

CHAPTER 7

Texture and Textural Reduction

TOPICS

Texture	Homorhythmic Texture	Harmonic and Rhythmic Support (HRS)
Density	Primary Melody (PM)	Harmonic Support (HS)
Range	Secondary Melody (SM)	Rhythmic Support (RS)
Monophonic Texture	Parallel Supporting Melody (PSM)	Textural Reduction
Polyphonic Texture	Static Support (SS)	
Homophonic Texture		

IMPORTANT CONCEPTS

The sound of music is the direct result of the instruments and voices the composer employs and the way they are combined. Instruments and voices are like primary colors blended together to create the many hues that give music its beautiful surface. Although a detailed study of the characteristics and properties of instruments goes beyond the scope of this book, it is important for you to understand certain fundamental facts about sound and texture.

Texture

The term *texture* refers to the way the melodic, rhythmic, and harmonic materials are woven together in a composition. It is a general term that is often used rather loosely to describe the vertical aspects of music. Since changes of texture often mark formal divisions in music and textural matters often complicate harmonic analysis, it is important that we deal with texture in a more specific way. Texture is often described in terms of density and range. Although these are good descriptive terms, they are less useful analytically than the more precise description of texture types that you will learn in this chapter.

Density

The *density* of texture is often described as “thick,” consisting of many voices or parts, and “thin,” consisting of few voices. An example of thin texture is shown in Figure 7.1, and you will find an example of thick texture in Figure 7.2.

Figure 7.1

Haydn: Sonata in G Major, Hob. XVI:11, III, mm. 25–29.

Figure 7.2

Billy Taylor: *Taylor Made Piano*, p. 158, Example B.

The musical score for Figure 7.2 is a piano piece in 4/4 time. It features a wide range of notes, with the highest notes in the treble clef and the lowest notes in the bass clef. The texture is characterized by dense chords and a variety of rhythmic patterns, including eighth and sixteenth notes.

Range

The *range* of a texture is often described as “wide” or “narrow,” depending on the interval between the lowest and highest tones. Wide range is shown in Figure 7.3. Narrow range is shown in Figure 7.4.

Figure 7.3

Berlioz: *Agnus Dei* from *Grande messe des morts* (Requiem), op. 5, no. 10, mm. 69–76.

The musical score for Figure 7.3 is a vocal and piano piece in 3/4 time. It features a wide range of notes, with the highest notes in the treble clef and the lowest notes in the bass clef. The texture is characterized by dense chords and a variety of rhythmic patterns, including eighth and sixteenth notes. The lyrics are "re - qui - em sem - pi - ter - nam." The score includes dynamic markings such as *ff* and *p*.

Figure 7.4

Elliott Carter: *Eight Etudes and a Fantasy for Woodwind Quartet*, III, mm. 1–4.

The musical score for Figure 7.4 is a woodwind quartet piece in 4/4 time. It features a narrow range of notes, with the highest notes in the treble clef and the lowest notes in the bass clef. The texture is characterized by dense chords and a variety of rhythmic patterns, including eighth and sixteenth notes. The tempo marking is "Adagio possibile." The score includes dynamic markings such as *p*.

Texture Types

Although density and range are usually described in relative terms, the description of texture type is much more precise. A number of texture types occur from time to time, but the most common are monophonic, polyphonic, homophonic, and homorhythmic.

Monophonic Texture

Monophonic texture is the simplest texture type in music, consisting of a single melodic line, as shown in Figure 7.5.

Figure 7.5

Sequence: “Dies Irae.”

Di - es i - rae, di - es il - la, Sol - vet saec - lum in fa - vil - la:

Monophonic textures can be expanded by doubling in octaves or at other intervals. Octave doubling occurs in Figure 7.6, and doubling at other intervals, also called parallelism, is shown in Figure 7.7.

Figure 7.6

Sousa: *Washington Post March*, mm. 1–5.

Figure 7.7

Debussy: *Sarabande* from *Pour le Piano* (For the Piano), mm. 1–2.

Avec une élégance grave et lente

Polyphonic Texture

Polyphonic textures consist of two or more lines moving independently or in imitation with each other. Figure 7.8 shows two independent lines. Figure 7.9 shows two lines in imitation.

Figure 7.8

Bach: Invention no. 5 in E-flat Major, BWV 776, mm. 1–2.

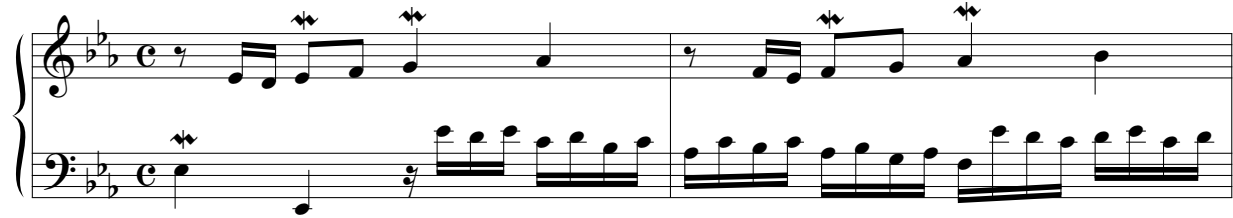
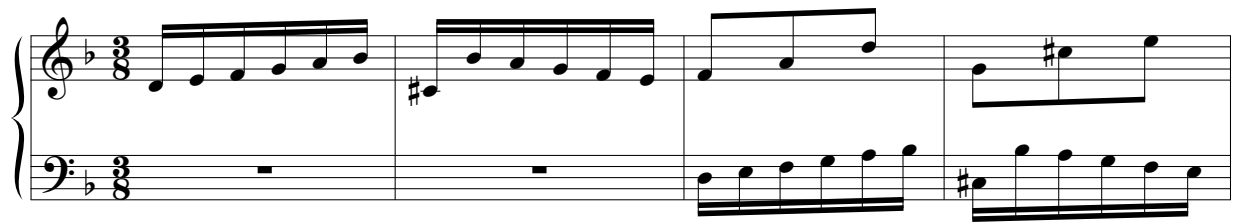


Figure 7.9

Bach: Invention no. 4 in D Minor, BWV 775, mm. 1–4.



The various lines may be similar or contrasting in character. Lines with similar rhythmic values and contour appear in Figure 7.10. Lines with contrasting rhythmic values and contour appear in Figure 7.11.

Figure 7.10

Josquin des Prez: *Tu Solus Qui Facis Mirabilia* (You Alone Perform Such Wonders), mm. 35–38.

Figure 7.11

Bach: *Fuga Canonica* from *The Musical Offering*, BWV 1079, mm. 1–3.

Homophonic Texture

The most common texture in Western music is *homophonic texture*, which is made up of a melody and an accompaniment. The accompaniment provides rhythmic and harmonic support for the melody.

Figure 7.12

Mendelssohn: *Songs Without Words* op. 30, no. 6, mm. 7–10.

The rhythmic and harmonic supporting functions may be combined in the same material, or separate parts may be assigned to each function. Rhythmic and harmonic support are combined in Figure 7.13. Separate harmonic support is shown in Figure 7.14.

Figure 7.13

Schumann: “Ich Grolle Nicht” (“I Bear No Grudge”) from *Dichterliebe*, op. 48, no. 7, mm. 1–4.

Figure 7.14

Mozart: Symphony no. 40 in G Minor, K. 550, I: Molto Allegro, mm. 221–225.

Melody

Harmonic Support

Harmonic and Rhythmic Support

Harmonic and Rhythmic Support

**Homorhythmic
Texture**

Homorhythmic texture is a texture with similar rhythmic material in all parts. This texture is often referred to as “hymn style,” “chordal homophony,” or “chordal texture,” depending on the presence or absence of melodic material (Figure 7.15).

Figure 7.15

Owens: “Freely, Freely,” mm. 26–32.

Treble Clef

Bass Clef

History

During each period in the history of music, composers employed distinctive textural features. We can generally state that a distinguishing texture type predominates each era.

The characteristic texture type of the Renaissance period is polyphonic texture. Since harmony was largely described in terms of the relationship of voices, it is natural that a texture of multiple voices would be the result. Renaissance composers placed great value on the independence of lines, although they used imitation at the beginning of most phrases. The textures were of moderate range and seldom very dense (see Josquin des Prez: *Tu Solus Qui Facis Mirabilia*, page 148).

The rise of the figured-bass concept, which is basically an accompaniment technique, signaled the beginning of interest in homophonic texture in the baroque period. Both poly-

phonic and homophonic textures were used, but seldom in the same composition or movement. Textures in the baroque period were generally denser than those of the Renaissance period, and the rise of instrumental music allowed for wider ranges (see Bach: Invention no. 4 and Invention no. 5, page 148).

During the classical period, homophony became the standard texture, and composers engaged in much greater contrast of range and density than in the baroque period (see Mozart: Symphony in G minor, page 150).

