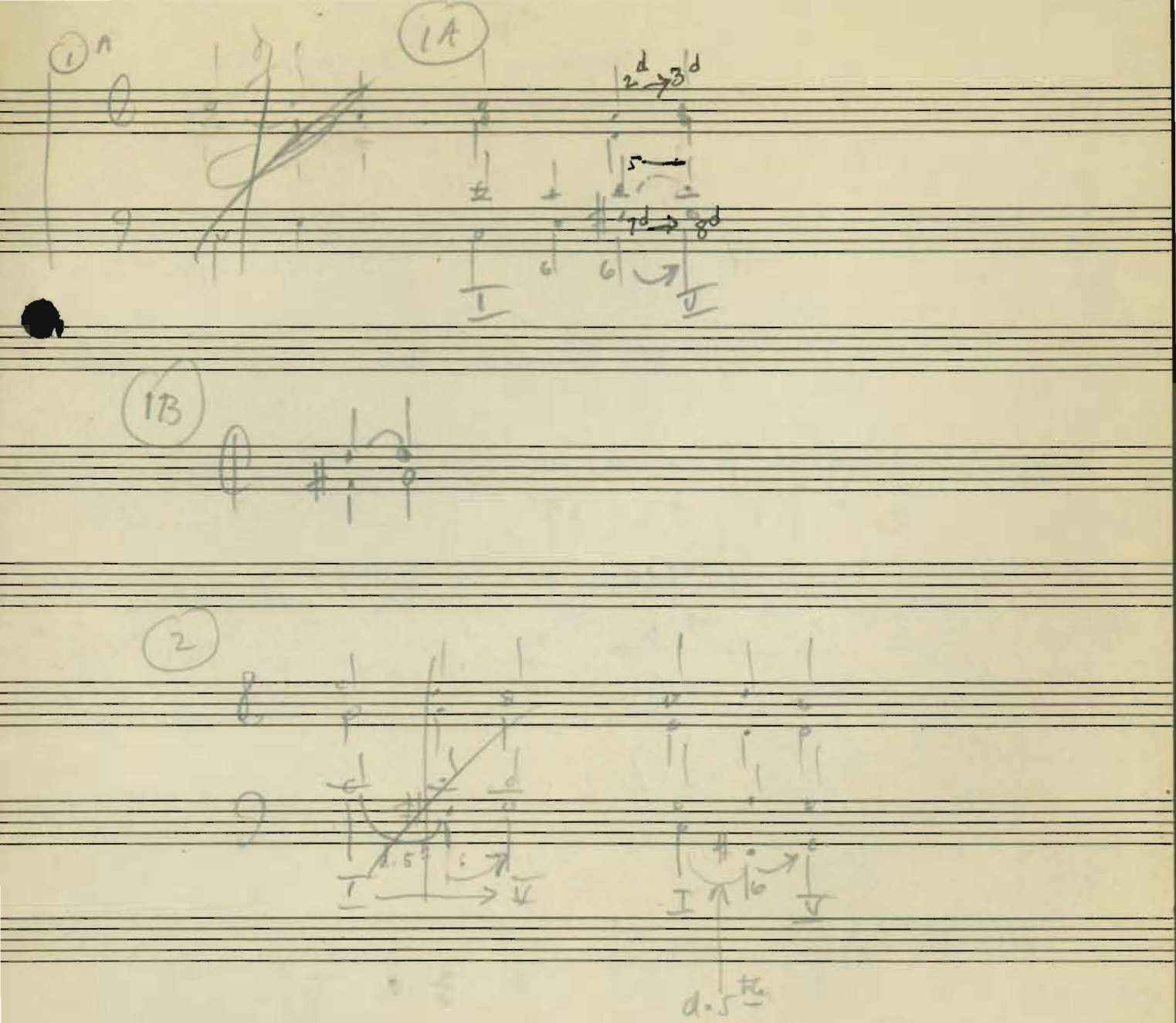
In the study of the applied $\underline{V}$ ~~and~~ chord the 5th relationship in the bass was emphasized. Occasionally the $^6_3$ of the object chord is substituted for the root position. ~~This is~~ The use of the weaker position is unexpected and is somewhat deceptive. This is a subtlety which can be used to advantage. Most often the unexpected is avoided by proceeding ~~to the~~

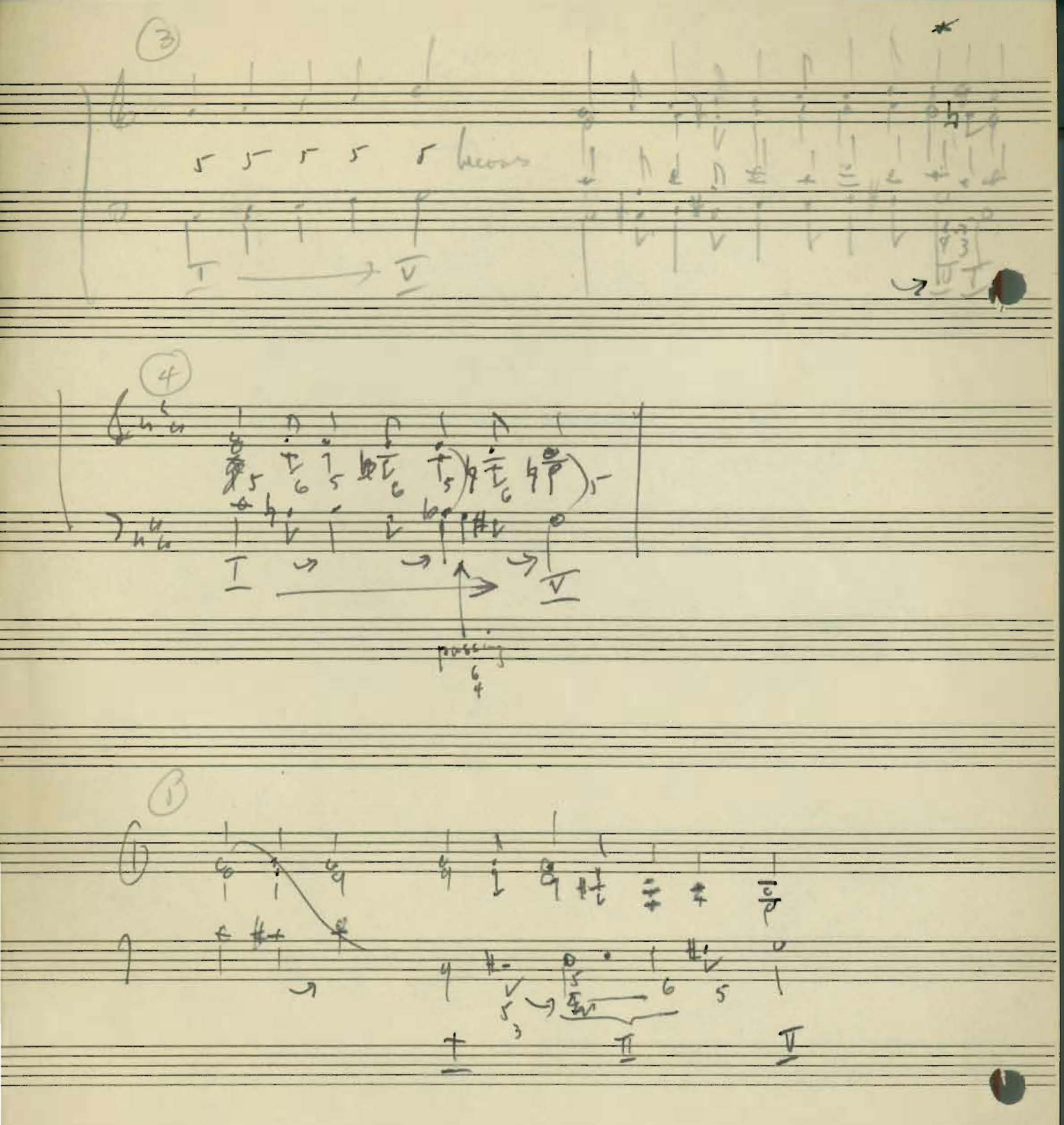
step-wise to the $\frac{6}{3}$ object chord, ~~thus producing~~ The passing tone in the bass creating $4^d \rightarrow 3^d$. If the root of the applied $\underline{V}$ has been doubled The ~~passing chord is~~ chord ~~created~~ created in passing is a $\frac{6}{4}$. This is the essential origin of this chord, The dissonant tone lying in the ~~bass~~ lowest voice. Its use as an accented tone is a rhythmic contraction of its passing function.

