

The many guidelines concerning SATB part-writing can be overwhelming. The best way to learn them is to come to terms with a few at a time, so that you gradually become comfortable with the basic principles. However, it is common to be unclear about some aspects of voice-leading even if you are quite good at it, and so this list was created as an attempt to consolidate *all* part-writing guidelines into one source for your guidance and reference. I try to improve it every year as I discover missing or unclear elements.

Much of the information below will be familiar to you, but perhaps not all, so it would be good to review the entire list, making sure you understand each point as you go. As always, if there is something you don't understand, please ask me about it.

The other function of this list is as an aid in deciphering the numerical annotations made by markers on your part-writing assignments; if you see "1.6," this means that guideline 1.6 was not followed correctly. It allows you to identify the problems, as well as to read more about them if you would like to understand how to avoid similar problems in future assignments.

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These guidelines apply to four-part, SATB *quasi-Bach* style part-writing.

- Why *quasi-Bach* style? The *Bach* part is because many regard J. S. Bach as one of the greatest composers in the history of music, and thus many teachers and textbooks use his music (more specifically, his chorales) to model good writing practices. The *quasi-* part is because Bach's own voice-leading occasionally deviates from these guidelines in various ways, such as occasional part-crossing or voice overlap, awkward or uncontained leaps, four-voice similar motion, alto and tenor lines that are more active than the static ones you may have been encouraged to write, and yes, even *parallel perfect fifths!*¹ Rather than dismissing or disregarding these "exceptions,"² you can learn a lot by trying to understand the logic or justification for any such cases you encounter. If you choose to diverge from a guideline in part-writing exercises because you know of precedents for this in Bach, consider adding an explanatory note to help the marker understand your thinking. But be aware that the guidelines below are very much *based* on the practices of Bach and other tonal music composers, and so in *most* cases deviating from them is more likely to be heard as a mistake, and not a Bach-like exceptional practice.

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All music theory textbooks attempt to explain how tonal music works, in the broadest sense. Their focus tends to be on European classical music of the so-called "common-practice period," from *ca.* 1600 to 1910, spanning the baroque, classical, and romantic periods. The underlying assumption in these texts is that many music-writing conventions in baroque music were still in place by the end of the 19th century, such as I – IV – V progressions, resolving chord sevenths down by step, and avoiding parallel fifths and octaves. Despite suggestions of the demise of tonal music by some in the mid-twentieth century, it continues to be the prevailing practice today in many musical genres (but less-so in much contemporary classical music), and many of the "common practices" of the 17th-19th centuries are still followed in these genres. Why? Composers of pop/jazz/country/Broadway musicals, etc., music don't follow "rules" any more than classical composers did; composers in *all* periods use their ears to guide them in writing music that (a) sounds good to them, and (b) suits the objectives they have at the time. This has led to the emergence of many shared practices across styles, periods, and genres of tonal music. Times change, styles change, and so do musical practices, but, interestingly, much of what you learn about Bach's writing can be applied to tonal music of *any* style that you might hear or compose today. Studies in harmony and voice-leading continue to be part of the core curriculum in many programmes of musical study today because they give us a better understanding of post-1600 music, including various genres of contemporary music, and they help in the development of compositional skills for those interested in this.

¹ There are apparently 18 cases, according to George Fitsioris and Darrell Conklin, *Parallel successions of perfect fifths in the Bach chorales*, in Proceedings of the fourth Conference on Interdisciplinary Musicology (CIM08) Thessaloniki, Greece, 3-6 July 2008, <http://web.auth.gr/cim08/>

² I once had a teacher who would say, with a chuckle, "well, that's Bach; *we* can't be expected to understand why he broke the rules!" This statement is problematic in many ways, including the implied notion that genius cannot be understood by people of average intelligence, but my point here is that there is a great deal to be learned by *attempting* to understand why Bach and other composers engaged in exceptional practices.

