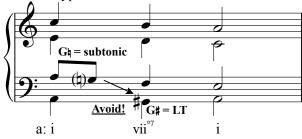
LearnMusic Theory. net 3.7 SATB Part Writing 7: Chromatic Part Writing

- 1. Follow all guidelines and principles of diatonic part writing.
- 2. Resolve tendency tones FIRST (LTs, 7ths, b2 in N, +6 in +6 chords, V+, etc.).
- 3. Chromatically *raised notes* usually resolve *upward*; *lowered notes* often resolve *downward*.
- 4. Keep the chromatic tone in the same voice as the unaltered note to avoid *cross-relations* (see below).

A *cross-relation* occurs when a pitch in one voice is followed by a *chromatic alteration* of the *same* pitch in another voice (like $G\sharp$ - $G\sharp$). Cross-relations are best avoided in part-writing; they overemphasize the chromatic pitch. However, even Bach included cross-relations occasionally, esp. between the end of one phrase and the start of the next. Below are *some* (not all) of the more common cross-relations.

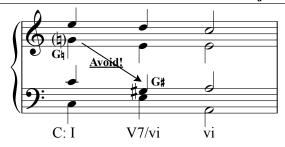
Cross-relation 1: Subtonic and leading tone in minor keys

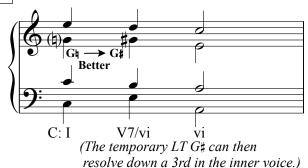
One common type of cross relation results from the raised *leading tone* and *subtonic* in minor keys.





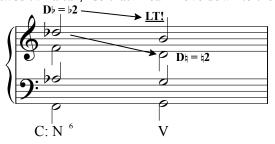
Cross-relation 2: Tonicization of vi in major keys





Cross-relation 3: N6 followed by V

When the Neapolitan 6 (N6) or Neapolitan (N) resolves to V, voice leading conventions *allow* the cross relation *between b2 and \(\frac{1}{2} \) so that \(\frac{1}{2} \) can move down to the LT.*



OK cross-relation: allows \$2 to go to LT

Cross-relation 4: +6 chords resolving to V7

When any +6 chord resolves to a V7 (or secondary V7), the raised note in the augmented sixth "SLIDES" down to avoid a cross-relation.

Better: the "SLIDE"





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