The romantic period maintained the predominance of homophonic texture, but with increased range and density (see Schumann: “Ich grolle nicht” from *Dichterliebe*, page 149). Textures in the romantic period became more complex and often shifted suddenly for emotional effect (see Berlioz: “Agnus Dei,” from *Grande messe des morts*, page 146).

Composers of the post-romantic period generally maintained the textures that the romantic period composers used, but with the impressionists, texture took on new significance. Many impressionist works depended heavily on texture for their effect (see Debussy: Sarabande from *Pour le Piano*, page 147). Typical texture types of the impressionistic period are expanded monophonic texture (parallelism) and homophonic texture.

In the twentieth century, no “typical” texture type has prevailed. Constant texture change characterizes many styles. Composers who choose to imitate the styles of previous periods (in neoclassicism, for example) typically imitate the textures as well. In other styles, the fabric of music explodes into small fragments and textural continuity breaks down.

Popular music is nearly all homophonic texture. Much of jazz is also homophonic (see Billy Taylor: *Taylor Made Piano*, page 146). However, the simultaneous improvisations of some jazz musicians creates true polyphony, with considerable independence of line.

APPLICATIONS

You can use both aural and visual assessments to identify texture types. The analysis and reduction of individual elements provide the means for evaluating textures accurately.

Analysis of Texture

The analysis of texture involves a process of recognizing and labeling the primary elements of the texture, as well as the identification of texture type. The textural elements are primary melody (PM), secondary melody (SM), parallel supporting melody (PSM), static support (SS), harmonic support (HS), rhythmic support (RS), and harmonic and rhythmic support (HRS).

Primary Melody (PM)

Primary melodies (PM) are the most important lines in a musical texture. In homophonic textures, there is usually only one primary melody (Figure 7.16), but in polyphonic textures, where the lines are of equal importance, there may be several primary melodies (Figure 7.17).

Figure 7.16

Mendelssohn: *Songs Without Words* op. 30, no. 6, mm. 7–10.

Figure 7.17

Mozart: *Recordare* from Requiem in D Minor, K. 626, mm. 54–57.

The image shows a musical score for two voices: Soprano and Tenor. The Soprano part is in the upper staff, and the Tenor part is in the lower staff. Both are in 3/4 time and D minor. The Soprano part has a melodic line starting on a whole note 'Ju' and continuing with 'ste', 'ju', 'dex', 'ul', 'ti', 'o', 'nis'. The Tenor part has a melodic line starting on a whole note 'Ju' and continuing with 'ste', 'ju', 'dex', 'ul', 'ti', 'o', 'nis', 'do'. There are two boxes labeled 'PM' (Primary Melody) in the score: one above the Soprano staff at the beginning of the first measure, and one below the Tenor staff at the beginning of the second measure.

Although the primary melody frequently occurs as the highest part in a composition, it can reside in other positions. The primary melody in Figure 7.18 appears as the lowest-sounding voice.

Figure 7.18

Chopin: Prelude no. 6 in B Minor, op. 28, mm. 1–4.

The image shows a piano score for Chopin's Prelude no. 6 in B Minor, op. 28, mm. 1–4. The tempo is marked 'Lento assai'. The score is in 3/4 time and B minor. The right hand has a melodic line with a 'sotto voce' marking. The left hand has a bass line. There is a box labeled 'PM' (Primary Melody) below the left hand staff at the beginning of the first measure.

Secondary Melody (SM)

Other melodic lines that are not equal in significance to the primary melody are called *secondary melodies (SM)*.

Figure 7.19

Bach: *Fuga Canonica* from *The Musical Offering*, BWV 1079, mm. 1–3.

The image shows a piano score for Bach's Fuga Canonica from The Musical Offering, BWV 1079, mm. 1–3. The score is in 3/4 time and B minor. The right hand has a melodic line. The left hand has a bass line. There is a box labeled 'PM' (Primary Melody) above the right hand staff at the beginning of the first measure, and a box labeled 'SM' (Secondary Melody) above the left hand staff at the beginning of the second measure.

The process of deciding whether a melody is primary or secondary requires musical judgment, and there are differences of opinion. Performers indicate their understanding of the relative importance of melodies by how they choose to balance the parts or by the lines they choose to bring out. Thus the decision about primary and secondary melody is crucial to music interpretation.

Parallel Supporting Melody (PSM)

Parallel supporting melodies (PSM) are melodies that are similar in contour to a primary melody (Figure 7.20) or secondary melody (Figure 7.21). They often maintain a constant interval relationship with the melody they support.

Figure 7.20

Debussy: Sarabande from *Pour le Piano* (For the Piano), mm. 1–2.

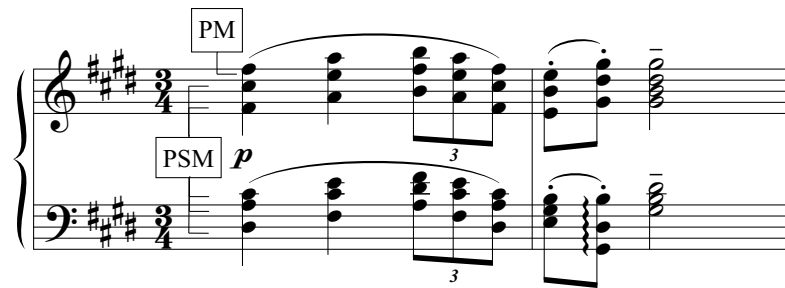


Figure 7.21

Bach: Chorale Prelude on “Erschienen ist der herrliche Tag” from *Orgelbüchlein*, BWV 629, mm. 1–4.



Static Support (SS)

Static supporting (SS) parts are of two types: (1) sustained tones or chords, which are often pedal tones (Figure 7.22), and (2) repeated melodic and rhythmic figures or ostinati (Figure 7.23).

Figure 7.22

Bach: Fugue no. 2 in C Minor from *The Well-Tempered Clavier*, Book I, BWV 847, mm. 29–31.

The musical score for Figure 7.22 shows a piano accompaniment for the second fugue in C minor from Bach's *The Well-Tempered Clavier*, Book I, measures 29–31. The score is written for two staves, treble and bass clef. The key signature has three flats (C minor) and the time signature is common time (C). The piece is in a homophonic texture. Labels are placed in boxes: 'PM' (Piano Motion) is above the treble staff at the beginning and below the bass staff at the beginning and middle; 'SM' (Structural Motion) is below the treble staff in the middle; and 'SS' (Structural Support) is below the bass staff at the end. The bass line features a long, sustained chord in the final measure.

Figure 7.23

Borodin: *Serenade* from *Petite Suite*, mm. 7–10.

The musical score for Figure 7.23 shows a piano accompaniment for the *Serenade* from Borodin's *Petite Suite*, measures 7–10. The score is written for two staves, both in bass clef. The key signature has three flats (C minor) and the time signature is 6/8. The piece is in a homophonic texture. Labels are placed in boxes: 'PM' (Piano Motion) is above the top staff; 'HRS' (Harmonic and Rhythmic Support) is below the top staff; and 'SS' (Structural Support) is below the bottom staff. The top staff features a melodic line with accents and slurs, while the bottom staff provides a steady harmonic accompaniment. The tempo/mood marking is *p amoroso ed espressivo il canto*.

Harmonic and Rhythmic Support (HRS)

As we discussed in the definition of homophonic texture, harmonic and rhythmic elements are often combined in the same textural elements. Such elements are labeled as *harmonic and rhythmic support (HRS)*. If these support functions are separated, they are labeled as *harmonic support (HS)* or *rhythmic support (RS)* as follows.

Figure 7.24

Mendelssohn: *Songs Without Words* op. 30, no. 6, mm. 7–10.

The musical score for Figure 7.24 shows a piano accompaniment for Mendelssohn's *Songs Without Words*, op. 30, no. 6, measures 7–10. The score is written for two staves, treble and bass clef. The key signature has three sharps (F# major) and the time signature is 6/8. The piece is in a homophonic texture. Labels are placed in boxes: 'PM' (Piano Motion) is above the treble staff; and 'HRS' (Harmonic and Rhythmic Support) is below the bass staff. The top staff features a melodic line with slurs and accents, while the bottom staff provides a steady harmonic accompaniment. The tempo/mood marking is *p cantabile*.

Figure 7.25

Mozart: Symphony no. 40 in G Minor, K. 550, I: Molto Allegro, mm. 221–225.

The musical score for Mozart's Symphony no. 40, I: Molto Allegro, mm. 221–225, is presented in four staves. The top staff is for Violin I (labeled PM), the second for Violin II (labeled HS), the third for Viola (labeled HRS), and the bottom for Cello/Double Bass (labeled HRS). The key signature is G minor (two flats) and the time signature is 3/4. The Violin I part features a melodic line with grace notes. The Violin II part provides harmonic support with chords. The Viola and Cello/Double Bass parts provide a rhythmic accompaniment of eighth notes.

Textural Reduction

When harmonic and rhythmic support functions are combined, it is often difficult to gain a clear understanding of the harmony. However, you can resolve the problem by removing the rhythmic materials from the texture and writing the result as block chords. The following example has been reduced to clarify the harmony and embedded voice leading (see Chapter 9).

