

A SPECIES-COUNTERPOINT METHOD LEADING TO TONAL FOUR-PART WRITING

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Foundations

Today's undergraduate music theory programs are suffering the results of the contradiction of two trends that, despite their conflicting aims, appear relentless. First, with ever growing demands from accreditation agencies, state education boards, and general-education committees, many programs are no longer able (assuming they find it desirable) to require four or even three years of theory. In many schools, topics traditionally treated in the junior and senior years such as form must, if covered at all, be included in a freshman/sophomore sequence. At the same time, however, ideas about what "theory" entails are increasing. While still reluctant to let students finish a core undergraduate theory sequence without a solid foundation in forms and harmony, many teachers feel that they must also include counterpoint and twentieth-century techniques as well as, perhaps, reductive analysis, orchestration, or Renaissance techniques. As a result of these two opposing trends, instructors are frustrated; they feel that they must cover more material than their own teachers did in less time, and that as a result the students' depth of understanding is less.

Incorporation of several topics into the core sequence can in some cases work to the benefit of the program, however. For instance, while many institutions center the instruction in the freshman-level class around four-part harmony (often after a review of fundamentals) and reserve the topic of counterpoint for an upper-level (and thus probably elective) course, some find that the benefits of giving beginning students instruction in counterpoint before proceeding

to harmony justify the resulting abbreviation of time spent on harmony. The counterpoint-first curriculum can, in addition to enlightening students on a topic interesting in its own right, offer students (1) a better understanding of the rich interplay of musical forces present in even the simplest piece, (2) an historical context for many of the stylistic features of harmonic writing, and (3) an introduction to some concepts (suspensions, for instance) easier to grasp in two parts than in four.

At the University of Oklahoma, where I am currently coordinator for the freshman/sophomore theory classes, most of the majors are required to take five semesters of a core music theory sequence. For various reasons, we devote the entire third semester to the study of forms, and the entire fifth semester to twentieth-century techniques. In order to deal with minor deficiencies and to ensure agreement on terminology, the first semester begins with five weeks of fundamentals. This leaves two and two-thirds semesters in which to teach the basic tonal, harmonic, and melodic procedures needed to make some sense out of a Chopin mazurka or a Schubert song. Many programs take four full semesters to cover basic harmony, so the task may at first glance seem rather difficult. But in planning the content of these two-plus semesters, I decided to follow the road less taken and begin the college-level material with several weeks of work in counterpoint, leaving only two semesters for the study of harmony. For this purpose, I have developed my own method of counterpoint instruction, an amalgamation of several historical methods including species-counterpoint and figured-bass methods. It is called the Extended Species (or ES) method because it extends the traditional number of species in order to reach the goal of composition of simple tonal passages in four voices. Besides ending with a seventh species, its two most unusual features are (1) the inclusion of topics related to both certain modal and certain tonal styles, and (2) the incorporation of seventeenth-century ideas concerning the ways in which rules of consonance depend upon the identity of the bass note, ideas largely forgotten after the shift in the eighteenth century from predominantly contrapuntal thinking to predominantly harmonic thinking. It is primarily because of these unusual features that I present the method here.

I have found that the benefits of beginning the undergraduate sequence with the ES method far outweigh the drawbacks of cutting out time with harmony. The main benefits are four in number. The first would apply to the inclusion of counterpoint at any point in a theory curriculum: by studying counterpoint, the student may develop an appreciation for melodic shape and for independence of line, concepts which, while important to the study of four-part harmony, are not so easily acquired in that approach. I introduce the first lecture on counterpoint with a comparison of two versions of a pop song called "Devoted to You," one by the Everly Brothers in which parallel sixths and thirds prevail, and one by Carly Simon and James Taylor in which contrary motion and rhythmic independence prevail (see Ex. 1.) When asked to vote for the more interesting version, students overwhelmingly choose the latter. When asked to state why, several students usually respond with comments about the independence of line, so it is clear that their judgment is not merely the result of their preference for the currently more popular singers.¹

