

On the other hand, it may be said that hidden consecutive octaves between the extreme parts, even with a skip in the treble, are not objectionable in approaching a six-four chord; that false relation is permissible if it arises through the use of a chromatic auxiliary note; that the leading-note may be doubled on a weak beat, if sustained in one part while another part takes it in a scale or arpeggio passage; that it may also be doubled in the diminished triad on the leading-note, when this chord resolves on the mediant, as in the dominant sequence, but not when this chord resolves on the tonic, for, the chord has then the effect of being an incomplete form of the first inversion of the dominant seventh.

Furthermore, each part, as a general rule, should move by as small an interval as possible, notes common to successive chords being retained in the same part. If, however, a chord is immediately repeated, skips of a third or fourth are good, and even a fifth or sixth, possible. The skip of an octave is often taken in the bass, and sometimes in the treble, but rarely in an inner part. The skip of a minor seventh is rarely good, and that of a major seventh is forbidden altogether. Skips of a fifth and sixth, when desirable, are best employed in approaching or quitting the tonic or dominant, they are rarely good in other cases, when occurring between two different chords. The skip of a diminished seventh, down to or up from the leading-note of the minor mode is permissible, but, after the skip of this and all diminished intervals a return to a note within the interval is obligatory.

The notes of the diatonic scale may be divided into two classes, the active—notes of motion, and the passive—notes of rest. To the latter class belong the three notes of the tonic chord, the other notes belonging to the former. The function of an active note is to proceed conjunctly to a passive note; this feature will be seen in due course when the chords of the minor and diminished sevenths on the leading-note are under consideration, for these chords contain respectively the active notes of the major and minor scales, and in resolution they proceed