

Monotriadic Lines

Rules of Basic Structure

Bass line

- S1. The final pitch of the basic arpeggiation must be a tonic.
- S2. The first pitch of the basic arpeggiation must be a tonic.
- S3. The middle pitch of the basic arpeggiation must lie a fifth above or a fourth below the final pitch of the basic arpeggiation.

Primary upper line

- S1. The final pitch in the basic step motion must be a tonic pitch.
- S2. The first pitch in the basic step motion must be a tonic-triad member a third, fifth, or octave above the final pitch.
- S3. These two pitches must be connected by a descending diatonic step motion.

Generic line

- S1. The final pitch must be a tonic-triad member.
- S2. The first pitch must be a tonic-triad member, normally no more than an octave from the final pitch.

Rules of Elaboration

- E1. Any tonic-triad pitch may be repeated, but not the pitch generated by S1.
- E2. A neighbor note may be inserted between consecutive notes with the same pitch.
- E3. Any tonic-triad pitch may be inserted prior to the first pitch of a basic step motion in primary upper lines or between consecutive notes in any type of line, provided that no dissonant leap or leap larger than an octave occurs. (Note that a perfect fourth is a melodic consonance.)
 - a. Bass lines: Insertion of $\hat{3}$ immediately prior to the final tonic should be avoided.
- E4. Any two consecutive notes forming a leap may be joined by step motion.

Global Rules for Elaborated Lines

- G1. All of the pitches in a line should lie within a single register (i.e., within the span of a tenth or perhaps twelfth).
- G2. The last two notes of a primary upper line must form a step.
- G3. Lines in minor keys should conform to the melodic minor scale in the use of the sixth and seventh scale degrees. The lower neighbor of the tonic pitch is the raised seventh degree.

Global Rules for Combining Lines

- G4. Notes in the bass must always sound below simultaneous notes in upper lines.
- G5. Adjacent lines must unfold in adjacent registers.

First Species: Two Lines

Rules for Constructing the Lines

1. Each line must be generated by the rules for constructing species lines.
2. The upper line must be a primary upper line.
3. The lower line must be a bass line.

Rules for Combining Lines

Control of Dissonance

1. Two notes that sound simultaneously must not form a dissonant interval. (Remember that the fourth is a vertical dissonance.)

Forbidden Forms of Motion

1. No parallel unisons, octaves, or fifths between consecutive simultaneities.
2. No non-consecutive parallel unisons or octaves that result from parallel structures in their lines, unless the intervening simultaneity includes a pitch dissonant with the first unison or octave.
3. No similar motion to or from a unison.
4. No similar motion to an octave unless both notes forming the octave are the final tonics in their respective basic structures and the upper note is approached by step.
5. No similar motion to a fifth unless the upper note is approached by step and is either the fifth or second scale degree.
6. No voice crossing, overlapping, or cross relations.
7. If the bass leaps a fourth, one of the two notes in the upper line that coincides with the two notes forming the fourth must form a second or a seventh with the contiguous (non-simultaneous) bass note.

Sonority

1. Prefer imperfect consonances.
2. Prefer to use a fifth or octave in the midst of the composition only where the emphasis provided by that interval will help to stress a pitch that belongs to the background structure.
3. Avoid unisons except in the first and last measures.
4. Avoid intervals larger than a tenth.

Second Species: Two Lines

Rules for Constructing the Half-Note Line

1. The half-note line may begin either on or off the beat, that is, it may begin with a half rest.
2. The last note in the line is a breve initiated with the last breve of the whole-note line.
3. The half-note line must not include any immediate repetitions.
4. Modification of the global rule for final step in a primary upper line. If the half-note line is a primary upper line with basic step motion, at least one note in the penultimate bar of the line must be consonant and must lie a step away from the final tonic. If the step-related note is the first note in the penultimate bar, the second note must not displace it by step.

Rules for Combining Lines

Control of Dissonance

1. On the beat: all intervals must be consonant, as in first species.
2. Off the beat: the interval may be dissonant if the half note is approached and left by step, that is if it is a dissonant passing tone or a dissonant neighbor.

