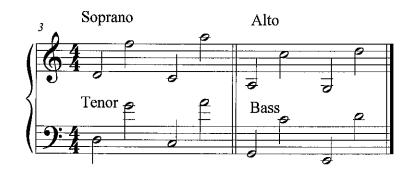
GENERAL RULES OF PARTWRITING



The Four Voices

Soprano and Alto written in treble clef, soprano stems up, alto stems down.

Tenor and Bass written in bass clef, tenor stems up, bass stems down



Range of Voices

normal range then extreme range.



Open and Close Structure

When there is an octave or less between the soprano and tenor the music is said to be in closed structure.



When there is more then an octave, the music is said to be in open structure.

GENERAL RULES OF PARTWRITING

Distance between Adjacent Voices

The distance between the soprano and alto, and bewteen the alto and tenor, should usually be limited to one octave. (This limitation does not exist between the tenor and bass.)

Crossing Voices

The voices should maintain their normal order in regard to range. However the tenor may occasionally cross the alto if a more interesting meslodic line results.

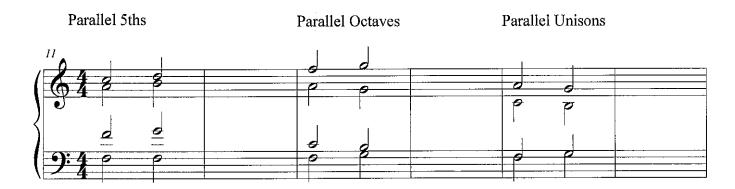
Motion Defined

- a) Similar motion results when two voices move in the same direction
- b) Parallel motion results when two voice move in the same direction while retaining the same vertical interval.
- c) Contrary motion results when two voices move in opposite directions
- d) Oblique motion reuslts when one voice moves while the second voice is retained (stays the same).

Parallel Fifths, Octaves and Unisons

Parallel Fifths occur when any two voices move parallel from one perfect fifth to another perfect fifth. These should be avoided.

Parallel octaves and unisons should also be avoided.



Consectutive Imperfect Fifths

Consecutive imperfect fifths (the moving of two voices from a perfect fifth to a diminshined fifth, or vice versa) are not as objectionable as consective perfect fifths.

GENERAL RULES OF PARTWRITING

Consectutive Octaves and Fifths by Contrary Motion

Consectutive octaves (or unison to octave) and consectutive fifths by contrary motion should be avoided.



Melodic Leaps

Any melodic movement (in any voice) which is not scale wise (or chromatic) is considered a leap.

Excessive leaps are to be avoided in vocal writing, especially those greater then a M3. The bass part is often the exception to this rule.

Leaps are less objectionable in chord repitition.

Leaps greater then a third should usually return scalewise in the direction opposite the leap.

Augmented Intervals

There should be no melodic movement of augmented seconds or augmented fourths. These intervals are "out of the style" and are difficult to sing.