Species Counterpoint: Three Voices

LET'S HEAD BACK TO SPECIES I AGAIN, BUT ADD A THIRD VOICE!

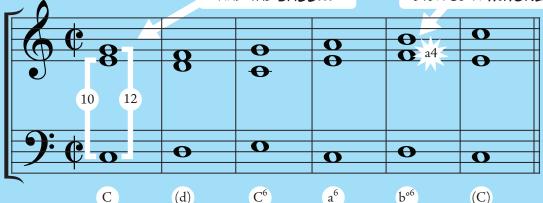
UH--- DO WE HAVE TO?

IT ACTUALLY HELPS US SEE
HOW THIS ALL RELATES TO THE WOOD
FOUR-VOICE CHORALE STYLE
OF OUR MAN BACH...

...AND EVEN WITH ADDING A WHOLE NEW SET OF INTERVALS TO LOOK AT, IT'S REALLY NOT THAT BAD!

IN GENERAL, THE RULES FOR MELODIES AND COUNTERPOINT ARE THE SAME FOR SPECIES I IN TWO VOICES.

WE STILL NEED TO USE ONLY CONSONANT INTERVALS BETWEEN EACH UPPER VOICE AND THE BASS... BUT THE INTERVAL BETWEEN THE UPPER TWO VOICES CAN BE DISSONANT... IT CAN EVEN BE A TRITONE!



THE CHORDS CREATED SHOULD BE TRIADS.
YOU CAN FORM INCOMPLETE TRIADS
OCCASIONALLY BY HAVING A DOUBLED ROOT
AND A THIRD, BUT AVOID HAVING OPEN FIFTHS
EXCEPT ON THE FIRST OR LAST CHORD.

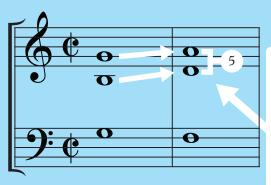


TECHNICALLY, THE TRIADS MUST BE MAJOR AND MINOR IN ROOT POSITION AND FIRST INVERSION, AND DIMINISHED TRIADS IN FIRST INVERSION ONLY.

BUT IF YOU FOLLOW THE RULES ABOVE ABOUT CONSONANT AND DISSONANT INTERVALS, IT PREVENTS YOU FROM USING THE WRONG INVERSION! OOH!
BECAUSE
SECONDINVERSION
TRIADS AND
ROOT-POSITION
DIMINISHED
TRIADS ALL
HAVE FOURTHS
ABOVE THE
BASS!

AS WITH TWO-VOICE
COUNTERPOINT,
PARALLEL PERFECT
INTERVALS ARE FORBIDDEN
BETWEEN ANY VOICES!

AND PERFECT INTERVALS
STILL NEED TO BE
APPROACHED WITH CARE:
YOU STILL CAN'T GO WRONG
WITH CONTRARY,
STEPWISE MOTION!



HOWEVER, IN THREE VOICES,
PERFECT INTERVALS CAN ALSO
BE APPROACHED WITH BOTH
VOICES MOVING IN THE SAME
DIRECTION IF THE TOP VOICE
MOVES BY STEP, AND IF THE
THIRD VOICE MOVES IN
CONTRARY MOTION WITH
THE OTHERS.



AVOIDING PARALLEL PERFECT INTERVALS
AND SECOND INVERSION TRIADS?
KEEPING DIMINISHED TRIADS IN FIRST INVERSION?
THESE ARE ALL FANTASTIC IDEAS!



USE THEM, BACH! USE THEM LIKE THE WIND!