

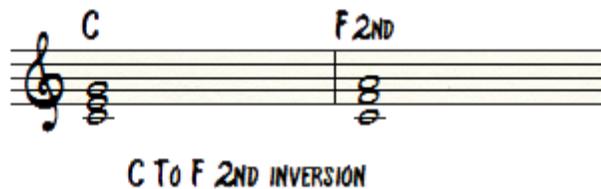
1. *Voice Leading Triads*

- a. Voicing leading is when harmonies move the smallest distance possible to arrive at their next note. This allows for smooth and uninterrupted movements of all harmonies within a chord. For example, let's say we take the chords C, F, Amin, G and C. We could play all these chords in root position. This will sound okay, but the jumps when moving the chords are going to be very noticeable to the ear. Almost like hiccups. Let's voice lead these chords so each of the chord tones move the least distance possible to get to another chord tone. Let's look at the change between C to F. First we must look at the chord tones of the chord we are on, being C, so we have the notes C, E, and G. Now we must know what chord tones we are going to in order to play a F major triad. The notes within an F triad are F, A, and C. Now at this point we do not necessarily have to play a root position F triad. We can play 1st inversion or 2nd inversion. Whichever structure allows us the least movement from C to F is the structure we will choose. Let's look at the starting tones of C individually now and figure out where we should move them. The root of C is the note C, so, which of the three chord tones of F, (F, A, or C) is going to be closest to move to? Well since an F major chord already has the note C in it, we don't have to move our starting note at all. Our C will simply be repeated as we change the other notes. Now let's look at the next chord tone movement within our C chord. This happens to be our 3rd, or the note E. Since we already know the note C from within our F chord notes, (F, A, and C) is taken, we now are left with two options, being the notes F or A. Is the note F or A closest to our note E in our C chord. The note F is closest! This means we will move the note E from our C chord to the note F from our F chord. We now have established two out of 3 movements of our voice leading. (TIP: Remember triads only have 3 notes, so there will only be 3 movements. When we begin to voice lead our major 7th chords there will be 4 notes so you will need to account for 4 note movements.) The last note left in our C chord is the 5th, or the note

G, and since we only have one remaining note to choose from our F chord, (the note A), we can deduct that the G from our C chord must move to the note A from our F chord. Let's play the individual movements before we play the full chord. C stays the same, E moves to F and G moves to A, (see below)



Now let's play them as full chords with the movements of the different harmonies to hear the voice leading, (see below).



- b. What I've just explained is the systematic approach in order for you to understand what is going on. The easier way to explain voice leading within chords is simply moving a chord to the nearest inversion of the next chord. In the previous example we moved our C root position chord to our F 2nd inversion chord. You want your movements to always be to the closest inversion of the next chord. That is why it is very important to know all your inversions and the notes in them without thinking. This will allow for very easy voice leading movements with your LH. Let's look at the last chords within the series. The chords sequence I initially said was C, F, Amin, G, C. We know our root position C is moving to our 2nd inversion of F. Now we must move to Amin, so what is the closest Amin

inversion to our 2nd inversion F chord, (the chord we are currently on).
Amin 1st inversion would be closest! (See below).

F A-

2ND INVERSION TO 1ST INVERSION

The diagram shows a treble clef staff with two measures. The first measure contains an F chord in 2nd inversion, represented by three notes: C4 (middle C), G4 (G above middle C), and A4 (A above middle C). The second measure contains an A minor chord in 1st inversion, represented by three notes: A4 (A above middle C), C5 (C above A), and G4 (G above middle C). The word 'TO' is written between the two measures.

This gives us the least amount of movement within all three of our chord voices. Now let's move to our closest G inversion, which is 1st inversion

MOVES TO

A- G

1ST INV 1ST INV

The diagram shows a treble clef staff with two measures. The first measure contains an A minor chord in 1st inversion, represented by three notes: A4 (A above middle C), C5 (C above A), and G4 (G above middle C). The second measure contains a G chord in 1st inversion, represented by three notes: G4 (G above middle C), B4 (B above G), and A4 (A above middle C). The words 'MOVES TO' are written above the staff between the two measures.

Finally we move back to our C root position, (see below).

G MOVES TO C

1ST INV ROOT POSITION

The diagram shows a treble clef staff with two measures. The first measure contains a G chord in 1st inversion, represented by three notes: G4 (G above middle C), B4 (B above G), and A4 (A above middle C). The second measure contains a C chord in root position, represented by three notes: C4 (middle C), E4 (E above middle C), and G4 (G above middle C). The words 'MOVES TO' are written above the staff between the two measures.

Play this chord sequence while adding your LH bass notes and compare it to the non voice leading pattern to hear the difference, (see below).

PROGRESSION WITH VOICELEADING (MUCH BETTER!)

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The staff is divided into five measures, each containing a chord. Above each measure is a letter indicating the chord: C, F, A-, G, and C. The notes for each chord are written as whole notes on the staff. The first measure (C) has notes G2, Bb2, and C3. The second measure (F) has notes Bb2, C3, and F3. The third measure (A-) has notes C3, E3, and F3. The fourth measure (G) has notes Bb2, C3, and G3. The fifth measure (C) has notes G2, Bb2, and C3. This progression demonstrates voiceleading, as the notes in each measure are connected to the notes in the following measure.