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**Outline**  
**The Study of Counterpoint from Joseph Fux's**  
**Gradus Ad Parnassum**

**Translated & Edited by Alfred Mann**



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## MICHAEL MORANGELLI COMPOSER

HAS PERFORMED EXTENSIVELY BOTH IN NEW YORK CITY AND BOSTON. HIS CREDITS INCLUDE THE ANGELO TALLARACCO AND BOB JANUARY BIG BANDS, FIRE & ICE JAZZ



OCTET, AND THE BLUE RAIN LOUNGE QUARTET. HE WAS ALSO STAFF GUITARIST FOR SOUTH PARK RECORDING STUDIO.

IN BOSTON 1985 - 2004, HE HAS PLAYED WITH THE GEORGE PEARSON GROUP (LOCAL HEADLINERS AT THE BOSTON JAZZ SOCIETY JAZZ FESTIVAL IN 1990), URBAN AMBIENCE, AND WAS FOUNDER AND LEADER OF THE WHATS NEW SEPTET (1995). HIS JAZZ COMPOSITIONS HAVE BEEN RECORDED BY COMRADERIE TAPES AND INCLUDED IN THE MISSING LINKS TAPE SAMPLER.

COMPOSING FOR FILM SINCE 1996, HE HAS PROVIDED SCORES FOR BOARD STORIES, RULES OF ORDER, THE INDEPENDENT PRODUCTION AMERICAN LULLABY, THE CITYSCAPE PRODUCTION WASTEBASKET, AND IL MOCCIO - AN APRIL 2004 NEW YORK FILM AND VIDEO ENTRY. HE HAS ALSO PROVIDED MUSIC, EFX, AND SOUND DESIGN FOR ERIC MAURO AND HIS WORK HAS APPEARED ON THEBITSSCREEN.COM, THE SEOUL ANIMATION FESTIVAL, ASPEN SHORTFEST, AND THE EXCENTRIS NEW MEDIA FESTIVAL IN MONTREAL.

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MUSIC SPOTTING

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## FIRST SPECIES COUNTER POINT: NOTE AGAINST NOTE PT 1

### CONSONANCE AND DISSONANCE

Consonance:

Unison, 3<sup>rd</sup>, 5<sup>th</sup>, 6<sup>th</sup>, Octave and intervals made up of these and the Octave are Consonances

Unison, 5<sup>th</sup>, and Octave are PERFECT  
6<sup>th</sup>, 3<sup>rd</sup>, are IMPERFECT

Dissonance:

2<sup>nd</sup>, 4<sup>th</sup>, dim 5<sup>th</sup>, tritone, 7<sup>th</sup>, and intervals made up of these and the Octave are Dissonances


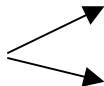
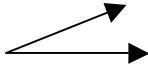
### MOTION

Is the distance covered in passing from one interval to another in either direction

Direct – same interval in the same direction

Contrary – moving in opposite direction resulting in different intervals

Oblique – one voice stationary other voice moves, creating different intervals as one voice moves against the stationary voice

Same Interval → Same Interval	Different Intervals	Different Intervals
		
Direct	Contrary	Oblique

### 4 FUNDAMENTAL RULES

From on PERFECT consonance to another PERFECT consonance must proceed in contrary or oblique motion

From PERFECT consonance to IMPERFECT consonance one may proceed in any of three motions

From IMPERFECT consonance to PERFECT consonance must proceed in contrary or oblique motion

From IMPERFECT consonance to IMPERFECT consonance one may proceed with any of three motions

Perfect → Perfect	Contrary or Oblique
Imperfect → Perfect	Contrary or Oblique
Perfect → Imperfect	Any of Three
Imperfect → Imperfect	Any of Three
<i>** Oblique is allowed with all 4 progressions</i>	

#### NOTE ONE

Greater care is needed in moving from note → note in DIRECT motion

More IMPERFECT than PERFECT consonances should be employed

Beginning and End must BOTH be PERFECT consonances

#### NOTE TWO

Treat as a VOCAL performance

No Augmented, Diminished, or Chromatic Intervals

No intervals larger than the 5<sup>th</sup> – except for octave & min 6<sup>th</sup>, the minor 6<sup>th</sup> only in upward direction

