

Checklist for 4-Part (SATB) Part-Writing

1. **Stems.** S up, A down, T up, B down



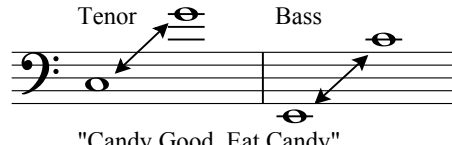
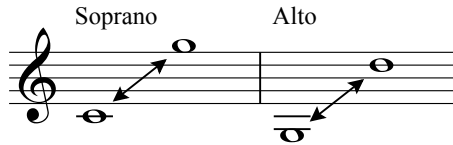
2. **Order of Voices.** SATB.



3. **Spacing.** 8ve or less b/w S&A, A&T.

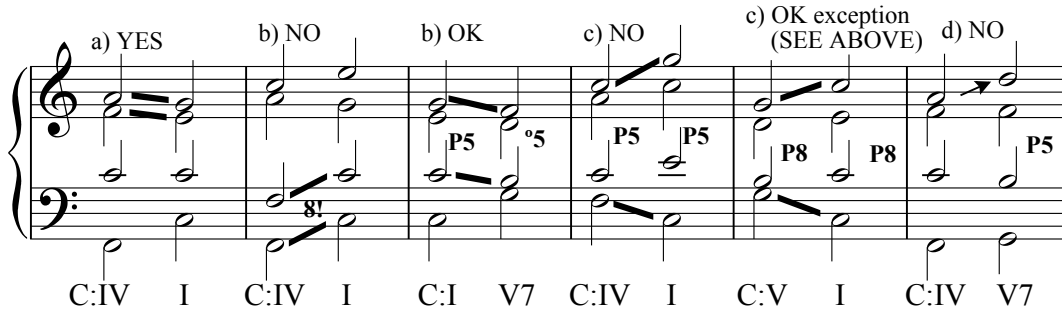


4. **Ranges.** Stay within the proper range for each voice.



5. **Parallels.** a) Mark ALL parallels.

- b) Avoid parallel P5s and P8s (and their 8ve equivalents); Unequal 5ths are ok, EXCEPT \circ 5-P5 involving bass.
- c) Avoid contrary motion P5s and P8s; EXCEPT contrary 8ves at cadence OK ONLY if S & B BOTH state 5-1
- d) Avoid direct/hidden P5 or P8 (i.e. S&B move in same direction into a single P5 or P8, WITH leap in Soprano).



6. **All members of the triad should be present.** Exception: The final I chord may omit the 5th, triple the root.

7. **Name the key and include roman numerals with inversion symbols below each chord.**

8. **Avoid overlap.** Definition: When the lower voice moves above the former position of the upper voice, or vice-versa.



9. **Raise the SEVENTH scale degree in MINOR to make the V triad MAJOR, the vii \circ triad diminished.**

10. **Melodic intervals.** Avoid AUGMENTED melodic intervals. Generally best to keep common tones or use small leaps.

11. **ROOT POSITION TRIADS.** Double the root. EXCEPTIONS: in V vi/VI submediant needs doubled 3rd to avoid parallels; also, final I chord may triple root, omit 5. *No \circ triads in root position, except sequences.* Note common SAT patterns:

Root motion by 5th:

