

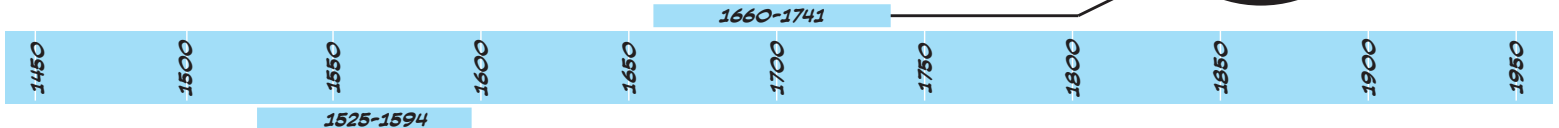
Introduction to Species Counterpoint

IN 1725, AN AUSTRIAN COMPOSER AND THEORIST NAMED **JOHANN JOSEPH FLUX** WROTE A THEORY TEXTBOOK CALLED **GRADUS AD PARNASSUM**, IN WHICH HE OUTLINED HIS METHOD OF TEACHING HOW TO WRITE **GOOD COUNTERPOINT**.

COUNTERPOINT IS THE COMBINATION OF **TWO OR MORE MELODIES**, EACH ONE AS **IMPORTANT AND INTERESTING** AS THE OTHER.

GRADUS AD PARNASSUM MEANS "**STEPS TO PARNASSUS**." PARNASSUS REFERRED TO THE **HIGHEST PEAK** IN **GREECE**, AND WAS USED AS A **METAPHOR FOR PERFECTION**.

GRADUS AD PARNASSUM WAS A **BIG HIT**, USED (OR AT LEAST PRAISED) BY COMPOSERS LIKE **MOZART**, **BEETHOVEN**, AND **HAYDN**. THE SYSTEM THAT **FLUX** USED IS REFERRED TO AS **SPECIES COUNTERPOINT**, BECAUSE IT INVOLVES GOING THROUGH INCREASING **LEVELS OF RHYTHMIC COMPLEXITY** WHICH ARE LABELED AS **SPECIES I**, **SPECIES II**, AND **SO FORTH**.



INTERESTINGLY ENOUGH, THE **LANGUAGE** **FLUX** WAS ADVOCATING WAS NOT THE COUNTERPOINT OF THE **COMMON PRACTICE PERIOD** TO WHICH HE BELONGED, BUT THE MORE **STRICT** RULES OF COUNTERPOINT USED BY COMPOSERS OF THE **RENAISSANCE** MORE THAN A **CENTURY EARLIER**.

SPECIFICALLY, **FLUX** WAS A **STARRY-EYED ADMIRER** OF THE ITALIAN RENAISSANCE COMPOSER **GIOVANNI PIERLUIGI DA PALESTRINA**, WHO HE CONSIDERED TO REPRESENT THE **PEAK OF COMPOSITIONAL ARTISTRY**... SOMETHING HE FELT WAS BEING **LOST** OR EVEN **SQUANDERED** BY HIS **BAROQUE** AND **CLASSICAL CONTEMPORARIES**.

OF COURSE, IT'S WORTH **POINTING OUT** THAT **FLUX** DIDN'T ACTUALLY **HAVE ACCESS** TO MUCH OF **MY MUSIC**!

RIGHT. SO THE **LANGUAGE** **FLUX** IS **TEACHING** IS REALLY AN **INTERESTING IDEAL**: BASED PARTLY ON HIS PERCEPTIONS OF **PALESTRINA'S MUSICAL LANGUAGE** AS DELIVERED TO HIM THROUGH **ITALIAN THEORISTS**, AND PARTLY ON HIS **OWN IDEAS** OF WHAT HE THOUGHT THE **LANGUAGE SHOULD BE**.

BUT LET'S CUT **FLUX** SOME **SLACK** HERE: AS THEORISTS, WE'RE **ALL** GUILTY OF THIS TO SOME DEGREE.

ANYWAY, **LET'S GET STARTED**! GOING THROUGH **FLUX'S** STEPS FOR LEARNING COUNTERPOINT GIVES US A **GLIMPSE** OF HOW THE **MASTERS** LEARNED THEIR CRAFT AND A FEEL FOR THE **ENVIRONMENT** IN WHICH THEY DEVELOPED THEIR **OWN** MUSICAL LANGUAGES.