Figure 7.26

Bach: Prelude no. 1 in C Major from *The Well-Tempered Clavier*, Book I, BWV 846, mm. 1–2.

The musical score for Bach's Prelude no. 1 in C Major, mm. 1–2, is presented in two systems. The first system shows the original notation with a treble clef and a bass clef. The second system shows the textural reduction, where the treble clef part is a block chord and the bass clef part is a single note. The chords are labeled C: I and ii₂⁴.

With practice you will be able to see the chords in accompaniment textures without writing reductions, but this skill can be developed and improved by practice in writing

block chords. To write a reduction, first determine the duration of each chord by playing or listening to the example in Figure 7.27. Since nonharmonic tones may appear within accompaniment figures, you will need to be alert for tones that do not seem to be part of the surrounding harmony.

Figure 7.27

Chopin: Nocturne in C-sharp Minor, op. post., mm. 9–12.

Nonharmonic tones (circled):

Duration of chords:

Now write the pitches of the chords in the order they appear using note values to show the duration of each chord. Maintain the original register of the chord pitches even though the rhythmic elements may have changed to reflect the harmonic rhythm.

Figure 7.28

Chopin: Nocturne in C-sharp Minor, op. post., mm. 9–12.

Chords:

Assignment 7.1



1. Identify the following textures by texture type (monophonic, polyphonic, homophonic, or homorhythmic).
2. Label the elements of each texture using the labels PM, SM, PSM, SS, HS, RS, and HRS (see pages 151–155).

1. Palestrina: *In Festo Transfigurationis Domini*. CD Track 53

o - - cu - los in al - - - tum
o - - - cu - los in
o - - cu - los in al - - - tum tol - - - -

Texture type _____.

2. Schumann: “Soldatenmarsch” (“Soldiers’ March”) from *Album for the Young*, op. 68, mm. 1–8. CD Track 54

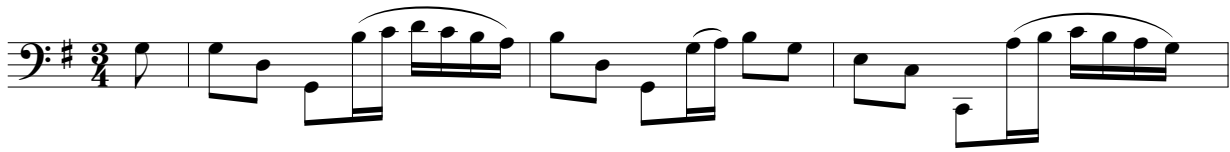
Texture type _____.

3. Schubert: “Wohin?” (“Where to?”) from *Die schöne Müllerin*, op. 25, no. 2, mm. 3–4. CD Track 55

Ich hört' ein Bäch - lein rau - - - schen wohl -

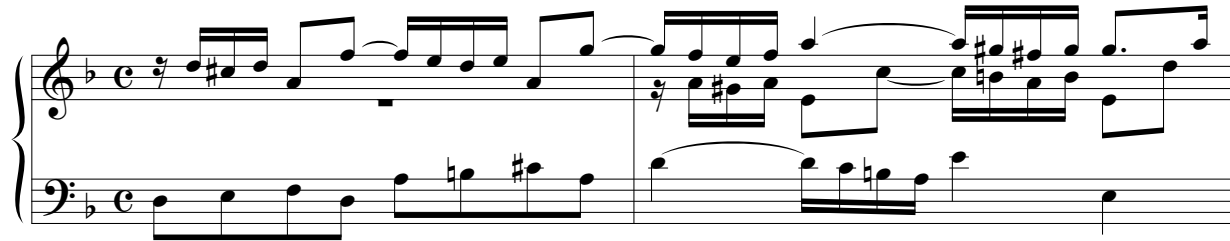
Texture type _____.

4. Bach: Courante from Suite no. 1 in G Major for Violoncello Solo, BWV 1007, mm. 1–3. **CD Track 56**



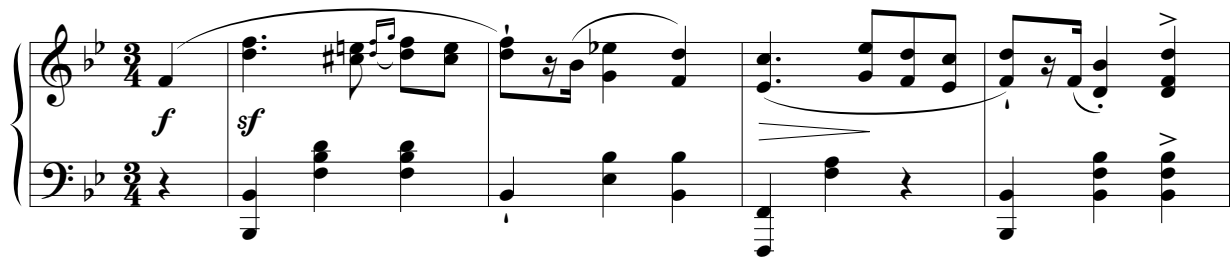
Texture type _____.

5. Bach: Sinfonia no. 4 in D Minor, BWV 790, mm. 1–2. **CD Track 57**



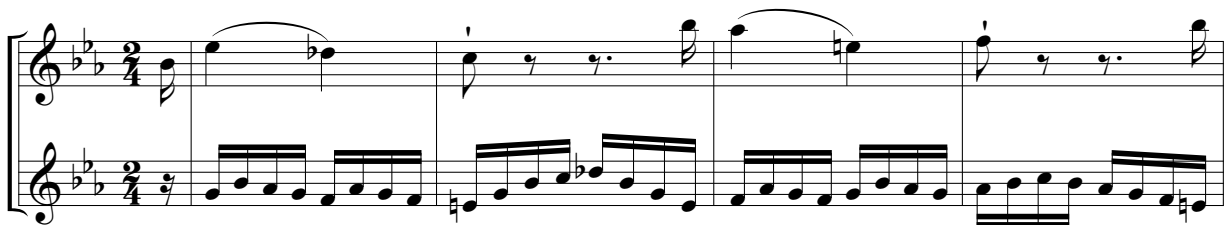
Texture type _____.

6. Chopin: Mazurka in B-flat Major, op. 17, no. 1, mm. 1–4. **CD Track 58**



Texture type _____.

7. Haydn: String Quartet in E-flat Major, op. 76, no. 6, Hob. III:80, I, mm. 45–48. **CD Track 59**



Texture type _____.

8. Beethoven: Minuet no. 3 from Six Minuets, WoO 10, mm. 9–12. **CD Track 60**

Texture type _____.

9. Debussy: *La cathédrale engloutie* (The Engulfed Cathedral) from Preludes, Book I, no. 10, mm. 28–32. **CD Track 61**

Sonore sans dureté

Texture type _____.

10. Jones and Schmidt: “Try to Remember” from *The Fantasticks*, mm. 9–13. **CD Track 62**

Texture type _____.

Assignment 7.2



Write harmonic reductions for the following excerpts:

1. Determine the harmonic rhythm.
2. Circle any nonharmonic tones.
3. Write the chords using the rhythmic values of the harmonic rhythm. Preserve the original pitch register of each chord (see pages 155–156).
4. Label the elements of each texture as PM, SM, PSM, SS, HS, RS, or HRS.

1. Beethoven: Sonata in G Major, op. 79, III: Vivace, mm. 72–75. **CD Track 63**

2. Liszt: *Au lac de Wallenstadt* (At Wallenstadt Lake), no. 2 from *Années de pèlerinage, première année, Suisse*, mm. 35–38. **CD Track 64**

3. Mendelssohn: *Songs Without Words* op. 19, no. 6, mm. 7–11. **CD Track 65**

4. Mendelssohn: *Songs Without Words* op. 53, no. 3, mm. 9–12. **CD Track 66**

Musical score for Mendelssohn's *Songs Without Words* op. 53, no. 3, mm. 9–12. The score is in 6/8 time and B-flat major. It features a treble clef with chords and a bass clef with a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present. The score is presented in two systems, with the second system being empty.

5. Bach: Prelude no. 2 in C Minor from *The Well-Tempered Clavier*, Book I, BWV 847, mm. 1–2. **CD Track 67**

Musical score for Bach's Prelude no. 2 in C Minor from *The Well-Tempered Clavier*, Book I, BWV 847, mm. 1–2. The score is in 3/4 time and C minor. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of eighth notes. The score is presented in two systems, with the second system being empty.

6. Mozart: *Bastien und Bastienne*, K. 50, no. 1, mm. 11–14. **CD Track 68**

Musical score for Mozart's *Bastien und Bastienne*, K. 50, no. 1, mm. 11–14. The score is in 3/4 time and C major. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Mein lieb - ster Freund hat mich ver - las - sen,". The score is presented in two systems, with the second system being empty.

