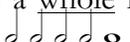
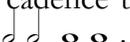
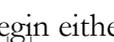


## SECOND SPECIES

Refer to MGTA pp. 188-198 for the discussion, though the rules there 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 1-7 apply as before, except that a repeated or sustained half (as per #3b) is not allowed in 2<sup>nd</sup> species.

### LARGER LINEAR SHAPE OF THE CP

Rule 8 applies. The climax may appear as either a strong or a weak half. We will follow 8b strictly and require that the CP zenith not sound during any part of the CF's zenith.

Rules 9 applies. In 2<sup>nd</sup> 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 9, 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.

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 10 applies to strong halves; we'll call it “rule 10s” here. A new rule, 10w, governs vertical intervals on weak halves. 10w: 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 melodic interval of a third. A NT tone is approached by step and left by step in the opposite direction: it returns the melody to the note that precedes it.

Rules 11 and 12 apply. #13 applies to strong halves; weak halves may momentarily be farther apart from the CF.

The Global Rule will be regarded more strictly in 2<sup>nd</sup> species. Occasional one-note gaps are possible, but rarely more than one, and rarely from a prominent note like the climax.

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

Rule 15 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”)—we'll call this Rule 15b.

Rule 17 applies to events on consecutive strong halves. If you get into such a situation, you are probably already zigzagging too much.

Rule 18 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 2<sup>nd</sup> species. Routinely check all unisons on weak halves. (They must be left in contrary motion!)

**CHROMATICISM:** Rules 20 & 21 apply.