HURRAY! LET'S GO, GIOVANNI, AND BRING THE **BEAUTIFUL LIGHT OF PERFECT COMPOSITION** TO THESE **EAGER STUDENTS**!

YEAH, JOE, **ABOUT** THAT... YOU **DO** REALIZE THAT YOUR IDEA OF **PERFECT COMPOSITION** IS JUST A

BLISSFULLY AWESOME THING?
YES, THAT'S JUST WHAT I WAS THINKING!

NO, I MEAN THAT IT'S **SUPER FUN? YAYYYY!!!!**



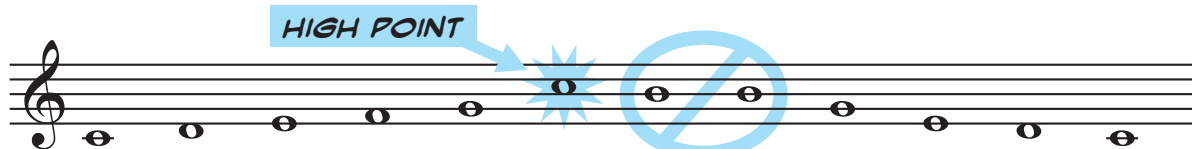
Species Counterpoint: Melody



BEFORE WE START **COMBINING MELODIES**, WE NEED TO UNDERSTAND WHAT CONSTITUTES A **GOOD MELODY** IN THE SYSTEM OF SPECIES COUNTERPOINT.

AND REALLY, TO BE **FAIR**, THESE ARE GOOD GUIDELINES FOR **ANY MELODY**... IT'S JUST THAT **FLUX** IS A LITTLE MORE **STRICT** ABOUT IT.

IN GENERAL, MELODIES SHOULD BE PRIMARILY **STEPWISE**, WITH A **SINGLE, DEFINITE HIGH POINT** OR **LOW POINT**. EFFECTIVE MELODIES TEND TO PROGRESS SLOWLY TOWARD THE HIGH OR LOW POINT AND THEN MOVE BACK TOWARD THE STARTING PITCH.



OH, AND DON'T **REPEAT NOTES** LIKE THIS. CONTRAPUNTAL MELODIES NEED TO BE **INTERESTING**, NOT **BORING**.

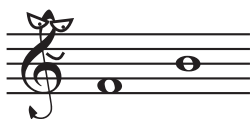


YEAH, YEAH, **PALESTRINA**, WE KNOW YOU REPEATED NOTES **ALL THE TIME**. BUT **FLUX** WAS PURSUING AN **IDEAL**. MAYBE HE FELT YOU COULD DO... BETTER?

AS YOU CAN SEE ABOVE, OCCASIONAL **LEAPS** ARE OKAY... BUT THEY COME WITH A **BUNCH OF RESTRICTIONS**.

WHY, I **SHHHH**. LET'S JUST MOVE ON.

FIRST, LEAPS SHOULD BE NO LARGER THAN A **PERFECT FIFTH**, WITH TWO EXCEPTIONS: LEAPING BY A **PERFECT OCTAVE**, AND LEAPING **UPWARD** BY A **MINOR SIXTH**. DON'T DO THESE VERY OFTEN, THOUGH!

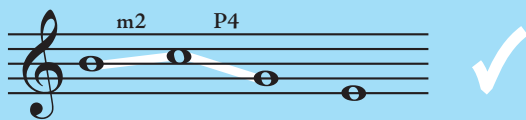


SECOND, FOR **HEAVEN'S SAKE**, AVOID THE **TRITONE**! THIS INTERVAL (AN **AUGMENTED FOURTH** OR **DIMINISHED FIFTH**) WAS ACTUALLY CONSIDERED **EVIL** TO MUSICIANS OF THE TIME AND WAS CALLED THE **DIABOLUS IN MUSICA**... THE "**DEVIL IN MUSIC!**"

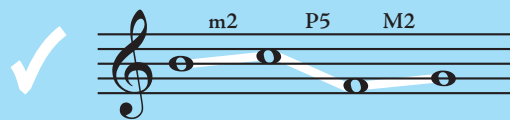
LEAPING BY A TRITONE IS BAD, BUT IT'S **ALSO** IMPORTANT TO AVOID THE TRITONE IN **OTHER** WAYS... FOR EXAMPLE, THIS PATTERN, WHERE A TRITONE IS **OUTLINED** IN THE **MELODIC LINE**, WOULD BE CONSIDERED INAPPROPRIATE.



