

Species	Start int.	Start rhythm	Ending formula, pitch	Ending formula, rhythm
1 <sup>st</sup>	1, 5, 8 above 1, 8 below	Whole note	$\hat{7}$ to $\hat{1}$ , final interval is 1 or 8	Whole notes throughout
2 <sup>nd</sup>		Half note or half rest, prefer rest	In minor, raise leading tone only in next-to-last measure	Last measure is whole note, next to last either whole or two halves
3 <sup>rd</sup>		Quarter note or quarter rest, prefer rest	In minor, leading tone may be approached by raised $\hat{6}$ to avoid augmented second, but raised $\hat{6}$ can't come directly from diatonic $\hat{6}$	Quarters throughout until final measure whole note
4 <sup>th</sup>		Half rest, then half note tied across barline	The final two-and-a-half measures are fixed: weak-beat consonant $\hat{1}$ is tied over the barline and becomes a dissonant	suspension resolving to $\hat{7}$ on the weak-beat of the next-to-last measure, final measure is whole note $\hat{1}$

Species	Parallels illegal between...	Dissonance treatment	Leaps
1 <sup>st</sup>	Consecutive notes	Consonance only	3 max, 2 max consecutively, and only if in different directions  leap>3 back in opposite direction  leap>5 back by step
2 <sup>nd</sup>	Both W-S and S-S Direct 5, 8 only bad W-S	Dissonance only on weak beat  Must be passing tone	The leapiest species, just don't overdo it  All leaps across the barline must change direction  Consecutive leaps in the same direction idiomatic from downbeat to downbeat, but then treat as one big leap – back in opp dir, by step if >5  Octave leap fine, esp into weak beat
3 <sup>rd</sup>	Beats: 4-1 and 3-1 always illegal 2-1 illegal only if leap to or from beat 2 1-1 ok once, not 2x in a row Direct 5, 8 only bad 4-1	Dissonance on any weak beat (i.e. any beat except downbeat)  Must be passing tone, neighbor tone, or part of double neighbor or cambiata	Two leaps in a row only if small and in opposite directions  Rules for after leap same as 1st  Leap >3 <sup>rd</sup> changes direction rel. to prev. motion
4 <sup>th</sup> (in ties, else like 2 <sup>nd</sup> )	W-W(!) W-W parallels occur only when the second W resolves a dissonant suspension	Only dissonance is the suspension: - on downbeat, tied from consonance - resolves down by step to consonance	In species, like 1st

Species	Range of melody, spacing between voices (same limit for both)	Unisons	Repeated notes
1 <sup>st</sup>	10 <sup>th</sup> max	Forbidden	Always tied, two ties max, not back-to-back
2 <sup>nd</sup>	Upper: 10 <sup>th</sup> max Lower: 8 <sup>ve</sup> + 6 <sup>th</sup> max	Weak-beat only	Forbidden
3 <sup>rd</sup>	8 <sup>ve</sup> + 6 <sup>th</sup> max		
4 <sup>th</sup>	8 <sup>ve</sup> + 6 <sup>th</sup> max	OK, except as resolution of diss. S	

## On climaxes:

### All species:

not repeated

highest note in upper ctp, either highest or lowest note in lower ctp

neither in first nor last measure, usually not next-to-last measure (possible exception for lower climax in 2<sup>nd</sup> or 3<sup>rd</sup>, on downbeat of next-to-last measure, lower than  $\hat{7}$ )

not same measure as climax in c.f. (c.f. climax is always highest note)

### 2<sup>nd</sup>:

must be on downbeat

### 3<sup>rd</sup>:

must be either on downbeat or on beat 3

the climax note may also be embellished by a figure that moves to one or two other notes and then returns to the climax note; this counts as embellishment/extension of a single climax, not as a repeated climax

extension of the climax usually occurs within a single measure, if it is split between measures the climax note should be on beats 3 and 1 with a neighbor tone or embellishing tone in between

one of the weak-beat embellishing tones may be step above the climax; because it is on a weak beat, it does not count as the climax

### 4<sup>th</sup>:

climax must be in species (not while breaking into second species)

for the purposes of determining whether climaxes are simultaneous, count the start of a note tied across the barline, not the end