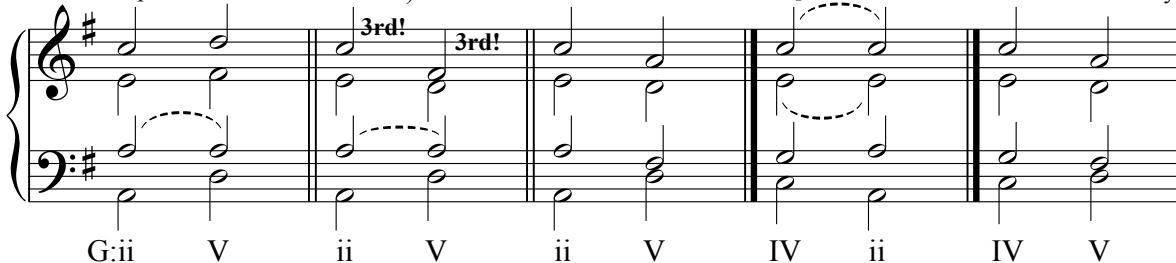
Hold-Step-STEP OR

Hold-Step-SKIP
(One voice has 3rd in
both chords) OR

Upper voices skip in
similar motion to
nearest chord tone

Root motion by 3rd:
Keep common tones

Root motion by 2nd:
All move contrary to bass



12. **LT.** a) Don't double LT!

- b) LT resolves up by step in S or B, *may* resolve down a 3rd in A or T.
- c) Remember, no vii \circ (or ii \circ) in root position.

13. First inversion triads.

- Diminished triads almost always occur in first inversion.
- Submediant should NOT be in first inversion b/c it sounds like tonic with a wrong note.
- To resolve, write in next bass note, then resolve doubled notes (avoiding || 5ths and 8ves), then resolve remaining voice(s).
- Order of preference for doubling: double soprano, double bass, outer voices double, inner voices double.

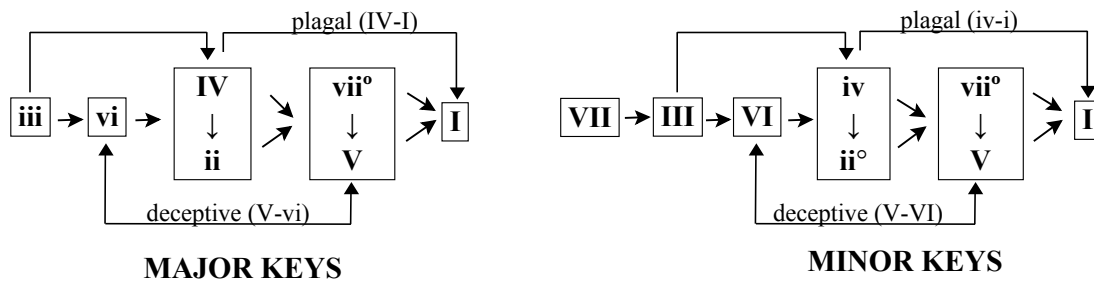
1. Double soprano w/ inner voice	2. Double bass w/ inner voice	3. Double outer voices	4. Double inner voices

14. Second inversion triads (6/4 chords): Always one of FOUR types. SEE 6/4 chords sheet. Always double the FIFTH.

Bass stays on same note: pedal (upper neighbor motion in 2 voices) OR cadential (ACCENTED, 6-5, 4-3, V chord)

Bass changes notes: passing (bass moves through a 3rd) OR arpeggio (bass skips from root pos. or 1st inv. of same harmony)

15. Chord progressions. Chord progression involves an ordered harmonic motion. Tonic can progress anywhere.



16. Non-chord tones. Representative examples. See text for more examples and *pedal point* examples.

<p>passing tone (PT)</p>	<p>neighbor tone (NT)</p>	<p>suspension</p>	<p>retardation</p>
<p>appoggiatura (app.) "leap-step"</p>	<p>escape tone (esc.) "step to window, leap out"</p>	<p>neighbor group (n gr.)</p>	<p>anticipation</p>

17. Cadences. Common types: authentic, plagal, half, deceptive. See cadence sheet.

18. Chromatic pre-dominant harmonies. Representative examples. For more, see text and advanced topics sheet.

Neapolitan	Italian +6	French +6	German +6
c: N ⁶ V ⁴ ₂	C: It+6 V	C: Fr+6 V	c: Ger+6 $\begin{matrix} 6 \rightarrow 5 \\ 4 \rightarrow 3 \end{matrix}$ V

19. Other topics. Also review the handouts on cadences, 6/4 chords, and advanced topics.