Procedures of Four-Part Writing

Chord Construction and Voice-Leading

NotaPercept.EfNNaPee

Notation Style

- Soprano and alto in the treble clef

- Bass and tenor in the bass clef

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- Bass and tenor in the bass clef

- Stems distinguish one voice from another

Notation Style

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- Bass and tenor in the bass clef

-

Doubling

- All else being equal, it's best to double the root

- However, any note of a chord may be doubled unless it is a note which requires a specific resolution, such as:

    - The 7th of a seventh chord

    - The leading tone

Doubling

Complete and Incomplete Chords

Incomplete Chords

- It is sometimes necessary to write incomplete chords to avoid problems with voice-leading.
  - Do not write incomplete chords in inversions
  - Generally speaking double (or triple) the root and omit the fifth of the chord
  - Never omit the 3rd of a chord!

Spacing

- Do not allow more than one octave between two adjacent voices

-

Exercises: Tonic Triad

Exercises: Dominant Triad

Exercises: Dominant 7th Chord

Identi Tm 7TCT478e W n Csng Cld O

Identifying Close and Open

Identi Tm TTCT478e W n Csng Cld O

Identi Tm 7TTCT478e W n Csng Cld O

Identifying Close and Open

Close

Identi Tm 7TCT478e W n Csng Cld O

Identifying Close and Open

Open

Identi Tm 7TCT478e W n Csng Cld O

Identifying Close and Open

Identifying Close and Open

Close

Melodic Motion

Melodic Motion

- Conjunct Motion

Melodic Motion

- Conjunct Motion
- Disjunct Motion

Leaps

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  - Generally after a larger leap, return stepwise in the opposite direction whenever possible

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- Larger leaps need to be handled more carefully:
  - The octave is the maximum distance
  - Avoid two in a row in the same direction, unless they arpeggiate a triad (and even then be careful!)
  - Generally after a larger leap, return stepwise in the opposite direction whenever possible
- Do not allow a leap of an augmented second

Leaps

These are all good

Leaps

These are leaps involving sixths and above

Leaps

Multiple leaps, some good, some not

Simultaneous Motion

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- Parallel Motion
  - Both voices move in the same direction and retain the same interval between them

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- **Similar** Motion

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Simultaneous Motion

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- **Oblique** Motion
  - Only one voice moves while the other remains stationary

Simultaneous Motion

- **Parallel** Motion
  - Both voices move in the same direction and retain the same interval between them
- **Similar** Motion
  - Both voices move in the same direction, but the interval between them changes
- **Oblique** Motion
  - Only one voice moves while the other remains stationary
- **Contrary** Motion
  - The voices move in opposite directions

Simultaneous Motion

Simultaneous Motion

Simultaneous Motion

Similar

Simultaneous Motion

Simultaneous Motion

Simultaneous Motion

Contrary

Simultaneous Motion

Simultaneous Motion

Simultaneous Motion

Parallel

Simultaneous Motion

Simultaneous Motion

Simultaneous Motion

Simultaneous Motion

Simultaneous Motion

Simultaneous Motion

Parallel

Simultaneous Motion

Simultaneous Motion

Simultaneous Motion

Contrary

Simultaneous Motion

Simultaneous Motion

Simultaneous Motion

Trick Question! No motion at all

Simultaneous Motion

Simultaneous Motion

Simultaneous Motion

Simultaneous Motion

Simultaneous Motion

Simultaneous Motion

Contrary

Simultaneous Motion

Simultaneous Motion

Simultaneous Motion

Similar

Forbidden Parallel Motions

Forbidden Parallel Motions

- Motion by octaves

Forbidden Parallel Motions

- Motion by octaves

- Motion by unisons

Forbidden Parallel Motions

- Motion by octaves

- Motion by unisons

- Motion by fifths

Forbidden Contrary Motions

Forbidden Contrary Motions

- Octaves

Forbidden Contrary Motions

- Octaves

- Fifths

Hidden (Direct) Motions

Hidden (Direct) Motions

- Fifths

Hidden (Direct) Motions

- Fifths

- Octaves

Hidden (Direct) Motions

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- Hidden, or direct, motion is a problem only if:

Hidden (Direct) Motions

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    1. It occurs between the outer voices

Hidden (Direct) Motions

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Hidden (Direct) Motions

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1.

Voice Crossing

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- Forbidden for now

Overlapping

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- Forbidden for now

Practice

- The following progression contains many mistakes of chord construction and voice-leading. Find as many as you can.

- Hint: there are **at least** 23 errors!

5 Q 1.85401.870 11 G901.8701 S Q 1.85401.870 11 521 cm BT 17.27

Hidden octave between soprano and bass

Spacing error between tenor and alto