

PART-WRITING (SATB STYLE)

- **USE PROPER NOTATION.**

Notate the **Soprano (S)** on the treble clef staff with stems up.

Notate the **Alto (A)** on the treble clef staff with stems down.

Notate the **Tenor (T)** on the bass clef staff with stems up.

Notate the **Bass (B)** on the bass clef staff with stems down.

Chords may be in **open or close spacing**.

Chords are in **close spacing** when no chord tone can be placed between the SA or AT voices.

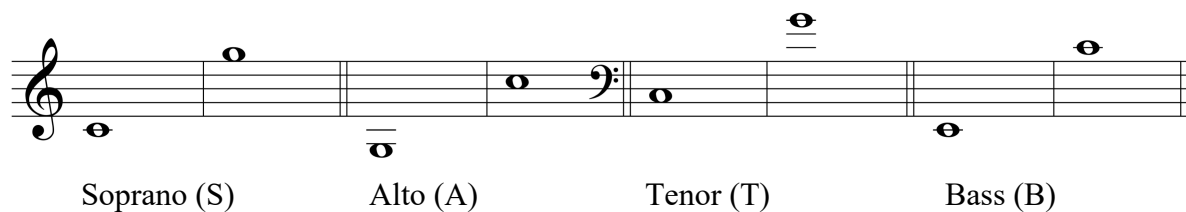
Chords are in **open spacing** when you can put another chord tone in between the S and A and/or between the A and T voices.

Close Spacing

Open Spacing

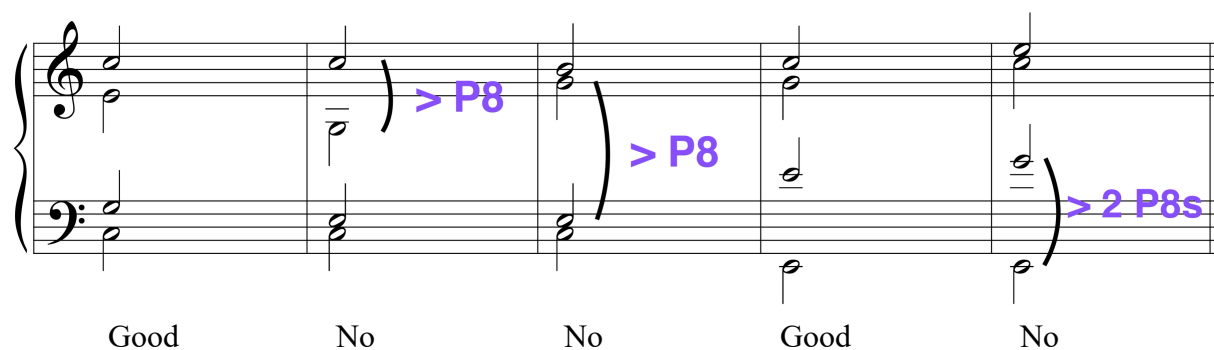
- **MAINTAIN 4 DISTINCT VOICES; MAINTAIN THE INDIVIDUALITY OF THE VOICES.**

Keep the voices in their proper ranges.

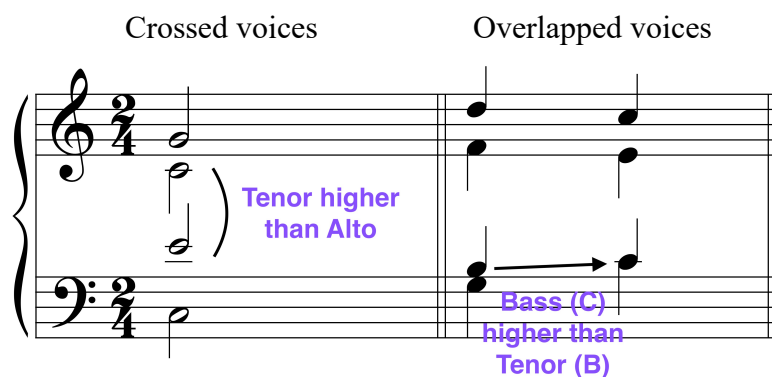


The maximum distance between S and A and A and T is a P8.

The maximum distance between T and B is 2 P8s.



Do not **cross** voices in the same chord or **overlap** voices between two adjacent chords.

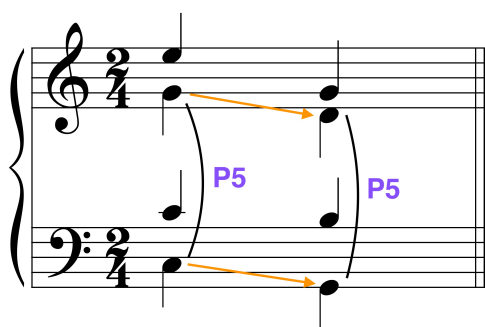


Use contrary or oblique motion to the bass more frequently than similar motion. Use parallel motion only when necessary.



