

called 1:1 counterpoint). The newly composed voice is called the **contrapuntal voice** (or **counterpoint**). This voice can be written above or below the CF (see Example 4.3A). In **second-species counterpoint** (also called 2:1 counterpoint), two pitches are written against a single pitch of the CF (see Example 4.3B). Subsequent species add more pitches to the contrapuntal voice as well as new rhythmic procedures. Fifth-species counterpoint combines all of the techniques of the previous four species.

### EXAMPLE 4.3

A. B.

counterpoint

cantus firmus (given)

DVD 1  
CH 4  
TRACK 2

This highly controlled environment allows the musician to focus on the primary goal of writing counterpoint: to create a melody that simultaneously combines with the CF. Such harnessing of the horizontal plane in music (i.e., the linear, temporal domain) and the vertical plane in music (i.e., the spatial, harmonic domain) is actually the goal of your entire theory studies. Our counterpoint studies will focus only on first and second species in two voices and will provide the springboard for our upcoming harmony studies, which draw heavily on principles of melody and intervals. The study of species counterpoint (slightly modified in order to link up with our later harmonic studies) will help you to develop your ear and understand the difference between rules, which must be obeyed, and guidelines, which are more aesthetic options, and provide the best hands-on introduction to the subtle and crucial processes that underlie all of tonal music.

To demonstrate briefly that thinking in terms of two-voice counterpoint is central to Western music, the excerpts in Example 4.4 were taken from nearly 600 years of music; they range from the early Renaissance to the Baroque and Classical periods and span the entire nineteenth century. Each excerpt depends on the relationship between two voices moving in either 1:1 counterpoint, 2:1 counterpoint, or a mixture of the two. If there are more than two voices, the outer voices will, like those in Example 4.1, be most prominent. As you listen to these excerpts, notice that each voice is a melody unto itself and that when combined, the voices maintain their independence.

### EXAMPLE 4.4

A. Dufay, *Missa Sancti Jacobi*, Communion (ca. 1428)

qui se-cu-ti es-tis me,

qui se-cu-ti es-tis me,

DVD 1  
CH 4  
TRACK 3