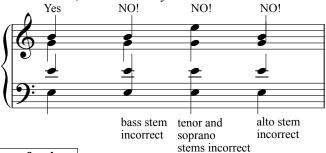
# LearnMusic Theory. net 2.5 SATB Part-writing 1: Voicing Triads

*Part-writing* = the composition of short, primarily homorhythmic (same rhythm all parts) musical excerpts in the style of Bach. Part-writing exercises are typically 3 or 4 parts. This text focuses on 4 parts, but the principles for 3-part writing are very similar. The 4 parts, from top to bottom, are *soprano*, *alto*, *tenor*, and *bass*. *Why do part-writing like Bach*? Many principles of this style carry directly over into most music from 1600-1900.

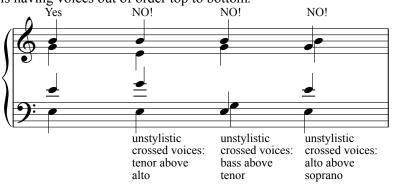
#### 1. Stem direction and clefs

Soprano (S) note stem goes up, alto (A) stem down, tenor (T) stem goes up, bass (B) stem down. S and A always in treble clef, T and B always in bass clef.



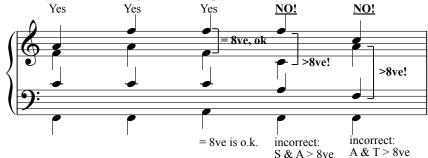
## 2. Vertical order of voices

Voices should be in this order, top to bottom: S-A-T-B. Also, align each beat vertically top to bottom. *Voice crossing* is having voices out of order top to bottom.



# 3. Spacing

There should be an *octave or less* between *S* & *A* and an *octave or less* between *A* & *T*. The bass and tenor may be a much larger interval apart.



### 4. Ranges

These are the lowest and highest notes for each voice (in this style):



### 5. Chord members

All members of the triad (root, third, fifth) should be present, <u>except</u> the final tonic (I/i) chord may omit the 5th and have three roots.

**Doubling** = more than one part has the same note (possibly in different octaves). **Root position** and **second inversion** triads double the **bass**. **First inversion** chords double **anything except the leading tone**.

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