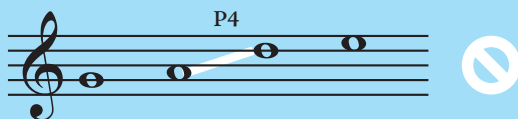
THIRD, LEAPS OF A **PERFECT FOURTH** NEED TO BE **PRECEDED** OR **FOLLOWED** BY **STEPWISE MOTION** IN THE **OPPOSITE DIRECTION**, TO **COUNTERBALANCE** THE LEAP. AND IF A LEAP IS **LARGER** THAN A **PERFECT FOURTH**, IT NEEDS TO BE COUNTERBALANCED BOTH **BEFORE AND AFTER**!



THIS **PERFECT FOURTH** IS COUNTERBALANCED BY THE STEP THAT OCCURS BEFORE THE LEAP.



THIS **PERFECT FIFTH** IS COUNTERBALANCED BY STEPS ON BOTH SIDES OF THE LEAP.



THIS **PERFECT FOURTH** IS SURROUNDED BY STEPS, BUT THEY AREN'T IN THE OPPOSITE DIRECTION.



THIS **PERFECT FIFTH** HAS STEPS ON BOTH SIDES, BUT THE FIRST ONE ISN'T IN THE OPPOSITE DIRECTION.

LASTLY, DON'T WRITE **THREE OR MORE LEAPS IN A ROW**. YOU CAN WRITE **TWO** LEAPS IN A ROW, BUT THEY NEED TO OUTLINE A **MAJOR** OR **MINOR TRIAD**. NO **DIMINISHED TRIADS**... THEY HAVE **TRITONES** IN THEM!

EVIL!



Species Counterpoint: Species I

"FIRST SPECIES" COUNTERPOINT IS THE MOST RHYTHMICALLY SIMPLE TYPE OF COUNTERPOINT: BOTH VOICES HAVE THE EXACT SAME RHYTHM. AS A RESULT, IT'S ALL ABOUT THE INTERVALS!

AND THAT TAKES US TO THE FIRST RULE:
ONLY USE CONSONANT INTERVALS.



NO SECONDS!



NO SEVENTHS!

AND IT'S IMPORTANT TO KNOW THAT TO THE SIXTEENTH-CENTURY EAR, THE PERFECT FOURTH WAS ALSO DISSONANT!



NO FOURTHS!

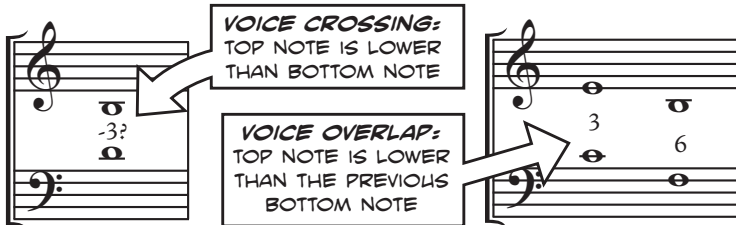


SEE HOW THE NUMBER OF THE INTERVAL IS WRITTEN IN BETWEEN THE TWO VOICES? YOU SHOULD DO THAT TOO.

IT'S HOW ROCK STARS DO IT!

NEXT RULE: VOICES CAN'T CROSS OR OVERLAP.

AND THEN: THIRDS AND SIXTHS ARE FINE, BUT NO MORE THAN THREE IN A ROW.



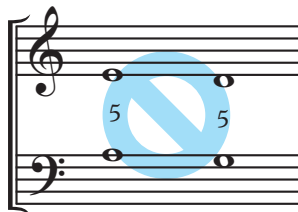
TO MUCH CONSONANCE, AND THE NATIVES GET RESTLESS.



THE NEXT RULES HAVE TO DO WITH PERFECT INTERVALS (P1, P5, AND P8... REMEMBER, P4 IS DISSONANT!), WHICH PLAY IMPORTANT ROLES AND REQUIRE SOME SPECIAL TREATMENT.

BECAUSE THEY ARE SUCH A STRONG SONORITY WHICH CAN STOP THE COUNTERPOINT IN ITS TRACKS, UNISONS CAN ONLY BE USED ON THE FIRST OR LAST NOTES OF AN EXERCISE.