Forbidden Forms of Motion

1. On the beat to off the beat: since all motion is oblique, the only restriction is against the bass crossing the upper voice.
2. Off the beat to on the beat: as in first species, except that cross relations are permitted if the half notes form steps.
3. On the beat to on the beat
 - a. No parallel unisons or octaves.
 - b. No parallel motion to a perfect fifth except where the half note forming the second fifth is approached and left by a step motion in the opposite direction from the parallel fifths.
4. Off the beat to off the beat
 - a. No parallel unisons.
 - b. Parallel octaves related by seconds may occur, but only if the two off-the-beat half notes are approached from opposite directions.
 - c. Parallel octaves related by any other interval may occur if **either**
 - (1) the two off-the-beat half notes are approached from opposite directions, **or**
 - (2) the first off-the-beat half note is left by step.
5. Leaps of a fourth in the bass
 - a. When the half-note line occurs in the bass:

- (1) A leap of a fourth may not occur within a measure.
 - (2) A leap of a fourth may occur off the beat to on the beat if **either**
 - (a) one of the half notes in the fourth forms a second or seventh with the contiguous whole note, **or**
 - (b) the pitch of the preceding on-the-beat half note lies a step away from the pitch of the second note of the fourth.
- b. When the whole-note line occurs in the bass: A fourth is permitted in the bass if there is a half-note in the upper line that
- (1) sounds during and is consonant with one of the notes forming the fourth,
 - (2) forms a second or seventh with the other, and
 - (3) either
 - (a) falls on the beat,
 - (b) is approached by leap, or
 - (c) is contiguous with the note it forms a second or seventh with.
6. No noncontiguous cross relations between an on-the-beat half note and the whole note in the next measure unless the half note moves by step.

Sonority

1. On the beat: as in first species.
2. Off the beat: any interval is permitted, but dissonant intervals are preferred.

Third Species: Two Lines

Constructing Lines in Third Species

1. The species line may begin on any part of the first measure.
2. The last note in the species line is a breve initiated with the last breve of the other line.
3. Localized rule E1 (L1). In this line (but not the whole-note line) any consonant pitch may be repeated within a measure.
4. No immediate repetitions may remain in the completed line. If rule E1 is applied, then some other rule must be applied subsequently to insert a note between the pitch and its repetition.
5. Localized rule E2 (L2). A neighbor may be inserted between a locally consonant pitch and its repetition. In minor, the lower neighbor to the diatonic or raised seventh degree, is the raised sixth degree; and the upper neighbor to the diatonic or raised sixth degree is

the lowered seventh degree.

6. Localized rule E3 (L3). A non-tonic-triad pitch may be inserted within a measure if
 - a. the inserted pitch is consonant with the whole note,
 - b. another note in the measure is consonant with the whole note and generated by the global rules,
 - c. the inserted pitch is linearly consonant with this globally generated note and with every other locally consonant pitch that is approached or left by leap, and
 - d. the inserted pitch is eventually displaced (scale-wise) by a tonic-triad pitch.
7. Localized rule E4 (L4). Two locally consonant pitches may be may be joined by a step motion.

Rules for Combining Lines

Control of Dissonance

1. On the beat: as in second species.
2. Off the beat:
 - a. Any interval may be dissonant as long as it is approached and left by step.
 - b. If two consecutive intervals are dissonant, they must be approached and left in the same direction.

Forbidden Forms of Motion

1. On the beat to immediately following off the beat, or off the beat to immediately following off the beat:
 - a. The bass may not cross the upper voice.
2. Off the beat to immediately following beat (across the barline):
 - a. As in first and second species.
3. On the beat to on the beat:
 - a. No parallel unisons.
 - b. No parallel octaves or fifths except where either the half or quarter note forming the second octave or fifth is approached and left by a step motion moving in the opposite direction to the parallel motion, or the pitch of the second octave or fifth appears as a consonance in the preceding measure.
4. Off the beat to next (but not immediately following) on the beat (in the next measure):
 - a. No parallel unisons.
 - b. No parallel octaves except where either the note forming the second octave is approached and left by a step motion moving in the opposite direction to the parallel motion, or the pitch of the second octave appears as a consonance in the preceding measure.

5. Leaps of a fourth in the bass:

- a. When the triplet-half- or quarter-note line occurs in the bass:
 - (1) A leap or a fourth may not occur within a measure unless the same measure includes a lower pitch that is consonant with both pitches forming the fourth.
 - (2) A leap of a fourth may occur off the beat to on the beat if **either**
 - (a) one of the notes in the fourth forms a second or seventh with the contiguous whole note, **or**
 - (b) the pitch of either the immediately preceding off-the-beat note or the preceding on-the-beat note lies a step away from the pitch of the second note of the fourth.
- b. When the whole-note line occurs in the bass: A fourth is permitted in the bass if there is a note in the upper line that **either**
 - (1) sounds during and is consonant with the first of the notes forming the fourth, forms a second or seventh with the second of the notes forming the fourth, and either
 - (a) comes at the beginning of the measure or end of the measure, or
 - (b) is not followed in that measure by a note a step away that is consonant;**or**
 - (2) sounds during and is consonant with the second of the notes forming the fourth, forms a second or seventh with the first of the notes forming the fourth, and either
 - (a) comes at the beginning of the measure, or
 - (b) is not preceded in that measure by a note a step away that is consonant.

