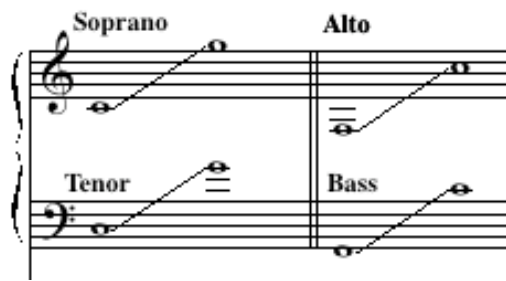


VOICING

- Stay within **vocal ranges**:



- AVOID gap** (more than an octave between S-A or A-T)
- Doubling (dbl)** on primary triads (root position or 6/3 position):
Try for (in this order):
 - Root
 - Fifth
 - Third
- NEVER double leading tone** (l.t.)
- NEVER omit the third** of a triad
- Occasionally the fifth is omitted from a *root-position* triad (leaving the root tripled). Example:



DM: V I^{inc.}

(*inc* means
incomplete)

VOICE LEADING

In ALL VOICES:

- Voices move as **smoothly** as possible (lots of common tones and steps, fewer leaps)
- AVOID parallel 5ths, octaves, and unisons.**



- Leading tone resolves to tonic.** (This is *always* true in outer voices, and *often* true in inner voices.)
- Aim for **smooth melodic motion** in each voice:
 - Emphasize steps; use leaps sparingly and carefully
 - Do not move by a diminished or augmented interval
 - Avoid leaps greater than a fifth
 - Outer voices may occasionally leap by a sixth or octave (but not on the AP Exam)
- AVOID overlap** (when one voice crosses over another voice's pitch to land its next note):



HARMONIC PROGRESSION

- AVOID root-position V to root-position IV (iv)**
- Acceptable cadence types:**
 - Authentic: V to I (i)
 - Perfect Authentic (**PAC**):
 - Both chords root-position, and
 - S has tonic note
 - Imperfect Authentic (**IAC**):
 - all others
 - Plagal (**PC**): IV to I (iv to i)
 - Half (**HC**): ends on V
 - Deceptive (**DC**): V to vi (V to VI)

VOICING

- **Doubling on 6/4 chords:** ALWAYS double the *bass* (5th of the chord)
- **Doubling on secondary triads:**
 - If the triad is major or minor, follow the usual rules for doubling
 - If the triad is diminished or augmented, it will only appear in 6/3 position and you must double the *bass* (3rd of the chord)
- **Never double a chordal 7th** (the 7th of a 7th chord).
- Occasionally the fifth is omitted from a *root-position* V7 chord (leaving the root doubled). This is called an *incomplete* V7 chord. (Note: Any 7th chord in inversion must be complete.)

VOICE LEADING

- **Voice leading on 6/4 chords:**
 - On *cadential* 6/4: two voices resolve down by step
 - On all other 6/4 types: approach and leave the chord super-smoothly (no more than steps)

In OUTER VOICES (S and B):

- Aim for **contrary motion**
- **AVOID consecutive 5ths and octaves** (by contrary motion):

- **AVOID hidden 5ths and octaves (H5, H8):** when S and B move in *similar* motion to a P5 or P8. OK only if S moves by step.

In ALL VOICES:

- AVOID unequal 5ths: a rising d5 to P5
- AVOID chordal 7th approached by a descending leap.
- **Chordal 7th must resolve down by step (or remain on a common tone).**

PITFALLS

- On IV-V, V-VI: watch for //5/8s! Solution: contrary motion against Bass
- In minor keys, scale degree 6 to raised 7 = Aug. 2nd (avoid it!)

LIFELINES

- Inc chord