



16th Century (Species) Counterpoint

16 Nov 2016

Fourth Species

- Written in **half notes with ties over barline** above/below the CF (always whole notes)
 - Creates **suspensions**: allowable dissonances on downbeat when contrapuntal voice holds over from previous bar and CF moves to new pitch
 - Suspensions must resolve down by step! (4-3, 7-6, 9-8)
 - Don't use the same suspension more than 3 times in a row
 - Beware of parallel octaves (two 9–8 suspensions in a row)
 - If contrapuntal line is below CF, only may use 2–3 suspension
 - This makes it much more challenging
 - May “break species” and omit a tie if you're stuck (use rarely)
 - May skip more often if outlining triads, steps preferred

Fifth Species

- Contrapuntal line in combination of whole, half, quarter, and eighth notes over whole note CF (cantus firmus)
- Much more creative freedom to build a melody you love, but keep following the rules (treatment of leaps, dissonances, etc.).
- Whole notes only appear at end of phrase (kills momentum otherwise)
- Eighth notes only may appear on beats 2 and 4 as neighbor or passing tones (often embellishing suspension preparation)
- Try not to overlap/cross voices