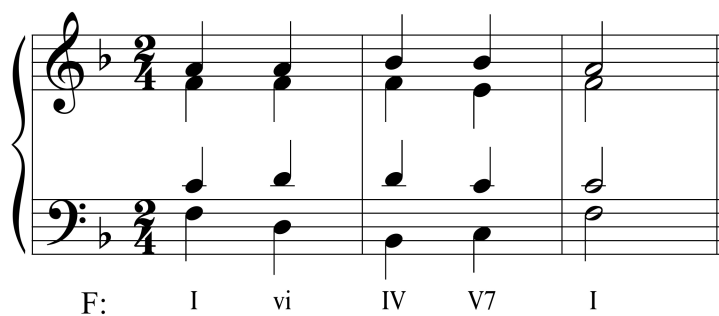
- * Contrary motion -- voices move in opposite directions.
- * Oblique motion -- one voice remains on the same note while the other voice moves.
- * Similar motion -- voices move in the same direction by different intervals.
- * Parallel motion -- voices move in the same direction by the same interval.

NEVER write parallel P1, P5 or P8. (Parallel 5ths shown below.)



- **DOUBLE THE STABLE TONE IN A CHORD.**

In **root position triads**, double the root (the most stable tone).



EXCEPT:

In diminished triads, double the 3rd (not a note of the tritone).



c minor: i vii°6 i°6

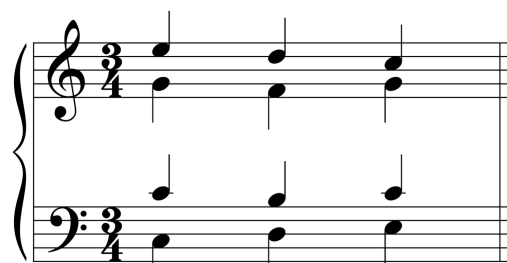
In V-VI in minor keys, double the 3rd of the VI chord.



c minor: V V7 VI

In **first inversion triads**, double a stable tone. OR: double the soprano. OR: double the 1, 4, or 5 scale degree.

In the example below: In the vii°6 chord, the D is doubled since the other two notes in this chord (B and F) form a tritone – a very unstable interval. In the I6 chord, the C, the tonic or scale degree 1, is doubled; this note is also the soprano tone in the chord.



C: I vii°6 I6

In the example below: In the ii6 chord the third of the chord, the bass and scale degree 4, is doubled. In the V6 chord, the G, scale degree 5, is doubled.

C: ii6 V6 I

In **second inversion triads**, always double the bass.

C: I₄⁶ V⁷ I

C: I IV₄⁶ I

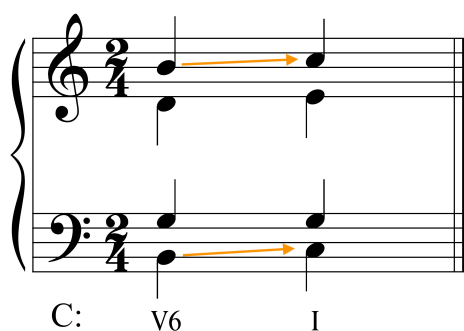
In **Incomplete triads**, triple the root, include the third, and omit the fifth.
In the example below, the I chord is incomplete; it has 3 roots (C) and 1 third (E).



In **Incomplete seventh chords**, double the root, include the third and the seventh.
In the following example, the V7 chord is incomplete; it has 2 roots (G), 1 third (B), and 1 seventh (F).



Never double the leading tone. When both resolved to tonic, it creates parallel octaves.



- **MOVE TO THE NEAREST CHORD TONE AT ALL TIMES.**

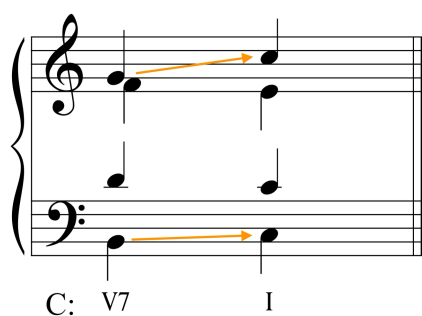
Use conjunct motion (stepwise) as much as possible.

Do not leap in a voice (melodically) more than a P8. Try to limit leaps in the soprano to a M6, in the tenor and alto to a P4.

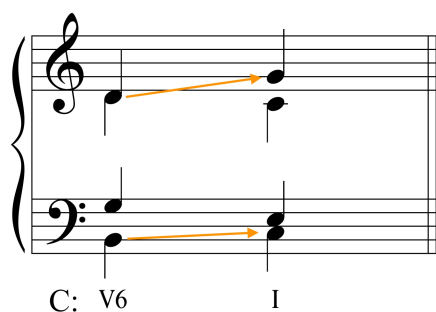
Do not leap twice in the same direction unless outlining a triad.