My second reason for including counterpoint early in the freshman syllabus is that it helps me reach one of my objectives for the first four semesters of the theory sequence: to teach students that a piece of music weaves its way through a multiplicity of structures—vertical and horizontal; local, global, and cyclical—that work together to inform the significance of individual events. In other words, a given note works not only because it relates to a particular harmony that in turn fits an appropriate harmonic succession, but also because the note forms part of a figure or theme that in turn fills a particular role in the large-scale form of the piece, because it fits an appropriate scale and fulfills the melodic and harmonic functions appropriate to its position in that scale, because it plays a part in the treatment of dissonance, because it comes at an appropriate metrical position, and so on. Conveying this principle, which I teach through an in-depth study of common-practice music but which

¹Oddly enough, the students generally seem to accept at this point the assumption that the interesting version is the better version. Teenagers in our society do not normally seem to make value judgments concerning music based on intellectual interest.

Example 1. Comparison of two versions of "Devoted To You":
(A) Everly Brothers, (B) Carly Simon and James Taylor
(Transcription by K. Stephenson)

A



B



applies to music of many styles, necessitates the study of both counterpoint and harmony (in addition to form, melodic analysis, and reductive techniques).

My third reason is that preceding the study of four-voice harmony with an introduction to counterpoint provides the student with an historical context for many theoretical concepts by tracing a portion of the development of compositional styles. My method of counterpoint introduces the students to the difference between mode and key, the difference between harmony based on a succession of intervals and harmony based on a succession of chords, the origin of figured-bass symbols, the historical reason for avoiding diminished triads in root position, the origin of the authentic cadence, the reason some chords are more common than others, period structure, the history of species-counterpoint study, and other ideas.

My fourth reason for teaching two-voice counterpoint before four-voice harmony is much more practical than the first three: in studying counterpoint, students learn to deal with dissonant embellishments and to avoid problems such as parallels and awkward leaps in a context of just two voices as opposed to the four voices more common to freshman theory work. With two voices, only one harmonic interval exists; if it is a fifth, the student knows not to follow it with another. Four voices, however, present six different harmonic intervals simultaneously, six places in which a fifth might be lurking.

The first, second, and fourth species

The ES method begins with modal exercises for two reasons. The first is that modal counterpoint is in one way simpler than tonal counterpoint: during the internal portions of a phrase scale-degree functions need not be taken into account. As Carl Dahlhaus explains:

In major-minor tonality, the “material” identity of the a-minor chord in D- and E-minor contexts is secondary, if not insignificant, in relation to the “functional” difference between the roles of dominant and subdominant. But in a modal context, it is questionable and indeed improbable that the “a”-degree also has a dramatic reversal of character when it is related to e instead of d.²

The modal clausula, in contrast to the tonal cadence, is not the result of a harmonic progression. To be sure, the mode can be detected from the clausula, but the clausula forms neither the center around which the sonorities group themselves nor the goal toward which they strive. The clausula is used much like a “sign” of the mode, without the mode being the principle that governs the disposition of the other sonorities.³

²Carl Dahlhaus, *Studies on the Origin of Harmonic Tonality*, trans. Robert O. Gjerdingen (Princeton: Princeton University Press, 1990), 198.

³*Ibid.*, 243.

Thus, by beginning with modal exercises, the students may start writing by concentrating simply on the interplay of interval and melodic shape, with degree functions coming into play only at the beginning and end of a phrase.

The second reason for beginning with modal exercises is that doing so contributes to the students' sense of the history of styles, putting both modal and tonal practices in an historical context. For instance, when the quantity and importance of scale degree functions increase later in the method, this increase is seen as part of a group of stylistic features commonly associated with tonal music, a means whereby a passage of tonal music can lead toward a conclusion in a way largely unavailable to modal music. When other features associated with tonal music are introduced later in the method, they become part of the development of musical style. Students then understand that their theory class is designed to show them how music of selected historical styles was constructed; they rarely suffer from the otherwise somewhat common misconception that theory class teaches them how all music ought to go.