Sonority

1. On the beat: as in first species.
2. Off the beat: any interval is permitted, but dissonant intervals are preferred, especially for the final off-the-beat note.

Fourth Species: Two Lines

Rules for Constructing the Syncopated Line

1. The syncopated line must begin off the beat, following a half rest.
2. The last note in the line is a breve initiated with the last breve of the whole-note line.
3. The syncopated line must not include any immediate repetitions.
4. The syncopated line may switch to second species once in the middle of the composition, but the line must begin with at least three syncopes and must immediately return to fourth species.

Rules for Combining Lines

Control of Dissonance

1. Off the beat: all notes must be consonant.
2. On the beat: a note may be consonant or dissonant. If it forms a dissonance, it must move down by step to form one of the following successions of intervals against the whole note:
 - a. 7–6, 9–8, and 4–3 for suspensions in the upper line, and
 - b. 2–3, augmented 4–5, (but not perfect 4–5), and augmented or diminished 5–6 for suspensions in the lower line.

Forbidden Forms of Motion

1. End of the piece: as in second species.
2. Off the beat to the next off the beat: no parallel unisons; parallel octaves may occur only if the intervening interval is consonant.
3. On the beat to the next on the beat: no parallel unisons.
4. Leaps of a fourth in the bass:
 - a. If the whole note line is in the bass, a leap of a fourth is permitted if either
 - (1) the first note of the fourth is dissonant with the second note in the next measure, or
 - (2) the second note of the fourth is dissonant with the syncopated note.
 - b. If the species line is in the bass, a leap of a fourth may occur only at the end.

Sonority

1. The full sonority of seconds and sevenths is preferred — suspended — on the beat.

First Species: Three Lines

Construction of Lines

1. The lowest line must have the structure of a bass line.
2. One upper line, not necessarily the highest, must have a basic step motion.
3. The other upper line may have the structure of either a generic or primary upper line.

Rules for Combining Lines

Control of Dissonance

1. No dissonance may be formed between simultaneous notes. (Though the fourth is a harmonic dissonance when formed between an upper voice and the bass, fourths between upper voices are considered consonant.) *Exception:* An augmented fourth or diminished fifth is allowed between the upper voices if the bass forms a sixth with one upper voice and a third with the other.

Forbidden Forms of Motion

1. No parallel unisons, octaves or fifths between consecutive notes in any pair of lines.
2. No non-consecutive parallel unisons or octaves unless the intervening simultaneity includes either (a) a pitch forming a second or seventh with the first unison or octave or (b) a member of the same pitch class as the pitches of the second unison or octave.
3. No similar motion to or from a unison.
4. No similar motion to an octave unless the upper note is approached by step and both notes forming the octave are the final tonics in their respective basic structures.
5. No similar motion to a fifth unless the upper note is approached by step and either the upper note is the fifth or second scale degree or the fifth is in the upper two voices and the bass note is a member of a different pitch class.
6. Leaps of a fourth in the bass: there must be a note in one of the upper lines that sounds simultaneously with one of the notes forming the fourth and creates a second or seventh with the other note forming the fourth.
7. No voice crossing or overlapping between the bass and either upper line. The upper voices may cross or overlap so long as the structure of each line is clear.
8. No cross relations unless the third line moves by step at the same time that the second note of the cross relation occurs.

Sonority

1. A sonority of three different pitch classes in each measure is most satisfactory. Where impossible or undesirable, use the next fullest sonority (two notes of one pitch class and a third forming an imperfect consonance with the other two).
2. Avoid simultaneities that form only perfect intervals except at the beginning and end.
3. The upper two voices should rarely be further than an octave apart.

Second Species: Compound Line

Construction of the Simple Lines, Additional Rules

1. The final notes of the lines that will form the compound line must form a unison. The only other unison that may be formed is between the notes in the first measure, in which case the compound line will begin with a rest. There should be no other unisons since the compound line should not contain any immediate repetitions of pitches.
2. The two lines that will form the compound line must remain within an octave of each other.
3. The two upper lines may not form vertical augmented fourths or diminished fifths.
4. If the compound line is made from the two lower lines, no perfect fourth can occur between the upper lines.
5. If the bass becomes the compound line, the two upper lines of the original must not cross.