No registers too high or too low

No skips following each other in the same direction

Avoid skips not compensated for

#### NOTE THREE

Next to last bar MUST be a Maj 6<sup>th</sup> interval if the cantus firmus is the lower part – min 3<sup>rd</sup> if the upper

The 2<sup>nd</sup> degree of the mode ALWAYS occurs as the next to last tone in the cantus firmus → the 7<sup>th</sup> degree always as the next to last tone in the counterpoint

Repetition of a tone (oblique motion) should NOT be repeated more than once

Counterpoint MUST be in the same mode as the cantus firmus

#### NOTE FOUR

No movement by aug 4<sup>th</sup> – also avoided when reached stepwise if line is not continued in the same direction (F→G→A→B)

Ok to have counterpoint (as lower voice) move above the cantus firmus to avoid incorrect motion

Avoid movement by maj 6<sup>th</sup> interval as it is not easily singable

10<sup>th</sup> to Octave movement at beginning of the measure is NOT permitted

3<sup>rd</sup> to Unison movement should be avoided except at beginning and end of piece

Movement from a more remote consonance (i.e. Octave + 5<sup>th</sup>) should not be tolerated

'Fa' leads up / 'Mi' leads down – adjust Fa by # if movement ascends

**SUMMARY: FIRST SPECIES****1. CONSONANCE & DISSONANCE**

PERFECT CONSONANCE	<i>Unison, 5<sup>th</sup>, Octave</i>
IMPERFECT CONSONANCE	<i>6<sup>th</sup>, 3<sup>rd</sup></i>
DISSONANCE	<i>2<sup>nd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, tritone, 7<sup>th</sup></i>

**2. MOTION**

TYPES *Direct, Contrary, Oblique*

4 FUNDAMENTAL RULES	<i>Perfect → Perfect</i>	} <i>Contrary or Oblique</i>
	<i>Imperfect → Perfect</i>	
	<i>Perfect → Imperfect</i>	} <i>Any of Three</i>
	<i>Imperfect → Imperfect</i>	

NOTE ONE *Beginning & End = Perfect Consonances*

NOTE TWO *No Aug., Dim., Chromatic Intervals  
No intervals larger than 5<sup>th</sup> except octave and min 6<sup>th</sup> – min 6<sup>th</sup> only upward  
No registers too high or low  
No skips following in same direction  
Avoid skips not compensated for*

NOTE THREE *Next to last bar MUST be a Maj 6<sup>th</sup> if cf is the lower – min 3<sup>rd</sup> if the upper  
2<sup>nd</sup> degree of the mode ALWAYS occurs as the next to last tone in the cf  
7<sup>th</sup> degree ALWAYS occurs as the next to last tone in the cp  
Repetition of a tone (oblique motion) should NOT be repeated more than once  
Cp MUST be in the same mode as the cf*

NOTE FOUR *No movement by aug 4<sup>th</sup> – also avoided when reached step wise if line is not continued in the same direction  
Ok to have counter point (as lower voice) move above the cf to avoid incorrect motion  
Avoid movement by maj 6<sup>th</sup> interval  
10<sup>th</sup> to octave at beginning of measure is NOT permitted  
3<sup>rd</sup> to unison movement avoided except at beginning and end of piece  
Movement from a more remote consonance should not be tolerated  
'fa' lead up / 'mi' leads down – adjust 'fa' by # if movement ascends*

## Second Species: 2 half notes against 1 whole note

### NOTE ONE

1<sup>st</sup> on downbeat MUST be consonant

2<sup>nd</sup> on upbeat maybe dissonant if moves from preceding note to following stepwise

If second note moves by skip it MUST be consonant

### NOTE TWO

Dissonance may not occur except as passing note between two notes a 3<sup>rd</sup> apart

