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Approaching harmony
from a non-
Schenkerian
perspective, Dmitri
Tymoczko nonetheless
also demonstrates
such "3+1" voice
leading, where "three
voices articulate a
strongly crossing-free

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voice leading between complete triads [...], while a fourth voice adds doublings," as a feature of tonal writing.

**Voice leading -
Wikipedia**

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In this progression, the third and fifth rise a step each and then fall back, creating a harmonization for the scale degrees - - in the top voice. Bass arpeggiation [edit] In this progression, the

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bass arpeggiates the root, third, and fifth of the chord.

Second inversion - Wikipedia

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