

# Idiomatic harmonic vocabulary seen from the perspective of stepwise soprano fragments

$\hat{1} \hat{2} \hat{3} \quad \hat{3} \hat{4} \hat{5} \quad \hat{6} \hat{7} \hat{1} \quad \hat{4} \hat{3} \hat{2} \hat{1} \quad \hat{3} \hat{2} \hat{1} \hat{7} \quad \hat{1} \hat{7} \hat{6} \hat{5}$

6 3 6 4 2 6 PAC Pachelbel Old 100th

PAC 6 6 4 7 PAC

$\hat{3}-\hat{5} \hat{4} \hat{3}-\hat{5} \hat{4}$

in G major  
 $\hat{4} \hat{3} \hat{2} \hat{1}$

$\sharp 6 \quad \flat 4$   
 $\flat 5 \quad \sharp 6 \quad 6$

The magic  $\hat{4}-\hat{3}$  solution:

Almost every diatonic step down in the melody (either whole step or half step) has the potential to be interpreted as  $\hat{4}-\hat{3}$  within some (secondary) key. It can then be complemented by  $(\hat{6}-)\hat{7}-\hat{1}$  in the bass and the harmony  $(IV^6- )V^{\flat 5}-I$ .

$\hat{1} \hat{7} \hat{6} \hat{5} \hat{5} \hat{4} \hat{4} \hat{3} \hat{2} \hat{1}$

6 5 6 7 4 3 6 5

6 5 6 4 3 2 HC

other Chorale endings

4 3 2 2 1 4 3 2 1 PAC PAC