Follow the same rules of movement as First Species

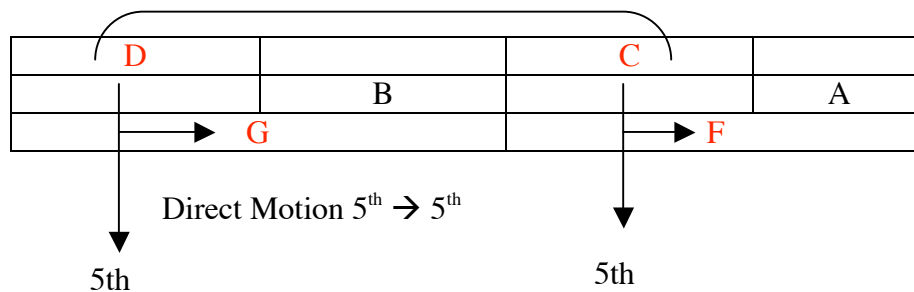
### EXCEPTIONS

Next to last measure should have a 5<sup>th</sup> followed by a maj 6<sup>th</sup> with cf in lower voice

Next to last measure should have a 5<sup>th</sup> followed by a minor 3<sup>rd</sup> if cf is in upper voice

### NOTE THREE

A skip of a 3<sup>rd</sup> cannot prevent a succession of either two 5<sup>ths</sup> or two octaves



May use a half rest in place of the 1<sup>st</sup> note of cp

If voices become so close that further movement with no possibility of using contrary motion – can use the skip of min 6<sup>th</sup> or Octave

## Third Species: 4 Quarters against a Whole Note

### NOTE ONE

General Rule:

Follow from 1<sup>st</sup> & 2<sup>nd</sup> Species

If 5 notes follow each other (4 quarters + other note) either ascending or descending – the 1<sup>st</sup> is consonant, 2<sup>nd</sup> may be dissonant, 3<sup>rd</sup> consonant, the 4<sup>th</sup> may be dissonant if the 5<sup>th</sup> is consonant

Exceptions:

If the 2<sup>nd</sup> and 4<sup>th</sup> notes are consonant, the 3<sup>rd</sup> may be dissonant

The cambiata – if one goes from the 2<sup>nd</sup> note WHEN dissonant to a consonant note by skip

D	C		B	C
		A		
D				C

- since cannot use eight notes yet – line should be D cb A it is ok to use 7<sup>th</sup> for the 2<sup>nd</sup> note

### NOTE TWO

Next to last measure of in lower voice

- if ascending min 3<sup>rd</sup>-4<sup>th</sup>-5<sup>th</sup>-maj 6<sup>th</sup>-Octave
- if descending Octave-7<sup>th</sup>-5<sup>th</sup>-maj 6<sup>th</sup> (contains a 'cambiata')-Octave

Next to last measure of in upper voice

- min 3<sup>rd</sup>-5<sup>th</sup>-4<sup>th</sup>-min 3<sup>rd</sup>-Unison

### NOTE THREE

If 'mi' against 'fa' need to be adjusted use accidentals to avoid the harshness

- comes from the 3 hexachords (hard, soft, & natural)



- the interval 'mi' = B natural (hard hexachord) and 'fa' = F natural (natural hexachord) creating aug 4<sup>th</sup>
- use Bb to create P4 or P5 interval

## Fourth Species of Counterpoint

### NOTE ONE

Two half notes are set against a whole note – they the same tone across the bar line and connected by a tie

First must occur on the upbeat – (beat 2) the second on the down beat (beat 1)

This species is called 'ligature' or 'syncopation' and can be either consonant or dissonant

- the upbeat must always be consonant
- consonant ligature results when both half notes (upbeat & down beat) are consonant
- dissonant results when the half note on the upbeat is consonant and the downbeat note is dissonant

**Consonant**

**Dissonant**

### NOTE TWO

These dissonances DO NOT occur nonessentially (by diminuation) but functionally and on the downbeat

They must resolve into the following consonance

### NOTE THREE:

Resolution of the Dissonances

The held notes are retardations of the notes following

On this account dissonances should always resolve descending stepwise to the next consonance

- resolved to the consonance which would occur on the downbeat of the following measure if the retardation were removed
- Cantus Firmus is in the lower voice
  - o interval of the second → unison
  - o 4<sup>th</sup> → 3<sup>rd</sup>
  - o 7<sup>th</sup> → 6<sup>th</sup>
  - o 9<sup>th</sup> → Octave
  - o No Unison → 2<sup>nd</sup> (creates 2 successive Unisons)
  - o No Octave → 9<sup>th</sup> (creates 2 successive Octaves)
- Cantus Firmus is in the upper voice
  - o 2<sup>nd</sup> → 3<sup>rd</sup>
  - o 4<sup>th</sup> → 5<sup>th</sup>
  - o 9<sup>th</sup> → 10<sup>th</sup>
  - o Resolution of the 7<sup>th</sup> → Octave is not good BUT inversion (2<sup>nd</sup> → Unison) is ok

