Second Species

Melodic Construction

CTP moves in half notes until the end.

Rhythm of start: may start either on the downbeat or (better) after half-note rest

Rhythm of end: must end with whole note. Next-to-last measure may be either two half notes or a whole note.

No repeated notes, no ties.

The climax must be on a downbeat.

Because there are more notes there should be at least one subsidiary climax.

Leaps:

Second species has more leaps, and more larger leaps, than any other species. Nonetheless, you should write a vocal line that is singable and that doesn't feel leapy.

Consecutive leaps in the same direction are often used, always from downbeat to downbeat (see below)

Any leap of any size into a strong beat must be followed by a change of direction.

The octave leap is idiomatic in second species, especially when leaping into a weak beat

Relating Two Voices

<u>Dissonance and consonance:</u>

Only one allowable dissonance: the passing tone. Must be on weak beat, must fill in a third, being approached and left by step in the same direction.

The strong beat is always consonant, the weak beat may be either consonant or dissonant.

Second species adds, and other species will continue to add, allowable uses of vertical dissonance. Melodic leaps of dissonant intervals are not allowed in any species.

<u>Forbidden parallels:</u>

The extra rhythmic complexity of second species leads to extra complexity in the treatment of forbidden parallels.

Adjacent beats (W-S):

Usual restrictions on parallel, consecutive, and direct P1, P5, P8 apply.

Consecutive strong beats:

The ear connects consecutive strong beats; octaves and fifths may not be used on consecutive strong beats.

Note that this applies only to parallel and consecutive fifths and octaves; direct fifths and octaves from downbeat to downbeat are not a problem.

As an equivalent to the limit on parallels in first species, a maximum of three consecutive measures can begin with the same imperfect consonance.

Consecutive weak beats:

The ear does not connect consecutive weak beats in second species, no restrictions.

<u>Other issues:</u>

The range of the CTP and spacing between the voices should be a 10th at most when writing upper CTP, an octave plus a sixth at most when writing lower CTP.

The unison is more freely than in first species: in addition to first and last notes, it may be used on weak beats, so long as the directions of approach and departure are opposite (which is the same as saying avoid voice crossing and overlap).

Functions of the second half note:

Partially fill in a leap of P4 or P5 (passing motion with missing notes)

        To be incomplete passing motion, should have one stepwise connection; smoother to leap into W, step to S. If leaping into S, must change direction afterward; if filled-in leap is P5, the filled-in P5 should change direction whether or not the leap is into the strong beat.

Arpeggiate larger leap (at least P5)

        If breaking larger leap between two strong beats into two smaller leaps, make sure larger leap is consonant and no larger than octave; continue in opposite direction, by step if the larger leap is a sixth or an octave.

Change register

        Leap of fifth, sixth, or octave; don't use this too often. The leap should change direction <u>relative to what came before</u> (new kind of rule), and should be followed by another change in direction and a few stepwise notes in the new direction.

Fourth instead of passing tone

        Can substitute for passing note, overshooting the third and then coming back rather than filling in the third. (Reasons to use: greater variety if line too stepwise, can avoid parallels.)

Decorating stepwise motion

        In some cases there is stepwise motion from strong beat to strong beat that can be decorated with a third leap. The safest case is when the leap is into the weak beat. If the leap is into the strong beat, the line should change direction after the leap.

Decorating a repeated note

        The <u>consonant</u> neighbor tone (motion between a fifth and a sixth) can be used when two consecutive strong beats have the same note. This should be used sparingly.

        Fulfilling the same function, it is also possible to skip by a third to a consonance and return – but make sure to change direction after the leap across the barline.