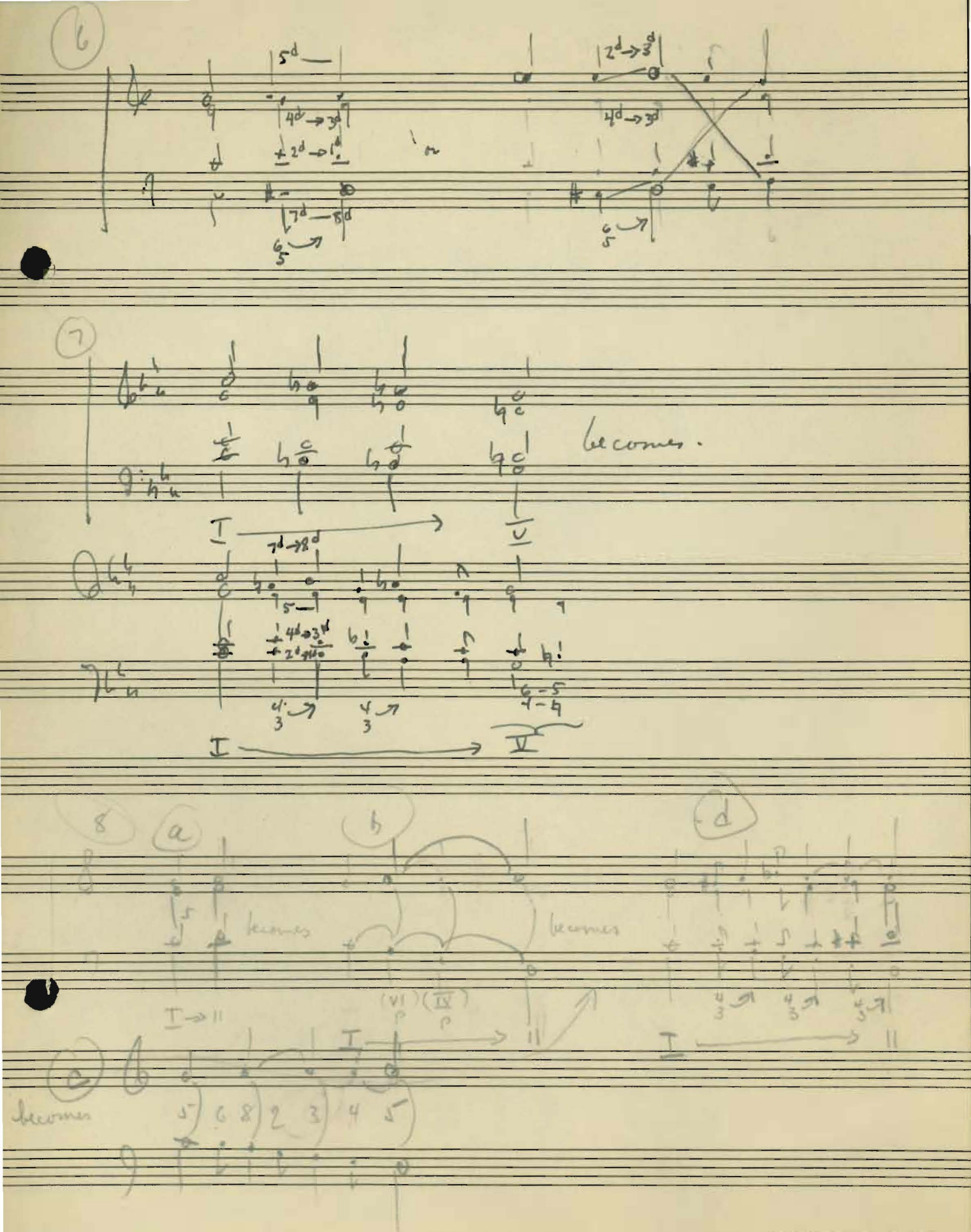
15

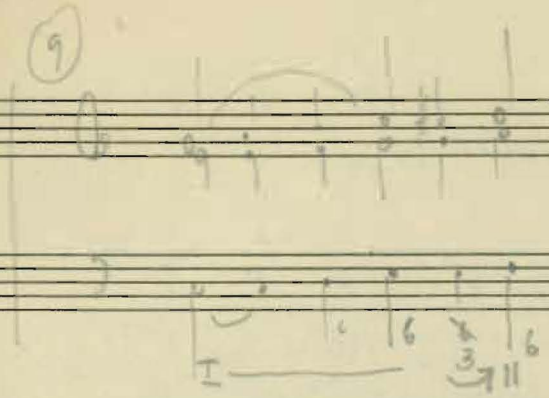
a combination of back relating, ~~and forward relating~~ $\frac{6}{3}$ attained with an ~~of~~ applied $\frac{4}{2}$, and an applied $\frac{4}{2}$ to a ~~voice~~ $\frac{6}{3}$ which carries out of a $\frac{5}{3}$ is shown in the following:

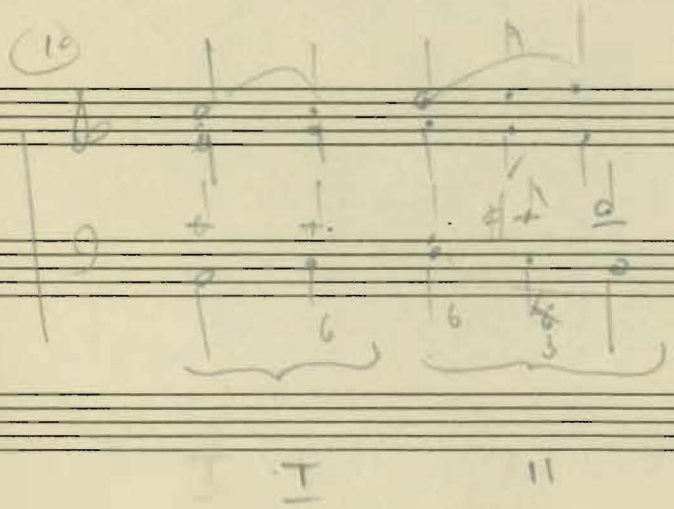
16

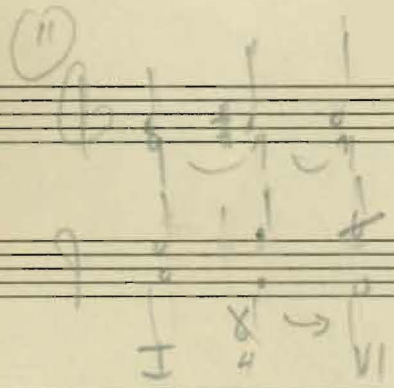

1A
1B
2

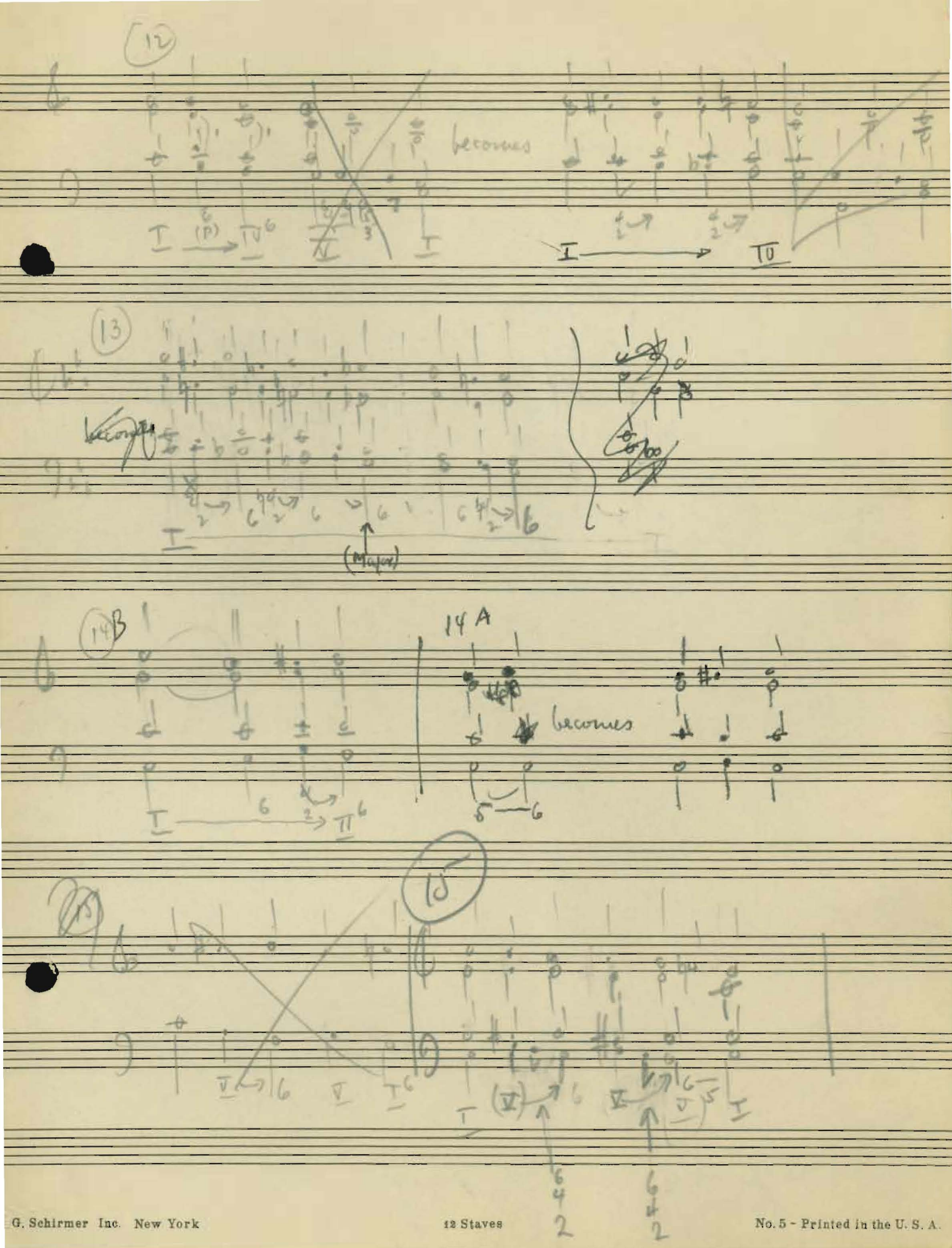

passing
6
4


6
7
becomes.
8
a
b
c
d
becomes








12
becomes
13
becomes
(Major)
14 B
14 A
becomes
15

Leading Tone Chords (cont'd)
The use of the fifth degree.

IV

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In the ~~major mode~~ motion to a major triad the leading tone motion, $7^d \to 8^d$, may be combined with $6^d \to 5^d$. (1)

The vertical result is the dissonant 7th. Linearly the motion ~~into~~ the 5th of the object chord is through contrary motion. The dissonant 7th is a rhythmic contraction of a simple neighbor ~~note~~ tone relationship. (2) This chord is referred to as the VII7

This can be combined with other leading tone chord motions as in the following:

(3)

This whole step between 6^d and 5^d precludes the use of this motion to a minor triad of ~~Sixth~~ which demands the half step where 6^d moves to 5^d. ~~This produces~~ The

which they produce a Dorian effect.
The following comparison, however, must be made.

