

III. Avoid hidden fifths and octaves.

Unless the roots move a perfect fourth or fifth, and the treble moves one degree. See pages 61-2, 107-8, 136-7.

IV. Remember the Leading-note.

(1) It should, as a rule, rise to the tonic; (2) it must never be doubled, and (3) it may not be approached from below by an interval greater than a third. See pages 51, 58, 67, 82, 105, 150, 292.

V. Avoid augmented intervals.

The skip of an augmented fourth is permitted in the dominant sequence, also when both notes of the interval form part of the same chord; the augmented second of the minor mode is sometimes employed in a scale passage. See pages 58, 81-3, 151, 303.

VI. Never omit the third of a chord.

And rarely double the third, except in VI before or after V, when, in the major mode it is usually, and in the minor, *always* doubled. See pages 46, 48, 68, 136, 208-9.

VII. Avoid crossing the parts.

This device is sometimes employed in harmony for more than four voices, also in contrapuntal compositions. See pages 47, 273-4, 297, 306.

VIII. Avoid overlapping the parts.

It is least objectionable when the upper part moves a minor second and the lower part a fourth. See pages 63, 304-337.

IX. Avoid false relation.

It is, however, frequently employed in compositions, (1) in proceeding to or from a fundamental discord, (2) between two chords whose roots move a major or minor third, and (3) in proceeding from a Neapolitan sixth to a dominant chord, etc. See pages 89, 299, 331.

X. Always resolve discords.

Many discords require preparation, but all discords must be resolved either directly or indirectly. See pages 82, 105, 135, etc.

In addition to the above it should be said that consecutive seconds and sevenths, and consecutive fourths between the bass and an upper part are also forbidden; that in no case may the octave be approached by similar motion, one voice moving a second and the other a third; that the note upon which the seventh (in a chord of the seventh) resolves should rarely be doubled, and never, unless it is approached by contrary motion