

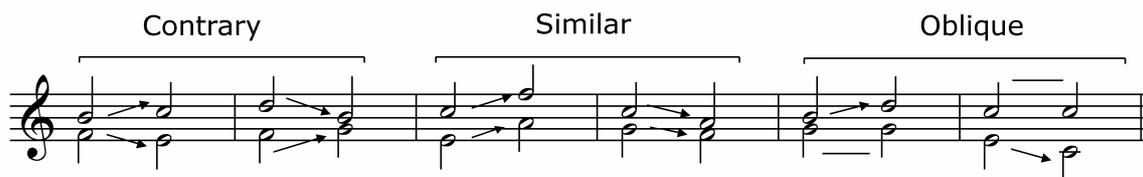
## CHAPTER 2 – CHORD CONNECTION / VOICE LEADING

**This chapter explains how to write two or more consecutive chords in a choral harmonic structure, connecting them appropriately.**

### 1. TYPES OF MOTION BETWEEN TWO VOICES

- There are 3 types of motion between 2 voices:

- 1 - Contrary motion: The voices move in opposite directions.
- 2 - Similar motion: The voices move in the same direction.
- 3 - Oblique motion: One voice moves, while the other remains still.



Im. 2.1

### 2. BASIC RECCOMENDATIONS FOR CONNECTING TWO CHORDS

- When connecting 2 chords, within Classical Tonal Music, the aim is to achieve smoothness in the connection, which brings elegance to the sound and facilitates the performance. To this end, the following recommendations are established:

First: **Try** to keep the common notes of the 2 chords in the same voice.

Second: Try to make the upper voices (Soprano, Alto and Tenor) move in a **contrary or oblique movement** to the Bass.

Third: Avoid the **accumulation** of leaps (wide intervals) in the voices:

A - Horizontally: that is, that a voice moves insistently in disjunct motion (except in the Bass, in which it is more frequent to make leaps).

B - Vertically: when several voices leap simultaneously. The more voices make a leap, the more accumulation occurs.

- It is rarely possible to comply with all the recommendations. It is usual to fulfil two, or at least one. If none of them are fulfilled, the link will be defective.

First Recommendation

No Yes

Second Recommendation

No Yes

Third Recommendation

No Better

Accumulation of vertical leaps

Accumulation of horizontal leaps in the Tenor

Im. 2.2

### 3. CONSECUTIVE FIFTHS AND OCTAVES

- In medieval music, it was very common to use intervals of a fifth or an octave in close succession, which creates a very characteristic sound. When classical music was later developed, and in order to differentiate itself from the previous style, the insistence on these intervals was avoided.

- Therefore, in classical harmony, the appearance of two consecutive fifths or octaves between two voices is always avoided (as long as there is motion).

Consecutive 5ths: AVOID

Consecutive 8ves: AVOID

Correct: there's no motion

Im. 2.3a

#### 4. DIRECT FIFTHS OR OCTAVES BY SIMILAR MOTION

- This certain "hostility" towards the 5th or 8ve intervals was also present when one of these intervals appears between the outer voices (Soprano and Bass), especially if it was reached by similar motion and involving leaps. The sound of the interval seemed too obvious to classical ears, and therefore unpleasant.

- This situation was only tolerated if the Soprano voice moves in conjunct motion (without leaps). The reason is that this way the sound of the interval is more concealed. And that is the way we will apply it.

The image shows a musical score for two voices, Soprano and Bass. The Soprano part is labeled 'leaping' and 'conj. motion'. The Bass part shows intervals of 5th and 8ve. Labels 'Avoid' and 'Good' are placed below the notes.

Im. 2.3b

#### 5. THE LEADING TONE

- The leading tone, which is the 7th note of the scale of the key, will normally lead to the tonic. This is called Resolving the Leading Tone, and creates a tonic enhancing effect, which is essential in Classical Tonal Music.

The image shows a musical score for two voices, Soprano and Bass. The Soprano part shows the leading tone resolution. Labels 'Good', 'Avoid', 'Good', and 'Good (deferred Resol.)' are placed below the notes.

Im. 2.4

- When the leading tone does not lead to the tonic, it is also considered resolved if the tonic note sounds in the upper adjacent voice. This type of resolution is known as Deferred Resolution of the leading tone.

## 6. OVERLAPPING

- Overlapping is said to occur when a voice leaps beyond the note of the adjacent voice, as shown in the following examples. Overlapping should be avoided, as it distorts the polyphonic balance.

The bass leaps beyond the G sung by the Tenor

The tenor leaps beyond the C sung by the Alto. The Alto remains on the limit with respect to the Soprano

Im. 2.5

## 7. SUGGESTED EXERCISES

- Write the three upper voices for the following basslines, following the guidelines discussed in this chapter:

1.

2.

3.

4.

5.

6.