

## VOICE LEADING RULES

**IV to V-** root goes up and all other voices should move down in contrary motion

Avoid root position **ii** chord. Instead use **ii6**

The **ii°** should be in first inversion and **double the third** to avoid the dissonant interval of a tritone (example: G-B-Db should be written with B in the bass and the B doubled)

**Passing 6/4 can be a IV6/4 and V6/4**

-voice exchange between bass and upper voice

-Example: Bass moves **do, re, mi** and Soprano moves **mi, re, do**

**Voice-leading rule**

10-10-10 Overrides normal resolution (see example 14.17 p. 291)

**V7 to vi or V to vi or V to VI (Deceptive Cadence)**

-Bass goes up **so-la** and **leading tone** goes up. **Other voices down!**

**always double the 3<sup>rd</sup>**

**Deceptive resolution:** It is not a cadence. It happens in the middle of a phrase

-Weaken it by inverting the V chord and/or placing it on a weaker beat

**Phrygian Cadence**

**iv6 to V-** the **b6 to 7** is a **not allowed!** It creates an **A2**

Place the **b6 to 5** in the **bass** and move **4-5** in the **soprano**

(Example: **Le to So** in the bass and **Fa to So** in the soprano)

**Do not double the 3<sup>rd</sup>! (the Le)**