4 A 4 B

The motion from B♮ to A, ~~occurring in both examples has two meanings~~. in the first example is Dorian, i.e., $6^d \to 5^d$. In 4B, B is an upper neighbor of A involved in the prolongation of the leading tone chord and is not $6^d \to 5^d$, since the note A is still functioning as the 1^d or 8^d of the A major triad. This does not produce any Dorian feeling

Diminished Seventh chord.

If the object chord is a minor triad, the use of a leading tone chord involving the 6th degree demands a half-step between 6^d and 5^d. ~~The interval~~

(5)

The interval between the leading tone in the lower voice and the 6^d is a diminished 7th. Both voices move ~~also~~ with considerable linear intensity into the perfect 5th of the object ~~chord~~ minor triad. If these are combined with $2^d \to 1^d$ (or $2^d \to 3^d$) and $4^d \to 3^d$, the result is a leading tone chord of great linear intensity.

(6)

This is the diminished 7th chord. Its vertical instability is due not only to the dim 5th and dim 7th above the ~~bass~~ lowest ~~tone~~, tone, but also to the interlocking

~~dimunished~~ dim. 5th between the E and the B♭. In the example ~~shown~~ given the outer voices, i.e. dim 7th, contract into ~~the~~ a fifth. The interlocking dim. 5ths ~~contract into~~ respectively contract into ~~dim~~ 3rds. The intensity will depend on voice placement. Thus, when 2d → 1d is placed only above ♭6d → 5d, one dim. 5th contraction is lost. The advantage gained, however, is the more desirable vertical sonority of the object chord which now has doubled the root rather than the 3rd. Examples 7a + b. The poor voice leading in ~~the example~~ 7a can be solved by the use of B♭ as an appoggiatura to the A, ~~resulting in~~ showing to close relationship to the 6/5 leading tone chord with the leading tone in the lowest voice. In Example 8 + 8 the possibility of approach of ♭6d via the half step from above is shown. The ~~rhythmic~~ ~~different~~ rhythmic placement of the B♮ is important. The second version is unsatisfactory, since the B♮, ~~acting~~ sounding with the C#, still maintains a forward relationship to the object chord. It is ambiguous, as though the incorrect B♮ were then corrected to the better B♭.

The Diminished-Fourth Chord to Major Triads.

It has been demonstrated that the ♭6d → 5d above 7d → 8d, as a motion of two-voice contraction into the fifth, is ~~[illegible]~~ stronger than the ~~situation~~ case involving a minor 7th above the leading tone, i.e., the whole step from

$6^d \rightarrow 5^d$. It will be seen later the many ways in which the Major and minor modes borrow freely from each other. ~~The Major mode uses frequently~~ as this is the phenomenon of <u>Mixture of Modes</u>.

The Major mode frequently borrows ~~the characteristic~~ from the minor mode the characteristic half step between 6 and 5 ~~hence~~ the diminished seventh leading tone chord is one application of this mixture. The following examples show the use of this chord to both minor and major object chords.

In Example 9 the possibility of a chromatic descending melodic line is indicated the line being a succession of $b6^d \rightarrow 5^d$ motions.

The end of Example 9 also indicates the use of this ~~the~~ type of leading tone chord to the object chord involving the $\frac{6}{4}-\frac{5}{3}$ prolongation of the object chord. The ~~see~~ motive of $b6^d \rightarrow 5^d$ is therefore delayed. ~~Further mixture is achieved~~ another manner of mixture is achieved by moving $b6^d$ to $\natural 6^d$ which then proceeds to 5^d as shown in Example 10. However, this is to be compared to a subtle difference in function when the E♮ above the bass tone, G, ~~is~~ is approached via a chromatic passing tone. ~~The approach to the V~~ A comparison of ~~the~~ Examples 10 and 11 reveals this difference in the approach to the V, which, in turn explains the enharmonic E♭ and D♯.

Example (11)

$4^d \to 3^d$ in the bass continuing with $\flat 6^d \to 5^d$, $2^d \to 1^d$ and $7^d \to 8^d$, represents another position of this leading tone chord.

Example (12)

$2^d \to 1^d$ in the bass, when combined with $\flat 6^d \to 5^d$, poses the problem in voice leading discussed before (Motion of dim. 5th into perfect 5th). Therefore, further manipulation becomes necessary. $2^d \to 3^d$ is possible. Voice doubling should be considered. In Example 13b note $4^d \to 5^d$ in parallel motion with the bass moving $2^d \to 3^d$.

Ex (13)

$\flat 6^d \to 5^d$ in the bass is not successful since the 5^d as the lowest tone of the object chord means the $\frac{6}{4}$ position, which is unstable. In such a case this ~~so called~~

position of this leading tone chord is represents actually the ~~appo.~~ use of an appoggiatura, an accented upper neighbor tone to the root of ~~an applied~~ a $\underline{V}^7$, used either as the structural $\underline{V}^7$, or an applied $\underline{V}^7$.

Example 14 illustrates some of these uses:

14a: complete neighbor tone.

14b: incomplete, an accented neighbor tone.

14c: the resolution of the $\frac{6}{4}$ to $\frac{5}{3}$; hence, an elaboration of a + b, above.

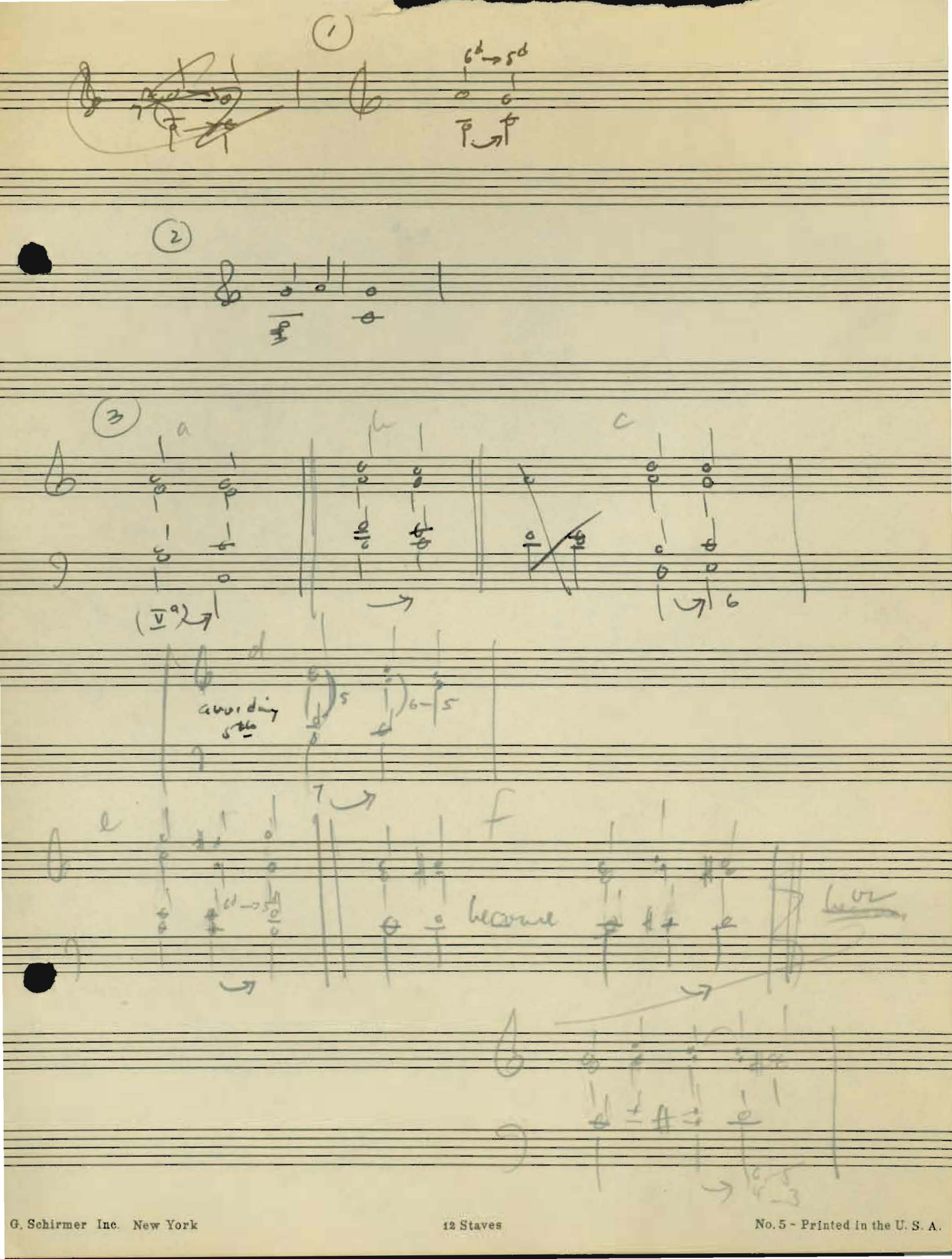
14d: The $\frac{6}{4}$ followed by the $\frac{4}{2}$, ~~showing a contracted~~ another prolongation of the $\underline{V}^7$.

