

Chapters 1–10 Review

SUPPLEMENTARY MATERIAL

Part-Writing Summary

Here is a summary of the rules of part writing that have been studied thus far:

1. The goal in part writing is to double the bass voice. This is accomplished with close and open structure.
2. Structure is always created working from the soprano voice downward. If the soprano is not given to you, add the soprano note first.
3. To create close structure, add the alto and tenor voices on the closest remaining chord tones beneath the soprano note.
4. To create open structure, skip a chord tone below the soprano for the alto note and skip a chord tone below the alto for the tenor note.
5. In general, the goal in part writing is to create smooth voice leading in each of the upper three voices.
6. In general, simultaneous leaps in the same direction in two or more voices are to be avoided.
7. Parallel perfect fifths and octaves between any pair of voices are to be avoided.
8. Crossed voices are to be avoided.
9. In general, you should keep the same structure throughout a part-writing exercise.
10. When the root moves by a fifth:
 - a. Keep a common tone if possible
 - b. You may keep the same structure or change structure if there is a common tone
 - c. If there is no common tone, keep the same structure and move all three upper voices in the same direction.
11. When the root moves by a third, keep the same structure and keep two common tones.
12. When the root moves by a second:
 - a. The soprano usually moves in contrary motion to the bass.
 - b. Keep the same structure and move all three upper voices in the same direction
 - c. If the soprano moves in the same direction as the bass, you will need to use irregular doubling, usually on the second chord of the pair.
13. To create a chord with irregular doubling, double the soprano note in either the alto or tenor voice. Put the remaining chord tone in the open voice (the doubled note will be the chordal third).
14. Reasons for changing from open to close or close to open structure:
 - a. Repeated chords (same Roman numerals)
 - b. Leap of a fourth or greater in the soprano
 - c. Root movement by fifth and a common tone in an inner voice (re-do in the soprano, usually a perfect authentic cadence, one inner voice will leap a fourth)

Terms

All of the terms below have been covered in the preceding ten chapters. You should study them to make sure they are part of your musical vocabulary.

accent	flat	prime
accidental	grand staff	quality
alla breve	half cadence	range
alto	half step	realization
anacrusis	harmonic minor	relative keys
analysis	harmony	rest
augmented	hexachords	retrogression
authentic cadence	interval inversion	root
bar line	intervals	scale
bass	inversion	sharp
basso continuo	irregular doubling	similar motion
cadence	key	simple meter
chord	key signature	solfège
chord progression	leading tone	soprano
chromatic scale	ledger lines	staff/staves
circle of fifths	major	structure
clef	measure	subdominant
close structure	mediant	submediant
Common Practice Period	melodic minor	subtonic
common time	meter	supertonic
common tone	middle C	syncopation
compound interval	minor	system
compound meter	music theory	tenor
conjunct	musical alphabet	theorist
consonance	natural	tie
contrary motion	natural minor	time signature
courtesy accidental	note	tonal music
crossed voices	oblique motion	tonic
cut time	octave	transpose
deceptive cadence	open structure	treble
deceptive progression	order of the flats	triad
diatonic	order of the sharps	tritone
diminished	parallel keys	truncated progression
disjunct	parallel motion	twelve-bar blues
dissonance	part writing	upbeat
division	pentachord	vocal ranges
dominant	perfect	voice leading
dotted note	pitch	voices
double flat	pitch class	whole step
double sharp	plagal cadence	
downbeat	plagal extension	
enharmonic	plagal progression	
figured bass	primary triads	

Part-Writing Review

Identify the errors in the part-writing examples below. The errors will include parallelism, incorrect doubling, incomplete chords, missing accidentals, and so on. When you find an error, mark it with a circle or parallel lines and try to identify the reason the error occurred. These reasons may include incorrect change of structure, omission of chord tones, improper voice leading, and incorrect chord spellings. For extra practice, make corrections to the part writing and add a roman numeral analysis to each progression.

Musical notation example 1: A piano part in B-flat major, 4/4 time. The right hand has chords: B^b2, E^b3, F3, G^b3, A^b3. The left hand has chords: B^b1, E^b2, F2, G^b2, A^b2. This is a parallel motion exercise with errors in doubling and voice leading.

Musical notation example 2: A piano part in C major, 4/4 time. The right hand has chords: C2, D2, E2, F2, G2. The left hand has chords: C1, D1, E1, F1, G1. This is a parallel motion exercise with errors in doubling and voice leading.

Musical notation example 3: A piano part in B-flat major, 4/4 time. The right hand has chords: B^b2, E^b3, F3, G^b3, A^b3. The left hand has chords: B^b1, E^b2, F2, G^b2, A^b2. This is a parallel motion exercise with errors in doubling and voice leading.

Musical notation example 4: A piano part in D major, 4/4 time. The right hand has chords: D2, E2, F[#]2, G2, A2. The left hand has chords: D1, E1, F[#]1, G1, A1. This is a parallel motion exercise with errors in doubling and voice leading.