ALL PERFECT INTERVALS MUST BE APPROACHED WITH CARE IN ORDER TO PRESERVE VOICE INDEPENDENCE. FIRST OF ALL, NEVER REPEAT A PERFECT INTERVAL!

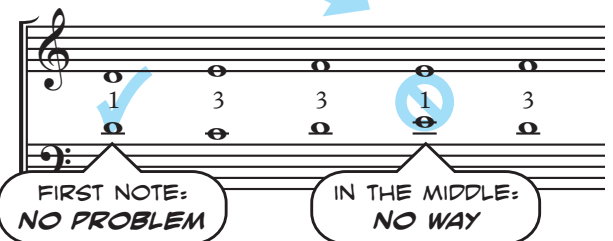
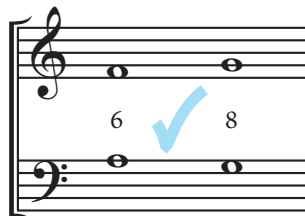
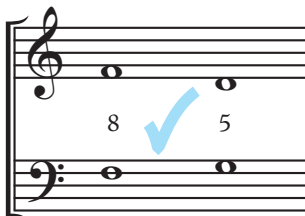


THESE ARE CALLED PARALLEL FIFTHS... AND THEY'RE JUST AWFUL!

IN FACT, APPROACHING PERFECT INTERVALS WITH BOTH VOICES MOVING IN THE SAME DIRECTION IS BAD, EVEN IF IT'S FROM AN IMPERFECT INTERVAL.

PLUS, IT'S ALSO NOT OKAY TO APPROACH A PERFECT INTERVAL WITH LEAPS IN BOTH VOICES!

SO IT'S EASIEST TO REMEMBER WHAT YOU CAN DO:
APPROACH PERFECT INTERVALS USING CONTRARY MOTION, WITH AT LEAST ONE VOICE MOVING BY STEP.



FIRST NOTE: NO PROBLEM

IN THE MIDDLE: NO WAY

IN FACT, EACH EXERCISE MUST BEGIN AND END WITH A PERFECT INTERVAL WITH THE TONIC IN THE LOWER VOICE.

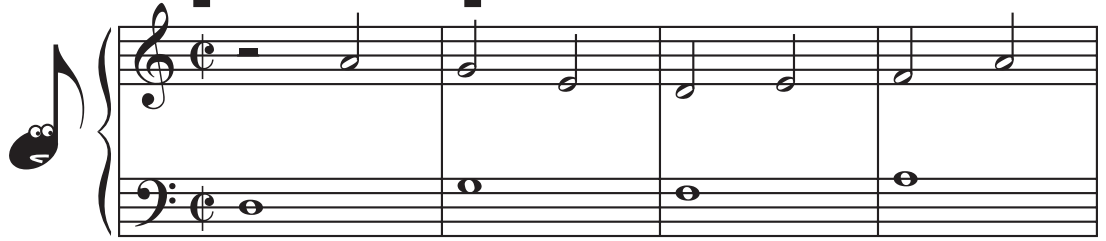
WAIT... WHY IS THAT LAST BIT IMPORTANT?

FOR THESE EXERCISES, YOU'LL BE WRITING A MELODY ABOVE OR BELOW AN ALREADY-WRITTEN MELODY, CALLED A CANTUS FIRMUS.

THE CANTUS FIRMUS WILL ALWAYS START AND END ON THE TONIC NOTE... SO IF YOU ARE WRITING COUNTERPOINT BELOW THE CANTUS FIRMUS, YOU CAN'T START WITH A PERFECT FIFTH, BECAUSE YOUR LOWER VOICE WON'T BE THE TONIC. YOU'LL HAVE TO START WITH A UNISON OR OCTAVE INSTEAD!

Species Counterpoint: Species II

SECOND SPECIES
COUNTERPOINT ADDS A
TOUCH MORE
COMPLEXITY:
THERE ARE **TWO NOTES**
AGAINST EVERY **ONE** IN
THE **CANTUS FIRMUS**.



FORTUNATELY, THAT DOESN'T MAKE IT **TWICE AS DIFFICULT**: IN FACT, MOST OF THE **PREVIOUS RULES** STILL APPLY WITHOUT ANY CHANGES.

