

# COUNTERPOINT

## SECOND SPECIES, SUPPLEMENT

In second species counterpoint, bear in mind that the counterpoint is now moving twice as fast as the CF and, as such, it can and should range further in register than in first species. If your counterpoint spends most of its life within the range of a fourth, then it is timid and uninteresting. On the other hand, since the counterpoint is moving faster, and is considered to be a “vocal” line, it should contain more stepwise motion than in first species; any passage with three consecutive leaps in the same direction is not stylistic, and any passage with four consecutive leaps in mixed directions is also not stylistic. Consider the second type (consecutive leaps, mixed directions) to be a yodel.

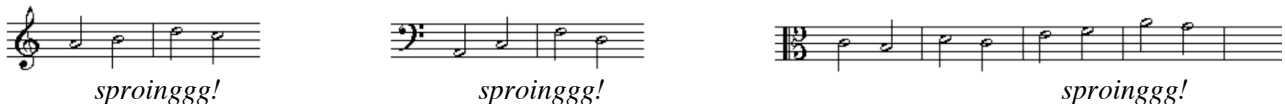
The usual caveats regarding parallel and direct motion hold in second species. They look less obvious on the page, however. The following are all examples of bad direct motion to perfect consonances:



In addition, if the same perfect consonance is repeated on consecutive downbeats, then it is a bad parallelism, as well (consider an octave and a unison equivalent in this regard). All of these examples are as bad as it gets:



The *sproinggg* melodic rule comes into force in second species and carries over into third species. The *sproinggg* rule is as follows: you may not leap up from an anacrusis to a downbeat if the anacrusis had been approached from below. The *sproinggg* rule is a *melodic* rule. Here are a few examples:



Also, you may not write successive downbeats that are a tritone (or any augmented or diminished interval) apart, whether or not the offending interval is “outlined”. Remember that if the first CF tone is returned to, the downbeat note in the counterpoint should not be the same note with which it began.