I. **Tendency Tones.** These include:

- A. The LEADING TONE ($\hat{7}$) in DOMINANT HARMONY (in V, vii° , and in applied V and vii°);
- B. CHORD EXTENSIONS: 7^{th} , 9^{th} , 11^{th} , and 13^{th} s;
- C. The 6 and 4 of the CADENTIAL $\frac{6}{4}$ ($V \frac{6}{4} - \frac{5}{3}$);
- D. SUSPENSIONS and RETARDATIONS;
- E. The ROOT (and, to a lesser degree, the FIFTH) of any DIMINISHED CHORD (vii° , as well as ii° and $\#vi^\circ$ in minor); and
- F. MOST (but not all) CHROMATICALLY-ALTERED NOTES.

IN GENERAL:

1.1. Write straight lines between tendency tones and their resolutions, e.g.:  or  C: $ii7 \rightsquigarrow vii^\circ7 \rightsquigarrow iii$ (temp. $\hat{7}$)

1.2. Indicate *frustrated* tendency tone resolutions (see below for discussion of types) with wavy lines, e.g.: 

- 1.3. Do not double any tendency tone. Exceptions: If the root is chromatically altered, as in **bIII** or **bVI**, it is sometimes doubled. The root of **N6 (bII6)** is not normally doubled, however. The 5^{th} of a $^\circ$ triad is infrequently doubled (but never the root).
- 1.4. Approach tendency tones by common tone, step, or (usually) small skip in the opposite direction of the resolution.
- 1.5. Tendency tones are usually left by step. See 1.6 for a common exception. Another exception is $b\hat{2} \rightsquigarrow \hat{7}$ in N^6-V .

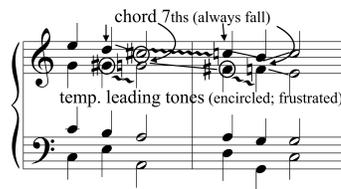
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- A. The LEADING TONE ($\hat{7}$) in DOMINANT HARMONY (in V, vii° , and in applied V and vii°):
- 1.6. The leading tone ($\hat{7}$) in dominant-function chords (and temporary $\hat{7}$ in tonicizations) tends to resolve to the tonic (or to the target note in the case of tonicizations). It **MUST** do so in outer voices (Sop. & Bass: $\hat{7} \nearrow \hat{8}$), but it **MAY** be frustrated in interior voices (Alto & Ten.) of $V^{(7)}-I$: $\hat{7} \rightsquigarrow \hat{5}$. This frustrated resolution is common in the middle voices of Bach chorales.

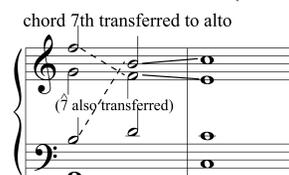


Note the frustrated leading-tone resolution in the tenor, bar 2.

Chain of tonicizations exception: $\hat{7}$ in dominant harmony may be *frustrated* by descending chromatically to the 7^{th} of the *next* chord in a chain of applied V^7 s. Note the frustrated resolution of *each* temporary leading tone in the example below:



- 1.7. If frustrating the resolution of $\hat{7}$ (in an interior voice: $\hat{7} \rightsquigarrow \hat{5}$) in a dominant-function chord, do *not* use a passing tone: $\hat{7} \rightsquigarrow (\hat{6}) \rightsquigarrow \hat{5}$.
 → This is because $\hat{7}$ is arguably the most important note in dominant harmony; it should last for the entire duration of the V or vii° chord.
- B. CHORD EXTENSIONS: 7^{th} , 9^{th} , 11^{th} , and 13^{th} s:
- 1.8. **Chord 7^{th} resolve down by step to a note in** (usually) **the next chord.** Resolutions can be **delayed**, either because the 7^{th} of one chord is also a chord tone in the next (see 2nd ex. in 1.1, above), or because the delayed resolution creates a *suspension* in the next chord (see first example below). A chord 7^{th} may also be **transferred** between voices *within* a chord (see second example below):

