

### Part-Writing Meta-Rules<sup>1</sup>

1. Resolve Tendency Tones
  - a. Not every chord has a “tendency tone,” but be very familiar with the chords that have notes that want to resolve in a certain direction.
2. Keep the Common Tone if Possible and Desirable
  - a. It is desirable if it makes smoother voice-leading, not desirable if it creates irregular doubling or causes other issues.
3. Contrary Motion to the Bass
  - a. Any time you see stepwise motion in the bass, you should be afraid of parallels
  - b. In cases where you’d end up with incomplete harmonies or irregular doublings, this rule can be bent, but be cautious for parallel fifths or octaves between your bass and the voice(s) in which are you using similar motion

### Process for harmonizing a given bass line with figures

1. Write your roman numerals beneath the bass line
2. Figure out the notes that belong to each chord
3. Write the notes above the chord
4. Decide which notes you want to double for each chord, put a star next to each of those
5. Write your first chord with ample spacing based on the bass line
6. For each chord follow the meta-rules above, crossing off notes as you write them in

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<sup>1</sup> Credit to Aaminah Durrani for devising these meta-rules.