The ES method is loosely based on the traditional species method. It begins with a first species in which students write one-to-one counterpoint using only consonances. The rules for the first species are listed in full in the appendix.⁴ Integrity of melody is controlled by a rule requiring more steps than leaps, a rule defining acceptable melodic intervals, and a rule, suggested by passages in

⁴As with all lists of rules, the list for each species in the ES method is designed to strike a balance between practicality and faithfulness to historical compositional practice. Because the whole method, from first species (two-part modal counterpoint) to seventh species (four-part tonal counterpoint), is designed to last just ten weeks, faithfulness yields more often than not to practicality. The rules, for instance, neither limit the frequency of large leaps relative to the frequency of small leaps nor discriminate on the basis of melodic direction by prohibiting descending sixths; in these particular cases, the necessary additions would make the rules more cumbersome only for the sake of limiting what students rarely do anyway. The method is designed not to give the students a thorough introduction to modal practice, but rather by introducing them to modal music to make clearer than would otherwise be possible several musical concepts, including certain stylistic features peculiar to common-practice music.

Salzer's *Structural Hearing*,⁵ requiring that the melody follow a clear overall plan of motion. Two rules control the independence of lines, one requiring mostly contrary motion and another limiting simultaneous leaps. This introduction is sufficient to make the point to students that even the simplest music involves a combination of vertical and horizontal forces. Later species, while introducing important concepts, gradually accrue more rules designed to refine the three-way balance of melody, harmony, and independence of line.

Second-species exercises involve writing two notes against every note of the cantus firmus and introduce students to the most common usages of dissonance: weak-beat passing tones and neighbor tones. The rules for the second species can be found in the appendix; rules which remain the same as those for first species are not repeated.

The third species of most traditional methods usually attempts to bring students closer to being able to write florid counterpoint but often introduces few new concepts of dissonance or melodic practice. Since the goal of the ES method is not compositional ability but the recognition of the interaction of musical forces, this method omits the third species. In addition, the method outlined here is designed to last only nine or ten weeks. Had we more time in our curriculum for the required theory core, I would by all means restore the third species to its rightful place.

The ES system thus proceeds next to the usual topic of the fourth species, namely, the suspension. Many students, even some of those who do well in the first two species, inevitably have a great deal of trouble with suspensions.⁶ Consequently, only two rules not deal-

⁵See Felix Salzer, *Structural Hearing* (New York: Charles Boni, 1952; corrected reprint ed., New York: Dover, 1982), 60. For instance: "A melody that has no design other than to begin on the tonic and to arrive somehow on the final tonic would achieve little more than an aimless circling of tones or an arbitrary succession of undirected lines whose only object is to fill up space."

⁶My comparison of a suspension with Wile E. Coyote running off a cliff and then falling only after he notices the dissonance of two miles of empty space looming beneath him seems to help.

ing directly with the suspension are introduced. The appendix lists the new rules for the fourth species.

The fourth species of the ES system does not insist on a syncope in every measure. In this way it allows passing tones and neighbor tones to coexist with suspensions in the same exercise and thus fulfills one of the traditional functions of the fifth species: the free mixture of the dissonances of the second, third, and fourth species. The fifth species also traditionally allows a mixture of the rhythms of the first four species; since the shorter rhythmic values of the third species are excluded from the system, however, this role too is played sufficiently well by the fourth species. Again, with more time, the full mixture of rhythms could be explored in a restored fifth species. Given the goals of the system and the time allotted to it, however, the current solution of omitting the third and fifth species while loosening rhythmic restrictions in the fourth proves satisfactory.

The sixth species: introduction to tonality

With the next step, the ES method begins to deviate from other species-counterpoint methods in several ways. First, it marks a break with the traditional numbering system since it is called "sixth-species counterpoint." Most of the students who have learned this method over the last six years enjoy the quirkiness of the numbering system (any method that helps make students enjoy theory class can boast of at least that one strength). More importantly, because they know traditional methods usually divide counterpoint study into only five species, they sense that by learning the sixth species they are doing something innovative.

The second way in which the sixth species represents a break with tradition is more substantial and more germane to the unique purpose of the ES method. Whereas various species are traditionally distinguished primarily by rhythmic considerations, the sixth species in the ES method is distinguished from the earlier steps primarily by matters of pitch: it is here that students begin to deal with issues that distinguish tonal music from modal music. While the unusual rules introduced in this step are not traditionally incorporated into species-counterpoint methods, they are not innovations

within the broader context of music theory pedagogy as a whole. Some reflect accepted tonal practice while others represent largely forgotten notions found in many early figured-bass treatises.

