

**Part-Writing, Figured Bass, and Roman Numeral Analysis Reference List
in strict tonal style**

1. Parallels

- a. no **parallel p8^{ves}, p5^{ths}, unisons**, or their compounds (// p12^{ths}, etc.)
check **every** voice-pair; be especially careful when root motion is by **step**
- b. no **direct p5^{ths} or 8^{ves}** between the outer voices, unless the soprano moves by step
- c. no **consecutive p8^{ves}, p5^{ths}** or their compounds, by contrary motion

2. Leading-tone in minor (LT)

remember to **raise the leading tone** for dominant-function chords (V and vii^o).

3. Spacing

adjacent upper voices (S/A, A/T) in SATB texture must be **within an 8^{ve}**; B/T normally within a 12th

4. Doublings—do not double any tendency tone. These include:

- a. **leading tone** in a V or a vii^o (but OK to double in a iii chord)
- b. any **chordal 7th** (N.B. a chord 7th is not necessarily a 7th over the bass)
- c. **4th** over the bass in a $\frac{9}{4}$ chord or a $\frac{5}{4}$ chord (the 6th in a $\frac{9}{4}$ chord may occasionally be doubled)
- d. any **secondary leading tone** (such as $\sharp 4$ in V/V)

FORGET any other more general doubling “rules” you may have encountered (“double the bass,” “don’t double the third,” etc.) These are drastic overgeneralizations at odds with common practice.

5. Resolution of tendency tones

- a. leading tone in soprano or bass must resolve up to tonic unless:
 - 1) it is part of the descending scale-fragment $\hat{1} - \hat{7} - \hat{6} - \hat{5}$, or
 - 2) it resolves down a half-step to become the 7th of the following chord
- b. a chordal 7th must resolve **down by step**
(see the one common exception on p. 234 (ex. 8.6.e) of *Harmony in Context*)
- c. 4th of a $\frac{9}{4}$ or a $\frac{5}{4}$ chord must resolve **down by step** (in the same voice)

Any of these resolutions may be delayed by suspension; in this case the tendency tone remains in the same voice-part and eventually resolves properly. But if a harmony is repeated, a tendency tone may exchange voices before resolving (in the new voice).

6. Unaccountable $\frac{9}{4}$ chords

The only permitted contexts for a $\frac{9}{4}$ chord are the cadential $\frac{9}{4}$, passing $\frac{9}{4}$, arpeggio $\frac{9}{4}$ and pedal or neighbor $\frac{9}{4}$. Do not use a $\frac{9}{4}$ unless it is one of these and is handled appropriately.

7. Melodic restrictions (= restrictions on horizontal intervals, in all parts, in chorale texture)

- a. **no melodic +2nd, +4th, or any other augmented interval** (dim. intervals are OK if they resolve inward)
- b. do not leap a 7th
- c. no leaps greater than an 8^{ve}
- d. do not leap to a dissonant tone

These restrictions apply to chorale style; they are often relaxed in instrumental writing.

8. Interpretation of figured bass

- a. do not write notes not called for (or conventionally implied by) the figures (such as a 3rd above the bass where only a 4th is indicated, or a 7th where none is indicated)
- b. do not omit any note that is called for, or is understood by convention to be required (such as the 3rd over the bass in the figure 6 or $\frac{6}{5}$)

9. Roman numeral analysis

- a. roman numeral must reflect correct **root and quality**
- b. roman numeral must indicate a **recognized tonal function** (e.g. V/V rather than II)
that is, you must “order off the menu”