THERE ARE ONLY A FEW **EXCEPTIONS**:

SPECIES I
RULE:

SPECIES II
RULE:

NO LEAPS
LARGER THAN
A PERFECT
FIFTH*

LEAPS ARE STILL **FINE**, BUT DON'T LEAP TO A **NEW HIGH POINT** ON A **DOWNBEAT**.

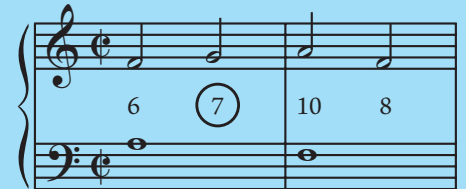


THE **A** IN THE THIRD MEASURE IS A **NEW HIGH POINT** FOR THE LINE, SO LEAPING TO IT ON THE **DOWNBEAT** PUTS A LOT OF WEIGHT ON THAT **ONE NOTE**, MAKING IT **STICK OUT** OF THE TEXTURE.

*EXCEPTING, OF COURSE, **ASCENDING MINOR SIXTHS** AND **PERFECT OCTAVES**, BUT YOU ALREADY **KNEW** THAT.

ONLY USE
CONSONANT
INTERVALS.

STILL TRUE... FOR **DOWNBEATS**. FOR THE **UNACCENTED** BEATS, **DISSONANT INTERVALS** ARE **FINE**, AS LONG AS THEY HAPPEN AS **PASSING TONES**: NOTES THAT FILL IN A **THIRD** CREATED BY SURROUNDING NOTES.



OH, AND NOTICE HOW **DISSONANT INTERVALS** HAVE THEIR **NUMBERS** CIRCLED? **NICE**, HUH. **YOU** SHOULD DO IT TOO.

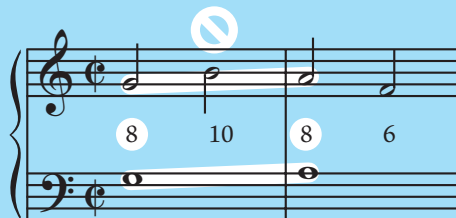
UNISONS
CAN ONLY
BE USED
ON THE
FIRST AND
LAST NOTES.



UNISONS **CAN** BE USED ON **UNACCENTED NOTES**... JUST BE CAREFUL ABOUT **CROSSING** OR **OVERLAPPING VOICES**!

APPROACH
PERFECT
INTERVALS
USING
CONTRARY
MOTION
WITH AT LEAST
ONE VOICE
MOVING
BY STEP.

THIS RULE **STILL APPLIES**: IF YOU USE A PERFECT INTERVAL ON A **DOWNBEAT**, YOU NEED TO USE **CONTRARY MOTION** FROM THE IMMEDIATELY PRECEDING NOTES, AND AT LEAST **ONE VOICE** MUST MOVE BY **STEP**.



HOWEVER, YOU MUST ALSO BE CAREFUL NOT TO HAVE THE **SAME** PERFECT INTERVAL ON **TWO SUCCESSIVE DOWNBEATS**. THIS IS CALLED **PARALLEL PERFECT INTERVALS** AND IT'S GOING TO BE A **NO-NO** FOR A **GOOD LONG TIME**.

(IN FACT, IT'S ALSO NOT OKAY TO HAVE PARALLEL PERFECT INTERVALS FROM THE **UNACCENTED BEAT** TO THE **DOWNBEAT**, BUT IF YOU ARE APPROACHING WITH **CONTRARY MOTION**, THAT WOULDN'T HAPPEN ANYWAY.)

NOT TOO **BAD**, IS IT? YEAH! BRING ON **THIRD SPECIES**!

Species Counterpoint: Species III



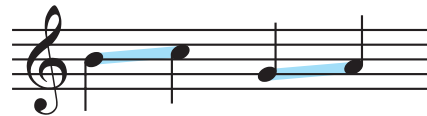
THIRD SPECIES, AS YOU MIGHT HAVE GUESSED, INVOLVES **FOUR NOTES** AGAINST ONE.

AND, COMPARED TO THE OTHER SPECIES, IT'S **EASY PEASY!** IN FACT, THE DIFFERENCES CAN BE SUMMED UP INTO **FOUR RULES**.

FIRST: DON'T **LEAP** MORE THAN **ONCE** IN THE **SAME DIRECTION**.