With the sixth species, the students begin to work with tonal music as opposed to modal music, learning several features associated with simple tonal styles. The exercises use either a major or a minor scale, abandoning the modal scales of the earlier species, and the differing functions of particular scale degrees are given consideration. The given melody is always a bass line and outlines two phrases, one ending with a half cadence and one with an authentic cadence; each of the two phrases has a standard length of four measures, whereas earlier exercises extended from seven to fifteen measures. These bass lines are usually similar to bass lines found in *passamezzi* and *chaconnes*.

Teaching the importance of scale-degree function and of a cadence's degree of tonal closure, concepts more associated with certain tonal styles than with modal, is one of the primary goals of the method. Why then all the time spent with modal music? The introduction of these features is delayed until this point partly to make the first exercises easier by keeping them free of such considerations and partly to give the students an historical context for the ideas. But the delay also makes students more aware of their importance than would otherwise be true. The students learn that the title of J. J. Fux's *Gradus ad Parnassum* suggests that the progression from one species to another can be compared to the taking of steps toward a goal, the goal in the case of this method being music that sounds familiar to them. Most students agree that correct first-species exercises are better than incorrect exercises, but still often do not consider the result to be much like real music. The first sixth-species exercise done in class, however, usually elicits applause from the students; their delight at having constructed a passage in a familiar style encourages them that they have indeed been climbing, that their work has been directed toward a worthwhile goal. By introducing features such as regular phrase length, balance of cadences, and degree function only after a few weeks of work with modal music, the method sets these concepts in relief and stresses to the students their importance in the simple tonal styles familiar to them, while teaching them not to expect to find them as normal

components of modal polyphonic music.

The additional rules for the sixth species are found in the appendix; what might puzzle the reader most is the consonance chart. While most current pedagogical methods teach that a major or minor sixth is always consonant, the ES method indicates, for instance, that a sixth is acceptable as a consonance only in certain situations, namely, when the bass note is RE, ME/MI, FA, LE/LA, or TE/TI. (The chart assumes a solfège system in which tonic is always called "DO," in major or minor mode.) The concept of contextual consonance is not a new idea; it can be found in seventeenth-century figured-bass treatises such as those by Charles Masson, Galeazzo Sabbatini, and Lorenzo Penna.⁷ The consonance chart differs in a few details from each of these writers; the main criterion used in the construction of the chart, after faithfulness to simple, early tonal practice, was that it have a somewhat easily memorizable pattern to it. The chart may be summarized thus:

- (1) All seconds, fourths, sevenths, and augmented or diminished intervals are always dissonant.
- (2) Above a bass note of DO or SOL, a sixth must be treated as a dissonance.
- (3) Above MI or TI, a fifth must be treated as a dissonance, and an octave is not allowed at all. (An octave cannot be used as a dissonance because it cannot resolve by step to a consonance.)
- (4) Above RE in minor, a fifth must be treated as a dissonance (note the ! on the chart, signifying the omission of the fifth as a consonance).

⁷Charles Masson, *Nouveau traité de règles de la composition de la musique* (Paris: the author and Jacques Collombat, 1697; facsimile of 1705 ed., Geneva: Minkoff Reprint, 1971); Galeazzo Sabbatini, *Regola facile e breve per sonare sopra il Basso continuo* (Venice: Salvatori, 1628); Lorenzo Penna, *Primi albori musicali* (Bologna: Giacomo Monti, 1679; facsimile ed., Bologna: Forni, 1969). I wish to thank Drs. Richard Hervig and Donald Jenni, both at the University of Iowa during my work there from 1984 to 1989, who pointed me toward the concept of contextual dissonance at various times. I apologize to them for any misrepresentation of their instruction, and I take full responsibility for any problems with this system.

These rules result in the avoidance of (1) the outlining of such rarities as the vi_6 and iii_6 in major, and the VI_6 , III_6 , and (minor) ii in minor, (2) the outlining of the vii° in root position (and in the minor mode, the ii° in root position), and (3) the doubling of the leading tone. Other results, less crucial but acceptable for the sake of a degree of simplicity in the chart, are the avoidance of the mediant triad and of the doubling of the third in the first-inversion tonic triad.