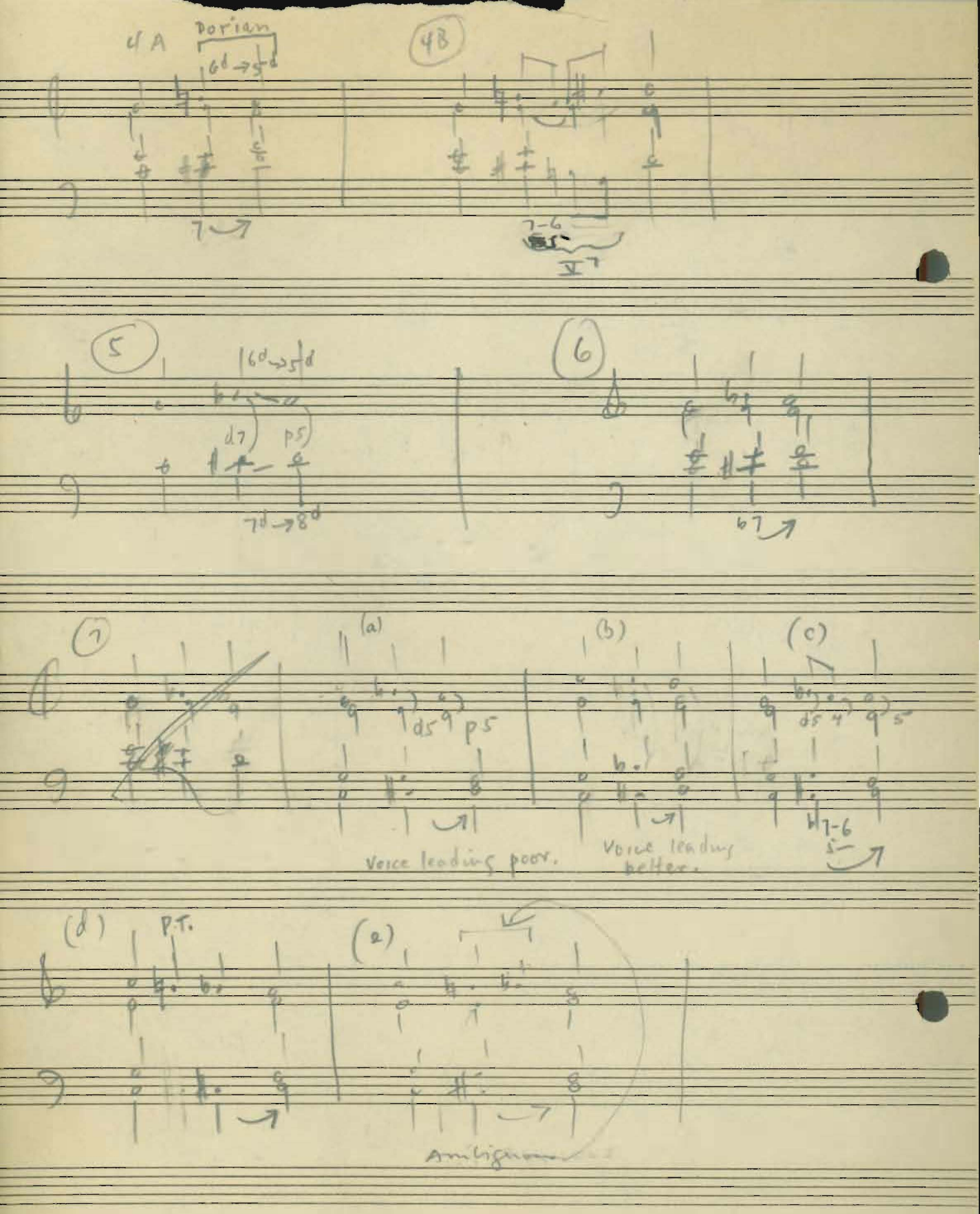
14e: An elaboration of ~~the~~ an harmonic structure, using the diminished seventh leading tone to the "6" chord in which the $\flat 6^d$ in the bass becomes

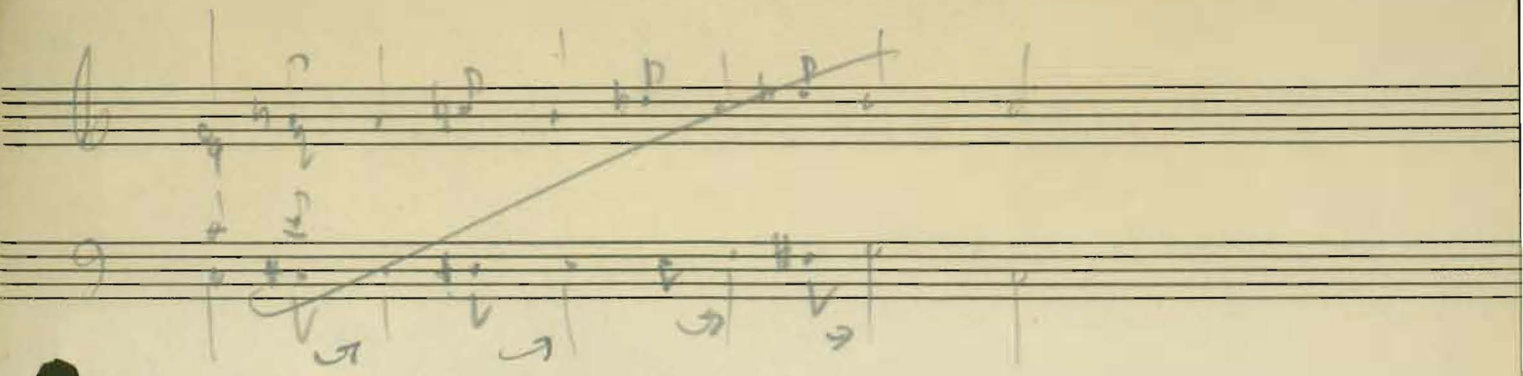
an inner voice by moving down (~~Passing~~ through a passing $\frac{6}{4}$) to the $b4^{\underline{d}}$ which then ~~moves~~ proceeds $\rightarrow 3^{\underline{d}}$, the lowest tone in the II^{6}. Note the exchange of voices between bass and alto.

The Applied $\underline{V}^{-9}$.

$b6 \rightarrow 5^{\underline{d}}$ can combine not only with the voice motions as occur in the diminished $7^{\underline{th}}$ leading tone chord but also with the $5^{\underline{th}}$ relationship in the bass. Thus, to the voice directions that are so intensively manifested in the dim. $7^{\underline{th}}$, is added the harmonic direction, the $\underline{V}-\underline{I}$ relationship. Of all leading tone chords examined thus far, this is certainly the strongest.


1
2
3
a
b
c
d
avoiding
e
f
become
Lux


4A
Dorian
6d → 5d
7
48
7-6
V7
5
6d → 5d
d7
p5
7d → 8d
6
6 7
7
(a)
d5 9 p5
Voice leading poor.
(b)
Voice leading better.
(c)
d5 4 9 5
7-6
5
(d)
P.T.
(e)
Ambiguous



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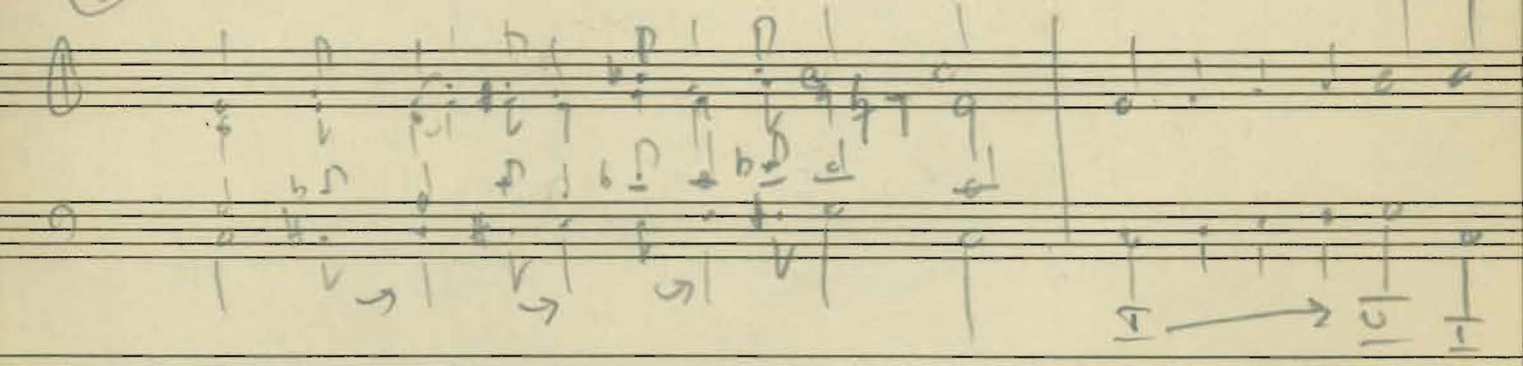

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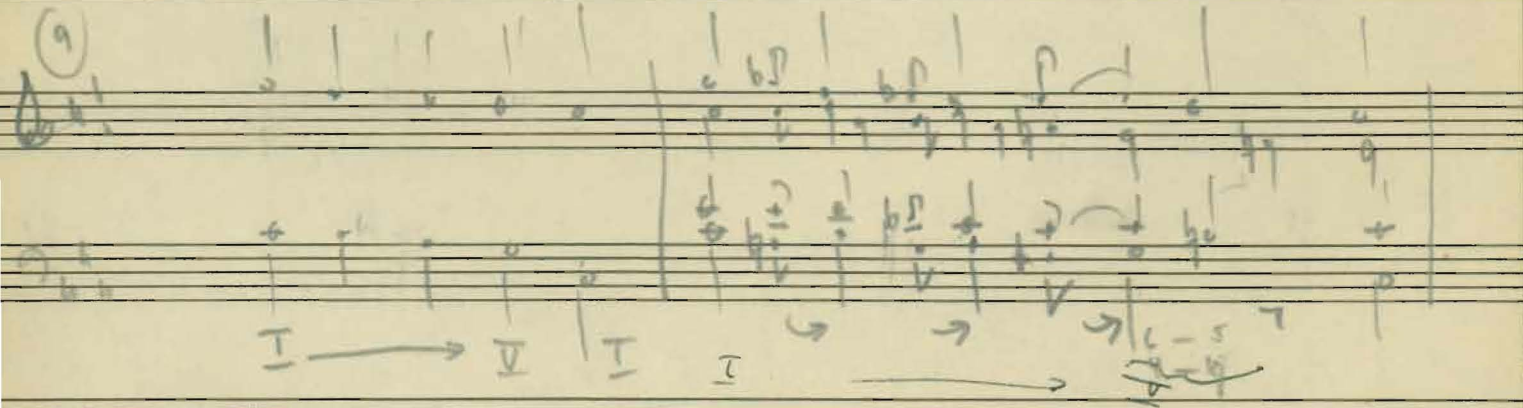