Construction of the Compound Line

1. Present the simultaneous pitches of two whole notes in adjacent lines as the consecutive pitches of two half notes.
2. The compound line may begin in the middle of the bar if the two lines begin on a unison.
3. If the compound line is in the bass, it must start on the tonic pitch.
4. No dissonant skips.
5. No immediate repetitions.
6. Since the line always moves by skip within the bar, prefer step motion across the bar line.
7. A note generated by E1 or E3 that has no other notes dependent on it (generated by E2 or E4) may be omitted in the compound line and another note substituted for it. The substitution must be generated using the global E rules. Prefer to generate a dissonant step motion.

Rules for Combining Lines

Forbidden Forms of Motion

As in second species.

Third Species: Compound Line

Construction of the Simple Lines, Additional Rules

1. The final notes of the lines that will form the compound line must form a unison.
2. If the bass becomes the compound line, the two upper lines of the original must not cross.

Rules for Compounding Lines

1. The compound line may begin on any part of the bar.
2. The compound line must present (insert) every pitch in the underlying lines. However, a note that is generated as a global repetition or insertion in the whole-note line may be omitted if no non-tonic-triad pitches depend upon it.
3. If the compound line is in the bass, it must start on the tonic pitch.
4. The compound line may not include any skips larger than an octave. If the two lines that will form the compound line are separated by more than an octave, you must use localized E3 to insert a consonant pitch between them.
5. The compound line may not include any dissonant skips. If the underlying lines form a dissonance (diminished fifth or augmented fourth), you must insert elaborations between those pitches in the compound line.
 - a. If a perfect fourth occurs between the upper lines and the compound line is made from the two lower lines, the lower of the two notes forming the fourth must be approached and left by step.
 - b. If an augmented fourth or diminished fifth occurs between the upper lines and the compound line is made from the two upper lines, the pitches of the dissonant interval may not occur in direct succession.

Rules for Elaborating the Compound Line

- LI. Any locally consonant pitch may be repeated within the measure. — No immediate repetitions may remain in the completed line. If rule LI is applied, then some other rule must be applied subsequently to insert one (or more) notes between the pitch and its repetition.

- L2. A neighbor may be inserted between any two consecutive notes that are identical in pitch. If the neighbor is dissonant with the whole note, it must be approached and left by step, therefore no further elaboration is permitted.
- L3. A locally consonant pitch may be inserted between any two pitches so long as
 - a. no dissonant skip or skip larger than an octave results,
 - b. the local insertion is consonant with all three notes in the underlying first species lines,
 - c. the insertion does not intervene between a dissonant pitch and the consonant pitches on which that pitch depends, and
 - d. the inserted pitch is subsequently displaced (stepwise) by a tonic-triad pitch.
- L4. Any two consecutive notes forming a skip may be connected by a step motion.

Rules for Combining Lines

Forbidden Forms of Motion

As in third species.

Fifth Species: Two Lines

Construction of the Irregularly Paced Line

1. The line must start in fourth species, with a half rest and a half note tied over into the second bar.
2. The rhythmic formats of second, third, and fourth species are permitted, but not that of first species.
3. Avoid the monotony of using a single rhythmic format (species) for more than two consecutive bars.
4. Avoid the monotony of using the same mixture of rhythmic formats for more than two consecutive time units.
5. Rhythmic rest: Within a bar, a shorter note value may not directly precede a longer value unless either
 - a. the initiation of the longer note is stronger than the initiation of the shorter note(s), or
 - b. the longer note is tied into the next bar.
6. Extended forms of fourth species: The half note may be tied over to a quarter note rather than a half note. This quarter note can be followed by either a quarter note or two eighth notes, subject to the following constraints:
 - a. If the tied-over note is consonant, follow the rules for third species in the second quarter note (see below on the use of melodic eighth notes).
 - b. If the tied-over note is dissonant, the second

- quarter note may act as the resolution.
- c. If the tied-over note is dissonant, the third quarter note may act as the resolution and the intervening note or notes decorates the suspension in one of the following ways:
 - (1) If the decoration is a quarter note, it must fulfill one of the following conditions:
 - (a) it lies a step below the resolution (incomplete lower neighbor),
 - (b) it lies a consonant skip below the resolution and is also consonant with the whole note (harmonic anticipation), or
 - (c) it has the same pitch as the resolution (anticipation).
 - (2) If the decoration consists of two eighths, the eighths may either
 - (a) pass from the tied-over note to the pitch a step below the resolution, or
 - (b) present two pitches that are consonant with both the note of resolution and the whole note.
- 7. Eighth notes may be introduced so long as
 - a. they occur in the second or fourth quarter and
 - b. they either
 - (1) decorate a suspension (see above),
 - (2) pass by step through a fourth that could have been written in second or third species (if the passing eighths occur in the bass, the rules for treatment of the fourth in second or third species must be followed), or
 - (3) are connected and left by step.

