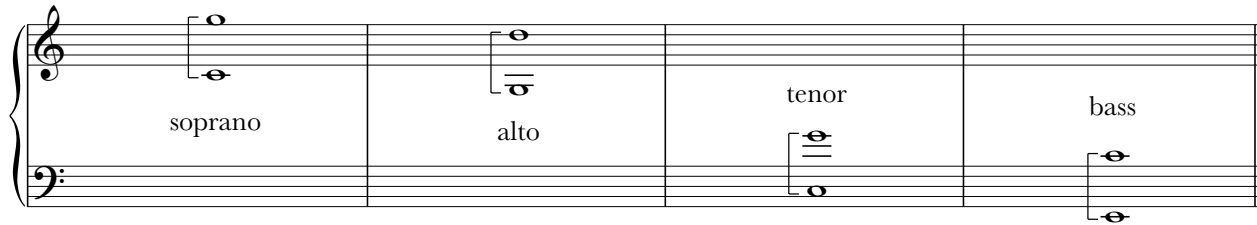# PART WRITING CHECKLIST

Chorale-Style Vocal Score

❑ vocal ranges

❑ spacing

- soprano / alto   –   no more than a *perfect octave* (P8) apart
- alto / tenor   –   no more than a *perfect octave* (P8) apart
- tenor / bass   –   no more than a *perfect twelfth* (P12) apart

❑ avoid voice crossings

❑ tendency tones

- don't double the leading tone (scale-degree 7)
- don't double chordal sevenths
- minor keys: raise scale-degree 7 in V, V^7, vii^O, and vii^{O7} chords

❑ doubling chord tones

- root-position triads: double the root (exception: the submediant triad in the deceptive resolution)
- first-inversion triads: double any chord tone that isn't the leading tone
- second-inversion triads: double the bass (i.e., double the fifth)

❑ omitting chord tones

- you may leave out the *fifth* of a root-position tonic triad (triple the root)
- you may leave out the *fifth* of a root-position V^7 chord (double the root)

Voice Leading

❑ avoid leaps larger than a perfect fourth in the upper voices (soprano, alto, and tenor)

❑ avoid leaps larger than a perfect fifth in the bass

❑ avoid melodic augmented seconds and dissonant leaps

❑ avoid parallel/consecutive fifths and octaves

❑ resolve tendency tones

- leading tone (scale-degree 7) must resolve *up* to scale-degree 1
- chordal sevenths must resolve *down* by step

❑ avoid voice overlaps

❑ avoid direct fifths and octaves (in the outer voices)

❑ cadential six-four progression (major keys: $I_4^6 - V^{(7)}$; minor keys: $i_4^6 - V^{(7)}$)

- bass: scale-degree 5 for both chords (may stay on the same note or leap *down* an octave)
- cadential six-four chord: double the *bass* (scale-degree 5)
- upper voices:
  - scale-degree 1 moves *down* to scale-degree 7
  - scale-degree 3 moves *down* to scale-degree 2
  - scale-degree 5 *stays* on scale-degree 5 (for V) or moves *down* to scale-degree 4 (for V^7)

❑ deceptive resolution (major keys: $V^{(7)} - vi$; minor keys: $V^{(7)} - VI$)

- bass: moves *up* by step (scale-degree 5 to scale-degree 6)
- upper voices:
  - leading tone resolves *up* to scale-degree 1
  - other two voices move *down* by the shortest possible distance
- submediant chord: double the *third* (scale-degree 1)