

## T251 / Assignment 4 / Three part counterpoint, first species

*Analysis.* The extract below shows a passage of homophonic three-part counterpoint, much in our first-species style. Annotate the example to show how the vertical sonorities are controlled (note the clefs!). Label each sonority as:

- (a) complete chord with third and fifth above bass (“5/3 chord”);
- (b) complete chord with third and sixth above bass (“6/3 chord”);
- (c) incomplete chord with third above bass (and one of the pitches doubled at the octave);
- (d) “bare” chord, with only octaves and/or fifths (no third above bass)

William Byrd, Mass for four voices, “Credo”

Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to,

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a

*Writing.* Complete the following exercise to create first-species counterpoint. NB: At the third bar from the end, it's ok to use a repeated half-note G in the top voice (with the second one tied over to create the cadential suspension).

*For 10% extra credit, you can create an embellished upper voice.*

Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to,