SECOND: ALL INTERVALS LARGER THAN A **THIRD**, INCLUDING **PERFECT FOURTHS**, MUST BE COUNTERBALANCED BY **STEPS** ON BOTH SIDES.



THIRD: AS USUAL, THE **FIRST** NOTE IN EACH MEASURE MUST BE **CONSONANT**. THE **THIRD** NOTE IN THE MEASURE IS ALSO USUALLY **CONSONANT**, BUT IT **CAN BE DISSONANT**... AS LONG AS IT'S THE **ONLY DISSONANT NOTE IN THE MEASURE**.

AS FOR THE **SECOND** AND **FOURTH** NOTES, THEY CAN BE DISSONANT, AS LONG AS THEY ARE **PASSING TONES** OR **NEIGHBOR TONES**.

A **NEIGHBOR TONE** IS A NOTE APPROACHED BY **STEP**, WHICH RESOLVES **BACK** TO THE NOTE IT CAME FROM.



WAIT, DISSONANCES ON **BEAT TWO?** BUT I NEVER

QUIET, PALESTRINA.

FOURTH: THERE ARE **TWO SPECIAL FIGURES** WHICH ACT AS **EXCEPTIONS** TO THE RULES ABOVE.

HEY, THAT MAKES **FIVE RULES!** NO FAIR!

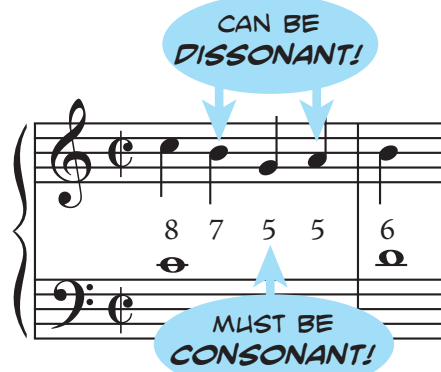
WELL, THEY'RE **KIND OF SIMILAR...**

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



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

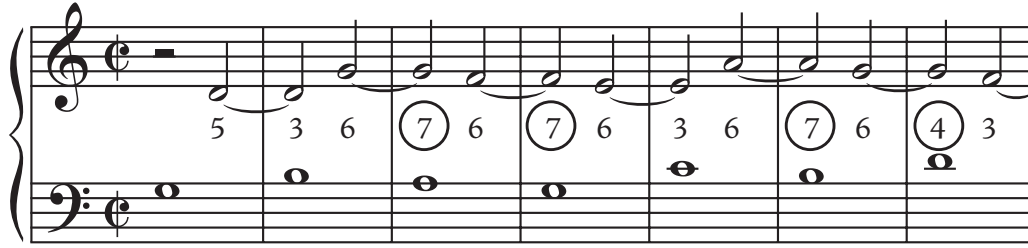
THE **NOTA CAMBIATA** (OR **CHANGING TONE**) FOLLOWS THE PATTERN OF A **STEP DOWN**, A **THIRD DOWN**, THEN **TWO STEPS UP**. THE **MIDDLE NOTE** OF THIS **FIVE-NOTE FIGURE** MUST BE **CONSONANT**.



Species Counterpoint: Species IV



WITH THE **FOURTH SPECIES**, WE STOP USING SMALLER NOTE VALUES AND **BACK UP A BIT TO SPECIES I**. BUT INSTEAD OF HAVING THE NOTES MOVE AT THE **SAME TIME**, SPECIES IV INVOLVES THE VOICES BEING **OFFSET FROM ONE ANOTHER**.



THE BIGGEST DIFFERENCE WITH **SPECIES IV** IS THE FACT THAT **DISSONANCES** ARE PERMITTED ON THE **DOWNBEAT**. BUT AS YOU MIGHT EXPECT, THEY HAVE TO FOLLOW CERTAIN **SPECIFIC RULES**.

DISSONANCES IN **SPECIES IV** MUST BE IN THE FORM OF **SUSPENSIONS**. A **SUSPENSION** IS A DISSONANT NOTE THAT IS **APPROACHED** BY BEING HELD OVER - **SUSPENDED** - FROM THE **PREVIOUS NOTE**.

OH YOU
DON'T SAY.