#### NOTE FOUR

A 7<sup>th</sup> → 6<sup>th</sup> should appear in the next to last measure if cantus firmus is in the lower voice

2<sup>nd</sup> → 3<sup>rd</sup> should appear in the next to last measure if cantus firmus is in the upper voice – concluding with a unison

Occasionally a measure will appear where no 'ligature' can be introduced – use plain half notes till opportunity for syncopation comes again

Avoid interval repetition in succeeding measures – singing and progression considerations

## THE FIFTH SPECIES OF COUNTERPOINT

### NOTE ONE

This species is called florid counterpoint – should have a plastic melodic line, liveliness of movement, beauty and variety of form

A recapitulation and combination of all the preceding species

Maintain care to write a singable melodic line

### NOTE TWO

Expands on the ligatures of species Four

With the addition of 'idem' is added are variants used in the interest of the melodic line or movement

These interrupt the ligatures

Original			
-----	C	C	C
	B		
<b>C (CF)</b>	<b>D</b>		<b>C</b>
Idem			
-----	C	C	C
		<b>B</b>	<b>B</b>
		<b>A</b>	
<b>C (CF)</b>	<b>D</b>		<b>C</b>

OR

Original			
-----	D	D	C
<b>F</b>		<b>E</b>	
Idem			
-----	D	D	C
		<b>G</b>	
<b>F (CF)</b>	<b>E</b>		

OR

**Original**

	D	D	
F (CF)		E	

**Idem**

	D	D	
F (CF)		E	C

NOTE THREE

Two eighth notes may occasionally be used

Only on the 2<sup>nd</sup> and 4<sup>th</sup> beats – but NEVER on the 1<sup>st</sup> and 3<sup>rd</sup> – of the measure

NOTE FOUR

In approaching downbeats use oblique motion or syncopations in most instances

Melodic line will see to lag if two quarter notes occur at the beginning of a measure unless:

- connect them by ligature with the notes following
- use additional quarters to provide further motion

**Original**

B		
	A	
		G

**Better**

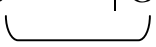
B		
	A	
		G

**Better**

B		B
	A	
		G

**Better**

B			
	A		
		G	G

**Better**

B				
	A			
		G	G	
			F	
				E

## WORKING SUMMARY OF PART 1: 5<sup>TH</sup> SPECIES

### 1. Consonance & Dissonance

Perfect Consonance	Unison, 5 <sup>th</sup> , Octave
Imperfect Consonance	6 <sup>th</sup> , 3 <sup>rd</sup>
Dissonance	2 <sup>nd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , tritone, 7 <sup>th</sup>

#### Resolution of Dissonance:

Should always resolve descending stepwise to the next consonance if result of retardation

### 2. Motion

A - 4 Fundamental Rules:	Perfect → Perfect	Contrary or Oblique
	Imperfect → Perfect	
	Perfect → Imperfect	Any of three
	Imperfect → Imperfect	
B - Intervals:	No Aug., Dim., Chromatic Intervals	
	Repetition of a tone (oblique motion) should NOT be repeated more than once	
	10 <sup>th</sup> to Octave at beginning of a measure is NOT permitted	
	Avoid movement by Maj 6 <sup>th</sup> interval	
	Avoid 3 <sup>rd</sup> to unison movement except at beginning and end of piece	
	Movement from a more remote consonance should not be tolerated	
	NO movement by Aug. 4 <sup>th</sup> – also avoided when reached stepwise if line is not continued in the same direction	

### 3. Form

Start & End with Perfect Consonance  
Next to last measure follows formula by species to create final cadence

### 4. Modality

Cp MUST be in the same mode as the cf  
7<sup>th</sup> degree ALWAYS occurs as the next to last tone in the cp  
2<sup>nd</sup> degree of the mode ALWAYS occurs as the next to last tone in the cp

