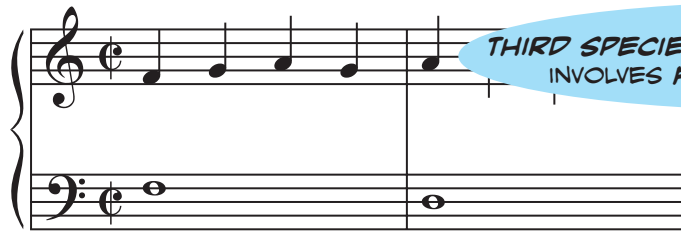


# Species Counterpoint: Species III



**THIRD SPECIES**, AS YOU MIGHT HAVE GUESSED, INVOLVES **FOUR NOTES** AGAINST ONE.

AND, COMPARED TO THE OTHER SPECIES, IT'S **EASY PEASY!** IN FACT, THE DIFFERENCES CAN BE SUMMED UP INTO **FOUR RULES**.

**FIRST:** DON'T **LEAP** MORE THAN **ONCE** IN THE **SAME DIRECTION**.



**SECOND:** ALL INTERVALS LARGER THAN A **THIRD**, INCLUDING **PERFECT FOURTHS**, MUST BE COUNTERBALANCED BY **STEPS** ON BOTH SIDES.



**THIRD:** AS USUAL, THE **FIRST** NOTE IN EACH MEASURE MUST BE **CONSONANT**. THE **THIRD** NOTE IN THE MEASURE IS ALSO USUALLY **CONSONANT**, BUT IT **CAN BE DISSONANT**... AS LONG AS IT'S THE **ONLY DISSONANT NOTE** IN THE MEASURE.

AS FOR THE **SECOND** AND **FOURTH** NOTES, THEY CAN BE DISSONANT, AS LONG AS THEY ARE **PASSING TONES** OR **NEIGHBOR TONES**.

A **NEIGHBOR TONE** IS A NOTE APPROACHED BY **STEP**, WHICH RESOLVES **BACK** TO THE NOTE IT CAME FROM.



WAIT, DISSONANCES ON **BEAT TWO**? RIGHT I NEVER  
**QUIET, PALESTRINA.**

**FOURTH:** THERE ARE **TWO SPECIAL FIGURES** WHICH ACT AS **EXCEPTIONS** TO THE RULES ABOVE.

HEY, THAT MAKES **FIVE** RULES! NO FAIR!

WELL, THEY'RE **KIND OF SIMILAR**...

THE **DOUBLE NEIGHBOR TONE** INVOLVES AN **UPPER NEIGHBOR** AND A **LOWER NEIGHBOR** PLAYED ONE AFTER ANOTHER, THEN RETURNING TO THE NOTE THAT **APPROACHED IT**.



THIS FIGURE CAN BE **INVERTED**, SO THE **UPPER** AND **LOWER** NEIGHBORS **SWITCH PLACES**.

THE **NOTA CAMBIATA** (OR **CHANGING TONE**) FOLLOWS THE PATTERN OF A **STEP DOWN**, A **THIRD DOWN**, THEN **TWO STEPS UP**. THE **MIDDLE** NOTE OF THIS **FIVE-NOTE** FIGURE MUST BE **CONSONANT**.

