Eingang/Eingänge [Lead-In] Principles

basic features

prolongs V7 harmony throughout

is essentially a single melodic line from beginning to end, a *melisma*

uses generic scales and arpeggios

covers a relatively large range overall, and traverses it in "waves"

may use motivic rhythms (or motives*) of the parent movement (or of the refrain)

begins melodically on the (topmost) note of the fermata and leads to the first note of the returning refrain

can be metric or unmeasured (or combination) but performed flexibly and (at least in part) "out of time"

general contour: ascending; then descending gradually to low register; returning to main melodic register

* Normally avoid the motives of the refrain in a lead-in (to preserve the refrain's impact when it returns). But if the eingang *follows a particularly contrasting couplet, gradually re-introducing a refrain motive can serve as a useful transition, building anticipation.*

some typical harmonic/melodic features

begin on V (especially if fermata is a local tonic) and only introduce 7th later ("retransition")—see below

use a variety of V^7 arpeggiation figures, incorporating neighbor notes (above/below, chromatic/diatonic)


use the "dominant scale," which preserves V^7 chord tones on the beat (in binary subdivisions)

may touch upon tonic, but only if it is clear dominant is being prolonged (avoid resolution)

possible extension of the V^7 to the ninth of the chord (possibly using a chromatic connection)

chromatic voice-leading can decorate V^7—"one degree principle" means only move to harmonies that return directly to (or simply decorate) V^7, for example:
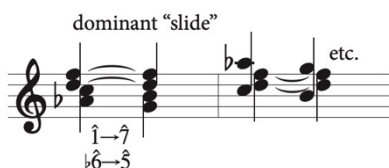
common tone °7 as decoration of V7

different "inversions"

V7   CT°7   V7   V7   CT°7   V7

V7   V$^6_5$ V$^4_3$ V$^4_2$

seconadry °7 alternating with V7

over pedal point

7   $\sharp$7   7
6   6
4   $\flat$6

"wedge" motive/progression from V$^4_2$ to V$^6_5$

$\hat{7}$ $\hat{4}$ $\hat{4}$ $\hat{7}$

4   6   6   6
2   4   5

moving from V to V7 via secondary dominant

a way of (not immediately) introducing 7th

V$^4_3$ V7
V7/V

the end of the lead-in

a quickly ascending chromatic scale is common towards the end to regain the main register

a slow "Adagio" is common towards the end (often after the chromatic scale) with a *rallentando* that slowly, stepwise (often chromatically) approaches the first melodic note of the refrain from above or below ("teasing" the audience)

a trill (or series of ascending trills) can feature in the connection to refrain—musically either intensifying or dying away

final connection to the refrain (strategy might depend on whether the refrain is solo or with orchestra): direct connection (with a swift scale in tempo, e.g.); or *a tempo* directly after a rest