**Artinfuser Harmony rules**

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# Color legend

High priority rule – should not be violated.

Medium priority rule – generally recommended not to violate, but special cases should be consulted with professor.

Low priority rule – sometimes following this rule can increase quality of exercise.

Prohibited.

Not recommended.

Allowed, but avoiding this can increase quality of counterpoint.

This rule is considered not important and is not implemented in Artinfuser Harmony yet.

# Melodic rules

*Желтые правила стагнации и разрешения скачков контрапункта в гармонии пропадают, а красные становятся желтыми, если в сопрано. В целом такой подход можно применить ко всем правилам, но некоторые правила можно вообще отключить.*

*Количество тоник не важно, кроме как в сопрано.*

*Повторы не важны, даже в сопрано.*

*VII#-III запрещено желтым. Не разрешенный вводный тон в гармонии красным (во всех тактах если после доминанты идет аккорд, содержащий тонику - более детально послушать в видео 2019-11-03 в конце), а в контрапункте желтым (в каденции).*

*- Отличия правил гармонии от правил контрапункта:*

*+ Часть мелодических правил отключается*

*+ Первый и последний аккорды должны быть более пустыми в контрапункте, чтобы создать эффект начала и конца и устойчивости, а в гармонии они должны быть полными так же, как и остальные аккорды.*

*+ Удвоение терции нежелательно (можно удваивать тоники или квинты в определенных условиях по Способину или всегда по Пистону). V-VI можно удваивать терцию только если VI в основном положении.*

*+ После V ступени VI должна быть в основном положении.*

*+ Как и в контрапункте, нельзя удваивать ноты тритона*

*- В гармонии стоит показывать желтым цветом в басу ошибки, связанные с мелодией, те что были красные в контрапункте. А те, что были желтым цветом в контрапункте - в гармонии не показывать вообще. В сопрано цвета менять не нужно - здесь анализ мелодии будет такой же как в контрапункте. Например, много тоник и много повторов нот (sp1) в сопрано и в басу показывать можно, а в средних голосах не нужно.*

*Некоторые мелодические правила все-таки нужно учитывать во всех голосах. Например, разрешение больших скачков, большое количество скачков подряд.*

*Правила по несоседним параллельным октавам оставляем как в контрапункте.*

# Harmonic rules

### Voices

School harmony exercises are usually written for 4 voices.

Lowest voice is called “bass”, while highest voice is called “melody”.

School harmony is not necessarily intended for vocals, but for convenience voices are often called the same names as in a common choir:

1. First (highest) voice is often called “soprano” or “melody”.
2. Second voice is often called “alto”.
3. Third voice is often called “tenor”.
4. Fourth (lowest) voice is often called “bass”.

### Voice range

Range of each voice in harmony exercise is not limited, but interval between adjacent voices should not exceed an octave (12 semitones), especially a major tenth interval (16 semitones).

**s:\app\mgen\mgen\docs\button_exception.png** Interval between bass and the next adjacent voice is not limited.

### Voice crossing

Voice crossing is the intersection of voices in a composition, leaving a lower voice on a higher pitch than a higher voice (and vice versa). Voice crossings are often justified by melodic development of the voices. Yet, because this can cause registral confusion and reduce the independence of the voices, it should be avoided for good polyphonic balance. Voice crossing is prohibited in harmony exercises.

### Voice overlapping

Voice overlapping happens when two voices move together, and the lower voice passes where the upper voice was (or vice versa). For example, if two voices sound G and B, and move up to C and E. The overlapping occurs because the second note (C) in the lower voice is higher than the first note (B) in the upper voice. Voice overlapping leads to ambiguity, as the ear interprets the step from B to C in one voice, and is fairly consistently avoided in harmony exercises:



**s:\app\mgen\mgen\docs\button_exception.png** Voice overlapping is allowed between adjacent voices if there is no gap between voice pairs (lower voice of one of the note pairs has the same pitch as higher voice of another note pair).

