

First Species Counterpoint: note against note;
perfect consonances at the beginning and end;
perfect and imperfect consonances between
the first and last sonorities. No dissonances.

Second Species Counterpoint: two notes against
one note; dissonances on weak beats only (see the
4) and must be passing--ascending or descending.

The image shows two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The first four measures show First Species Counterpoint (note against note) with intervals of 5, 6, 6, and 8. The next four measures show Second Species Counterpoint (two notes against one note) with intervals of 8, 3, 4, 6, and 8.

Third Species Counterpoint: four notes against one note;
beats 2 and 4 can be dissonant and must be passing; if
beat three is dissonant, it must be passing. EXCEPTION:
the cambiata figure (measure 3); in the cambiata you leap
precisely as below on the second beat away from a dissonance.

Fourth Species Counterpoint; two
notes against one note--the suspension.
The three elements of a suspension:
1) weak beat consonant preparation
2) strong beat dissonant suspension
3) weak beat consonant resolution

The image shows two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The first four measures show Third Species Counterpoint (four notes against one note) with intervals of 8, 7, 6, 7, 6, 7, 8, 6, 8, 7, 5, 6, and 8. The next four measures show Fourth Species Counterpoint (two notes against one note--the suspension) with intervals of 8, 6, 5, 6, 7, 6, and 8. The suspension is labeled 1) 2) 3) above the notes.