7. Schubert: Sonatina for Violin and Piano in G Minor, op. 137, no. 3, D. 408, III, mm. 39–42. CD Track 69

p dolce

p

8. Beethoven: Sonata in C Minor, op. 10, no. 1, I: Allegro molto e con brio, mm. 56–63. CD Track 70

2

CHAPTER 8

Species Counterpoint

TOPICS

Voice Leading
Species Counterpoint
Cantus Firmus
Counterpoint
First Species

Second Species
Third Species
Fourth Species
Fifth Species
Modal Scales

Final
Musica Ficta
Nota Cambiata

IMPORTANT CONCEPTS

Voice leading is the term used to describe the linear aspect of musical writing. The individual melodic lines (called voices) that make up a composition interact to create harmony. The vertical aspect (chords) and the horizontal aspect (voices) are equally important in western European art music. This chapter will focus on the melodic aspects of voice leading using a modal two-voice approach. Chapter 9 will deal with the interaction of melody and harmony in a tonal four-voice context.

Species Counterpoint

Species counterpoint is an approach to counterpoint through the addition of contrapuntal voices to a given melody called the *cantus firmus*. Species counterpoint begins with simple note-against-note counterpoint and progresses to complex counterpoint in five stages, called the *five species*.

The Cantus Firmus

A cantus firmus is a fixed melody, one phrase in length, that terminates in a melodic cadence. It serves as the basis for other independent, but related, melodies.

Figure 8.1

A Cantus Firmus.



The Counterpoint

The *counterpoint* is a second voice, created according to specific principles, that accompanies the cantus firmus. For each note in the cantus firmus (c.f.), the counterpoint (cpt.) will have one or more notes.

First Species Counterpoint

First species counterpoint consists of one note in the counterpoint for each note in the cantus firmus.

Figure 8.2

Fux: Example of First Species Counterpoint.

Counterpoint

Cantus Firmus

In *second species* there are two tones in the counterpoint for each tone in the cantus firmus.

Second Species Counterpoint

Figure 8.3

Fux: Example of Second Species Counterpoint.

Counterpoint

Cantus Firmus

Third species counterpoint has four tones for each tone in the cantus firmus.

Third Species Counterpoint

Figure 8.4

Fux: Example of Third Species Counterpoint.

Counterpoint

Cantus Firmus

Fourth Species Counterpoint

The *fourth species*, often called *syncopation* or *ligature*, consists of tied notes over nearly every bar in the counterpoint, creating a syncopated effect with the cantus firmus. Many of the tied notes are suspensions.

Figure 8.5

Fux: Example of Fourth Species Counterpoint.

The musical score for Figure 8.5 consists of two staves. The upper staff, labeled 'Counterpoint', is in treble clef and contains a melodic line of eighth notes. The lower staff, labeled 'Cantus Firmus', is in treble clef and contains a sequence of whole notes. The counterpoint is constructed such that it moves in a stepwise fashion, avoiding parallel motion with the cantus firmus.

Fifth Species Counterpoint

The *fifth species* is called *florid counterpoint* and combines elements of all the other species. This species introduces rhythmic variety into the counterpoint.

Figure 8.6

Fux: Example of Fifth Species Counterpoint.

The musical score for Figure 8.6 consists of two staves. The upper staff, labeled 'Counterpoint', is in treble clef and features a more complex melodic line with sixteenth and thirty-second notes. The lower staff, labeled 'Cantus Firmus', is in treble clef and contains a sequence of whole notes. The counterpoint is designed to be more rhythmically varied while maintaining the same stepwise motion as the fourth species.

History

Johann Joseph Fux (1660–1741) was Kapellmeister to the court in Vienna when he wrote *Gradus ad Parnassum* in 1725. In his preface to the work, Fux says that he intended to invent “a simple method by which the novice can progress gradually, ascending step by step to attain mastery in this art.” He was well aware that in 1725 musical styles had changed fairly drastically from those of the Renaissance. In fact, he laments that he cannot “call back composers from the unrestrained insanity of their writing to normal standards.” Fux’s work greatly influenced the Viennese classical composers. Haydn worked through all the exercises and it is likely that Mozart studied the work and used it as a text with his students. Beethoven studied *Gradus*, first with Haydn and later with Johann Schenk and Johann Georg Albrechtsberger.

The text, originally in Latin, was translated into German in 1742 and to Italian in 1761. A paraphrased French version appeared in 1773 and an English paraphrase in 1791. Thus *Gradus ad Parnassum* came to be the standard approach to counterpoint throughout Europe. A complete English translation by Alfred Mann appeared in 1943.

The book consists of a dialog between a master and his willing pupil. Fux tells us that the master, Aloysius, is none other than Giovanni Pierluigi da Palestrina (c. 1525–1594), the most famous Renaissance composer. The pupil, Josephus, is a brilliant student who remembers everything his teacher tells him and yet manages to time his mistakes perfectly to allow the master to introduce the principles in a logical manner. The book is interesting reading quite aside from its pedagogical value.

APPLICATIONS

This section presents the five species of two-voice writing in order. Although it is important that you achieve some mastery of each species before progressing to the next, you must first be thoroughly familiar with the modal scales and the basic elements of writing a melody.

Modal Scales

The *cantus firmi* and contrapuntal melodies of species counterpoint are composed using *modal scales* (see Chapter 2, Figures 2.34 and 2.35). Each mode is identified by its beginning tone, called the *final*, and consists of a specific arrangement of whole and half steps.

Figure 8.7

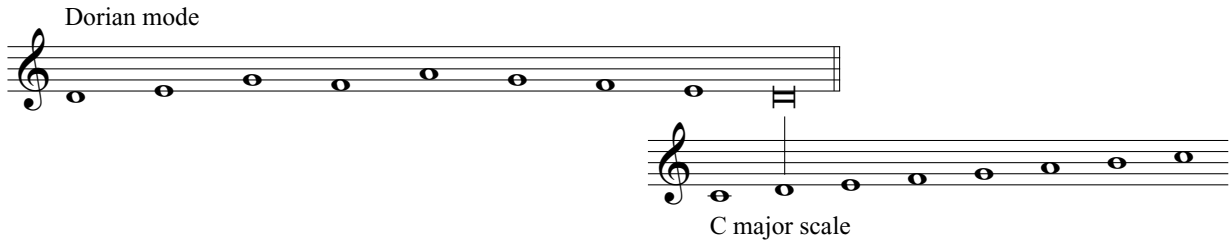
Mode Name	Range	Final	Half Steps Between	Tonal Scale Comparison
Dorian		G	$\hat{2}-\hat{3}, \hat{6}-\hat{7}$	Natural minor scale with raised sixth degree
Phrygian		F	$\hat{1}-\hat{2}, \hat{5}-\hat{6}$	Natural minor scale with lowered second degree
Lydian		F	$\hat{4}-\hat{5}, \hat{7}-\hat{8}$	Major scale with raised fourth degree
Mixolydian		F	$\hat{3}-\hat{4}, \hat{6}-\hat{7}$	Major scale with lowered seventh degree
Aeolian		G	$\hat{2}-\hat{3}, \hat{5}-\hat{6}$	Same as natural minor scale
Ionian		G	$\hat{3}-\hat{4}, \hat{7}-\hat{8}$	Same as major scale

Like the major and minor scales, the modes may begin on any tone as long as the arrangements of whole and half steps remain the same. Since the final of each transposed mode lies in the same relationship to the tonic of the major scale with the same key signature, the identity of a transposed mode can be quickly determined.

1. The final of the Dorian mode is always the second degree of a major scale.
2. The final of the Phrygian mode is always the third degree of a major scale.
3. The final of the Lydian mode is always the fourth degree of a major scale.
4. The final of the Mixolydian mode is always the fifth degree of a major scale.
5. The final of the Aeolian mode is always the sixth degree of a major scale.
6. The final of the Ionian mode is always the first degree of a major scale.

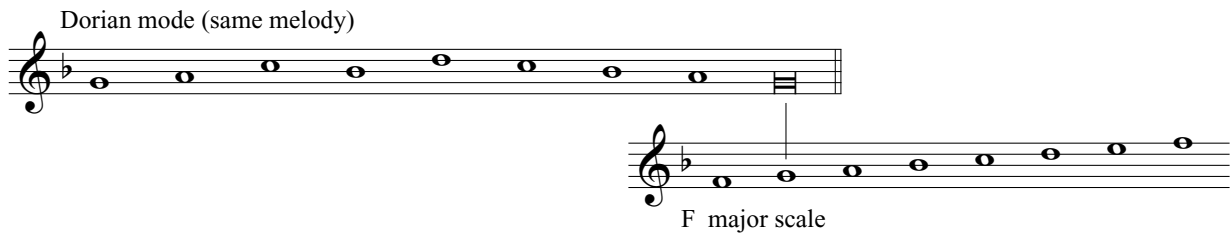
To illustrate, the final of nontransposed Dorian is the second degree of a C major scale.

Figure 8.8



The final of Dorian transposed to G is the second degree of an F major scale.