**5. Voice Leading**

NO skips following in the same direction  
Avoid skips not compensated for  
OK to have cp (as lower voice) move above the cf  
to avoid incorrect motion  
'fa' leads up / 'mi' leads down – adjust 'fa' with #  
if movement ascends

**6. Vocal Considerations**

NO intervals larger than 5<sup>th</sup>  
Can use Octave and min. 6<sup>th</sup> if voices so close and  
no possibility of contrary motion – min 6<sup>th</sup> only  
upward  
Watch registers



## Note Against note in Three parts: Pt 2

### NOTE ONE

This species is the simplest combination of 3 voices and consists of equal notes whole notes – the upper two being consonant with the lowest

Three part composition is the most perfect of all – evident from the fact that in it one can have a complete harmonic triad without adding another voice

If another voice is added, it is only a doubling of an already present voice

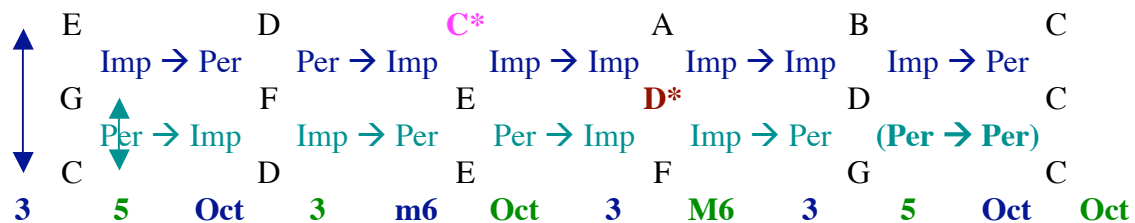
### NOTE TWO

The harmonic triad should be employed in every measure – if there is no special reason against it

Harmonic triad is a combination of the intervals of the 3<sup>rd</sup> and 5<sup>th</sup>

Occasionally – for a better melodic line – one uses a consonance not properly belonging to the triad (6<sup>th</sup> or Octave)

Solves the necessity of avoiding the succession of two perfect consonances – giving up the 5<sup>th</sup> or Octave for the 6<sup>th</sup>



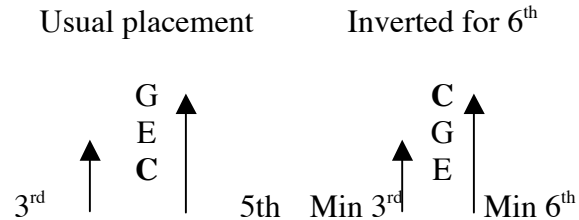
\*If D were replaced with the 5<sup>th</sup> (C) movement would be Per → Per → Per →

\*If C were replaced with (G or B) descending line would be broken also the 6<sup>th</sup> interval combines best with the 3<sup>rd</sup> degree

NOTE THREE

The 6<sup>th</sup> interval combines better than any other with the note 'mi' (3<sup>rd</sup> degree)

The note which determines the 6<sup>th</sup> should be considered as if it were moved from its proper place to an unusual one



Especially if 'mi' is followed by 'fa' – if followed by another note, it requires the fifth rather than the 6<sup>th</sup>

The 3<sup>rd</sup> must be considered carefully – in relation to the mode and weakness at a cadence

NOTE FOUR

The rules for movement – etc. – should be observed not only from the Bass but if possible from any one part to another

But even in 3 part composition, one may depart from the rigorous observance of the rules leading the other parts ABOVE the bass is there is serious reason to do so

Avoid using leger lines in this type of composition

Singable line must be taken into consideration

NOTE FIVE

Again, watch the third interval at endings – major and minor

- Min 3<sup>rd</sup> is not capable of giving sense of conclusion
- Maj 3<sup>rd</sup> cannot be used if min 3<sup>rd</sup> is present in the mode

ie. Mode D → D has an F natural – cannot change to F sharp at conclusion to create a Maj 3<sup>rd</sup>

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## Half Notes against Whole Notes in Three Parts: Pt 2

### NOTE ONE

A half note for the sake of the harmonic triad occasionally make a succession of two parallel fifths acceptable