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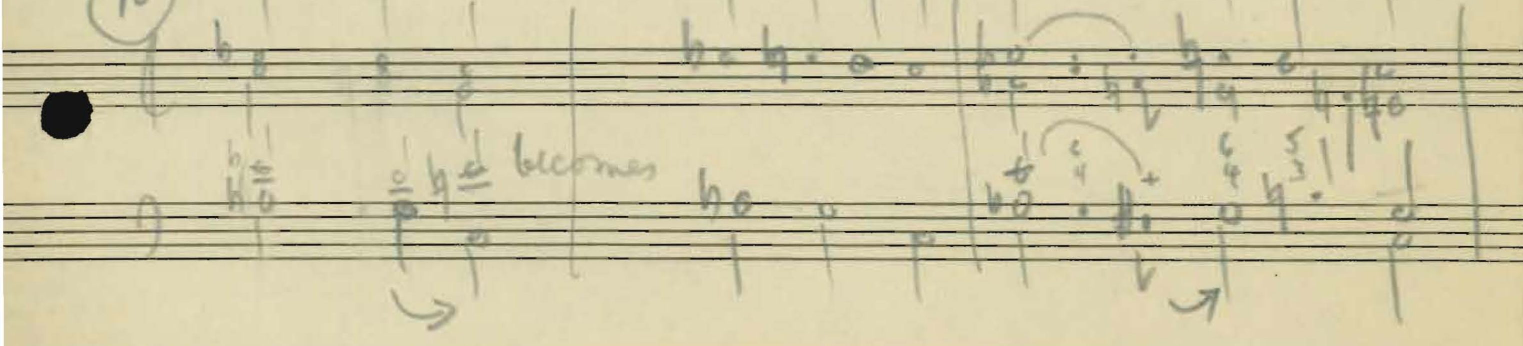
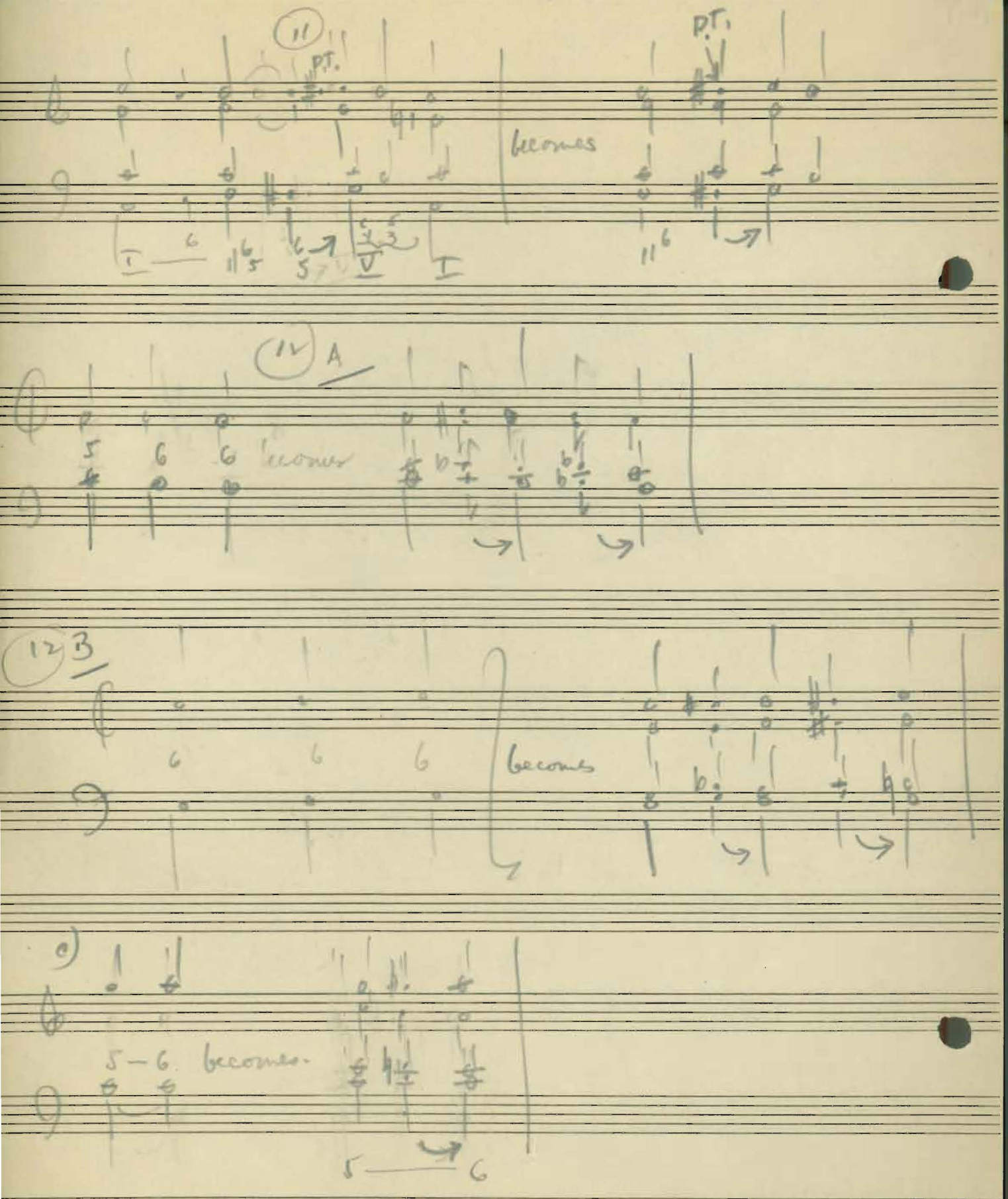
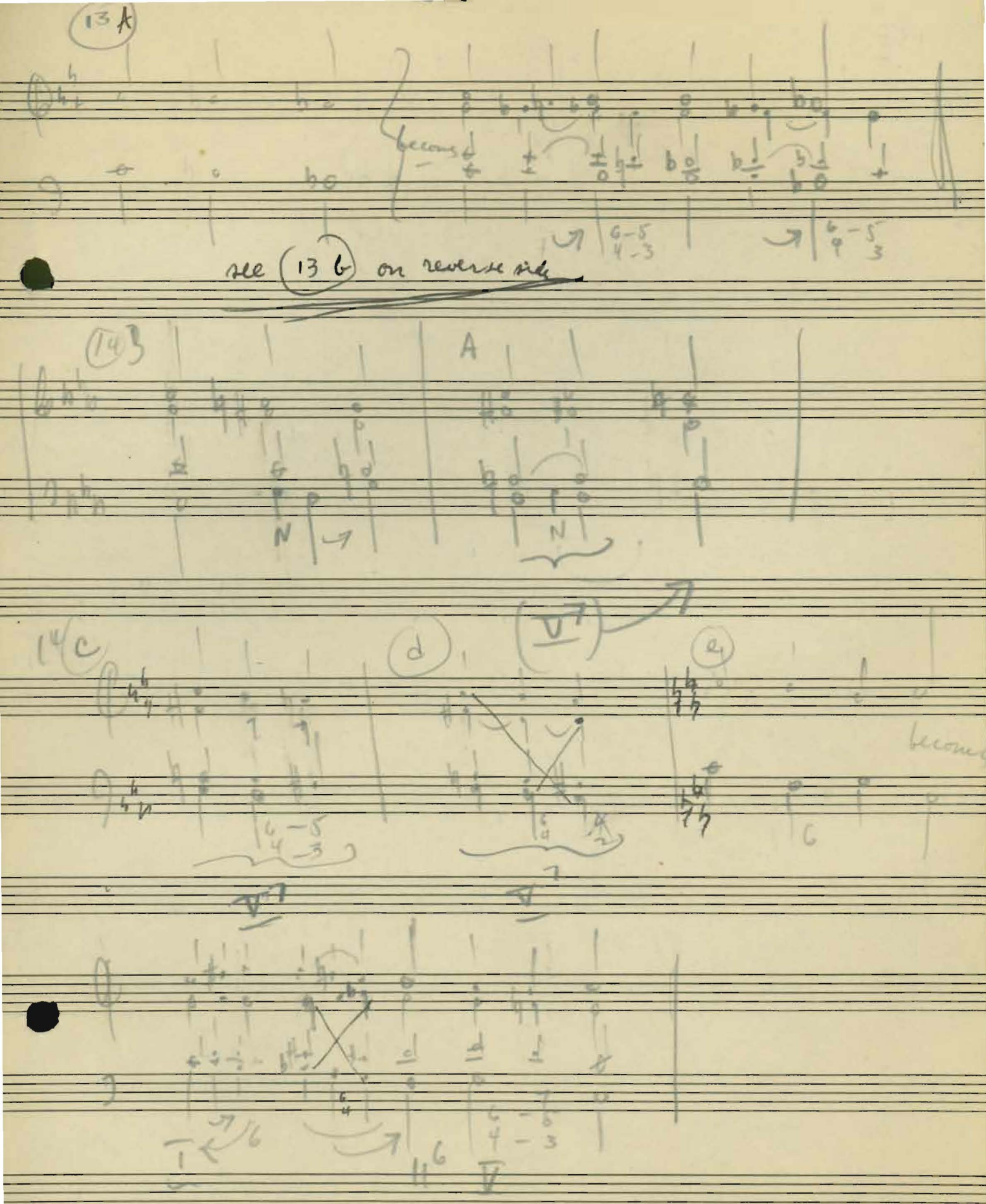



11
P.T.
becomes
P.T.
I
V
I
12 A
5
6
6
becomes
12 B
6
6
6
becomes
c)
5 – 6 becomes
5
6


13 A
becomes
6-5
4-3
see 13 b on reverse side
14 B
A
N
N
14 C
d
e
V7
6-5
4-3
V7
V7
becomes
6
I
6
II6
6-5
4-3
V

Leading Three choices.
The Aug 6th.