Rules for Combining Lines

Control of Dissonance

1. As in second, third, and fourth species.

Forbidden Forms of Motion

1. Across the barline: as in previous species.
2. Parallel octaves, fifths, and unisons: as in third species.
3. Fourths in the bass.
 - a. If the fifth-species line is in the bass:
 - (1) across the barline: as in third or fourth species;
 - (2) within a measure: as in third species.
 - b. If the whole-note line is in the bass:
 - (1) as in previous species, with the additional provision that the second of a pair of eighth notes cannot be taken as the note satisfying the conditions.

Sonority

1. As in second, third, and fourth species.

Harmonic Second Species

Harmonic Rhythm

1. Initial Tonic (T_i) will take up at least half the duration of the complete exercise.
2. Final Tonic (T_c) will arrive only in the final measure of the exercise.
3. Dominant (D) will occupy the penultimate measure(s) of the phrase.
4. The Predominant (P) will occupy one or more measures between the end of the initial tonic span and the beginning of the dominant.

Rules of Basic Structure

Constructing the Basic Structure of the Harmonic Bass Line

- S1. The final note must be a tonic pitch in the final measure.
- S2. The first note must be a tonic pitch, not lower than the last note.
- S3. The middle note must be a dominant pitch a fifth above or a fourth below the last note and initiated in the penultimate or antepenultimate measure.
- S4. The middle note of the basic arpeggiation must be preceded by $\hat{2}$, $\hat{4}$, or $\hat{6}$. The insertion of this note must not create a dissonant leap or an interval larger than an octave. If $\hat{2}$, the final tonic of the basic arpeggiation must lie a step away; if $\hat{4}$ or $\hat{6}$, the dominant of the basic arpeggiation must lie a step away.

Constructing the Basic Structure of the Primary Upper Line

- S1. The final note must be a tonic pitch in the final measure.
- S2. The first note must be a tonic-triad pitch a third, fifth, or octave above the final note.
- S3. These notes must be connected by a descending diatonic step motion.
- S4. The basic step motion of the upper line must be coordinated with the harmonic spans defined by the harmonic bass line.
 - a. In an upper line whose basic structure begins with $\hat{3}$, each note must be introduced as a consonance within one of the harmonic spans (T_i , P, D, and T_c). The bass note forming the consonance must belong to the triad of the harmony. The note of P must be $\hat{2}$ of the upper voice's basic structure; $\hat{2}$ may also be generated within the D span as a local arpeggiation.

- b. In an upper line whose basic structure begins with $\hat{5}$, at least four of the five notes must be introduced as consonances within the harmonic spans. The note introduced within P will generally be $\hat{4}$ of the upper voice's basic structure.
- c. In an upper line whose basic structure begins with $\hat{8}$, at least four of the eight notes must be introduced as consonances within the harmonic spans. The note introduced within P will generally be either $\hat{4}$ or $\hat{6}$.

Elaborating the Basic Linear Structures

Application of the elaboration rules must be framed in terms of a specific triad.

Framing Triads

1. During T, frame the elaborations in terms of $\hat{1}$, $\hat{3}$, and $\hat{5}$.
2. During P, frame the elaborations in terms of $\hat{2}$, $\hat{4}$, and $\hat{6}$.
3. During D, frame the span in terms of $\hat{5}$, $\hat{7}$, and $\hat{2}$.
4. All non-tonic-triad pitches generated as local insertions must resolve by step to a tonic-triad pitch by the end of the composition.
5. If an elaborative structure initiated within a harmonic span is not completed before the end of that span (i.e., a neighbor or passing motion that does not return to a pitch in the framing triad), the structure must either continue by step to the next note of the basic structure or it must move by step to a note of the next framing triad.

Modified Rules of Elaboration

- E1. Any framing triad pitch may be repeated.
- E2. A neighbor note may be inserted between any two consecutive notes with the same pitch.
- E3. A framing triad pitch may be inserted between any two consecutive notes provided that no dissonant leap or leap larger than an octave occurs.
 - a. Upper lines: A tonic-triad pitch may precede the first note if it does not create a leap larger than an octave.
 - b. Bass lines: No pitch other than $\hat{5}$ may be inserted between the final dominant and tonic.
- E4. Any two consecutive notes forming a leap can be joined by step motion.

Rules for Combining Lines

Control of Dissonance, Forbidden Forms of Motion, and Sonority

As in second species.