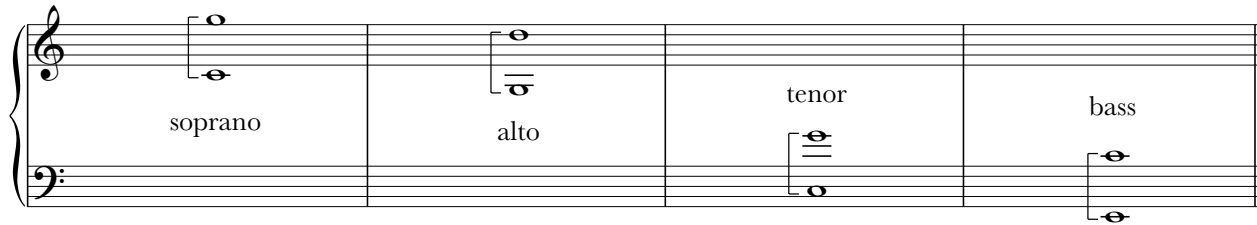


## PART WRITING CHECKLIST

### 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<sup>7</sup>, vii<sup>0</sup>, and vii<sup>07</sup> 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<sup>7</sup> 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  $V^7$ )

The image shows three examples of cadential six-four progressions in piano style. Each example consists of two staves (treble and bass clef) and a chord diagram below. The first example is in C major, showing a progression from  $I_4^6$  to V. The second example is in C minor, showing a progression from  $I_4^6$  to  $V^7$ . The third example is in c minor, showing a progression from  $i_4^6$  to V. In all cases, the bass line has a single note (scale-degree 5) for both chords, and the upper voices move down as specified in the text above.

□ 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)

The image shows three examples of deceptive resolutions in piano style. Each example consists of two staves (treble and bass clef) and a chord diagram below. The first example is in C major, showing a progression from V to vi. The second example is in C minor, showing a progression from  $V^7$  to vi. The third example is in c minor, showing a progression from V to VI. In all cases, the bass line moves up by a step (scale-degree 5 to 6), and the upper voices move down as specified in the text above.