QUICK RULES for PRACTICAL HARMONY

THREE SYNCHRONISED APPROACHES:
- Following rules
- Practices and constructs
- Trial-and-error

1. Vocal compass, doubling in common chords and chord spacing
   
   (a) Vocal tessiture: Keep the range of each part within the singable tessiture of the individual voices. Intervals between the bass and tenor may not exceed a 12\textsuperscript{th}; the upper voices may not exceed an octave.

   (b) Basic doubling:

   Never ever double the leading tone.

   In special instances, the 5\textsuperscript{th} of the chord may be omitted; never omit the 3\textsuperscript{rd} of the chord.

   Root position: Double the root note in the bass.

   1\textsuperscript{st} inversion: Double the soprano; second option is the bass; third option is an inner voice.

   2\textsuperscript{nd} inversion: Double the bass (5\textsuperscript{th} of the chord); used only in cadential and passing formulas.

2. Rules of voice-leading:
   
   (a) Leaps in individual parts

   A note common to two consecutive chords should generally stay in the same part.

   A part should generally aim at moving to the next nearest chord note.

   Parts should not overlap.

   The four parts should never move in the same direction concurrently.

   Always favour contrary motion, followed by oblique motion and lastly, movement in the same direction.

   Switch between root position and first inversion to achieve contrary or oblique motion, or to avoid consecutives.
The bass and soprano should preferably approach an 8\textsuperscript{ve} or a 5\textsuperscript{th} by similar motion if the soprano moves stepwise.

No part should leap a seventh, or any compound interval (or to the latter with one note between.)

No part must leap an augmented 4\textsuperscript{th}; the leap of a diminished 5\textsuperscript{th} may be used, if the next move be inside the interval.

Consecutive 4\textsuperscript{ths} and 5\textsuperscript{ths} in the melody must resolve stepwise inside the intervals.

The leap of an 8\textsuperscript{ve} in the melody should be preceded and followed by notes inside the interval. The same often applies to the leap of a 6\textsuperscript{th}.

\textbf{(b) The leading tone should always rise,} except in the following instances:
- When changing to another position of the same (repeated) chord;
- Travelling down the scale (melodic form included);
- It may fall to the 5\textsuperscript{th} when it occurs in an inner part in the final perfect cadence.

\textbf{(c) Consecutive 5\textsuperscript{ths} and 8\textsuperscript{ves}:}
- No two parts may move in consecutive parallel perfect 5\textsuperscript{ths} or 8\textsuperscript{ves}.
- Beware of hidden 8\textsuperscript{ves} and 5\textsuperscript{ths}.

\textbf{(d) Root movement and common tones}

\textbf{Roots a 5\textsuperscript{th} or a 4\textsuperscript{th} apart:}
- Retain the common tone and move the remaining voices stepwise where possible.

\textbf{Roots a 6\textsuperscript{th} or a 3\textsuperscript{rd} apart:}
- Retain the two common tones and move the remaining voices to their nearest harmony notes.

\textbf{Repeated roots and arpeggiated melodies:}
- Change chord positions and/or move the melody to another chord note. If the soprano stays, swap the other parts and change chord position.

\textbf{Roots a 2\textsuperscript{nd} apart (no common tones):}
- The soprano and bass may only move in contrary motion.
- Use first inversion in the lower chord to affect contrary motion if necessary.
- The 5\textsuperscript{th} of VI may be omitted in an interrupted cadence; double the 3\textsuperscript{rd}.

\textbf{3. The Second inversion}

Use the 2\textsuperscript{nd} inversion in its \textbf{passing} procedure OR at a \textbf{cadential} point:
**Cadential 6-4:** $i^6 - 5_3$ and $v^6 - 5_3$

The **passing** formula may be used *safely* when harmonising the following scale and their reverse steps in the soprano:

$$i^6 - v^6 - i \quad \text{or} \quad i - v^6 - i^6$$

- 1-2-3
- 2-3-4 in major (plus raising the tenor on the $6_4$)
- 4-5-6 in major and minor
- 5-6-7 in major and minor (plus raising the tenor on the $6_4$)
- 6-7-8 in major (plus raising the tenor on the $6_4$) and in minor.

4. **The dominant 7th**

   In resolving $V^7$, always drop the 7th of the chord (the 4th of the scale) stepwise. *‘The third must rise and the seventh must fall.’*

5. **Cadences**

   (a) **Identifying cadential points:**

   Identify cadence points either by slurs, fermatas, formal or melodic features. Melodic features may include
   - 4-3 or 6-5 (cadential $6_4$ on I)
   - 8-7 or 3-2 (cadential $6_4$ on V)

   Formal features may include
   - Regular 2 or 4 bar points in the form

   (b) **Choosing the right cadence:**

   The ultimate melody note of the cadence can ONLY belong to
   - I ( plagal IV - I, perfect V - I or VII - I; $i^6 - 5_3$)
   - V (imperfect I - V, incomplete IV - V, II - V) or VII
   - VI (V - VI)

   Choose the cadence by considering both the last and the penultimate notes. This is easy!
Now find the best chord to prepare the cadence. Use your model of tonal functions below and compose backwards up to this point. Complete all the cadences. Fill in the rest like a puzzle. If you don’t, prepare to be painted into a corner or more.

6. **Choosing chords**

<table>
<thead>
<tr>
<th><strong>HARMONIC FUNCTIONS</strong></th>
<th>4TH CLASSIFICATION</th>
<th>3RD CLASSIFICATION</th>
<th>2ND CLASSIFICATION (SUB-DOMINANT FUNCTION)</th>
<th>1ST CLASSIFICATION (DOMINANT FUNCTION)</th>
<th>TONIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>III</td>
<td>VI</td>
<td>IV OR II</td>
<td>V OR VII</td>
<td>I</td>
<td></td>
</tr>
</tbody>
</table>

The Tonic may be used between any two chords without affecting the function.

Progression: 4th classification to Tonic
Retrogression: Reverse of the above
Elision: omitting a function

7. **Non-chord notes:**

**Principle** note: Chord note.

**Auxiliary** note: Non-chord note.

**Suspension:** Delayed resolution on the harmonic beat; resolves stepwise.

**Passing tone:** One or more notes between chord notes; stepwise or chromatic; accented—on the harmonic beat; unaccented—on the weak beat.

**Neighbouring tone:** one step above or below the chord note and back.

**Appoggiatura:** Approached by leap and resolved stepwise; on the harmonic beat.

**Anticipation:** Ahead of the chord.

**Pedal point (not common tones):** Sustained note that may include common tones, but generally causing dissonances as harmonies change above the bass.