Tarantino's Rules for Partwriting
(adapted from Ebenezer Prout: Harmony, Its theory and practice (Boston, 1903))

Partwriting Rules

Partwriting Rules are Counterpoint Rules:

1) Avoid **parallel unisons, fifths or octaves** – this is to preserve the independence of the voices.
2) Avoid **Contrary Octaves or Fifths** – this happens when we move from a fifth to a twelfth or an octave to a fifteenth.
   a. Again it hurts the independence of the voices, sometimes this is unavoidable.
3) Avoid **parallel Unequal Fifths**, particularly between the Soprano and Bass. This is when we move from a P5 to a d5 (C-G; B-F)
   a. Two exceptions: between upper voices moving by step
   b. Between Soprano-Bass when moving in the same harmony
4) Avoid **hidden octaves** in outer voices.
   a. Sometimes this is unavoidable at a cadence.
   b. Three exceptions:
      i. When Moving from I→IV or I→V or vice versa with bass moving by a fourth or fifth and soprano moving by a step.
      ii. When the second chord is in second inversion (6/4) and its bass is scale degree 1 or 5.
      iii. Moving from one inversion to another of the same chord.
   c. In inner voices avoid moving from a 7th or 9th to an octave.
5) Avoid **Hidden Fifths** in outer voices
   a. Exceptions:
      i. In I→IV or I→V or vice versa with upper voices moving by step. Similar to 4-b-i.
      ii. In ii→V, bass moving by a fifth, soprano falling by a third.
      iii. Moving from one inversion to another of the same chord.
6) Avoid **Parallel Fourths** in outer voices
   a. Except when a dissonance is resolving (e.g. from a chordal seventh to a chordal third)
   b. In inner voices it is okay, but not advisable.
7) Avoid **parallel seconds, sevenths and ninths**.
8) **Unisons**
   a. Don't approach or leave a unison in similar motion
   b. Avoid moving from a second to a unison.

If you want to truly be safe, play by the strictest rules. These rules can all be boiled down to the fundamental rule: *Never move to a perfect consonance by parallel motion*.

Spacing
Don't have anything larger than an octave between adjacent upper voices, meaning soprano-alto and alto-tenor. It is OK between the bass and tenor.

Voice Crossing
Don't cross voices within duos: bass-tenor and alto-soprano an only rarely between tenor and alto. This is again to preserve independence of voices.

Voice Overlap
Try not to have the bass, for instance, move above where the tenor was. Thus: bass-G, tenor-B, moving to a C chord. Don't have the bass move up to C. That would be voice overlap:

Doubling Rules
For the most part doubling rules are soft rules, often voice-leading rules take precedence. Doubling is based on what position the chord is in.
1) In root position chords double the root. This provides strength.
2) In Second Inversion chords double the fifth – the bass.
3) In First Inversion chords don't double the bass, unless it's a diminished chord – if you have a choice double the soprano.

Prout does not provide these as guidelines. He suggests that you: "Double a primary, [scale degree 1, 4 or 5] rather than a secondary note." His only rule is:
1) Never double the leading tone
    a. Except:
        i. When moving form one inversion of V chord to another.
        ii. When moving to a chord other than the tonic.

You may occasionally need to leave out the fifth of the chord for voice leading purposes.

This can be boiled down to one rule:
DOUBLE THE BASS, unless you are in first inversion.
Never, ever double the leading-tone.

Rules for Connecting Chords
1) What's the bass?
2) Resolve any dissonances or tendency tones
   a. Sevenths move down (e.g. in G7→C; the F moves to E)
   b. Flat sixes in minor tend to descend (e.g. "Ab"s in C minor tend to move to "G")
   c. Raised sixes in minor tend to ascend (e.g. "A"s in C minor tend to move to "B")
   d. Leading-tones in V rise when moving to I/i.
3) Are there any common tones?
   a. Put in / tie any common tones
4) Fill in the rest
   a. When bass moves by step, fifths and octaves move in contrary motion to that bass.
5) You may need to make lots of changes as you go along
6) Check all relationships for partwriting errors.