### Anticipation

Anticipation is a non-harmonic tone at the end of current chord, which is repeated in the same voice with the start of the next chord (anticipation resolution). Anticipation can be approached by leap, while still staying non-harmonic. Anticipation should not be longer than half note or anticipation resolution note. Anticipation is allowed only before tonic chord in cadence (at the end of final or non-final phrase).

**s:\app\mgen\mgen\docs\button_exception.png** Anticipation is allowed before any chord in advanced mode (when using many seventh and ninth chords).

### Harmonic rhythm

Same chord should not repeat in the next measure.

**s:\app\mgen\mgen\docs\button_exception.png** Chord can repeat once, if its inversion changes – but not twice.

Chord should not be syncopated: a chord should not start on a weaker beat and continue to a stroger beat.

**s:\app\mgen\mgen\docs\button_exception.png** Last chord of a phrase can be syncopated.

**s:\app\mgen\mgen\docs\button_exception.png** Syncopated chords are allowed if more than one chord in each 3 measures of a phrase is syncopated.

Chords should not be more than 2 times longer than surrounding chords.

**s:\app\mgen\mgen\docs\button_exception.png** Last chord of a phrase can have any length.

### Harmonic tritone

Each of two notes of a harmonic tritone requires correct resolution in the same voice to chord tone in the next chord[[1]](#footnote-2):

In major:

|  |  |
| --- | --- |
| **Note** | **Should resolve to** |
| IV | III |
| VII | I |

In minor:

|  |  |
| --- | --- |
| **Note** | **Should resolve to** |
| II | III |
| III | II |
| IV | III |
| VI | V |
| VI# | VII |
| VII# | I |

**s:\app\mgen\mgen\docs\button_exception.png** Each tritone note, which does not continue until the end of current chord, will not require resolution.

**s:\app\mgen\mgen\docs\button_exception.png** If next chord does not contain notes that resolve tritone, then tritone resolution is not required.

### First chord of exercise

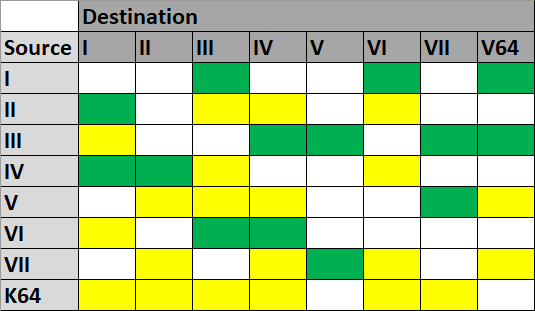
First chord of exercise can be any chord if other rules are not violated (unlike in counterpoint exercises, where first chord should be tonic chord and can be incomplete).

### Last chord of exercise

Last chord of exercise should be tonic chord (unlike in counterpoint exercises, where last chord should be tonic chord and can be incomplete).

### Chords progressions

Chord progressions are listed in the following table



In the table above:

* Chord progressions not highlighted are allowed without limitations.
* Chord progressions highlighted with green are allowed in difficult cases. There should not be more than 2 such chord progressions among 5 sequential chords.
* Chord progressions highlighted with yellow are not recommended.

### Deceptive cadence

Both chords in V-VI chord progression (called “deceptive cadence” or “interrupted cadence”) have to be in root position and 3rd chord tone should be doubled in VI chord (to avoid consecutive 5ths).

### Doubling

Doubling of a suspension tone is prohibited.

Doubling of a leading tone in major or melodic minor key is prohibited[[2]](#footnote-3).

Doubling of any note of harmonic tritone is prohibited if both notes of tritone are chord tones[[3]](#footnote-4).

### Doubling of a 3rd

3rd tone of the chord should not be doubled until chord tones in all voices are introduced and chord tones are moved[[4]](#footnote-5).

**s:\app\mgen\mgen\docs\button_exception.png** 3rd chord tone of VI chord should be doubled in V-VI chord progression (to avoid consecutive 5ths, because V-VI progression is allowed only in root position of both chords).

**s:\app\mgen\mgen\docs\button_exception.png** 3rd chord tone of VII chord should be doubled if VII chord when it contains a leading tone (to avoid doubling of tritone notes) – which happens in major and melodic minor modes.