Figure 8.9

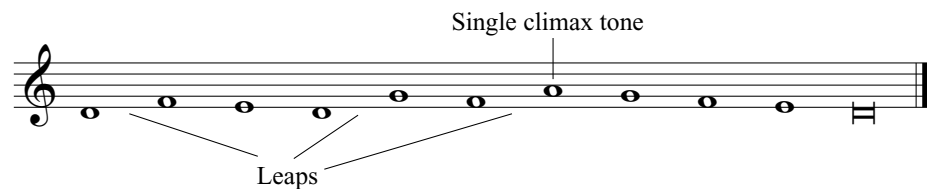


Melodic Characteristics

Melodies in species counterpoint (both the cantus firmus and the contrapuntal melody) consist primarily of conjunct motion with an occasional leap. For example, the cantus firmus presented in Figure 8.10 contains seven steps and only three leaps. The best general contour is a rise to a single climax tone followed by a descent.

Figure 8.10

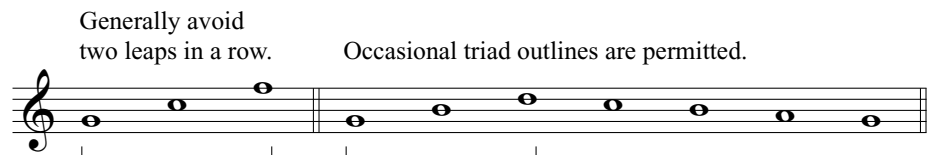
Example of a Good Melody.



Two successive leaps in the same direction are usually not a part of the style, unless they outline a triad.

Figure 8.11

Successive Leaps.



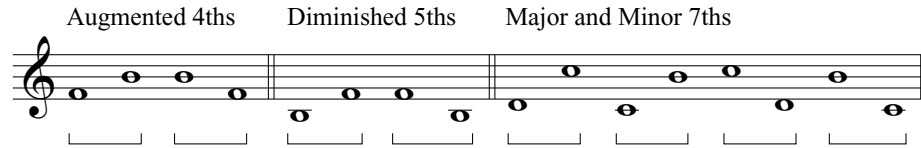
Generally avoid two leaps in a row.

Occasional triad outlines are permitted.

Melodies should never leap by diminished or augmented intervals or by a seventh. The octave is the largest leap that should appear in a melody.

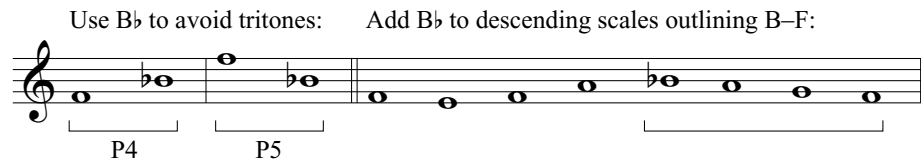
Figure 8.12

Leaps to Be Avoided.



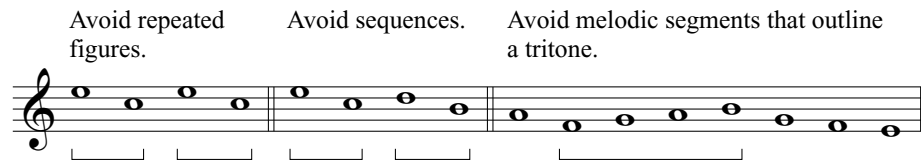
You can avoid the tritone (A4 or d5) occurring between the pitches F and B by flattening the B. In species counterpoint, descending scale motion often includes B \flat to avoid exposing the B to F tritone. As a general rule, avoid using B \flat too closely to B \natural by separating them by three or more measures.

Figure 8.13



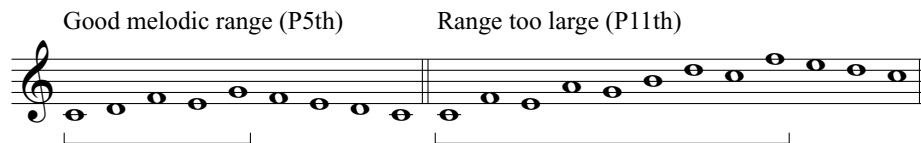
Avoid repeated figures, sequences, and melody segments that outline a tritone (A4 or d5).

Figure 8.14



The total range of a melody should rarely exceed an octave and should never exceed a tenth.

Figure 8.15



**Writing
First Species
Counterpoint**

In first species counterpoint you will write one note in the counterpoint for each note in the cantus firmus (c.f.). You will be asked to write counterpoints both above and below each given cantus firmus. In this book we will use only the treble and bass clefs, but in *Gradus ad Parnassum* Fux employed soprano, alto, tenor, and bass clefs.

Beginning the Counterpoint

If the counterpoint is above the cantus firmus, the first note of the counterpoint should be a P1, a P5, or a P8. If the counterpoint is below the cantus firmus, the first note of the counterpoint should be a P1 or a P8.

Figure 8.16

Correct Intervals at the Beginning of a Counterpoint.

For counterpoint above:

Three musical examples showing counterpoint above the cantus firmus. Each example shows a cantus firmus (c.f.) on the bottom staff and a counterpoint (cpt.) on the top staff. The first notes are labeled P1, P5, and P8 respectively.

For counterpoint below:

Two musical examples showing counterpoint below the cantus firmus. Each example shows a cantus firmus (c.f.) on the top staff and a counterpoint (cpt.) on the bottom staff. The first notes are labeled P1 and P8 respectively.

Ending the Counterpoint

The cantus firmi of species counterpoint are in Dorian, Phrygian, Lydian, Mixolydian, Aeolian, or Ionian modes. In every case the cantus firmus will end with a descent by step to the final of the mode. There is a fixed formula for ending the counterpoint in each mode, as shown in Figure 8.17.

Figure 8.17

Six musical examples showing the ending of counterpoint for different modes: Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Ionian. Each example shows a cantus firmus (c.f.) on the bottom staff and a counterpoint (cpt.) on the top staff, both ending with a stepwise descent to the final.

Notice that a raised leading tone is required in the Dorian, Mixolydian, and Aeolian modes. The raised leading tone (sometimes called *musica ficta*) is used only at the end of the exercise, and it is best to avoid using the natural form of the seventh scale degree in near proximity to the raised form. A good principle is to avoid the seventh scale degree in the last four tones before the raised leading tone.

Figure 8.18

Incorrect: Correct:

Filling in the Remaining Notes

With the beginning and the end of the exercise completed, it is time to fill in the remaining notes. In first species counterpoint, the only intervals allowed between the two voices are M3, m3, P5, M6, m6, P8, M10, and m10. The unison is not acceptable in any place other than the first and final measure of the exercise.

Figure 8.19

Allowable Intervals in First Species Counterpoint.

As stated by Fux, the four basic principles for voice leading in first species counterpoint are:

1. From one perfect consonance (P1, P5, P8) to another perfect consonance, proceed in contrary or oblique motion.

Figure 8.20

2. From a perfect consonance (P1, P5, P8) to an imperfect consonance (M3, m3, M6, m6, M10, m10), proceed by similar, contrary, or oblique motion.

Figure 8.21

Similar	Contrary	Oblique
5 3	8 3	5 3

3. From an imperfect consonance to a perfect consonance, proceed in contrary or oblique motion.

Figure 8.22

Contrary	Oblique
6 8	6 8

4. From one imperfect consonance to another imperfect consonance, proceed in contrary, parallel, similar, or oblique motion.

Figure 8.23

Contrary	Parallel	Similar	Oblique
3 6	3 3	6 3	3 6

In general, there should be no more than two tied (or repeated) notes in a single exercise. Therefore, you should use oblique motion sparingly.

Figure 8.24

Too many repeated notes (bottom voice):

1 3 5 3 6 8 etc.

Avoid extended passages in parallel motion. For the most part, there should be no more than three successive parallel thirds or sixths.

Figure 8.25

Figure 8.25 illustrates three examples of counterpoint. The first two are labeled "Avoid:" and the third is labeled "OK:". Each example shows a cantus firmus line and a counterpoint line with notes and fingerings.

- Avoid:** Cantus firmus: G4, A4, B4, C5. Counterpoint: G4, G4, G4, G4. Fingering: 6, 6, 6, 6.
- Avoid:** Cantus firmus: G4, A4, B4, C5. Counterpoint: G4, G4, G4, G4. Fingering: 3, 3, 3, 3.
- OK:** Cantus firmus: G4, A4, B4, C5. Counterpoint: G4, A4, B4, C5. Fingering: 3, 3, 3, 6.

**Writing
Second Species
Counterpoint**

**Beginning the
Counterpoint**

In second species counterpoint you will write two notes for each note of the cantus firmus except for the final note, which will be a single note (see Figure 8.3). The basic principles presented in the previous sections on melodic writing and first species counterpoint still apply here.

At the beginning of the exercise, the first measure may contain two half notes or a half rest and a single half note.

