Chapter 14 Composing: Species Counterpoint

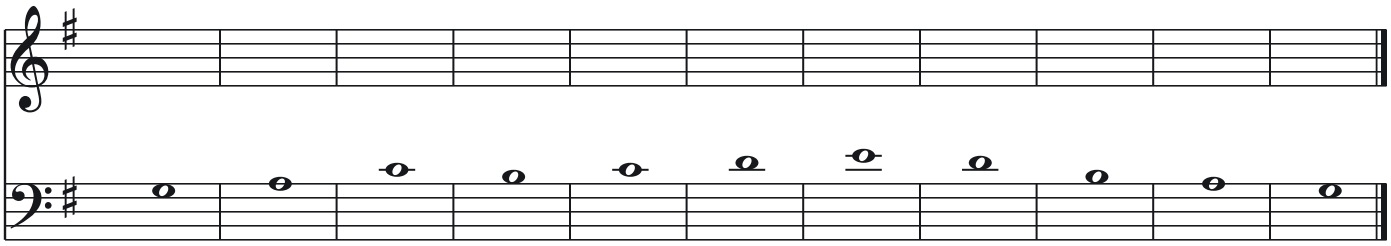
Name _____

A FIRST SPECIES

Write a first-species counterpoint above this cantus firmus in G major (one whole note per bar). Number every interval.

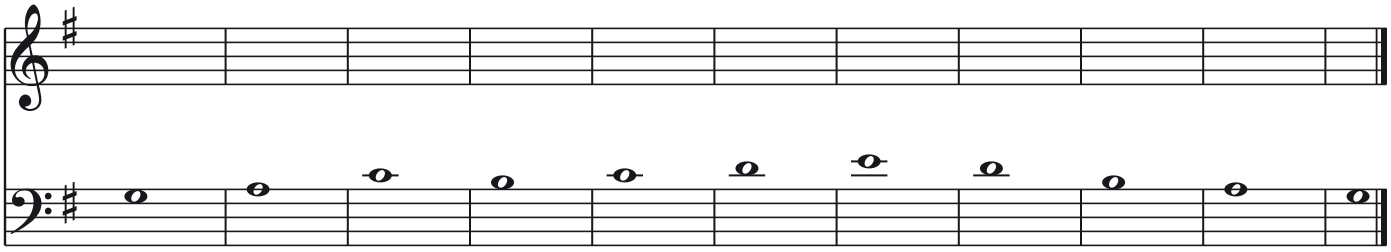
Checklist

1. Consonances only; mostly 3rds, 6ths, and 10ths.
2. Begin on an octave or 5th; end on an octave, approached by step (F♯–G).
3. No parallel or direct 5ths and octaves; no more than three parallel 3rds or 6ths.
4. A singable line with one climax.



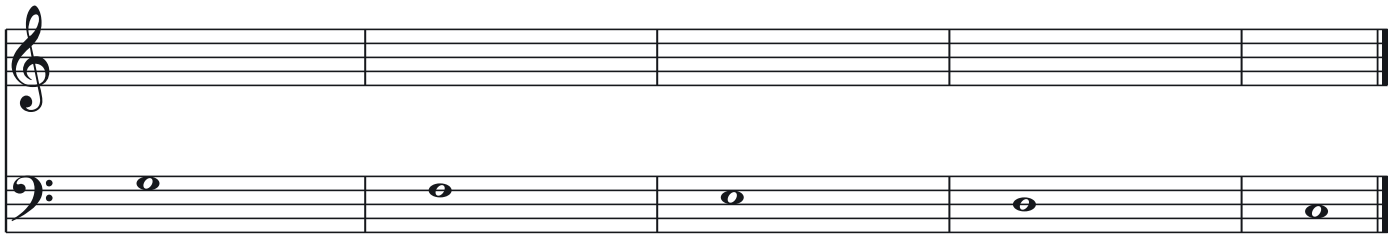
B SECOND SPECIES

Now write two half notes against each note of the same cantus (a whole note in the last bar). Mark every weak-beat dissonance "PT" and check that it's a passing tone.



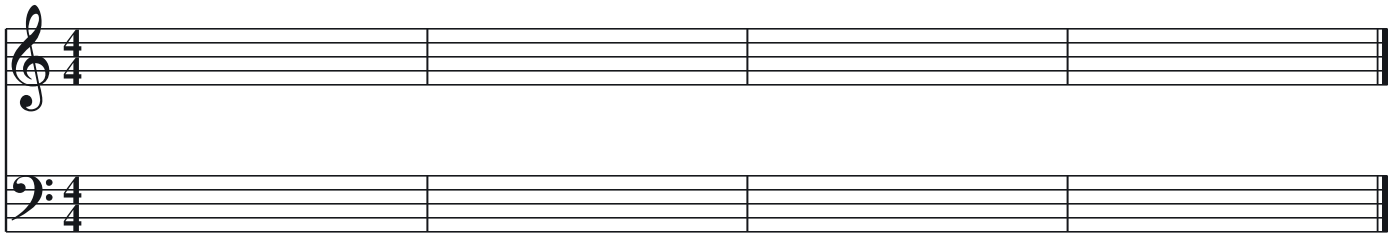
C FOURTH SPECIES

Over this descending cantus, write a chain of tied suspensions (7–6 above the cantus; here compound, 14–13), ending with 7–6–8. Label preparation (P), suspension (S), and resolution (R) for each one.



D A TWO-VOICE INVENTION OPENING

Compose a 4-bar opening for two instruments (your choice) in fifth species: free rhythm, mixing the techniques above. Begin with a short motive in one voice and imitate it in the other voice a bar later, an octave or a fifth away.



Which species was hardest for you? Which rule did your ear agree with most strongly, and which did it argue with?

Grading (10 points)

A: first species correct and melodic	3
B: second species: consonant downbeats, passing dissonances	3
C: suspensions prepared, held, and resolved	2
D: imitative opening; reflection	2