- 1.9. **Chord 7^{ths}** make problematic **LN**s, since the tendency of a 7th is to resolve \searrow by step. This is particularly true of **m7^{ths}**. **Chromatic LN**s (like G-F#-G in C major) are fine, however, because their chromaticism causes us to hear them as embellishments, and not functional 7^{ths}.
- 1.10. **Chord 7th** make problematic **ascending** APTs because the accented 7th is heard as a chord tone (not NCT), whose tendency is to fall.
- 1.11. Some **Chord 7th** make problematic 7-8 retardations, because they can be heard as 7^{ths} that don't resolve properly. A common exception is the 7-8 ret. over a final I chord, often found in 19th-c. music, often accompanied by a simultaneous 4-3 susp (and possibly a 9-8) in a different voice. This works because the entire dominant chord that precedes it has a delayed resolution to I.
- 1.12. **Indicate chord 7^{ths} in your figured bass**, even if they are **passing** 7^{ths}.
- 1.13. **Don't leap down to chord 7^{ths}**. Approach by common tone, step, or (usually) small leap up (because of 1.4).
- 1.14. **Avoid using a chord 7th with a N^o chord**; it is unusual, presumably because composers did not like the sound.
- 1.15. **Other chord extensions**: 9^{ths} \searrow by step; 11^{ths} are frustrated and resolve obliquely (same pitch); 13^{ths} \searrow by third. More info later!

C. The 6 and 4 of the CADENTIAL $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ ($\begin{smallmatrix} 6 & - & 5 \\ 4 & - & 3 \end{smallmatrix}$; information on other $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ chord types in this section too);

- 1.16. **Resolve the "6" and "4" of a $\begin{smallmatrix} 6 & - & 5 \\ 4 & - & 3 \end{smallmatrix}$ down by step**, as their figures indicate. (6 \nearrow 7 is possible, but not common.)
- 1.17. **The "6" and "4" of a $\begin{smallmatrix} 6 & - & 5 \\ 4 & - & 3 \end{smallmatrix}$ are NCTs**; therefore, they (a) cannot be doubled, and (b) must be approached as per 1.4.
- 1.18. **The $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ portion of $\begin{smallmatrix} 6 & - & 5 \\ 4 & - & 3 \end{smallmatrix}$ should be ACCENTED relative to its resolution** (to $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$).
- 1.19. **All $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ chords must be labeled by type (P, Cad, Ped, Arp)**. Anything else is a "bad" $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$! (N.B.: The Arp. $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ is rare in the chorale style.)
- 1.20. **The bass should not skip to any $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ or $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$ position chord except the Cad. (and Arp.) $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$.**

D. SUSPENSIONS and RETARDATIONS:

- 1.21. **A suspension consists of a prepared dissonance (see 1.21) that resolves down by step to a chord note**. Any type of NCT will work as long as it resolves down stepwise to a chord tone, but the most common are 4-3, 7-6, 9-8, and, in the bass, 2-3.
- 1.22. **Suspension resolutions can be decorated and/or delayed**. More info: <http://www.clarkross.ca/106-Suspensions.pdf>
- 1.23. The **preparation for a suspension can be any chord tone in the previous chord** (including a chord 7th or 9th).
- 1.24. The preparation may be *tied* to the suspension dissonance or *not tied* (i.e., it may be a rearticulated note).
- 1.25. Upwards-resolving suspensions are called **retardations**, and are much less common; **use sparingly**. The most common is **7-8**.
- 1.26. **Suspensions and retardations delay the expected arrival of a chord tone; the delayed chord tone should not be present in a different voice simultaneously with the suspension**, unless in a 9-8 susp. or 7-8 ret. (It creates an unpleasant dissonance.)