ANOTHER **IMPORTANT DEFINING CHARACTERISTIC** IS THAT THE **SUSPENSION RESOLVES DOWN BY STEP**. IF IT DOESN'T RESOLVE DOWN BY STEP, IT'S **NOT A SUSPENSION!**

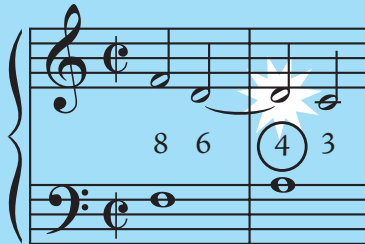


IN **THIS CASE**, THE **SUSPENSION** IS THE **F** ON THE **DOWNBEAT** OF THE **SECOND MEASURE**. IT'S **PREPARED** BY THE **F** IN THE **PREVIOUS MEASURE**, AND **RESOLVES DOWN** TO THE **E**.

WE **LABEL** SUSPENSIONS BY THE **INTERVALS** OF THE **SUSPENSION** AND **RESOLUTION**, SO THIS ONE WOULD BE CALLED A **7-6 SUSPENSION**.

SUSPENSIONS ARE **GREAT**, BY THE WAY, BUT DON'T USE THE **SAME ONE** MORE THAN **THREE TIMES** IN A ROW, OR **FUX** WILL **RELEASE THE HOUNDS**.

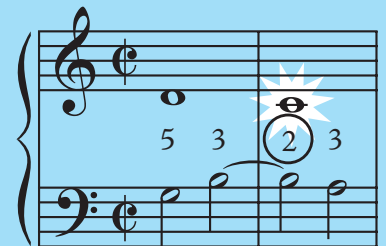
SIMILARLY, IN **THIS EXAMPLE**, THE **SUSPENDED NOTE** IS THE **D**, WHICH FORMS A **FOURTH** WITH THE **A**. IT MOVES TO A **C**, A **THIRD** ABOVE THE **BASS**, MAKING IT A **4-3 SUSPENSION**.



THE **7-6** AND **4-3** SUSPENSIONS ARE THE ONLY ONES **FUX** ALLOWS WHEN WRITING COUNTERPOINT **ABOVE** THE CANTUS FIRMUS.

THE ONLY **SUSPENSION** **FUX** ALLOWS WHEN WRITING COUNTERPOINT **BELOW** THE CANTUS FIRMUS IS THE **2-3 SUSPENSION**, IN WHICH THE **SUSPENDED NOTE** FORMS A **SECOND** WITH THE CANTUS FIRMUS, THEN **RESOLVES DOWN** TO A **THIRD**. (WHEN THIS **SUSPENSION** IS WRITTEN AN OCTAVE LOWER, IT IS SOMETIMES CALLED A **9-10 SUSPENSION**.)

SEE HOW WE **RESOLVE** TO A **LARGER** INTERVAL, UNLIKE THE **7-6** OR **4-3**? WE'RE **BELOW** THE CANTUS FIRMUS, SO WE **MOVE AWAY** FROM IT. BECAUSE **SUSPENSIONS ALWAYS RESOLVE DOWN!**



IN **SPECIES IV**, YOU'RE DEALING WITH A LOT OF **LIMITATIONS** WITH **MELODY** AND **COUNTERPOINT**, SO YOU WILL SOMETIMES GET **TRAPPED** IN A SITUATION WHERE **NOTHING WILL WORK**. WHEN THIS HAPPENS, YOU ARE ALLOWED TO **"BREAK SPECIES"**: FORGET THE **TIE** AND SLIP INTO **SPECIES II** FOR A COUPLE OF NOTES.

FOR EXAMPLE, HERE WE **BREAK SPECIES** SO WE CAN AVOID WRITING A **FLUX-ENRAGING FOUR 4-3 SUSPENSIONS** IN A ROW!



DON'T GO **CRAZY** WITH THIS, THOUGH... **SPECIES IV** COUNTERPOINT SHOULD **EMBRACE** SUSPENSIONS, NOT **AVOID THEM**. IT'S BEST TO **BREAK SPECIES** ONLY **RARELY**. UNFORTUNATELY, SOMETIMES THAT MEANS **BACKING WAY UP** AND **CHOOSING A DIFFERENT STARTING PITCH** FOR YOUR COUNTERPOINT!

Species Counterpoint: Species V

FIFTH SPECIES COUNTERPOINT IS THE *CULMINATION* OF ALL THE OTHER SPECIES, AND IT'S THE CLOSEST FLUX GETS TO PALESTRINA'S STYLE OF **FLORID COUNTERPOINT** THAT FLUX THOUGHT WAS **SO AMAZINGLY AWESOME**.