Figure 8.26

Figure 8.26 illustrates two examples of counterpoint. The first is labeled "Two notes in first measure:" and the second is labeled "One note in first measure:". Each example shows a cantus firmus line and a counterpoint line with notes and fingerings.

- Two notes in first measure:** Cantus firmus: G4, A4, B4, C5. Counterpoint: G4, A4, B4, C5. Fingering: 5, 8, 3, ④, 6 etc.
- One note in first measure:** Cantus firmus: G4, A4, B4, C5. Counterpoint: G4, A4, B4, C5. Fingering: 8, 3, ④, 6 etc.

The first note in the counterpoint must form a perfect consonance with the cantus firmus whether it is on the first beat or after a half rest. The allowable consonances are the same as for first species counterpoint.

Figure 8.27

Figure 8.27 illustrates four examples of counterpoint. The first two are labeled "For counterpoint above:" and the last two are labeled "For counterpoint below:". Each example shows a cantus firmus line and a counterpoint line with notes and fingerings.

- For counterpoint above:**
 - P1:** Cantus firmus: G4, A4, B4, C5. Counterpoint: G4, A4, B4, C5. Fingering: c.f., P1.
 - P5:** Cantus firmus: G4, A4, B4, C5. Counterpoint: G4, A4, B4, C5. Fingering: c.f., P5.
 - P8:** Cantus firmus: G4, A4, B4, C5. Counterpoint: G4, A4, B4, C5. Fingering: c.f., P8.
- For counterpoint below:**
 - P1:** Cantus firmus: G4, A4, B4, C5. Counterpoint: G4, A4, B4, C5. Fingering: c.f., P1.
 - P8:** Cantus firmus: G4, A4, B4, C5. Counterpoint: G4, A4, B4, C5. Fingering: c.f., P8.

Ending the Counterpoint

The cadence pattern (2–1 in the cantus firmus and 7–8 in the counterpoint) established in first species is maintained in the second species. The second half note in the next to last measure of the counterpoint must be the leading tone. The cadence patterns in the counterpoint for second species are shown in Figure 8.28. As you can see, it is possible to revert to first species in the cadence.

Figure 8.28

For counterpoint above:

For counterpoint below:

Filling in the Remaining Notes

1. The first half note in each measure must be a consonance (perfect or imperfect).
2. The second half note in each measure may be a consonance or a dissonant passing tone. Leaps to or from a dissonance are not allowed. Allowable dissonances are M2, m2, P4, A4, d5, M7, m7, M9, and m9. The only allowable dissonance in second species is the passing tone.

Figure 8.29

Dissonant passing tones:

3. If two successive measures have the same perfect consonance (P1, P5, P8) on the first beat, the ear will hear them as if the intervening note was not present. The result is unacceptable parallel perfect consonances.

Figure 8.30

This counterpoint: Has this effect: This counterpoint: Has this effect:

4. You may use a unison on the second half of the beat in second species but never on the first beat.

Figure 8.31

Correct: Incorrect:

5. It is best to approach and depart from leaps greater than a third in contrary motion. Stepwise motion is preferred because it usually results in a better melodic line.

Figure 8.32

Step Leap Step Step Leap Step
down up down up down up

6. Repeated notes, tied notes, sequences, and repeated melodic figures are not allowed in second species counterpoint.

Figure 8.33

Incorrect: Incorrect: Incorrect: Incorrect:

Writing Third Species Counterpoint

Beginning the Counterpoint

In third species counterpoint you will write four notes for each note of the cantus firmus. You may wonder why there is no species with three notes in the counterpoint. This is because species counterpoint is based entirely on common time and three-against-one counterpoint would require triplets.

The first measure of the exercise may contain four quarter notes or a quarter rest and three quarter notes.

Figure 8.34

The first note in the counterpoint must form a perfect consonance with the cantus firmus whether it is on the first or second beat (see Figure 8.34). The allowable consonances are the same as for the first notes in first and second species counterpoint.

Ending the Counterpoint

The next to last note of the counterpoint must be the leading tone, just as in first and second species counterpoint. Fux suggests the following standard patterns for the next to last measure. Feel free to use these patterns or make up your own. (The dissonance in Figure 8.35b will be explained in item 3 of the next section.)

Figure 8.35

For counterpoint above:

For counterpoint below:

Filling in the Remaining Notes

1. The first note in each measure must be a consonance (perfect or imperfect).
2. The remaining three notes may be dissonant or consonant, but one of the last two notes in each measure must be a consonance.

Figure 8.36

Acceptable practice: first quarter and one of the last two quarters are consonant.

- Allowable dissonances include the accented and unaccented passing tones, the upper and lower neighboring tones, and a figure called the *nota cambiata*. The *nota cambiata* occurred primarily in Renaissance music. It is the only dissonance in species counterpoint in which there is a leap away from a dissonance.

Figure 8.37

Unaccented PT: Accented PT: Upper NT: Lower NT: Nota cambiata:

8 (7) 6 5 5 6 (7) 8 3 (4) 3 6 3 (2) 3 1 8 (7) 5 6

The *nota cambiata* always has the same interval pattern: a step down, a third down, and a step up. The first and third notes in the pattern must be consonant, but the second and fourth may be dissonant. (Note that in Figure 8.35b you see the *nota cambiata* as part of a cadence formula.)

Figure 8.38

Step down Third down Step up Must be consonant
May be consonant or dissonant

The *nota cambiata* must begin on the first or third quarter of the measure.

Figure 8.39

NC beginning on first quarter: NC beginning on third quarter:

8 (7) 5 6 3 (4) 5 (4) 3 (4) 5 8

- Allow at least two notes between perfect fifths and octaves to avoid the effect of parallel perfect intervals.

Figure 8.40

5ths OK with two notes between: 5ths not OK with one note between:

3 5 6 3 5 ④ 3 1 3 6 5 3 5 ④ 3 1

5. Watch out for melodic designs of four to six notes that are repeated or transposed elsewhere in the exercise. Avoid repeated melodic motives.

Figure 8.41

Avoid repeated melodic motives:

3 ④ 5 3 6 5 ④ 3 3 ④ 5 3 6 ⑦ 8 6

6. Do not write melodic motives that are simple arpeggios. Remember to use leaps sparingly in species counterpoint.

Figure 8.42

Avoid obvious arpeggiations:

5 8 5 3

**Writing
Fourth Species
Counterpoint**

Fourth species counterpoint is a study in suspensions, and the goal is to include as many of these devices as possible. The fourth species is the first that allows, and even encourages, dissonance on the first beat of the measure. Figure 8.43 shows a typical fourth species example.

Figure 8.43

Beginning the Counterpoint

Begin the counterpoint with a half rest and a half note. The first note must be one of the consonances allowed at the beginning in the other species.

Figure 8.44

For counterpoint above:

For counterpoint below:

Ending the Counterpoint

The cadence patterns in fourth species are similar to those of previous species in that the counterpoint must arrive on the leading tone. Figure 8.45 shows typical cadence formulas in fourth species, with a suspension as a part of the pattern. Feel free to reproduce these formulas as cadence patterns for your counterpoints.

Figure 8.45

For counterpoint above:

For counterpoint below:

Filling in the Remaining Notes

Writing fourth species counterpoint requires you to look ahead to see what interval will be created in the following measure since the second half note in most measures will be tied over.

1. The second half note in every measure must be a consonance.
2. The first half note in the measure may be consonant or dissonant. The only dissonance allowed is the suspension. The three allowable suspension patterns are shown in Figure 8.46. Use these suspension patterns as often as possible since suspensions are the goal in fourth species counterpoint.

Figure 8.46

3. If you cannot arrange a suspension on the first beat of a measure, write tied consonant notes, if possible.

Figure 8.47

4. If neither a suspension nor a tied consonance is possible, it is permissible to break the fourth species pattern and write untied half notes. Notice that the examples of fourth species counterpoint presented in Figure 8.5 and in Figure 8.43 have one instance where the ties are broken. Try to limit the number of such exceptions to one or two per exercise.
5. In fourth species it is sometimes possible to write sequences where successive fifths have only one note between. These patterns are not considered incorrect if no leaps are involved. Leaps tend to place undue emphasis on the fifths and are unacceptable.

Figure 8.48

**Writing
Fifth Species
Counterpoint**

**Beginning the
Counterpoint**

Fifth species counterpoint combines the basic elements of the other four species, accompanied by several requisites to accommodate the shift from one species type to the next. Fifth species also introduces the rhythmic value of the eighth note.

The exercise should begin with either second or fourth species (see Figures 8.26–8.27 for second species and Figure 8.44 for fourth species). Although it is permissible in these two species to begin with a half note, fifth species most often begins with a half rest.

Ending the Counterpoint

It is recommended that you use fourth species to conclude the counterpoint (see Figure 8.45). Although any of the standard cadential patterns presented thus far may appear in concluding measures, fifth species examples frequently end with a suspension. As we will see later, you can decorate these concluding suspensions with embellishments.

