

## Voice Leading

Our goal is a smoothness of sound, which translates into an avoidance of parallel P5ths and P8ths.

In general:

- Double the bass note.
- Move using the smallest intervals possible.

### **Stylistic Practices**

For root position chords a 4th or 5th apart:

1. Keep the common tone.
2. If you can't keep the common tone, move the upper voices in a similar motion to the nearest chord tones.

For root position chords a 3rd apart:

3. Keep both common tones.

For root position chords a 2nd apart:

4. Move the upper voices in contrary motion to the bass.
  - a. In the case of V-vi, double the third of the vi chord. Only two voices will move contrary to the bass.

For repeated chords

5. Maintain proper doubling and range. Otherwise, feel free to exchange chord factors.

For first inversion chords:

6. Double any chord factor that leads to smooth voice leading. DON'T double the leading tone!

For vii<sup>o6</sup> chords:

7. Double the 3rd (bass), or the 5th if you can't.

For ii<sup>6</sup> chords:

8. Double the 3rd (bass), or the root when you can't.

For second inversion chords:

9. Double the 5th (bass).

### **Stylistic Departures**

1. Avoid parallel P5th and P8ths.
2. Never double the leading tone.
3. Don't write outside of a voice's range.
4. Avoid melodic +2nds and +4ths.
5. Avoid crossing voices.
6. Spacing between soprano and alto, and alto and tenor, should not be more than an octave.
7. Do not overlap two adjacent voices by more than a whole step.
8. Do not move in the same direction to perfect intervals in the outer two voices.
9. Avoid unequal 5ths (P5ths to <sup>o</sup>5ths or vice versa).
10. Avoid melodic +2nds and +4ths.
11. The leading tone should progress to the tonic when it is in an outer voice.