E. The ROOT (and, to a lesser degree, the FIFTH) of any DIMINISHED CHORD (vii^o, as well as ii^o and #vi^o in minor):

- 1.27. Treatment of the root of vii^o was covered in the discussion of $\hat{7}$ in section **A**, above. The root of any diminished chord is relatively unstable, however, which is why there are restrictions **2.5** and **2.6** below, but, interestingly, the root of ii^o tends to move **obliquely** (remain on the same pitch) for the following chord (usually a V). The root of #vi^o tends to continue ascending by step because #vi^o is based on the ascending melodic minor scale, but be aware that #vi^o is a relatively unusual chord, and is *only* followed by $\begin{smallmatrix} 6 \\ (5) \end{smallmatrix}$. The 5th of a diminished chord is also relatively unstable because it forms a $\circ 5^{\text{th}}$ with the root; it *tends* to \searrow by step, and is not usually 2^{bled}.
- 1.28. **Don't double the root of diminished triads**, because the root is a tendency tone (double the 3rd, or more rarely, the 5th).
- 1.29. **Do not write diminished triads in root position, because they are unstable** (but $\flat 7$ or $\circ 7$ in root position are ok).

F. MOST (but not all) CHROMATICALLY-ALTERED NOTES:

- 1.30. **Chromatically-altered notes tend to resolve stepwise in the direction of the alteration**. Exceptions will be discussed in class.

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2. Minor Keys

- 2.1. **Raise the leading-tone in V or vii^o chords; don't raise for III**.
- 2.2. **Do not raise the leading-tone if descending from root position i** (use the \searrow melodic minor if descending from the tonic).
- 2.3. **Minor v is not usually used as a dominant chord**, due to its lack of a raised leading tone (it sounds modal). One of the few contexts in which a minor v chord *can* be found is: i - v⁶ - VI (or even iv⁶), where the bass descends down the natural minor scale: $\hat{8} \downarrow \hat{7} \downarrow \hat{6}$ (i.e., descending melodic minor scale). Sometimes v is part of a modulation to the relative major (as an *altered common-chord* modulation).
- 2.4. **Don't write melodic augmented 2^{nds}**; in particular, *be careful when approaching the raised leading-tone* (Fa \nearrow Si = +2nd).
- 2.5. **ii^o is a diminished triad in minor keys; do not write in root position** (but ii^{o7} in root position is ok).
- 2.6. **ii^o is a diminished triad in minor keys; do not double the root** (double the 3rd, or less commonly, the 5th).
- 2.7. **#vi^o is also a diminished triad, for which the same restrictions apply**. (It is also uncommon, used with $\uparrow \hat{6} \uparrow \hat{7} \hat{8}$ in the bass line.)

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3. Part-Writing Basics; Doubling Guidelines; Chord Choices and Voicings; Harmonic Rhythm

- 3.1. **SPACING: Do not exceed an 8^{ve} between S + A, or A + T**. Intervals up to about a 12th between B + T are fine.
- 3.2. All four voices should not move in the same direction simultaneously. **Exception**: V7 - I with falling bass and $\hat{2}-\hat{1}$ in sop.

