

# Species Counterpoint: Three Voices

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



UH... DO WE HAVE TO?

RELAX...

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

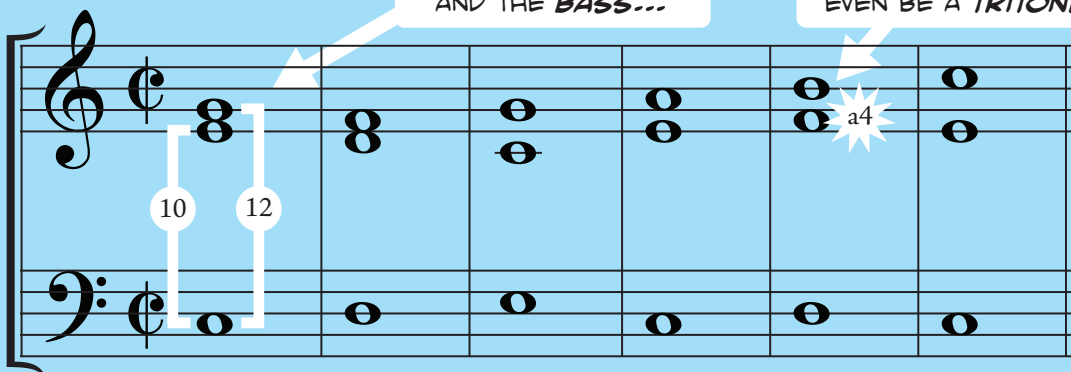


...AND EVEN WITH ADDING A WHOLE NEW SET OF INTERVALS TO LOOK AT, IT'S REALLY NOT THAT BAD!

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*!



C

(d)

C<sup>6</sup>

a<sup>6</sup>

b<sup>o6</sup>

(C)

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.

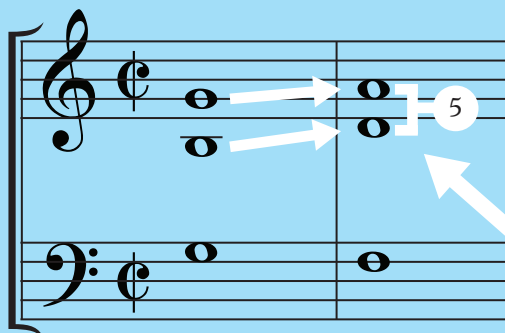
BUT IF YOU FOLLOW THE RULES ABOVE ABOUT *CONSONANT* AND *DISSONANT INTERVALS*, IT PREVENTS YOU FROM USING THE *WRONG INVERSION*!



OOH! BECAUSE *SECOND-INVERSION 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*!