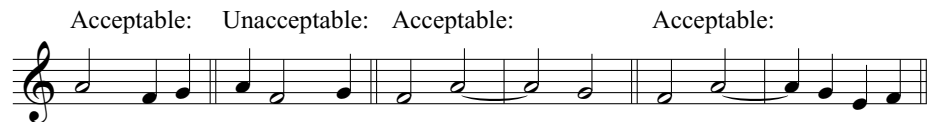
Filling in the Remaining Notes

Use second, third, and fourth species to fill in the remaining notes. It is important not to exploit one species type over the others. The counterpoint should be characterized by rhythmic variety, but within the context of good melodic contour and rhythmic flow. As a general rule, do not use one species type for longer than two and a half measures.

The note values associated with species one, two, three, and four receive very specific application in fifth species counterpoint.

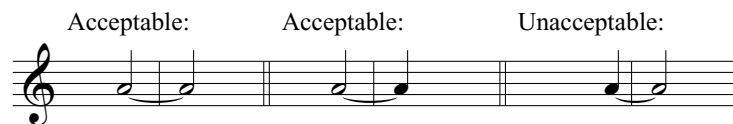
1. The whole-note value observed in first species will appear only in the last measure. Do not use whole notes to complete any other part of the counterpoint.
2. The individual half note from second species should emerge most often at the beginning of the measure (on the first quarter). Avoid positioning half notes on the second quarter because it will create syncopation—a rhythmic effect considered to be unstylistic. Half notes can begin in the second half of the measure (on the third quarter) but should be tied to a half note or quarter note at the beginning of the next measure.

Figure 8.49



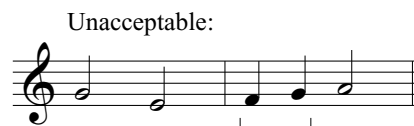
It is important to remember that if two notes are tied, the first note is required to be a half note. The second note may be a half or quarter note. No other note values may be tied together in fifth species writing.

Figure 8.50



3. Third species is frequently used to create forward momentum within a counterpoint. Quarter notes should never appear in isolated pairs in place of a half note.

Figure 8.51



4. The tied half notes and suspensions of fourth species maintain their original rhythmic placement when appearing in fifth species. The two half notes must be tied over the barline and should never be tied within the same measure together.

Figure 8.52

Acceptable: Unacceptable:

OK Not allowed

5. In addition to the duration values presented in the first four species, eighth notes may be included—but sparingly and as pairs. In general, no more than one eighth-note pair should occur every two measures. Eighth notes must be approached and left by step, and occur on the second or fourth quarters.
6. Eighth notes can appear as lower neighboring tones, but not as upper neighboring tones. The lower neighbor can occur as either the first or second note of an eighth-note pair.

Figure 8.53

PT allowed: Lower NT allowed: Upper NT not allowed:

7. Suspensions are often decorated in fifth species. These embellishments are typically achieved through the use of a single quarter note or a pair of eighth notes.
 - a. The resolution pitch of a suspension may be anticipated by a quarter note.
 - b. The dissonant pitch of the suspension may be embellished with a quarter-note escape-tone type figure.
 - c. A quarter-note consonant leap to a consonant interval may follow the dissonant pitch.
 - d. Double eighth notes may be used to anticipate the resolution if the second eighth is a lower neighboring tone.


As you can see in Figure 8.54, the application of these ornaments requires you to alter the value of the dissonant pitch to accommodate the embellishment.

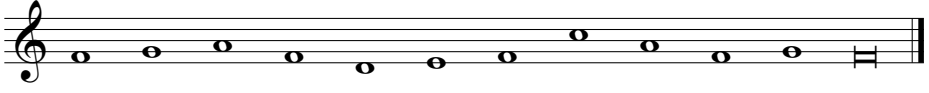
Figure 8.54


a. b. c. d.


Assignment 8.1

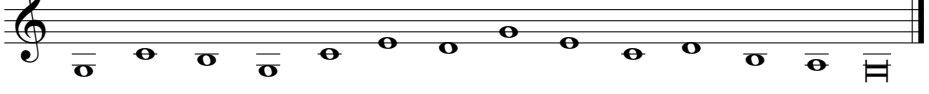
Following are six cantus firmi composed by Fux based on the modal scales. Write the name of each mode in the blank provided.


1. _____ 

2. _____ 

3. _____ 

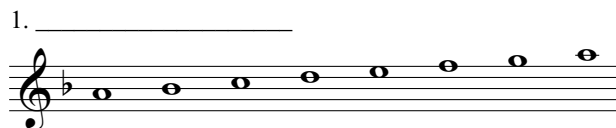
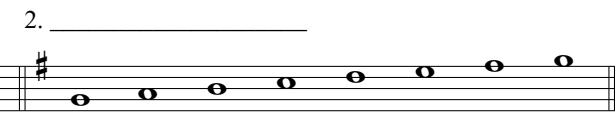
4. _____ 


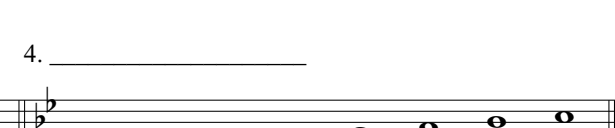
5. _____ 

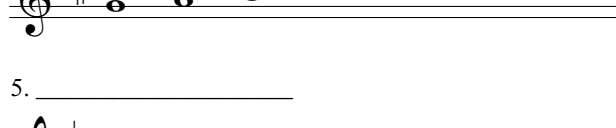
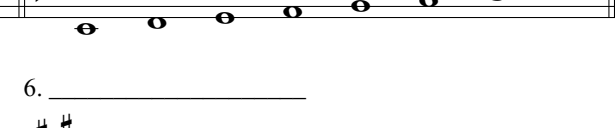
6. _____ 

Assignment 8.2

Following are six modal scales that have been transposed. Write the name of each mode in the blank provided.

1. _____  2. _____ 

3. _____  4. _____ 

5. _____  6. _____ 

Assignment 8.3

Compose a counterpoint in first species for each cantus firmus that follows.

1. Make sure your counterpoint observes the principles for first species writing.
2. Pay particular attention to the proper beginnings and endings for each example.
3. Analyze all harmonic intervals using numbers.

1. Schenker

2. Schenker

3. Fux

4. Fux

Assignment 8.4

Compose a counterpoint in second species for each cantus firmus that follows.

1. Make sure your counterpoint observes the principles for second species writing.
2. Pay particular attention to the proper beginnings and endings for each example.
3. Analyze all harmonic intervals using numbers.
4. Circle each number representing dissonance. All dissonances should be passing tones.

1. Schenker

2. Schenker

3. Fux

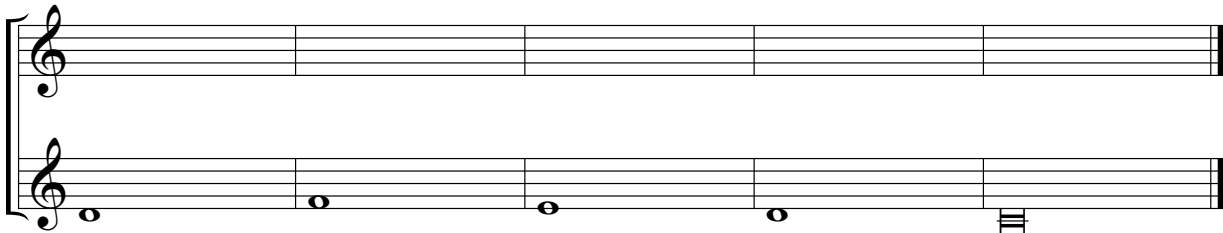
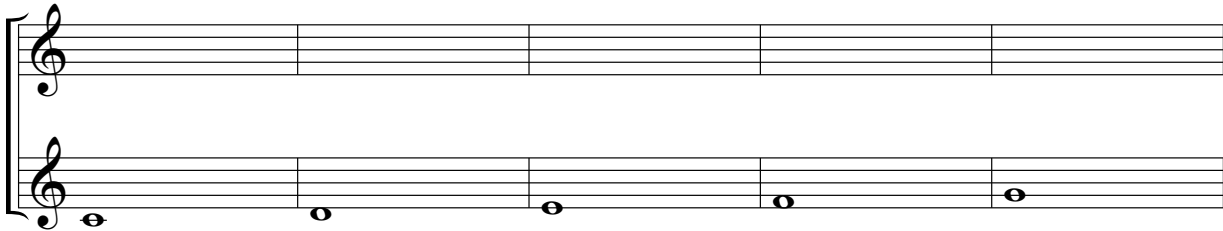
4. Fux

Assignment 8.5

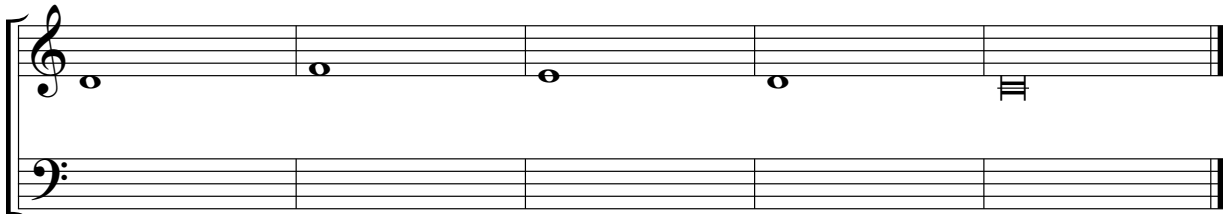
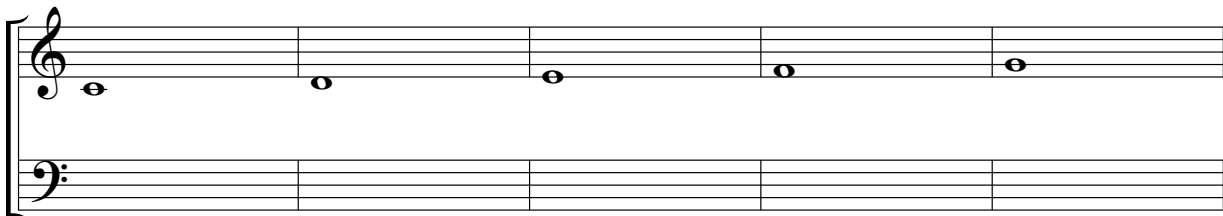
Compose a counterpoint in third species for each cantus firmus that follows.

