

## Rule Summary

### Voice Leading Rules

- No leaps greater than an octave.
  - Usable Intervals (between adjacent notes): M/m 2<sup>nd</sup>, 3<sup>rd</sup>, 6<sup>th</sup>, P4, P5, Octave.
  - Total range throughout the voice should not exceed a 10<sup>th</sup>.
  - **(g)** One Climax note. Climaxes should not be repeated. No climax on leading tone.
  - Predominantly stepwise motion.
  - 2-4 leaps total in the voice.
  - No more than 2 leaps greater than a 4<sup>th</sup>.
  - Change direction after leaping (mandatory only after an interval > a 3<sup>rd</sup>.)
  - Two leaps are sometimes acceptable in sequence if they are in opposite directions.
  - No more than 5 tones moving in the same directions.
  - **(g)** No Sequences (no recurring interval patterns)
  - Start and End on Tonic
  - Approach last note by stepwise motion.
  - Final note will be either the 2<sup>nd</sup> or 7<sup>th</sup> degree of the scale (whichever the cantus firmus is *not*).
  - Next to last note should be approached by a 3<sup>rd</sup> or less.
- (g)** Signifies a “global” rule. Effectively, it means that these rules must be checked after generating a piece. There is no way to assess their validity without knowing an entire piece.

### 1<sup>st</sup> Species Harmony Rules

- Only consonant intervals: M/m3rd, M/m6th, P5, Unison, Octave
- Motion – defined in vague terms. Similar motion, parallel motion, contrary motion, oblique motion. Contrary increases “motion” best followed by oblique motion, then similar motion, then parallel motion.
- Independence – motion as defined above can alter this. Contrary produces the most “independence” in a voice
- No Parallel 5ths, parallel octaves.
- No 5ths by similar motion.
- No hidden fifths.
- No more than 3 parallel 3rds, 6ths, or 10ths in sequence.

### 2<sup>nd</sup> Species Harmony Rules

- Use Dissonant passing tone to connect two notes by solely stepwise motion.
- Consonant passing tone good after or before a leap – before or after a leap, must use a consonant tone on second “weak” beat.
- Skipped Passing tone – allows skipping the passing tone in favor of a leap.
- Interval subdivision – used to break up a large skip into two smaller units.
- Leaps after a 4<sup>th</sup>-leap can be troublesome. Can continue with stepwise motion only if the direction is part of an existing line. Otherwise, change directions.
- Avoid “accented fifths”/ “beaten fifths”