

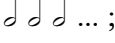



SECOND SPECIES

Refer to Clendinning pp. 188-198 for the discussion,
even though the rules vary slightly from ours.

The following summarizes legal rhythms at the beginning and the end:

The final, cadence, tone will be a whole note. The cadence tone will be approached by one of these two formulas: either  ; or else  . In the latter formula, the penultimate whole note is in first species.

The CP line will begin either together with the CF, as  ... ; or else it may come in one half later, as half rest,  ... etc.

NOTES AND MELODIC INTERVALS IN THE CP LINE

Rules 1-8 apply as before, except that a repeated or sustained half (as per #3b) is not allowed in 2nd species.

LARGER LINEAR SHAPE OF THE CP

Rule 9 applies. The climax may appear as either a strong or a weak half. We will follow 9b strictly and require that the CP zenith not sound any time during the CF's zenith.

Rules 10 & 11 apply. In 2nd species, watch out for “zigzagging”. Try to build long conjunct sweeps where possible. This avoids zigzagging and also means you don't have to worry about dissonance on the weak halves. (A dissonant weak half in the middle of such a sweep will automatically be a passing tone; see rule 12 below.)

In connection with rule 11, be sensitive to local extremes (high and low points of local rising and falling gestures). The line should not return to the same local extremum too often, giving an “electronic ping-pong” effect.


Ambitus: In a melody of typical exercise length (18 or more half notes), strive to span an octave (but not more than about a tenth) from nadir to zenith. This is not a strict requirement, but a melody much narrower than an octave will not be excellent.

VERTICAL INTERVALS

Rule 12 applies to strong halves; we'll call it “rule 12s” here. A new rule, 12w, governs vertical intervals on weak halves. 12w: on weak halves, any vertical interval is allowed **IF** the weak half is a **passing** tone (PT). Otherwise, any **consonant** interval is allowed, including the unison (but excluding the “dissonant” vertical fourth). Finally, we will also allow a dissonant **neighbor** (NT) but only **once per exercise**, and (like a dissonant PT) on a weak half only.

Note the difference between **passing** tones and **neighbor** tones. A PT is approached and left by step in the same direction: it fills in the interval of a third. A NT tone is by step and left by step in the opposite direction: it returns the melody to the note that preceded it.

Rules 13 and 14 apply. #15 applies to strong (i.e. downbeat) halves; weak halves may momentarily be farther apart from the CF.

RESTRICTING DIRECT MOTION (NB: motion into a weak  is always oblique, not direct.)

Rule 17 applies, i.e. to motion from a weak half into the succeeding strong half (what your book calls “adjacency parallels”). **Also**, you may not have two fifths, or two octaves, or two unisons, on consecutive strong halves (called “accented parallels” or “beat-to-beat parallels”).

Rule 19 applies to events on consecutive strong halves. If you get into such a situation, you are probably already zigzagging too much.

Rule 20 is relaxed to allow two such leaps per exercise.

Rule 21: you may cross two times per exercise, but be more careful of overlap in 2nd species. Routinely check all unisons on weak halves. (They must be left in contrary motion!)

CHROMATICISM: Rules 22 & 23 apply.