THERE AREN'T A LOT OF **NEW RULES** FOR THIS SPECIES, AND THEY MAINLY DEAL WITH **COMBINING** THE **OTHER SPECIES**.

AND THEY'RE ALL ABOUT **RHYTHM!**

FIRST, AIM FOR A **GOOD MIX OF DIFFERENT SPECIES**. DON'T STAY TOO LONG WITH ANY PARTICULAR NOTE VALUE BEFORE SWITCHING TO **SOMETHING ELSE**, SO YOUR COUNTERPOINT REMAINS **RHYTHMICALLY INTERESTING**.

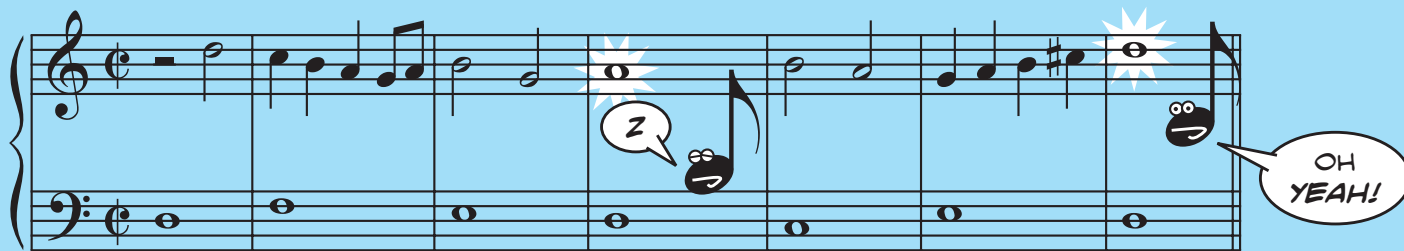
Species V Casserole

2 cups second species	½ cup first species
2 cups third species	3 tsp ties (fresh or frozen)
1-½ cups fourth species	dash eighth notes (optional)

Combine all ingredients in a grand staff and mix well. Heat through to prevent unjustified dissonances from forming. Let cool and serve on period instruments.

WHEN YOU'RE USING A PARTICULAR NOTE VALUE, FOLLOW THE RULES OF THE **CORRESPONDING SPECIES**. SO WHEN YOU ARE USING **HALF NOTES**, MAKE SURE YOU'RE OBEYING THE RULES OF **SPECIES II**. IF YOU TIE TWO HALF NOTES TOGETHER, KEEP THE LAWS OF **FOURTH SPECIES**.

LEAVE THE **WHOLE NOTES** OUT, THOUGH, UNTIL YOU GET TO THE **END** OF YOUR EXERCISE. IF YOU **GO ALL SPECIES I** IN THE MIDDLE, THINGS GET **REAL BORING REAL FAST**.

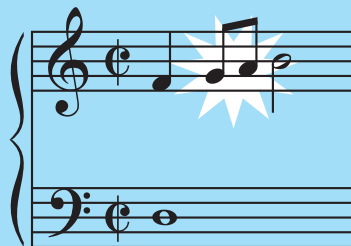


NEXT, **SPECIES III** AND **IV** CAN BE **COMBINED** BY USING **DOTTED HALF NOTES**, WHICH **ALWAYS** HAVE TO START ON A **STRONG BEAT**.



ANY **DISSONANCES** INVOLVED WITH THIS KIND OF FIGURE HAVE TO FOLLOW THE RULES OF **FOURTH SPECIES COUNTERPOINT**: THAT IS, THEY NEED TO BE **SUSPENSIONS** PREPARED AND EXECUTED BY THE **DOTTED HALF NOTE** AND **RESOLVED IMMEDIATELY AFTERWARD**.

LASTLY, YOU CAN INCLUDE **EIGHTH NOTES** TO ADD MORE **RHYTHMIC INTEREST**, AS LONG AS YOU FOLLOW A FEW **RESTRICTIONS**:



THEY HAVE TO OCCUR IN **PAIRS** ON **WEAK BEATS**,

BOTH NOTES MUST BE **APPROACHED** AND **RESOLVED** BY **STEP**,

ONLY **ONE PAIR** SHOULD BE USED IN ANY GIVEN **MEASURE!**

EIGHTH NOTES?
I LOVE THOSE
GUYS!