- 3.3. **Parallel unisons, 5^{ths} and 8^{ths}** are forbidden. ♪ PTs do not break up forbidden parallels, but SUSPs and APTs can (see 5.14). Parallel 5^{ths} in Ger+6 to V are fairly common, however (although more commonly, a cad. $\frac{6}{4}$ was used to avoid the parallel fifths).
- 3.4. Parallel 7^{ths} and 9^{ths} aren't "forbidden," but they are best avoided because they don't usually sound good. Parallel 4^{ths} are no problem.
- 3.5. **Consecutive 5^{ths} and 8^{ths}** (also known as 5^{ths} and 8^{ths} by *contrary motion*, including unison to 8^{ve} and vice-versa) are also forbidden.
- 3.6. **Direct** (aka "hidden") 5^{ths} and 8^{ths}: A 5th or 8^{ve} between **S + B** approached by similar motion; forbidden if approached in the **S** by **leap**.
- 3.7. **Unequal fifths** – °5 to P5 in the same two voices are undesirable, especially if they involve outer voices. P5 to °5 is less problematic.
- 3.8. **Overlap, and crossed parts are usually avoided** (do you know the difference?).
- 3.9. **Doubling guidelines** for triads: i) **2^{ble} any non-tendency tone that results in good voice-leading**; ii) Complete chords sound best, but the 5th may be omitted infrequently, usually with 3^{pld} root (a V⁷ with 2^{bled} root and no 5th is fine because it allows the ensuing I chord to be complete without frustrating tendency tones); iii) 2^{ble} roots & 2^{ble} 3^{rds} with no 5th is rare; iv) The bass is often 2^{bled} if it isn't a tendency tone.
- 3.10. **Do not omit the third of a chord**; the third is essential in determining the chord quality: m, M, °, + (albeit less crucial in a vii°7).
- 3.11. **Don't double the root of diminished triads**; the root is a tendency tone (double the 3rd, or more rarely, the 5th).
- 3.12. **Do not write diminished triads in root position, because they are unstable** (but °7 or °7 in root position are ok).
- 3.13. **Follow the Kostka and Payne chord flow chart** (p. 113, 7th ed.). Occasional exceptions are found, but this is an excellent guide. I indicate chord progression problems with a cleverly-placed arrow and question mark, thus: **iii → ii ?** **Exception:** vi to V is possible.
- 3.14. **The Kostka and Payne chord flow chart works for chromatic harmony as well**; just substitute ii° or bII for ii, bIII or III for iii, etc. However, problems may result when moving from chromatically-altered chords to diatonic ones; e.g., bIII to vi creates *cross relation* (see 7.1).
- 3.15. **Use materials studied to date**. Look for opportunities to use whatever you have *recently* learned, such as applied dominants and diminished chords, mixture, Neapolitan 6^{ths}, etc., even if not specifically required. Doing so correctly will earn you higher marks!
- 3.16. You can **tonicize any major or minor chord**, but **not a diminished chord**. One explanation for this is that "tonicize" means to treat a pitch other than $\hat{1}$ as a temporary tonic, and there are only major or minor tonics, not diminished ones. A more basic reason is likely that it simply does not *sound* very good; play the following to hear if you agree:

C: I V₅⁶ vii°7 I

- 3.17. Applied dominants can only resolve (a) to their target chord (i.e., V/IV to IV), or (b) deceptively (a 3rd lower; e.g., V/IV to ii).
- 3.18. **Easy as 1 2 3, Simple as do re mi**. Yup, the *Jackson 5* got it right! Or, more accurately, *The Corporation* actually wrote that song, so *they* got it right! $\hat{1} \hat{2} \hat{3}$ in the bass is virtually always harmonized **I V₄⁶** (or V₃⁴, or vii°₅⁶, or vii°₅, or vii°₅) **I⁶**; $\hat{2}$ in the bass supports a passing chord between root and first-inversion I chords. If $\hat{3} \hat{2} \hat{1}$ is in the bass, then reverse the order. Easy!
- 3.19. Speaking of passing chords, did you know that a passing IV⁶ can connect V (or V⁷) and V₅⁶? E.g.: V – (PIV6) – V₅⁶ (and *vice-versa*).
- 3.20. **Harmonic Rhythm (HR)**: the rate at which chords change): Don't repeat a chord, or *chord function* (i.e., IV – ii, or vii° – V, or I – iii) from *weak* to *strong* beats; it syncopates the **HR**. Exception: Bach chorale phrases that begin with a pickup beat sometimes repeat the pickup beat chord on the subsequent downbeat, but often in a different voicing.
- 3.21. **There is somewhat greater voice-leading freedom between the last chord of one phrase and the first chord of the next**. While all voice-leading conventions are typically followed, you may *occasionally* see similar motion in all parts, greater leaps than usual, and, rarely, an unusual chord progression, such as V to end one phrase (in a HC), followed by IV to start the next.

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4. Write a Nice Melody!