Don't write hidden octaves or fifths. Don't move in the same direction in the outer voices (soprano and bass) and by leap in the soprano to an octave or a fifth.

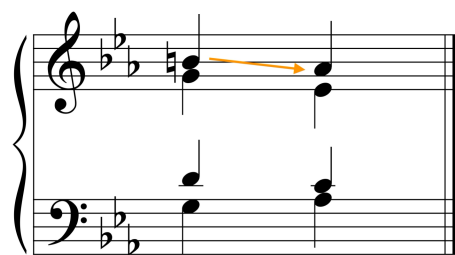
Hidden/Direct 8:



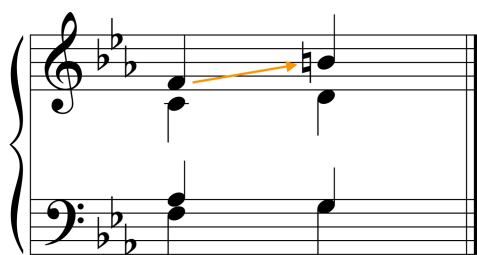
Hidden/Direct 5:



Don't use augmented or diminished intervals melodically.



c: V VI

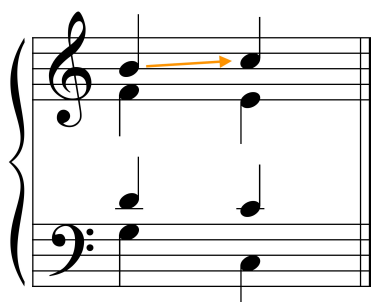


c: iv V

- **RESOLVE NOTES IN THE DIRECTION OF THEIR INFLECTION.**

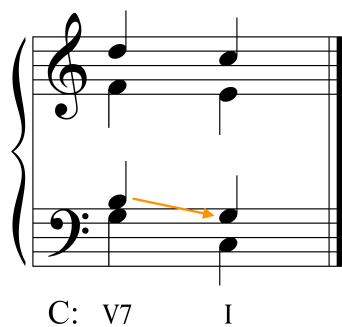
Resolve **active tones** in the direction of their tendency.

The **leading tone** in the Soprano or Bass must resolve to tonic.

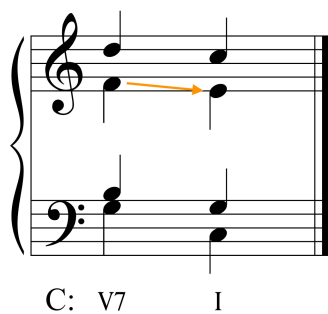


C: V7 I

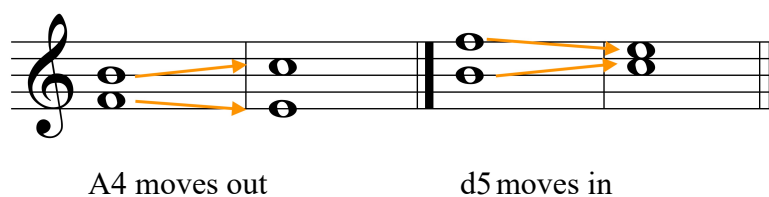
In an inner voice, it may resolve down to the 5 (frustrated leading tone).



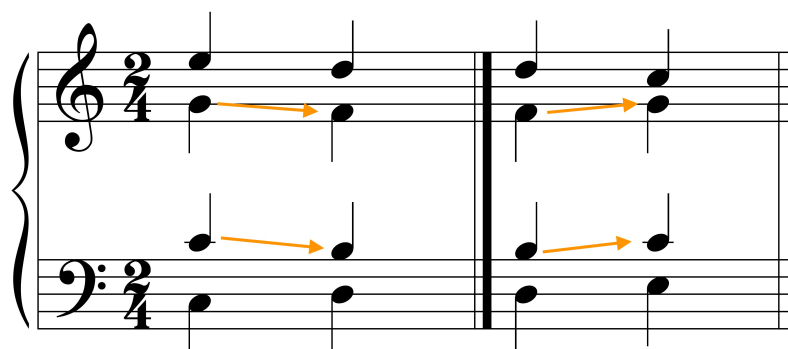
Resolve **sevenths** of chords down by step. Resolve the 7th of a V⁷ down by step.



Resolve **tritones** as follows: A4 will resolve out, d5 in.



It is OK to move from a P5 to a d5 (**unequal fifths**), but not from a d5 to a P5 (the tritone doesn't resolve).



P5-d5 -> OK

d5-P5 -> NOT OK

Altered notes: If note is raised, continue going up. If note is lowered, continue going down.

Keep chromatic movement of a note in the same voice; don't write **cross relations** especially between the outer two voices.