An example of such limitations on the use of consonances can be seen in the famous minuet from the *Notebook for Anna Magdalena Bach*, shown in Example 2.⁸ For example, above SOL, only thirds, fifths, and octaves are treated as consonances. Sixths above SOL are treated as appoggiaturas (m. 8), neighbor tones (m. 15), or passing tones (mm. 21 and 29). An exception to the chart occurs in m. 18, where an octave above TI is used as a consonance. Other examples especially suitable for demonstration to a beginning class can be found in two-part psalm tunes from Playford's *Introduction to the Skill of Musick*.⁹

All other ways in which the rules for the sixth species supersede the rules for the fourth species are meant to reflect commonly accepted tonal theory. Rules 17 and 18, for instance, introduce the students to the notion of unstable scale degrees and their functions, while rule 10 is an attempt to guide the students toward the proper use of the variable scale degrees in minor. While imperfect, these rules reflect normal practice more accurately than the more common renderings: "FA normally resolves down, and TI normally resolves up; the sixth and seventh scale degrees are normally raised when leading up and lowered when leading down."¹⁰

⁸Ernst-Günter Heinemann, ed., *Notenbüchlein für Anna Magdalena Bach* (Munich: Henle, 1983), 3.

⁹John Playford, *An Introduction to the Skill of Musick*, 7th ed. (London: W. Godbid, 1674; facsimile ed., Ridgewood, NJ: Gregg Press, 1966), 73-89.

¹⁰Dissatisfaction with these simplistic guidelines is shown also in, for instance, the discussion of the melodic minor scale in Ralph Turek, *The Elements of Music: Concepts and Applications* (New York: Alfred A. Knopf, 1988), vol. 1, 52.

Example 2. Minuet from *Notebook for Anna Magdalena* Bach

MENUET

The image displays a musical score for a Minuet from the Notebook for Anna Magdalena by J.S. Bach. The score is written for piano in G major and 3/4 time. It consists of six systems of music, each with a treble and bass staff. The first system starts with a treble staff containing a melody of eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment. The third system features a more complex melody with some grace notes. The fourth system shows a more active melody with many sixteenth notes. The fifth system has a melody with some rests and a bass line with some grace notes. The sixth system concludes the piece with a final cadence. The score is labeled with measure numbers 6, 11, 17, 22, and 27 at the beginning of their respective systems.

Rule 13 indicates that all metrically strong dissonances are to be resolved by descending motion. (For purposes of analysis, the students learn that “metrically strong” must be taken in a relative sense: it refers only to strong beats when a given passage’s rhythmic values are equal to a beat, to any beat when the beat is divided at the first level, etc.) The rule is clearly a generalization, a simplification of actual practice. In fact, some exceptions occur in the minuet in Example 2. But in general the metrically strong dissonances written between 1670 and 1800 resolve down, and most upwardly resolving, metrically strong dissonances written by students today do not work well. Students learn at a later date about the retardation and about the growing predilection starting in the late eighteenth century for upwardly resolving appoggiaturas. Another reason for insisting on descending resolution at this point is that doing so prepares the student to understand the proper resolution of the cadential six-four (normally on a strong beat, sixth and fourth above SOL treated as dissonances).

To the reader, these rules may seem a little unwieldy. They are approached incrementally, however, and, when treated by the teacher with healthy doses of humor, the students generally accept the approach quite willingly. By the eleventh week of class, students with no previous formal theory background are writing short exercises that sound to them (and to the instructors) almost like music. Actual student exercises are provided in Example 3. (The first example was written before the ES method dictated the inclusion of a strong-beat dissonance in the penultimate measure.)

Four-part counterpoint: the seventh species

With the seventh species, the method enters the realm of four-part harmony. At this stage the student writes one note in each of three different voices above each given bass note. The rules for the seventh species are in the appendix.

