

# Figure 25-1 Guidelines for SATB part writing

## SPACING AND DOUBLING

- A. Have no more than an octave between soprano and alto
- B. Have no more than an octave between alto and tenor
- C. Never double unstable tones, such as the leading tone or chordal sevenths
- D. Double (or triple) the root in root-position triads (if root is tripled, omit the fifth)
- E. Doubling in first-inversion triads is flexible (double the soprano if possible)
- F. Double the bass in second inversion triads
- G. If a seventh chord is incomplete, double the root and omit the fifth

## VOICE LEADING AND CHORD CONNECTIONS

- H. Favor same note or stepwise motion
- I. Avoid parallel (or consecutive by contrary motion) perfect unisons, fifths, or octaves
- J. Resolve chordal sevenths down by step
- K. Resolve leading tones up by step
- L. Avoid voice crossing
- M. Prefer contrary or oblique motion, especially between outer voices, whenever possible

## MISCELLANEOUS

- N. Spell chords correctly
- O. Raise the leading tone in minor keys
- P. At minimum, all triads should have a root and a third
- Q. At minimum, all seventh chords should have a root, a third, and a seventh
- R. Use the correct chord position