1. Make sure your counterpoint observes the principles for third species writing.
2. Pay particular attention to the proper beginnings and endings for each example.
3. Analyze all harmonic intervals using numbers.
4. Circle each dissonant number and write the abbreviation for the dissonance name nearby.

1. Schenker



2. Schenker



3. Fux

First system of musical notation for exercise 3. It consists of two staves. The upper staff is a treble clef with a whole rest in the first measure and empty staves in the following four measures. The lower staff is a treble clef with a whole note G4 in the first measure, followed by whole notes F4, E4, D4, and C4 in the subsequent measures.

Second system of musical notation for exercise 3. The upper staff is a treble clef with a whole rest in the first measure and empty staves in the following four measures. The lower staff is a treble clef with a whole note G4 in the first measure, followed by whole notes F4, E4, D4, and C4 in the subsequent measures. The system ends with a double bar line.

4. Fux

First system of musical notation for exercise 4. It consists of two staves. The upper staff is a treble clef with a whole note G4 in the first measure, followed by whole notes F4, E4, D4, and C4 in the subsequent measures. The lower staff is a bass clef with a whole rest in the first measure and empty staves in the following four measures.

Second system of musical notation for exercise 4. The upper staff is a treble clef with a whole note G4 in the first measure, followed by whole notes F4, E4, D4, and C4 in the subsequent measures. The lower staff is a bass clef with a whole rest in the first measure and empty staves in the following four measures. The system ends with a double bar line.

Assignment 8.6

Compose a counterpoint in fourth species for each cantus firmus that follows.

1. Make sure your counterpoint observes the principles for fourth species writing.
2. Pay particular attention to the proper beginnings and endings for each example.
3. Analyze all harmonic intervals using numbers.
4. Circle each number representing dissonance. All dissonances should be suspensions.

1. Schenker

Musical notation for exercise 1. Schenker. It consists of two staves. The top staff is empty. The bottom staff contains a cantus firmus in G major, starting on G4 and ending on G5. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G5. The final note is G5.

2. Schenker

Musical notation for exercise 2. Schenker. It consists of two staves. The top staff contains a cantus firmus in G major, starting on G4 and ending on G5. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G5. The final note is G5. The bottom staff is empty.

3. Fux

Musical notation for exercise 3. Fux. It consists of two staves. The top staff is empty. The bottom staff contains a cantus firmus in G major, starting on G4 and ending on G5. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G5. The final note is G5.

4. Fux

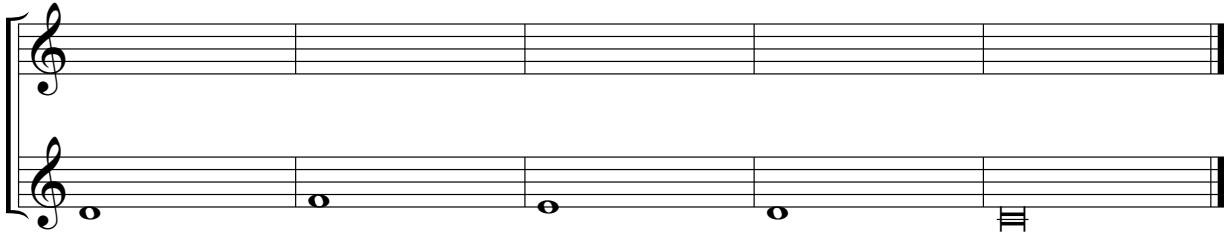
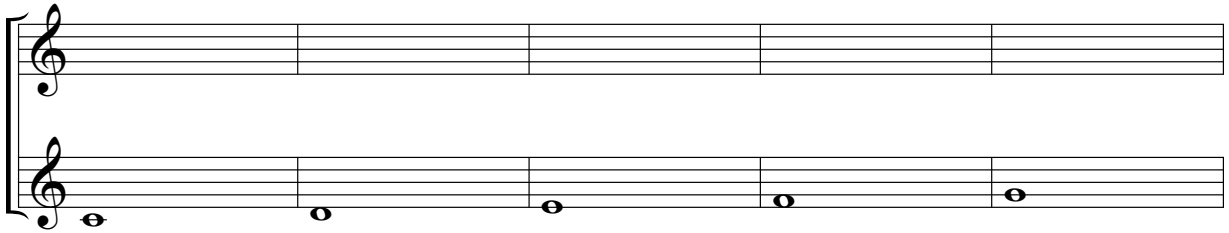
Musical notation for exercise 4. Fux. It consists of two staves. The top staff contains a cantus firmus in G major, starting on G4 and ending on G5. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G5. The final note is G5. The bottom staff is empty.

Assignment 8.7

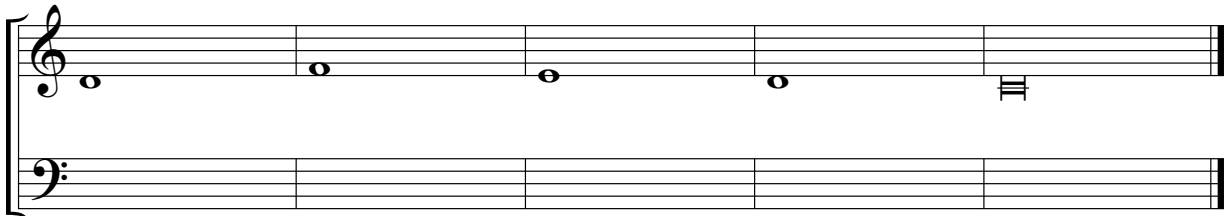
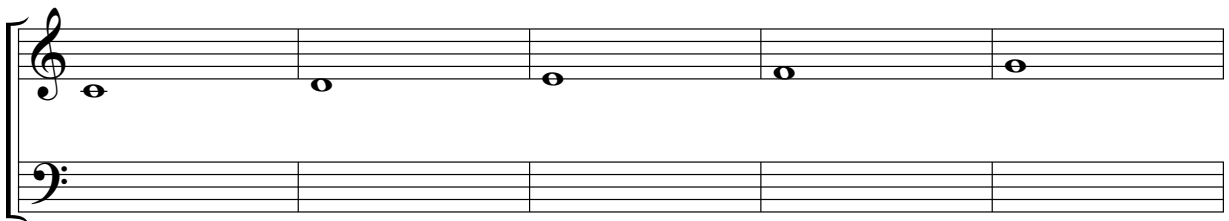
Compose a counterpoint in fifth species for each cantus firmus that follows.

1. Make sure your counterpoint observes the principles for fifth species writing.
2. Pay particular attention to the proper beginnings and endings for each example.
3. Analyze all harmonic intervals using numbers.
4. Circle each dissonant number and write the abbreviation for the dissonance name nearby.

1. Schenker



2. Schenker



3. Fux

The first system of musical notation for exercise 3 consists of two staves. The upper staff is a treble clef staff that is empty. The lower staff is a treble clef staff containing a sequence of six quarter notes: G4, A4, B4, C5, B4, and A4.

The second system of musical notation for exercise 3 consists of two staves. The upper staff is a treble clef staff that is empty. The lower staff is a treble clef staff containing a sequence of six quarter notes: G4, A4, B4, C5, B4, and A4, followed by a double bar line.

4. Fux

The first system of musical notation for exercise 4 consists of two staves. The upper staff is a treble clef staff containing a sequence of six quarter notes: G4, A4, B4, C5, B4, and A4. The lower staff is a bass clef staff that is empty.

The second system of musical notation for exercise 4 consists of two staves. The upper staff is a treble clef staff containing a sequence of six quarter notes: G4, A4, B4, C5, B4, and A4, followed by a double bar line. The lower staff is a bass clef staff that is empty.