Name Official Class

(Surname first)

Date

Subject

INSTRUCTOR

To Remind You

to rid yourself, before this examination begins, of all notes, papers and books, except those which are expressly permitted by the examiner. Since such books and papers cannot be legitimately used DURING THE EXAMINATION, the possession of them is, of course, prima facie evidence of wrong intent.

No pages are to be torn from this book. All matter not intended for correction by the teacher should be crossed out by the student, but the book should not be mutilated in any way.

QUEENS COLLEGE

~~For~~ The intervals of the diminished fifth ~~and the augmented fourth,~~ can contrary into a third, the augmented fourth expanding into a six, and the diminished seventh contracting into a perfect fifth, have been ~~studied~~ examined not only as phenomena of voice leading but also as forces which may work with the leading tone phenomenon to project a specifically directed motion.

Step-wise contrary motion into an octave or unison can be achieved diatonically ~~Thus:~~ in the following ~~manner:~~ ways:

(1)

Interpretations of these motions into the octave as outer voices of leading tone chords are now made:

Example A: Both voices move one whole step. No leading tone chord can

be constructed.

Example B: The half step F# to G, can be interpreted as $7^d \to 8^d$, the lower voice is then $2^d \to 1^d$. F# to G ~~also~~ can be heard as $2^d \to 3^d$, the lower voice then is $4^d \to 3^d$, moving to the $\frac{6}{3}$ position of the e minor chord.

Example C: The A♭ to G can be interpreted as $4^d \to 3^d$, the upper voice being $2^d \to 3^d$, moving therefore to the $\frac{6}{3}$ position of the E♭ Major chord.

Example D: Obviously this cannot be interpreted as a combination of 7^d and 4^d. If F# is 7^d then A♭ must be ~~interpretation~~ regarded as the lowered second degree, therefore $7^d \to 8^d$ combining with ~~the~~ $b2^d \to 1^d$, The interval is ~~the~~ an augmented 2nd. the ~~lowered~~ half step between 2 and 1 is not a diatonic relationship in either major or minor. It is a characteristic feature of the Phrygian mode and if the object chord attained through this type of ~~two~~ $b2^d \to 1^d$ motion were the I of a tonal structure then the unusual color of the Phrygian would be felt. If this is to be employed in Major-minor modality ~~then~~ it must be used ~~in such a way as to~~ within a context that would eradicate any Phrygian ~~point~~ relationship.

A simple two voice harmonic structure follows.

(2)

Here the augmented six is a leading tone into the V created ~~through~~ by a ~~passing~~ chromatic passing tone ~~by~~ in the upper voice. The bass is completely diatonic within C minor. The A♭ to G represents $b2^d \to 1^d$ in the motion to the G chord ~~but~~ but within the context of the function of the

whole until the $A^{\flat}$ is the sixth degree.

~~Example~~ The same harmonic structure in the Major mode is employed with passing tones in both voices to achieve the augmented sixth leading tone ~~of~~ motion.

(3)

~~This leading tone chord can be used also as a voice leading chord, as in the following:~~

~~(4)~~

As ~~shown~~ discussed in the preceding chapter the Major mode can take on more directly the $\flat 6$ characteristic of the minor mode. Note here the use of the aug. sixth involving the leading tone for the prolongation of the $\underline{V}$ chord. (4)

The realization of the inner voices.

The augmentation 6th as a leading tone chord ~~requires~~ requires motion into more than the octave. The simplest accompanying voice motion is $4^{d} \rightarrow 3^{d}$, which moves in parallel 3^{rds} ~~motion to the~~ with $\flat 2 \rightarrow 1^{d}$. This chord is generally referred to as the <u>Italian Sixth.</u>

(5A) + B

¶ A four voiced setting requires doubling. 4^{d} can move to 5^{d} as well as 3^{d}. as in ~~example B,~~ (5B) above.

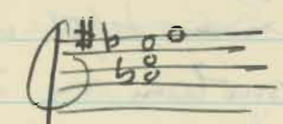
The parallel motion ~~in~~ in 10^{ths} ~~is~~ is sometimes of considerable importance when placed in the outer voices, as in 5C, above.

Now that 3d of the object chord is considered in the voice motion it ~~must be remembered that~~ is appropriate to recall the question of Phrygian suggestibility. Note that the object chord involving the augmented sixth leading tone chord is most preferably a Major chord. Were it a minor chord then the Phrygian flavor is immediately acquired. If the object chord is Major then there is the possibility of its manifestation as a $\underline{V}$ going to I, thereby producing the ~~use~~ effect of the lowered sixth. The minor triad as an object chord precludes any such possibility.

However, the Major triad that is the object goal of this leading tone chord motion does not necessarily require a $\underline{V}$ function. The possibility of its functioning as a $\underline{V}$ is sufficient to nullify ~~the function~~ the Phrygian flavor. Thus this ~~any~~ leading tone chord technique involving $b2^d \rightarrow 1^d$ can use Major triads as object chords which are not ~~dominant in~~ $\underline{V}$ in function. as in the following:

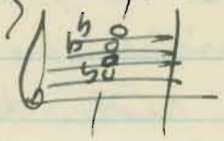
(6)

The motion to the 5th can be accomplished ~~unfortunately~~ half-step motion from above & when combined with $b2^d$, 4^d and 5 the leading tone, the chord ~~taken on the following~~ appears as follows:



augmented sixth

This chord is generally referred

to as the "German Sixth". Textbooks make a point of citing the fact that it sounds the same as a $\underline{V}^7$, which enharmonically can be expressed ~~thus~~: Thus:  . This, of course, is a superficial aspect of this chord. ~~The enharmonic~~ Enharmonic notation is symptomatic rather than causal. The significance of such ~~common~~ equivalents will be examined later in ~~more~~ detail.

With the addition of $\flat 6^d$, i.e., the $E\flat$, ~~which will~~ we are provided not only with a tone of motion, ~~ego~~ to be directed to 5^d of the object chord, but the new member adds consonant sonority ~~to~~ the lowest tone, since it lies a perfect fifth above $\flat 2^d$. In a certain sense this ~~sixth~~ fifth is an intensification of the motion in the bass, and in some cases (especially in lower registers) it ~~does~~ loses ~~its~~ any semblance of independence by moving in parallel fifths with the bass to the object chord. To maintain ~~independence~~ itself as a self supporting linear agent $\flat 6^d \to 5^d$ ~~is~~ must detach itself from parallel motion. Thus it is most often ~~[illegible]~~ delayed in its resolution of motion through a 6-5 suspension.

(7)

The motion to the object chord can be artificially delayed by prolonging the chord through an exchange of voices, thereby eliminating the parallel fifths. ~~[illegible]~~

(8)

The existence of the ~~third~~ major third in the leading tone chord allows for its ~~separation~~ function as a major triad (with the possibility of being prolonged). Thus the leading tone can be added ~~only~~ only after its ~~[illegible]~~ function

as a triad is made clear, whereby the leading tone additions intensifies the motion to the following ~~chord~~ object chord. In the minor mode, in the ~~progressive~~ harmonic structure I - VI - V - I, ~~is thus given impetus~~ impetus is given to the motion to the V. Furthermore, the ~~add~~ interpolation of the leading tone avoids the parallel octaves.

(9)

It is possible to circumvent $\flat 6^{d} \rightarrow 5^{d}$ when the parallel ~~[illegible]~~ motion is a matter of concern not only through the technique shown above ~~by~~ but by substitution, i.e., $\flat 6^{d}$ moving to ~~[illegible]~~ the 7th above the V ~~dominant~~. ~~This~~ is

(10)

Several objections to this procedure may be raised. ~~with this procedure~~ Should not the ~~[illegible]~~ above the $F^{\sharp}$ dominant seventh, contract into a 5th? Is not the sequence of $F^{\sharp}$ in one voice by $F^{\natural}$ in another voice an example of cross-relation, one of the forbidden areas? For the present it must be accepted that this is not an example of cross relation nor is the essential spirit of contraction of the dominant seventh violated. ~~However~~. There are special problems which are considered in ~~great~~ detail in the forthcoming chapter, ~~on~~ "~~Contraction~~ "The Technique of Contraction".

~~It would be improper to label the consider the motion of Eb to F as $\flat 6^{d} \rightarrow$ 7^{d}~~

It would be improper to interpret the goal of the $\flat 6^{d}$ as 7^{d}. It is not 7^{d}; actually ~~its~~ it has no stability and its significance lies in its forward relationship. That is, as $4^{d} \rightarrow 3^{d}$.

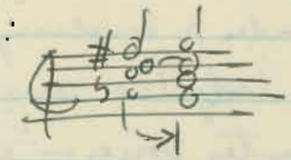
~~Anticipation of $5^{\underline{d}}$.~~

~~The previous example of~~

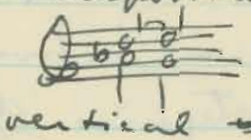
~~$\flat 6^{\underline{d}} \to 5^{\underline{d}}$~~

Anticipation of the $5^{\underline{th}}$.

