

# Species Counterpoint: Melody



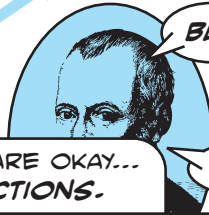
BEFORE WE START **COMBINING MELODIES**, WE NEED TO UNDERSTAND WHAT CONSTITUTES A **GOOD MELODY** IN THE SYSTEM OF SPECIES COUNTERPOINT.

AND REALLY, TO BE **FAIR**, THESE ARE GOOD GUIDELINES FOR **ANY MELODY**... IT'S JUST THAT **FLUX** IS A LITTLE MORE **STRICT** ABOUT IT.

IN GENERAL, MELODIES SHOULD BE PRIMARILY **STEPWISE**, WITH A **SINGLE, DEFINITE HIGH POINT** OR **LOW POINT**. EFFECTIVE MELODIES TEND TO PROGRESS SLOWLY TOWARD THE HIGH OR LOW POINT AND THEN MOVE BACK TOWARD THE STARTING PITCH.



OH, AND DON'T **REPEAT NOTES** LIKE THIS. CONTRAPUNTAL MELODIES NEED TO BE **INTERESTING**, NOT **BORING**.



YEAH, YEAH, **PALESTRINA**, WE KNOW YOU REPEATED NOTES **ALL THE TIME**. BUT FLUX WAS PURSUING AN **IDEAL**. MAYBE HE FELT YOU COULD DO... BETTER?

AS YOU CAN SEE ABOVE, OCCASIONAL **LEAPS** ARE OKAY... BUT THEY COME WITH A **BUNCH OF RESTRICTIONS**.

WHY, I **SHHHH**. LET'S JUST MOVE ON.

FIRST, LEAPS SHOULD BE NO LARGER THAN A **PERFECT FIFTH**, WITH TWO EXCEPTIONS: LEAPING BY A **PERFECT OCTAVE**, AND LEAPING **UPWARD** BY A **MINOR SIXTH**. DON'T DO THESE VERY OFTEN, THOUGH!

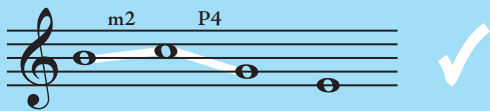


SECOND, FOR **HEAVEN'S SAKE**, AVOID THE **TRITONE**! THIS INTERVAL (AN **AUGMENTED FOURTH** OR **DIMINISHED FIFTH**) WAS ACTIVELY **AVOIDED** SO **CONSISTENTLY** THAT FLUX AND HIS PALS CALLED IT THE **DIABOLUS IN MUSICA**... THE "**DEVIL IN MUSIC!**"

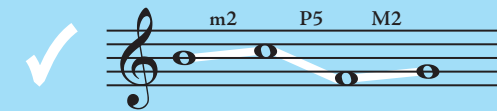
**LEAPING** BY A TRITONE IS BAD, BUT IT'S **ALSO** IMPORTANT TO AVOID THE TRITONE IN **OTHER** WAYS... FOR EXAMPLE, THIS PATTERN, WHERE A TRITONE IS **OUTLINED** IN THE **MELODIC LINE**, WOULD BE CONSIDERED INAPPROPRIATE.



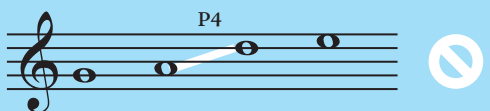
THIRD, LEAPS OF A PERFECT FOURTH NEED TO BE **PRECEDED** OR **FOLLOWED** BY **STEPWISE MOTION** IN THE **OPPOSITE DIRECTION**, TO **COUNTERBALANCE** THE LEAP. AND IF A LEAP IS **LARGER** THAN A PERFECT FOURTH, IT NEEDS TO BE COUNTERBALANCED BOTH **BEFORE AND AFTER!**



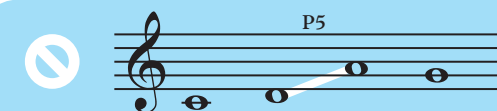
THIS **PERFECT FOURTH** IS COUNTERBALANCED BY THE STEP THAT OCCURS **BEFORE** THE LEAP.



THIS **PERFECT FIFTH** IS COUNTERBALANCED BY STEPS ON BOTH SIDES OF THE LEAP.



THIS **PERFECT FOURTH** IS SURROUNDED BY STEPS, BUT THEY **AREN'T** IN THE **OPPOSITE DIRECTION**.



THIS **PERFECT FIFTH** HAS STEPS ON BOTH SIDES, BUT THE **FIRST ONE** ISN'T IN THE **OPPOSITE DIRECTION**.

LASTLY, DON'T WRITE **THREE OR MORE LEAPS** IN A ROW. YOU CAN WRITE **TWO** LEAPS IN A ROW, BUT THEY NEED TO OUTLINE A **MAJOR** OR **MINOR TRIAD**. NO DIMINISHED TRIADS... THEY HAVE **TRITONES** IN THEM!

**EVIL!**

