

5-6 Motion in the 18th-Century Keyboard Style

a. What is the problem here with the realization of this ascending stepwise bass line?

b. One way out of this problem is to use 5-6 motion above the bass:

c. However, we have to drop a voice, or else this can happen:

d. Or equally bad, this! So, dropping a voice is sometimes necessary in the keyboard style.

e. If we swap the right-hand parts from b, we will still have 5-6 motion.

f. We can have 5-6 motion in the minor mode too.

What key is this?

← ...and why do we need a sharp in the figured bass?

Try these on your own. I've started you off with the correct notes in the first two.

g. Composers in the 18th century learned how to use this 5-6 motion with a more interesting bass line. Compare these two examples – what is the same and what is different?