	F		E
A		F	G
5 <sup>th</sup>		3 <sup>rd</sup>	5 <sup>th</sup>
	D		C

Again, the rules for 2 part composition still apply but can be adjusted in 3 part writing should the occasion need

### NOTE TWO

Half notes are used against whole notes – one voice utilizes half notes; the cantus firmus is in whole notes with the other voice also in whole notes

Half notes are ALWAYS 'concordant' (in harmony) with the two whole notes

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## Quarters against Whole Notes in Three Parts: Pt 2

### NOTE ONE

The quarter notes must concur with the whole notes of two other voices

Must take into account previous two part composition discussion + what has so far been said about three part composition

### NOTE TWO

Greatest consideration must be given to notes which come on the downbeat

Whenever you cannot use the harmonic triad on the first quarter note occurring on the beat – use it on the second or third quarters (or fourth) of the measure

### NOTE THREE

Variation is to have one voice in quarters, one voice in half notes, and the cantus firmus in whole notes

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## The Ligature: Pt 2

### NOTE ONE

The way ligatures were used in two part counterpoint is not changed in three part – should be strictly followed here also

The ligature is nothing but the delaying of the note that follows – same consonance in the third voice if the ligature had been omitted

**Without ligatures:**

**With ligatures:**

	<b>E</b>	E	<b>D</b>	D	<b>C</b>	C	<b>B</b>	<b>C</b>
	}		}		}			
<b>G</b>		<b>F</b>		<b>E</b>		<b>D</b>		<b>C</b>
<b>C</b>		<b>D</b>		<b>E</b>		<b>G</b>		<b>C</b>

The nature of the consonance is not changed by the ligatures – it remains the same

When dealing with successions of 5ths - in dissonant syncopations - remember the 'upbeat' (second half of the measure) is the essential part

### NOTE TWO

Voice is a consideration in 'what is prohibited' (referencing the succession of 5ths)

- the upper voice is more perceptible and obvious to the ear
- the lower voices can be 'blurred' on account of the lowness and not striking the ear so sharply
- highness accentuates, and lowness subdues
- the more perfect a consonance (5<sup>th</sup>, 8va, Unison) the less harmony it has

- the dissonances produced by the ligature and the pleasantness and beauty they give the ear HAVE TO BE attributed to the consonances to which they resolve

### NOTE THREE

If the lower voice is a pedal the 1<sup>st</sup> note of ligature does not have to be consonant

In such a case, ligatures involving only dissonances are not only correct but sound beautiful

	D	D	C	C	B	B	A	A	G
B	E		D		C		B		
G	G		G		G		G		

### NOTE FOUR

Watch for the succession of 'hidden' 5ths where one voice uses ledger lines and actually places pitch on another voice line → if only 2 voices at that part of measure

F		G
(F) Alto voice ledger line	5 <sup>th</sup> →	C
F		F 5 <sup>th</sup>   E

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## **Florid Counterpoint: Pt 2**

### NOTE ONE

A combination of the five species in three parts

Refer to 5<sup>th</sup> species in two part counterpoint for review  
of procedures

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## Four Part Composition or Writing in Four Voices: Pt 3

### NOTE ONE

The complete triad is contained in three part composition → the fourth voice is a doubling of a consonance already present in the three other voices (dissonant chords discussed later)

Unison and Octave are considered NOT different in their general designation → outside of register and interval

When the octave cannot be used because of incorrect progression the 3<sup>rd</sup> and more rarely the 6<sup>th</sup> are doubled (in a footnote, the 5<sup>th</sup> is also possible)

Rules for progression and motion given in part 1 should be followed as far as possible – not only from bass but from any one voice to any other

May accept progression of hidden 5<sup>th</sup> or Octave on requirement of the melody, limiting effect of the cantus firmus, or of imitation (when applying the rules of strict counterpoint to free writing)

### NOTE TWO

Use numerals to designate consonant intervals from the bass note – to make the doubling clearer