**s:\app\mgen\mgen\docs\button_exception.png** 3rd chord tone of tonic chord should be doubled in VIIo-I chord progression (to avoid consecutive 5ths).

**s:\app\mgen\mgen\docs\button_exception.png** 3rd chord tone of II6 diminished chord (in minor mode) should be doubled (to avoid doubling of tritone notes).

**s:\app\mgen\mgen\docs\button_exception.png** 3rd chord tone of II6 minor chord (in major mode) in II6-V progression can be doubled (to avoid consecutive 5ths).

### Second inversion triad

Second inversion triad is only allowed of root chord and only in authentic cadence (PAC, IAC, HC) before V chord (as a double appoggiatura of notes VII and II)[[5]](#footnote-6).

Second inversion triad should always have 5th tone doubled.

Second inversion triad resolution should not move 5th tone in bass. 5th tone in non-bass voice can move during second inversion triad resolution only in PAC or IAC.

### Dominant of the dominant

Dominant of the dominant (V of V) has to resolve to V, VII or second inversion triad.

### Chords formed by non-chord tones

Any chords that are formed by non-chord tones are allowed. These chords can be ignored and not analyzed.

### Incomplete chords

Any chord should have at least one chord tone starting on the first beat of this chord (not tied with the previous chord and not a non-harmonic tone)[[6]](#footnote-7). If not, this chord is considered ambiguous.

3rd chord tone and at least one other tone (root tone or 5th tone) are required on the first beat of any chord[[7]](#footnote-8). If not, this chord is considered incomplete. All three chord tones (root, 3rd, 5th) are recommended on the first beat of any chord for rich sound, if possible.

Any chord before ultimate tonic chord should have all three chord tones on its first beat.

### 7th chord

7th chords are allowed in any inversions (root position, first inversion, second inversion, third inversion).

### Preparation of a 7th tone of a 7th chord

7th degree of a seventh chord should be prepared: it should be used as a chord tone in the previous chord.

**s:\app\mgen\mgen\docs\button_exception.png** 7th degree of a dominant seventh chord does not need to be prepared.

**s:\app\mgen\mgen\docs\button_exception.png** If the previous chord does not contain a chord tone that is equal to the 7th degree of the current seventh chord, the 7th degree can be prepared by stepwise motion from a chord tone.

**s:\app\mgen\mgen\docs\button_exception.png** 7th degree of a seventh chord does not need to be prepared in advanced mode (when using many seventh and ninth chords).

### Resolution of a 7th tone of a 7th chord

7th degree of a seventh chord should resolve down stepwise to a chord tone in the next chord in the same voice, if the next chord contains resolution note.

### 9th chord

Only dominant 9th chord is allowed. 9th chords are allowed in any inversions (root position, first inversion, second inversion, third inversion, fourth inversion).

**s:\app\mgen\mgen\docs\button_exception.png** IV and II 9th chords are allowed in difficult cases.

9th chord should start with at least three harmonic tones: root, 3rd and 9th. 7th tone is also often used.

### Phrases

Usually a harmonic exercise contains one or two phrases (sometimes more). Phrases can overlap in real-world music, but overlapping of phrases is not allowed in harmonic exercises.

Phrases are usually separated with a pause or phrase ending is marked by chord that is syncopated or is more than 2 times longer than surrounding chords. Phrase should not contain a pause or a syncopated note or a chord that is more than 2 times longer than surrounding chords.

**s:\app\mgen\mgen\docs\button_exception.png** Phrase can contain syncopated chords if there is more than one syncopated chord in each three measures.