The consonance chart for the seventh species is the same as that for the sixth species. When used as outlined in rule 2a, the chart allows only the most common harmonies. As mentioned above, less common harmonies such as the first-inversion submediant are avoided. The mediant chord is not allowed at all, although it can

Example 3. Student sixth-species exercises; bass lines were given, not student composed, and were modeled after simple bass lines of pieces such as passamezzi and chaconnes

The image displays three staves of musical notation, each representing a sixth-species exercise. Each staff consists of a treble clef and a bass clef. The first staff is in 4/4 time, the second in 3/4, and the third in 6/8. The bass lines are simple, often consisting of single notes or pairs of notes, while the treble lines contain more complex melodic patterns with slurs and ties.

actually be found somewhat easily in real music. The main reason for its exclusion is to keep the third and seventh scale degrees exactly alike on the chart for the sake of ease of memorization, although the mediant is the rarest of the seven harmonies and thus may be excluded at this point with no appreciable negative results. All second-inversion chords are treated as dissonant, embellishing chords. The correct use of the consonance chart together with rule 2a also results in the avoidance of doubling the leading tone, the avoidance of doubling the bass in a first-inversion tonic triad, and the assurance of doubling the bass in a first-inversion supertonic triad, principles found in many undergraduate harmony books usually stated in different words—as, for instance, a preference for doubling the “tonal” scale degrees $\hat{1}$, $\hat{4}$, and $\hat{5}$.

Some of the rules present from the beginning of the method have been changed for the seventh species in order to produce the narrower lines typical of harmonic writing: rule 7 encourages rather than forbids repeated notes, rule 14 indicates that lines should normally have a rather narrow range, and rule 9 (governing shape and climax) has been lifted. Otherwise, the rules are essentially the same as those for the sixth species and are modified only to clarify their application to four voices rather than to two. The student is now writing a full chord above each given bass note instead of a single selected allowable interval. A typical student exercise is found in Example 4.

Example 4. Student seventh-species exercise



It should be noted that instruction on common-practice harmonic progression is reserved for the second semester of the sequence and is not incorporated into the ES method at this time. The bass lines for seventh-species exercises must be constructed, however, in such a way that correct harmonic progressions result. One pitfall is that the line $\hat{1}-\hat{2}-\hat{3}$ may under the present rules be harmonized I-ii-I⁶. This line should be given only in the minor mode, in which a root-position supertonic chord is not allowed.

Conclusion

I have used the ES method successfully for several years. I hope that my students learn several valuable lessons from these exercises. By trying to compose their own contrapuntal passages under

these guidelines they begin to appreciate the notion that a given note in any piece often has to meet several criteria. Normally it must at least (1) fit the current scale, (2) form a consonance or dissonance appropriate to the context, (3) contribute to an overall melodic shape, and (4) fulfill its unique tendencies as a particular scale degree. They learn historical background that might inform their conception of such notions as dissonant harmonies and the traditional injunction against parallel fifths, and that might also help them in their study of general music history. They also learn ideas not necessarily as part of the system but that are explored along the way, such as the cadence structure of a period. I hope they grasp a few technical ideas such as the use of suspensions more quickly within a context of two voices than they might within the context of four-part harmonic texture. They certainly do not learn that “music theory” means Roman numeral analysis, a misunderstanding many students acquire after a year of even the most responsible instruction in four-part harmony.

I do not know if my students learn to write suspensions or to avoid parallel fifths any better with my method than with any other method, although I strongly suspect that it is true. All theory teachers know that lack of attentiveness and enthusiasm is a major problem in theory pedagogy; species-counterpoint methods attempt to make the subject more engaging, and this method in particular is very effective in this regard. Regular applause from a theory class is unusual enough to suggest a significant difference in their level of participation. For some students, of course, the method is too hard and leads to frustration. These students, on the other hand, would perhaps struggle as much or more with the more common harmony lessons.

Apart from the question of whether students learn certain ideas better, however, the ES method includes some unusual features that the students would assuredly not learn at all if I did not use the method—the historical development of the common practice, the nature of counterpoint and its relationship to harmony, the complexity of even seemingly simple music—and I see these benefits as my main justification for beginning students with my rather untraditional counterpoint method rather than with the four-part writing that is the basis of so many commonly used harmony texts.