- 4.1. **Do not overuse the same few pitches, or have an overly-narrow range** (P4 or less); this often results in "static," aimless melodies.
- 4.2. Repeated notes are fine, especially in interior voices, but too many in the melody can lead to a static (= boring) quality.
- 4.3. Avoid "stuck" notes; notes to which the melody returns repeatedly without crossing above (or below) them.
- 4.4. **All voices should have more conjunct motion than disjunct**, often following arch contours, but the bass can have more leaps than the upper voices. *Too many leaps give the impression of a gazelle attempting to avoid becoming the afternoon snack of a powerful predator.*
- 4.5. A common reason that Nice Melodies are *not* written is that we are following the "just find the closest chord note; *who cares* about the big picture?" principle, *at the exclusion of any other considerations*, such as Melody. Sing it; does it seem nice, blah, weird, or...?
- 4.6. **The larger** (or more awkward) **the melodic leap, the greater the need for a change of direction on either side** (usually by step(s)).
- 4.7. **Larger skips** (P5 and larger) **occur less frequently than smaller ones**. (m3, M3, or P4).
- 4.8. Available larger skips: P5 (fine), m6 ascending (infrequent), m7 ascending (infrequent), and P8 (descending more common than ascending).
- 4.9. Awkward skips are ok in *some* contexts (e.g., °3 between $\flat\hat{2}$ and $\hat{7}$ in N⁶-V, or °5 between $\hat{4}$ and $\hat{7}$), but **most should be avoided**.
- 4.10. **Step – skip – step in the same direction** is relatively uncommon in chorale melodies; try ♪ Ps to make the line smoother.
- 4.11. Two consecutive leaps in the same direction are fine (but not common) *if*: They arpeggiate a triad in any inversion, or break up an 8^{ve} into a P5th + P4th. Consecutive leaps in the same direction are virtually always preceded and followed by a change of direction.
- 4.12. Aim to have one high note per phrase, and aim to have different high notes in different phrases.
- 4.13. **Don't end on a high note in soprano**, unless writing a show-stopping soprano solo for your Broadway musical.
- 4.14. **The melody (soprano) usually end on $\hat{1}$** ; this helps to make the melody sound complete (and is required for a PAC).

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5. Activate!

- 5.1. Rhythmic values in chorales are mostly quarters and eighths, with occasional halves and dotted quarters. Also possible, but less common, are dotted halves, dotted 8th–16th figures and $\text{♪} \text{♪♪}$.
- 5.2. **Use** ♪ **NCTs**. Most quarter-note beats in Bach chorales typically have *some* eighth-note activity in at least one of the voices. Be like Bach!
- 5.3. **Avoid** ♪ **NCTs**, unless a chord lasts two beats.
- 5.4. MOST COMMON: **P** (both unaccented *and* accented) and **Susp. Suspensions** are *particularly* beautiful, so use them frequently.
- 5.5. SLIGHTLY LESS COMMON: **N (LN more common than UN)**.
- 5.6. CONSIDERABLY LESS COMMON: **ESC, APP, NGRP** (AKA “double-neighbour,” abbrev.: DN), and DP (double passing tones).
- 5.7. RELATIVELY RARE: **ANT** and **RET** are perhaps *most* found at cadence points, and are not nearly as common elsewhere.
- 5.8. ARPEGGIATIONS (**ARP**): These are possible, but more typical of instrumental style than chorale style (*and they aren't actually NCTs!*).
- 5.9. • Most NCTs are approached AND left by common tone or step (the only exceptions are ESC, APP, and NGRP).
- 5.10. • Try to include **accented NCTs** as well as unaccented ones; **accented Ps (APTs)** and **SusPs** are especially fine!
- 5.11. • The NCTs that involve a skip (**ESC, APP** or **NGRP**) require a change of direction before *and* after.
- 5.12. **Don't write Passing Tones to Nowhere(!)**; e.g., a note approached by step and left by leap in the same direction, mistakenly labelled as a **P**, such as $\hat{5}-(\hat{6})^?-\hat{8}$.
- 5.13. **There are (virtually) no chromatic passing tones in the chorale style** (e.g., C (**C#**) D); **chromatically-altered notes are usually chord tones** required for chromatic harmony (e.g., V/V), or required by the melodic minor scale (e.g., E **F# G# A**).
- 5.14. A chromatic **LN** is possible, but more typical in instrumental music.
- 5.15. Simultaneous 8th-note activity may occur in **2** voices, or occasionally in **3**, but **virtually never in all 4**.
- 5.16. **NCTs** *can* cause forbidden parallels, and **unaccented NCTs** in one voice do not prevent them (so be careful when adding NCTs!). The good news, however, is that **APTs** and **suspensions** can prevent them.
- 5.17. **Maintain** ♪♪♪ ... (with some ♪♪) **activity in at least one of the voices until the final chord of the phrase**, even if the penultimate note is ♪ in the **S** or **B**.
- 5.18. Triplets are highly unlikely if the prevailing rhythmic values are quarters and eighths; they are fine if the overall feel is of a compound metre.

