

THIRD SPECIES (four quarter-notes against each C.F. whole-note)**Melody:**

Previous rules are still valid, except (or as well as):

1. It is permissible to begin with an up-beat, usually following a quarter rest, occasionally following a rest of two or three quarters.
2. The penultimate C.F. whole note may be accompanied by (i) two quarters and a half note, (ii) two halves, or (iii) one whole note in the counterpoint.
3. **Ascending skips are only possible from unaccented** (2nd or 4th) **quarters** preceded by a change of direction. Thus  is not available, but  is fine, as is  (but the downward motion should continue to avoid a sequence).  and similar figures involving larger leaps (5^{ths}, m6^{ths}, and 8^{ves}) are also fine.
4. **Descending skips are only possible from accented** (1st or 3rd) **quarters**, except as noted in rules 5.3 and 8.
 - 4.1 • Descending skips from two *successive* accented quarters are “not so good:”  creates an “oom-pah” effect, more usually associated with Bavarian drinking songs, and other music from later periods.
5. All melodic rules are to be observed more rigidly here, so **two skips in the same direction are forbidden**, as is a **same-direction step-skip-step combination**. However:
 - 5.1. • **A same-direction second/third combination is available if the larger interval (the third) is lower than the smaller** (the second) AND you don't skip up from an accented quarter. Thus  or  are NOT available (these also violate rule 3).
 - 5.2. • An ascending third from an **unaccented** beat, followed by a second in the same direction, is fine if preceded by a change of direction:  or  are both okay (but only if the skips don't involve dissonances).
 - 5.3. • A descending second from an **accented** beat, followed by a third in the same direction, is possible, but only if followed by a *stepwise* change of direction. This is known as the **cambiata** shape:  or . The *inverted cambiata* shape that was fine in the second species is unavailable here.
6. Ascending scalar passages may peak on the **first** or **third** of a group of four quarters (i.e. the relatively accented ones) before reversing stepwise direction (). Peaking on the second or fourth (i.e. the unaccented) quarters creates a syncopated agogic accent, so  is *not* available. For this reason...
 - 6.1 • **No upper neighbours** (lower neighbours are fine):  = atypical;  = typical.
7. **Repeating** the tone of the **second quarter** on the **fourth quarter** is “trivial” **if the fourth quarter is approached from above**, UNLESS there is a *scalar ascent peaking on the first or third quarter*. Thus,  or  are NOT good, but  is fine (rule 6), as is  (because the repeated tone is approached from below).
 - 7.1 • Related rule: Don't use same neighbor note twice in a row: 
8. **Unaccented quarter, introduced from below**, usually continues stepwise in the same (ascending) direction ( etc.), but may skip down by a third (followed, of course, by a stepwise change of direction: ); therefore, *no skips down from a weak beat except by third*.  is NOT available (it also violates rule 6).

Counterpoint:

1. Dissonances may only occur on weak quarters (2+4).
2. **There are only 3 dissonance types possible:** 2.1 **Passing Notes**; 2.2 **Lower Neighbours**; and 2.3 **Cambiati** (specifically, the second note of a *cambiata*). Esc., UN, APT, App., etc., are not available.
3. You may occasionally begin with a top-voice imperfect consonance here, but *only if beginning on an unaccented portion of a beat*; otherwise continue to begin with a perfect consonance as previously.
4. **Unison is allowed on any quarter except the first** (in a group of four), unless at the beginning or end.
5. **5^{ths} / 8^{ves} on successive accented quarters may be permitted very rarely**. If they are four quarters apart, they sound thin and may imply parallel or consecutive 5^{ths}/8^{ves}, so caution must be exercised.

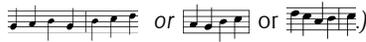
THIRD SPECIES: SKIPS, DISSONANCES, AND STYLISTIC SUMMARY

A. Everything you need to know about skips:

1. Skips may only occur between consonant harmonic intervals (this is not a new rule).

(**Exception:** *the second note of the cambiata figure may dissonate.*)

2. All skips should be contained on either side.

(**Exception:** *a third and a second in the same direction are fine if the third is lower than the second, and the third requires a change of direction on one side!*; )

3. **The only permissible skip from an accented quarter is down.**

- However, skips from two *successive* accented quarters are “not so good.”

4. **The only permissible skip from an unaccented quarter is up.**

(**Exception:** *Okay to skip down by third if followed by step up, as in: 1. Cambiata: , or 2. *)

5. Skips are generally smaller and occur less often than in other species, and have a strong tendency to be filled in. (This is because the notes move very quickly; think of them as 16th notes in 4/4 time.)

B. Everything you need to know about dissonances:

1. Dissonances may occur only on weak beats (beats two or four).

2. Only three types are possible:

i) Passing notes (**P**),

ii) Cambiati (**C**); review examples on bottom third of p. 125 if necessary, and

iii) Lower neighbours (**N**) also known as lower auxiliaries.

(**Exception:** *an upper neighbour is possible if followed by a half note; see top of p. 91 in Jeppesen*)

C. Some stylistic considerations:

Ascending scalar passages may peak on the first or third of a group of four quarters.

Previous stylistic guidelines are still in force, such as those regarding the general shape of the line³ (don't meander aimlessly), single high point (and, if possible a single low point), avoidance of sequences, over-use of the same motive, aimless melodies resulting from overuse of the same few pitches, sudden register changes, “slow trills”, etc.

Note that there is a greater temptation to use **sequences** and/or overuse the **same motive** (such as the *cambiata* figure, for example) in this species than in any other, simply because you have to write more notes. Make a conscious effort to mix up the figures that you use; i.e., if you use a *cambiata* twice, make sure the 2nd one is a good distance from the 1st.

As we know, conjunct lines are easier to sing than disjunct lines. This is increasingly true as notes move more quickly, so stepwise motion and scalar fragments are *particularly* common in this species. In *all* species there should be more conjunct than disjunct motion, but in Jeppesen's examples, the ratio of steps to skips increases as follows:

- **First species: Two steps for every skip** (68% steps);
- **Second species: About the same** (70% steps);
- **Third species: Six steps for every skip** (86% steps).

Likewise, the **melodic span** increases as you move from the first to the third species. Jeppesen's **first species** examples span anywhere from a fourth to an octave, averaging about a **sixth**; his **second species** examples range in melodic span from a fifth to a tenth, averaging about an **octave**; however, his **third species** examples range from a ninth to a twelfth, with an average span of about an **eleventh**.

¹ See bottom of p. 119, and top of p. 120 in Jeppesen.

² See melody rule #8, previous page.

³ “A particularly beautiful form, however, is the one that has its climax (highest note) toward the end of the melody and gradually reaches its culmination in a soft and natural chain of smaller ascents and descents.” (Jeppesen, p. 122, middle; see example that follows).