APPENDIX

LISTS OF RULES

First species

1. For every note in the cantus firmus, add one note in the mode, consistently above or below the C.F. as instructed.
2. Harmonic intervals should all be consonances.
3. Melody should consist mostly of steps.
4. Contrary motion should be used most of the time.
5. If adding counterpoint above, start with P5 or P8.
If adding counterpoint below, start with PU or P8.
6. The cantus firmus will step down to DO at the end.
The added melody should step up to DO at the end.
7. No immediate repetition of pitches.
8. No two perfect harmonic intervals of the same size directly after one another.
9. Added melody should have a good shape; the climax (highest note, sometimes lowest) should appear only once and should be clearly led to or led from. The climaxes of the two melodies should come at different times.
10. Raise the seventh scale step in Dorian and Mixolydian modes (penultimate note only).
11. Acceptable melodic intervals: M/m2, M/m3, P4, P5, M/m6, P8. Not allowed: sevenths, anything larger than an octave, augmented and diminished intervals.
12. If both lines have leaps in the same direction at the same time, neither should be larger than a third.

Second species

1. For every note in the cantus firmus except the last, write two notes in the mode, consistently above or below the C.F. as instructed. (Write one note against last note of C.F.)
2. Harmonic intervals on strong beats should all be consonances.

Harmonic intervals on weak beats may be dissonant.

4. Contrary motion should be used most of the time. (Usually the second note of one measure and the first note of the next determine the direction of motion.)
 8. No two perfect harmonic intervals of the same size directly after one another, or on successive downbeats. (Exception: one voice leaps an octave while other stays the same.)
 13. Dissonant notes must be approached and left by step.
 14. Maximum range of added melody is a tenth.
- (Other rules as in first species.)

Fourth species

2. Consonances can occur on any beat. (Exception: a correct 7-6 or 2-3 suspension MUST occur in the penultimate measure.)
Dissonances on strong beats must be correct suspensions. Dissonances on weak beats must be correct neighbor tones or passing tones. (See also rule 13.)
 4. Contrary motion should be used most of the time. (Usually the second note of one measure and the first note of the next determine the direction of motion. Measures with suspensions are neutral.)
 6. The cantus firmus will step down to DO at the end.
The added melody should step up to DO at the end. Include a suspension in the penultimate measure.
 7. No immediate repetitions (except in suspension figures).
 8. No two perfect harmonic intervals of the same size directly after one another (exception: one voice leaps an octave while other stays the same), or on successive downbeats, or as the preparation and resolution of the same suspension.
 13. Metrically weak dissonances should be approached and left by step. Metrically strong dissonances should be prepared by the same note, and resolved with a descending step.
 15. Two successive leaps in same direction should not add up to a seventh or anything larger than an octave.
 16. Most leaps larger than a third should be followed by a step in the opposite direction.
- (Other rules as in second species.)

Sixth species

1. *Above* every note in the bass line except the last of each *phrase*, write two notes in the key. (Write one note above last note in each phrase.)
2. Consonances can occur on any beat.
Each bass note must have at least one consonance above it; thus, the last interval of each phrase must be consonant.
Dissonances can occur on any beat (in the 2:1 measures) if they are approached and resolved correctly. (See rule 13.)
The accompanying chart defines the intervals that are to be treated as consonances for any given bass note.
5. Write all counterpoint *above* the given line.
Start the counterpoint with a PU, M/m3, P5, or P8.
6. The bass line will *skip from SOL to DO* at the end.
The added melody may step *either up or down* to DO at the end. The third note from the end should be a step higher than the penultimate note: the melody should end MI(ME)-RE-DO or DO-TI-DO. (DO-TI-DO is preferable.)
9. Added melody should have a good shape; the climax of *each phrase* (highest note, sometimes lowest) should appear only once and should be clearly led to or led from. The climaxes of the two phrases should come on different pitches. (TI is not allowed as a climax; see rule 18.)
10. In the *minor mode*, raise the seventh scale degree if (1) the bass note is SOL, or (2) if the seventh scale degree is leading to DO. (Assume it is leading to DO if DO is one of the next two notes. But your ear must be the final arbiter!) Raise the sixth scale degree if a raised seventh immediately before or after results in an augmented second. Do not raise the sixth or seventh degree if it results in an augmented octave with LE or TE in the bass.
11. Acceptable melodic intervals: M/m2, M/m3, P4, P5, M/m6, P8. Not allowed: sevenths, anything larger than an octave, augmented intervals. (Be careful moving to the leading tone! In general, approach the leading tone from above.) Occasional diminished leaps are allowed.
13. Metrically weak dissonances must be approached and left by step. Metrically strong dissonances must be resolved with