Each phrase in an exercise should end with a cadence:

* Non-last phrase should end with one of the following perfect or imperfect (first chord in root position but non-root melodic position) cadences:
  + authentic half-cadence (V)
  + plagal half-cadence (IV)
  + deceptive (interrupted) cadence (V-VI)
  + plagal cadence (IV-I)
* Last phrase should end with one of the following perfect cadences[[8]](#footnote-9):
  + authentic (V-I)
  + plagal (IV-I)

### Cadence

After tonic chord of an authentic cadence there can be an auxiliary plagal cadence…

|  |  |  |  |
| --- | --- | --- | --- |
| **Cadence** | **Non-last phrase** | **Last phrase** | **Auxiliary cadence** |
| **Authentic V-I** | PRI | PRI | PRI |
| **Authentic VII-I** | PRI | PRI | PRI |
| **Plagal II-I** | PRI | PRI | PRI |
| **Plagal IV-I** | PRI | PRI | PRI |
| **Half authentic V** | PRI | PRI | PRI |
| **Half authentic V** | PRI | PRI | PRI |
| **Half plagal II** | PRI | PRI | PRI |
| **Half plagal IV** | PRI | PRI | PRI |
| **Deceptive authentic V-VI** | PRI | PRI | PRI |
| **Deceptive authentic VII-VI** | PRI | PRI | PRI |
| **Deceptive plagal II-VI** | PRI | PRI | PRI |
| **Deceptive plagal IV-VI** | PRI | PRI | PRI |
| **Evaded V42-I6** | PRI | PRI | PRI |
|  |  |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **-** | **I TIS** | **I nTIS** | **I6** | **VI** | **VI6** |
| **V** | HC | PAC | IAC | + | DC | + |
| **V6** | + | + | + | - | + |  |
| **V7** | + | PAC | IAC | + |  |  |
| **V65** |  | + |  | - |  |  |
| **V43** |  | + |  | + |  |  |
| **V42** |  | - |  | + |  |  |
| **VII6** |  | + |  | + |  |  |
| **VII7** |  |  |  | - |  |  |
| **VII65, VII43** |  |  |  | + |  |  |
| **VII42** |  |  |  | - |  |  |
| **IV** | + | PC | PC | + |  |  |
| **IV6** |  | + | + | + |  |  |
| **IV7** |  |  |  | + |  |  |
| **IV65, IV43, IV42** |  |  |  | + |  |  |
| **II** |  |  |  | + |  |  |
| **II6** |  | PC |  | + |  |  |
| **II7** |  |  |  | + |  |  |
| **II65** |  | PC |  | + |  |  |
| **II43** |  |  |  |  |  |  |
| **II42** |  |  |  | - |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Cadence** | **Single phrase** | **Nonfinal phrase** | **Final phrase** | **Inside phrase** |
| **PAC** | + | + | + | - |
| **IAC** | + | + | + | + |
| **HC** | + | + | + | + |
| **PC** | + | + | + | + |
| **DC** | + | + | + | + |

PAC is always on strong beat (1 or 3 in time 4/4).

PAC is allowed inside phrase if tonic chord is on weak beat.

Cadence categories:

* Authentic V
* Plagal IV
* Deteptive V-VI
* Evaded V42-I6

Cadence types:

* Normal
* Half (without resolution chord)

Cadence positions:

* Perfect (both chords are in root position and have tonic in highest voice)
* Root position imperfect (both chords are in root position but one or both chords have non-tonic in highest voice)
* Inverted imperfect (one or both chords are inverted, also they can have non-tonic in highest voice)

1. Resolution note should follow immediately the note of the tritone, except situation when note of the tritone is a suspension (in this case suspension resolution has to resolve tritone too). [↑](#footnote-ref-2)
2. Doubled notes do not have to begin or end together, but have to sound simultaneously to be prohibited. [↑](#footnote-ref-3)
3. Both tritone notes and the doubled note do not necessarily need to begin or end together, but all three of these notes have to sound simultaneously to be prohibited. [↑](#footnote-ref-4)
4. This means that to represent a trichord in 4 voices, root tone or 5th tone should be doubled. Exception: second inversion chord should always have 5th tone doubled. [↑](#footnote-ref-5)
5. Second inversion of a 7th chord is allowed. [↑](#footnote-ref-6)
6. This means that at least one voice should not have non-chord tone on the first beat of the chord. [↑](#footnote-ref-7)
7. **s:\app\mgen\mgen\docs\button_exception.png** If chord starts with non-chord tone, then this tone’s resolution can be counted for this rule. [↑](#footnote-ref-8)
8. Imperfect cadence (first chord in root position but non-root melodic position) is allowed in difficult situations. [↑](#footnote-ref-9)