

MUTH 1500: Review sheet for first part-writing assignment

Here is a figured bass realization that will prepare you for our first part-writing assignment. Notice the part-writing of each voice. Sing each voice and you'll hear that they sound good and there are no augmented seconds (an occupational hazard in minor, between LE and TI (a deadly sin)).

Notice the separate stream of roman numerals beneath the figured bass realization. Notice the pivot chord showing the modulation from i to III (extremely common in minor). Notice that the pivot chord is one kind of chord that functions differently in both keys. The chord is a minor seventh chord in first inversion. In B minor, it's a subdominant 6/5; in D major, it's a supertonic 6/5. Remember that on the downbeat of measure 4 you will hear a modulation; to find the most logical pivot, you go one sonority before. If that sonority is in both keys, that's your pivot; if not, the sonority on the downbeat of measure 4 is your pivot OR you have a "direct" modulation (that we haven't done yet).

Notice the lines that show preparation of chord member sevenths; notice the lines that show resolutions and delayed resolutions of chord member sevenths; notice the lines that show the resolution of the leading tone (a-sharp in B minor and c-sharp in D major) when it is the chord member third of a dominant triad, a dominant seventh chord, or the root of a diminished leading tone triad, or a fully-diminished leading tone seventh chord; notice the resolution of all "tritones." If a "tritone" is spelled as a diminished fifth, it resolves "in" to a third; if it is spelled as an augmented fourth, it resolves "out" to a sixth.

Notice the cadences. You can practice resolving the dominants in measures 2 and 4 differently to work on other cadences. You can also pull each dominant (as a triad) to the ENDS of measures 2 and 4 and practice the half cadence and the phrygian half cadence. You could also re-write measures 2 and 4 entirely to practice the plagal cadence.

You could write a fully-diminished chord INSTEAD of the second chord of measure 3 to practice both the 3 tendency tone and 4 tendency tone resolutions.

DC

IAC

4
2 6

8 — 7
6 — 5
4 — 3

6
4

6
5

8 — 7
6 — 5
4 — 3

8 7

6 5

4 #3

V

VI

i

iv_4^6

i

iv_5^6

ii_5^6

V

8 7
6 5
4 3

D major:

B minor: i V_2^4/iv iv_6 —

I