a descending step. *Metrically strong dissonances may be approached by step, from the same note, or by ascending leap.*

17. FA should not be used as a dissonant lower neighbor.

18. TI should not be the highest note of the added melody.

If TI is used as the last note of the first phrase, the first note of the second phrase should be DO.

(Other rules as in fourth species.)

Sixth Species—Consonance Chart

MAJOR MODE

C	8	8		8	8	8	
O		6	6	6		6	6
N	5	5		5	5	5	
S	3	3	3	3	3	3	3
	DO	RE	MI	FA	SOL	LA	TI
D	2	2	2	2	2	2	2
I	4	4	4	4	4	4	4
S	7	7	7	7	7	7	7
S	d	d	d	d	d	d	d
	A	A	A	A	A	A	A
	6		5		6		5
Not allowed:			8				8

MINOR MODE

C	8	8		8	8	8	
O		6	6	6		6	6
N	5	!		5	5	5	
S	3	3	3	3	3	3	3
	DO	RE	ME	FA	SOL	LA/LE	TI/TE
D	2	2	2	2	2	2	2
I	4	4	4	4	4	4	4
S	7	7	7	7	7	7	7
S	d	d	d	d	d	d	d
	A	A	A	A	A	A	A
	6	5	5		6		5
Not allowed:			8				8

Seventh species

1. In general, write one note in each of three voices (tenor, alto, and soprano) above each given bass note. Exception: see rule 6.
2. You may occasionally write two notes in a given voice above one note in the bass if resulting dissonances are approached and resolved correctly. (See rule 13.)
- 2a. The sixth-species chart defines the intervals that are to be treated as consonances for any given bass note. Where three intervals are possible, use all three, one in each upper voice. Where four intervals are possible, write a third and an octave above the bass plus either a fifth OR a sixth (not both). Where two intervals are possible, use one of the intervals twice.
3. *Tenor, alto, and soprano* should have more steps than leaps.
4. Contrary motion *between soprano and bass* should be used more than similar motion. (Cases involving oblique motion or suspensions are neutral.) *The four voices should never all move in the same direction at the same time.*
5. The soprano may begin on a M/m3, P5, or P8.
6. The bass line will skip from SOL to DO at the end.
The soprano must end on DO. Above the penultimate bass note (SOL), write either MI(ME) and RE or DO and TI. If MI-RE is used, DO-TI must be used in an inner voice above this same bass note. If DO-TI is used, MI-RE must be used in an inner voice at the same time. Each case results in a fourth and a sixth, both dissonances above SOL, resolving to the requisite fifth and third.
7. *Repeated notes are desirable in harmonic progressions.* When the chance arises to repeat a note, do so.
8. No successive P5's; no successive PU's; no successive P8's (exception: any situation where at least one of the notes repeats). This means two intervals immediately consecutive, on consecutive strong beats, or as the preparation and resolution of the same suspension. (Four notes produce six intervals. However, the succession is disallowed only if the intervals are found in the *same* pair of voices. Note: Parallel fourths are OK.)

9. *Don't worry about it.*
 11. Acceptable melodic intervals: PU, M/m2, M/m3, P4, P5, M/m6, P8. Not allowed: sevenths, anything larger than an octave, augmented intervals. (Be careful moving to the leading tone! In general, approach the leading tone from above.) Occasional diminished leaps are allowed.
 12. If two lines have leaps in the same direction at the same time, neither should be larger than a fourth.
 14. Maximum range of each added melody is a tenth. (They should generally cover much less space than a tenth in seventh species.)
- (Other rules as in sixth species.)

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