	<b>F</b>	<b>A</b>	<b>C</b>	<b>B</b>	<b>B</b>	<b>D</b>	<b>C</b>	<b>E</b>	<b>D</b>	<b>C#</b>	<b>D</b>
<b>3</b>		<b>5</b>	<b>8</b>	<b>3</b>	<b>5</b>	<b>8</b>	<b>5</b>	<b>3</b>	<b>8</b>	<b>3</b>	<b>8</b>
	<b>D</b>	<b>F</b>	<b>E</b>	<b>D</b>	<b>G</b>	<b>F</b>	<b>A</b>	<b>G</b>	<b>F</b>	<b>E</b>	<b>D</b>
<b>8</b>		<b>3</b>	<b>3</b>	<b>5</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>5</b>	<b>3</b>	<b>5</b>	<b>8</b>
	<b>A</b>	<b>F</b>	<b>G</b>	<b>G</b>	<b>G</b>	<b>A</b>	<b>A</b>	<b>C</b>	<b>A</b>	<b>A</b>	<b>A</b>
<b>5</b>		<b>3</b>	<b>5</b>	<b>1</b>	<b>3</b>	<b>5</b>	<b>3</b>	<b>8</b>	<b>5</b>	<b>8</b>	<b>5</b>
<b>D</b>	<b>D</b>	<b>C</b>	<b>G</b>	<b>E</b>	<b>D</b>	<b>F</b>	<b>C</b>	<b>D</b>	<b>A</b>	<b>D</b>	

The natural interval order of the voices vertically is 5<sup>th</sup>, Octave, 3<sup>rd</sup>

This order should be preserved unless the progression to next measure would violate the rules of

movement → natural division in the harmonic division of the octave

If the 3<sup>rd</sup> is placed close to the bass the result is a dull and indistinct sound → the greater the proportional numbers that determine the interval the brighter the sound of the interval

#### NOTE THREE

Not only the bass (or lowest part) and the other voices concur with the rules BUT the inner voices also

Interval of the 4<sup>th</sup> → the nature of the intervals, whether they are consonant or dissonant is determined by reckoning from the Bass – regardless of what may occur between the inner voices

#### NOTE FOUR

The inflexibility of the cantus firmus will not allow a working out strictly according to the rules of motion and progress – which is easily done in free composition

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## Half Notes against Whole Notes: Pt 3

### NOTE ONE

Review the corresponding section on 3 part writing →  
no difference here except the two half notes must be  
agree with the three whole notes – as well as the part  
3 Note against Note

### NOTE TWO

Difficulty in this results from the necessity of setting  
two half notes against three whole notes

Results in the possibility of some measures with no  
possibility of proceeding easily

This Part 3 is actually exercises for free composition

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## Quarters against Whole Notes: Pt 3

### NOTE ONE

Again, review corresponding the two and three voice species → no difference except that 4 quarters must be concordant with three whole notes

Avoid unison on the down beats

Again, rules of motion while 'should' be followed, deviation can be tolerated if no other possibility for the progression is available

But avoided in the outer voices → restrict deviation to the inner voices

This is only because of the requirement of using whole notes in the other voices. The progression would be 'fixed' could half notes be employed in these instances

### NOTE TWO

Complete triad on the first quarter with the remaining approaching the next measure simply

## The Ligature: Pt 3

### NOTE ONE

Review the corresponding section in Pt 2

In this species the ligature **MUST** sound well together with three notes

Avoid the 7<sup>th</sup> used with the 5<sup>th</sup> in the ligature → can divide the whole note to solve this:

<b>C</b>	<b>C</b>   <b>B</b>
<b>G</b>	<b>F</b>
<b>E</b>	<b>A</b>
<b>C</b>	<b>D</b>

TO

<b>C</b>	<b>C</b>   <b>B</b>	<b>C</b>
<b>G</b>	<b>F</b>	<b>E</b>
<b>E</b>	<b>A</b>   <b>D</b>	<b>G</b>
<b>C</b>	<b>D</b>	<b>C</b>

Rule that one must write three whole notes cannot be so strictly observed in this species

### NOTE TWO

Can us the interval of the 4<sup>th</sup> in INNER voices → ie. Octave to 4<sup>th</sup> considered a movement from a perfect consonance to an imperfect one in direct motion

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## Florid Counterpoint: Pt 3

### NOTE ONE

Again, review previous corresponding sections

The fourth voice must also be in whole notes

Again, the whole note may be divided if required for correct motion

### NOTE TWO

Can now attempt to combine the 5 species of counterpoint → whole, half, quarter, ligatures

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