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6. Cadences

- 6.1. **All phrases require a cadence at the end.**
- 6.2. Most common are (i) **Authentic** (PAC, IAC) and (ii) **Half** (HC), with (iii) **Deceptive** (DC) possible too. (iv) **Plagal Cadences** are rare.
- 6.3. **Avoid using Plagal Cadences.** They are extremely rare in the chorale style (although a plagal *extension* is fine).
- 6.4. **Phrases can only end with a I (i), V, or vi (bVI) chord**; ending on ii, iii, etc. not available, although *modulations* to ii, iii, etc. are fine.
- 6.5. **Always cadence onto a strong beat** (beats 1 or 3 in 4/4 time, or beat 1 in 3/4; a **HC** may *occasionally* be found onto beat 3 in 3/4).
- 6.6. **All tendency tones in a DC typically resolve correctly** (i.e., no frustrations): $\hat{7} \searrow \hat{8}$, and, if V^7 is used, $\hat{4} \searrow \hat{3}$.
- 6.7. **Fermata notes** in chorale-style harmonizations represent the final notes of phrases, and thus require cadences.
- 6.8. **Do not tie the last note of a phrase to the 1st note of the next phrase**; singers need to breathe after a phrase ends.
- 6.9. **Do not use PT or NT activity connecting the last note of one phrase to the first note of the next**; singers need time to breathe.
- 6.10. **The final chord in a chorale phrase is usually in root position.**
- 6.11. **A chord 7th is not usually part of the final chord in a chorale phrase** (e.g., in a **HC**); it adds tension to what is normally a point of resolution.
- 6.12. **The final phrase usually ends with a PAC.**

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7. Miscellaneous

- 7.1. Avoid “**false relation**” (aka “**cross-relation**”), two different chromatic inflections of the same note name sounding (a) simultaneously, or (b) in close temporal proximity (i.e., on consecutive beats), in two different voices. E.g., D natural in soprano on beat 3, D# in the bass on beat 4. However, D → D# *in the same voice* on consecutive beats is fine, even if the D in the 1st chord is doubled in another voice.
- 7.2. If the first chorale phrase starts with a pick-up beat, the second usually does as well.
- 7.3. **Ties guideline**: Don't tie from short to long note values. Ties to **equal** or **shorter** values are fine.
- 7.4. A **key signature** is needed at the start of every system, even if the key remains the same (unless, of course, if in C major or A minor!).
- 7.5. A **time signature** is needed at the start of the *first* system of *any* exercise/composition, but it should **not** need to be re-stated at the start of subsequent systems. Changes in time signature need to be indicated at the start of the bar in which they occur.
- 7.6. Be aware of the range of each voice type; (a) do not exceed it (except, rarely, by a 2nd on either end), and (b) write most notes in the “heart” (most comfortable zone) of the range.
- 7.7. **Write neatly and clearly; failure to do so will result in mark deductions**:
 - **Noteheads** that are too large can easily be misread (is it a G or an A?); if too small, they can be hard to read (is it a note or a dot?). Multiple erasures in one place can also make notes difficult to read, which makes the marker's job more challenging, and can lower your marks if we think you wrote an A when you meant to write a G. Don't use diagonal “slashes” as noteheads; they are particularly problematic, because the slash often extends across both a space and a line, making the intended pitch unclear. Noteheads should be oval shaped.
 - **Use proper note alignment.** All notes that are attacked together (e.g., all quarters on beat 1) should align vertically.
 - **Stems are usually one octave long**, although beamed stems may be longer or shorter according to the contour of the line.
 - **Non-beamed stems on the third staff line and higher descend from the notehead; others point up.**