The motion to $5^{\underline{d}}$, which heretofore has ~~been~~ come from $\flat 6^{d}$, can be anticipated as follows:



Now, in combination with $\flat 2^{d} \to 1^{d}$, $7^{d} \to 8^{d}$ and $4^{d} \to 3^{d}$ this inner voice of the augmented sixth leading tone chord is an aug $4^{\underline{th}}$ above the bass; ~~but the~~ This oblique motion is an important characteristic, i.e.,

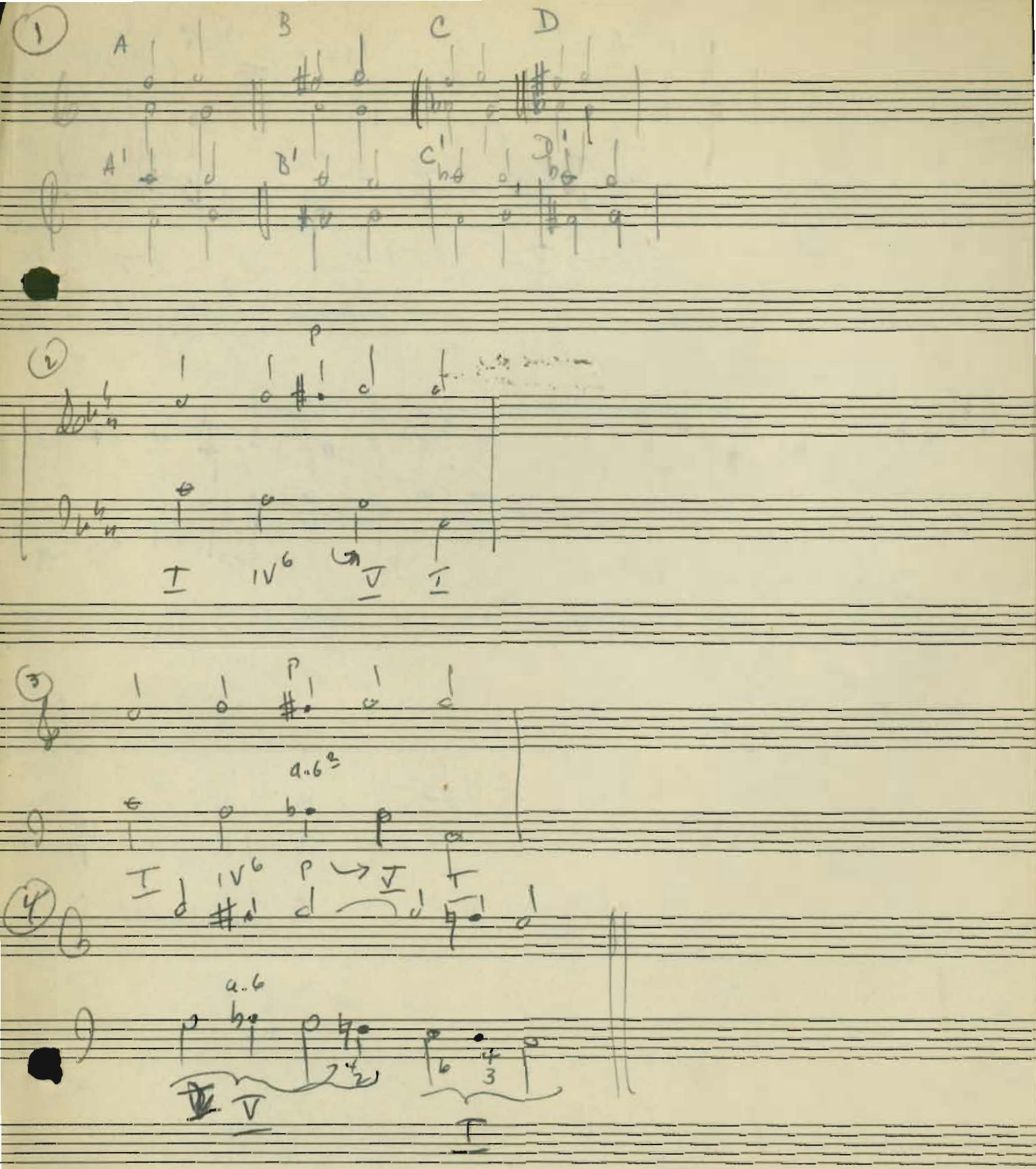


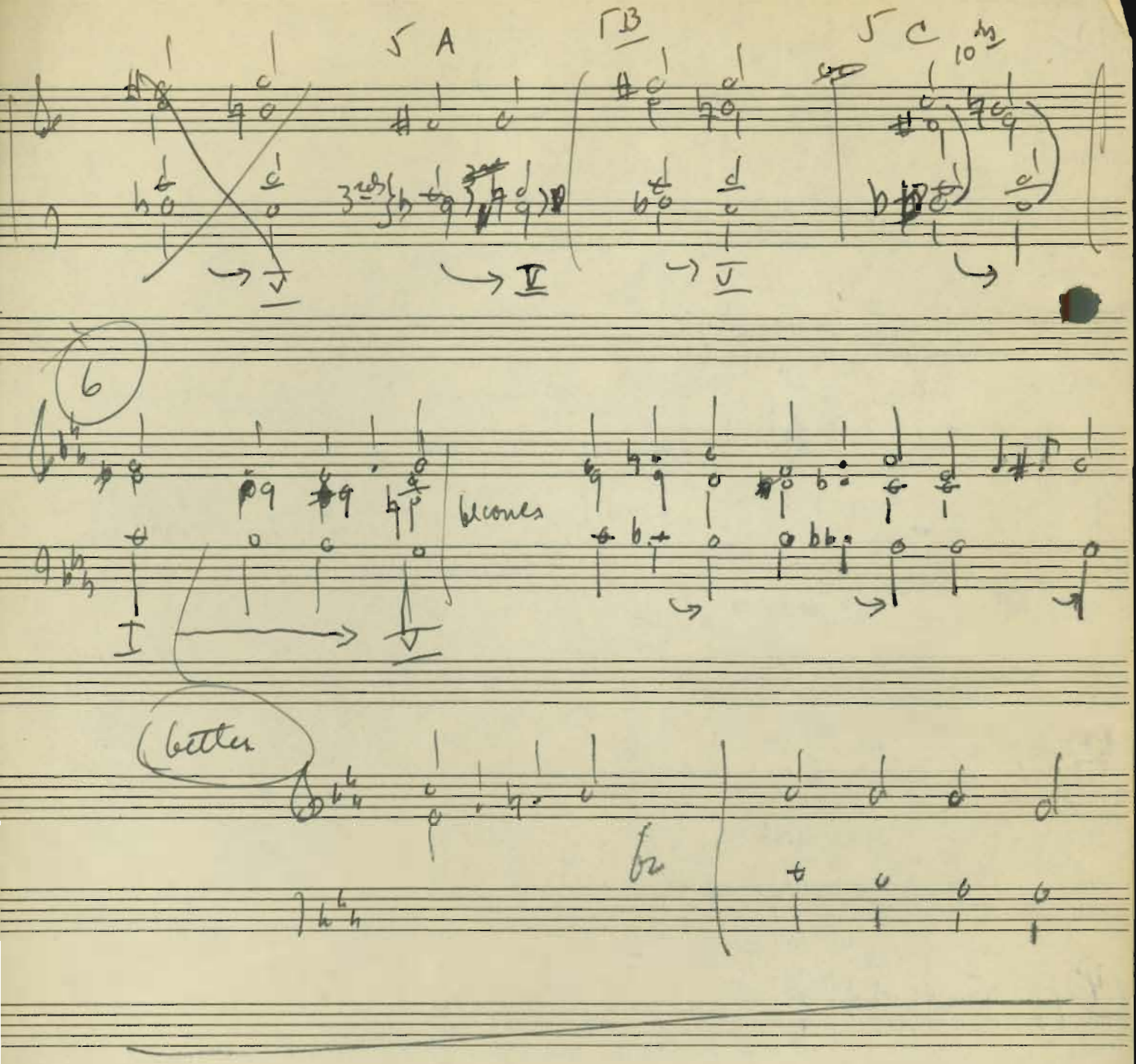
Further, not only the vertical ~~note~~ ~~dissonance~~ characteristic of an aug $4^{\underline{th}}$ must be noted, but also the $2^{\underline{nd}}$ between C and D. Of the three augmented sixth leading tone chords examined, this one is by far the most dissonant. There are no difficulties in voice leading as encountered in the $\flat 6^{d} \to 5^{\underline{d}}$ technique. This augmented sixth chord is generally referred to as the "French" sixth.

Some examples follow:

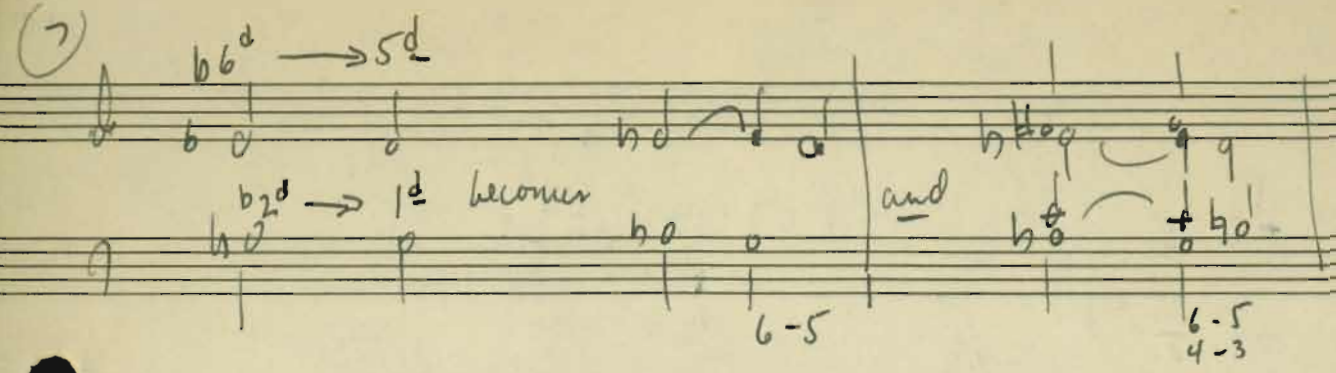
In the following examples the anticipation of the 5th has been placed in the upper voice in order to emphasize the voice leading convenience. The augmented fourth between the outer voices in the leading tone chord serves to break up parallel fifths.
This is emphasized more in example 11B where it becomes obvious that this leading tone chord can likewise be used as a voice leading chord separating parallel fifths and octaves which occur in the stepwise diatonic path of the motion.

11 a+b.

