

16th Century (Species) Counterpoint

± 13 Nov 2018

First Species Achievement Unlocked!

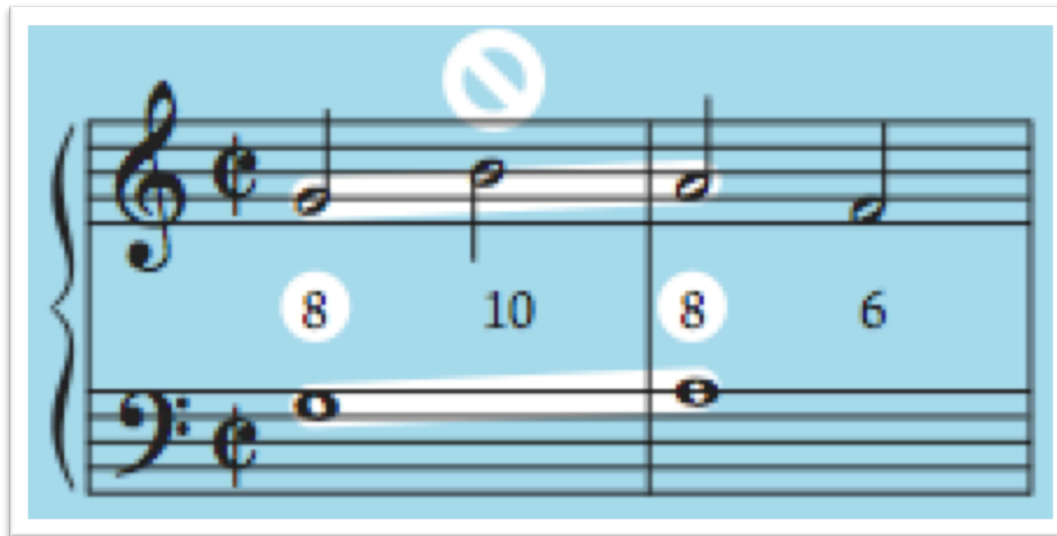
- Now that you have tried this, we can add **oblique motion**
 - When contrapuntal line stays on the same note above/below a moving CF
 - Remember you can't repeat pitches in your CF
 - Repeat only once (not three in row)
 - Be sure to respect contrary motion rules regarding treatment of leaps

Second Species

- Contrapuntal line in **half notes** over whole note CF (cantus firmus)
- **RULES** are mostly the same:
 - Start on second half note of measure 1 with perfect interval (start on tonic pitch if below CF)
 - Do not leap to a high note on the downbeat (shock!)
 - Dissonant intervals ok as **passing tones** only
 - Stepping up/down scale between consonances
 - Circle the dissonant interval numbers
 - Never leap to or from a dissonance
 - Unison can appear in middle now, provided it falls on beat 3
 - Careful not to cross or overlap voices

Second Species (continued)

- Treat those perfect intervals right!
 - If perfect interval on downbeat, approach by contrary motion, stepwise in at least one voice
 - Avoid parallel 5ths and 8ves on consecutive downbeats (and all beats in between)



Third Species

- Contrapuntal line in **quarter notes** over whole note CF (cantus firmus)
- RULES:
 - Don't leap more than once in same direction (consecutively)
 - All leaps $>3^{\text{rd}}$ must be counterbalanced by contrary stepwise motion on both sides (like P5th in 1st species)

The image shows a musical score for Third Species counterpoint. It consists of two staves: a treble clef staff and a bass clef staff. The bass clef staff contains a single whole note, representing the cantus firmus (CF). The treble clef staff contains a sequence of eight quarter notes, representing the contrapuntal line. The notes in the treble staff are: G4, F4, E4, D4, C4, B3, A3, and G3. Below the treble staff, the numbers 8, 5, 6, 7, 5, 6, 5, 3, and 8 are written, indicating the scale degrees of the notes. The first measure contains the first four notes (8, 5, 6, 7), the second measure contains the next four notes (5, 6, 5, 3), and the third measure contains the final note (8). The bass clef staff has a whole note G3 in the first measure, a whole note G3 in the second measure, and a whole note G3 in the third measure.

Third Species

Consonance and Dissonance

- Downbeat must be consonant, always
- Beat 3 is usually consonant, too, unless it's the only dissonance in the measure
- Beats 2 and 4 can be dissonant as long as they are passing tones or **neighbor** tones
- Two special figures also OK...

Double Neighbor

THE *DOUBLE NEIGHBOR TONE* INVOLVES AN *UPPER NEIGHBOR* AND A *LOWER NEIGHBOR* PLAYED ONE AFTER ANOTHER, THEN RETURNING TO THE NOTE THAT APPROACHED IT.



CAN BE
DISSONANT!

THIS FIGURE CAN BE *INVERTED*, SO THE *UPPER* AND *LOWER* NEIGHBORS *SWITCH PLACES*.

Nota Cambiata

THE *NOTA CAMBIATA* (OR *CHANGING TONE*) FOLLOWS THE PATTERN OF A *STEP DOWN*, A *THIRD DOWN*, THEN *TWO STEPS UP*. THE *MIDDLE NOTE* OF THIS *FIVE-NOTE FIGURE* MUST BE *CONSONANT*.

The image shows a musical staff with a treble clef and a common time signature (C). The notes are G4, F4, E4, D4, and C4. Below the staff, the fingerings are indicated as 8, 7, 5, 5, and 6. A blue oval above the staff contains the text "CAN BE DISSONANT!" with two arrows pointing to the F4 and E4 notes. A blue oval below the staff contains the text "MUST BE CONSONANT!" with an arrow pointing to the D4 note.