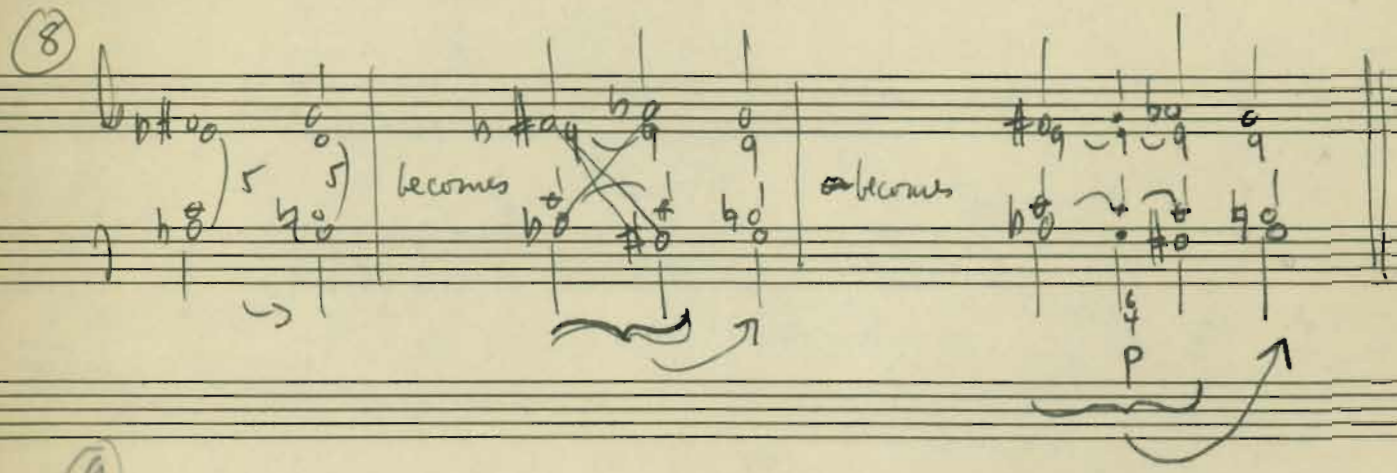

1
A
B
C
D
A'
B'
C'
D'
2
p
I
IV6
V
I
3
p
a.6
I
IV6
p
V
I
4
a.6
V
I


A
B
C
10th
V
IV
V
6
becomes
I
V
better
6

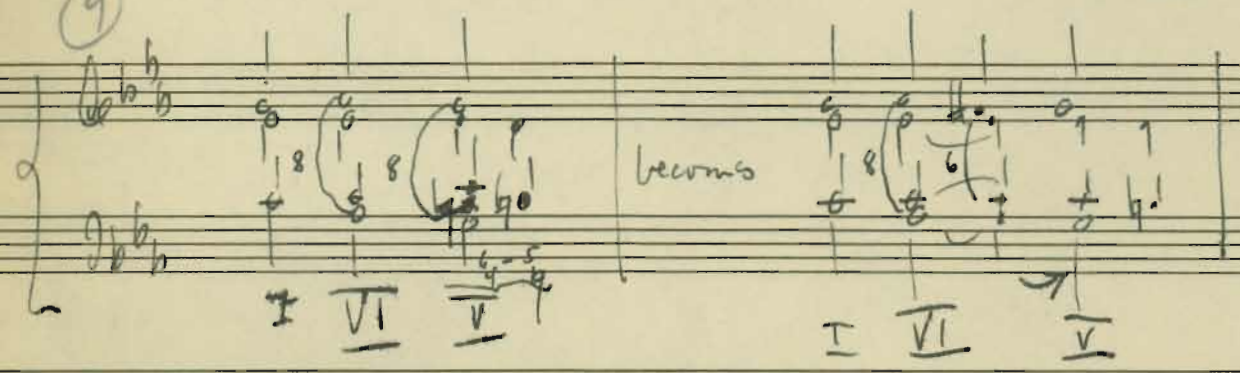
(7)


b6d → 5d
b2d → 1d becomes
6-5
and
6-5
4-3

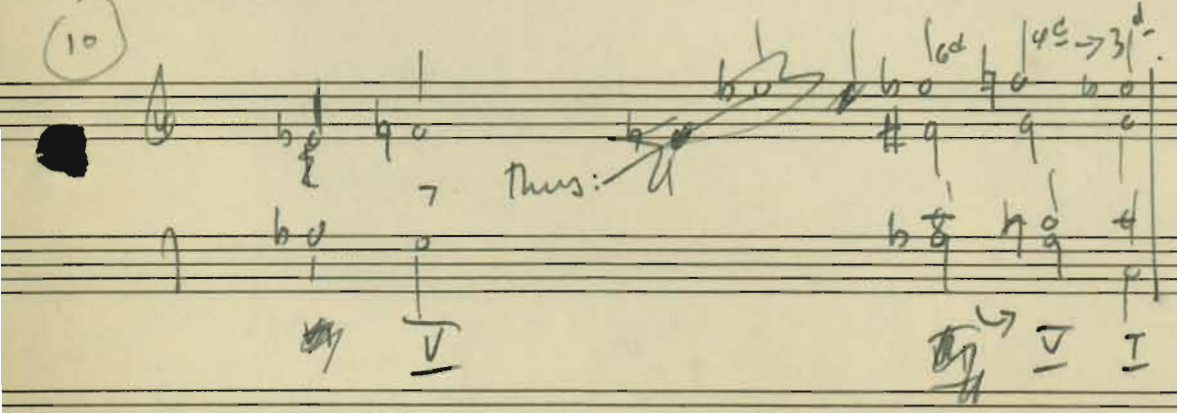
(8)


becomes
becomes
P

(9)


becomes
I VI V
I VI V

(10)


Thus:
6d
4c → 3d
V
V I

(11) a (b)

etc..

I VI → V

becomes becomes

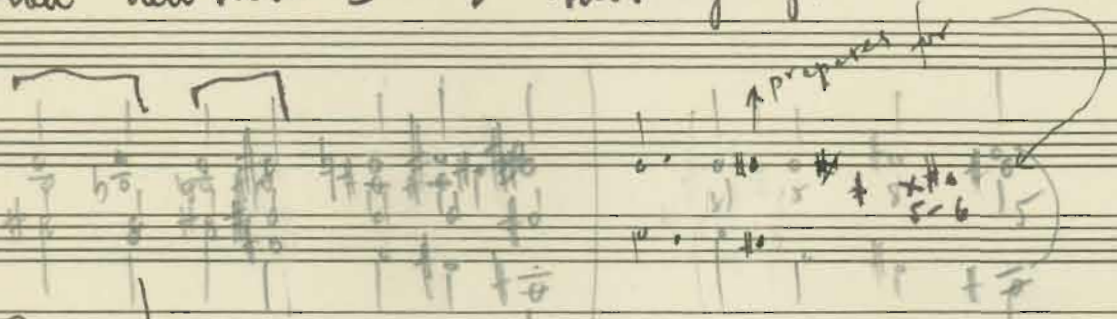
I V (V) →

~~also~~

Through New World 1st – 2nd mvt beginning.

P. C. Space.

Problem of top voice.



Interesting problem.

It's easier to understand as C♯. This is transition from E 1st mvt to C♯ (D♭) 2nd mvt.

Interesting example of 8 5 8 5 (hidden.)

Do not try to explain the significance of B♭ heard in E Major.

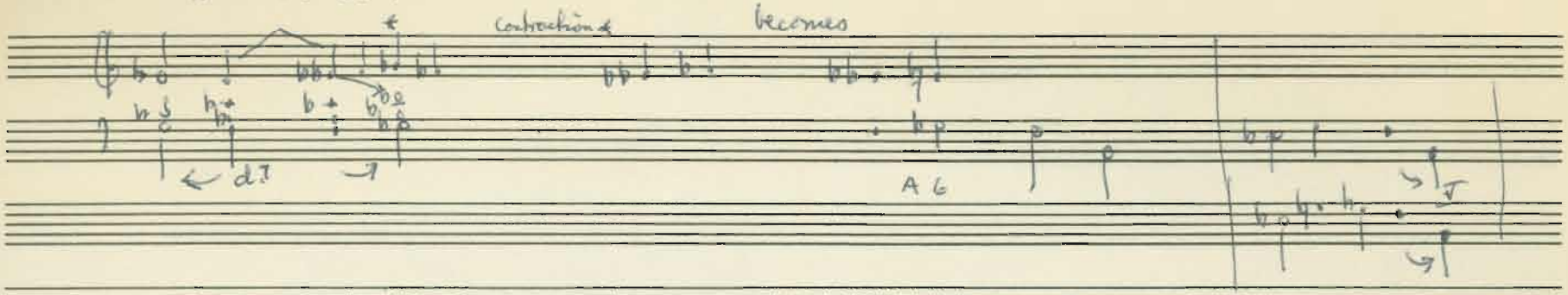
Neighbor chord motion

Done twice in different ways. Top voice goes from to !!

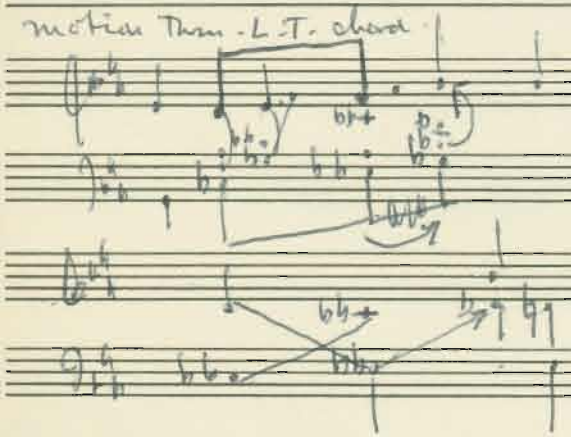
Also note bass motion first a 3rd down. Then a 5th. Then it continues further down.

Franck

Prelude Chorale & Fugue
m. 3 to 5 Chorale.



motion Thru - L.T. chord



L.T. to $\underline{\text{D}}^7$ becoming A^6.

This syncopation 7 change

7 duration: ~~A6~~ $\underline{\text{D}}7$ becomes A^6 7

motion of bass Three LT chord. also LT. chord to an A6

Franck m: 3 to 5 Chorale (Prel Chor & Fugue -

(enharmonic)

(→) N

(d7) (d7) ↗ V7 A6 equiv.

p

6/3 passing