

HARD RULES

First Species

(1) Vertical Intervals allowed

6 or 3 (at least 60%)

8 or 5 (sparse, & approached by contrary motion or oblique motion)

2 and 7 and 4 = forbidden

(2) Horizontal Melodies

Cannot have more than two skips in the same direction. Legal skips are 3rds, 4ths, 5ths, *ascending* minor 6ths, and octave leaps.

(3) The following intervals **with one note intervening** are forbidden:

(a) A seventh {although a 5th followed by m3 *ascending* is good}

(b) Any compound interval (i.e. leaps when combined are greater than an octave).

(c) Augmented 4th (obviously, “diabolus in musica”) but Stella Roberts allows a diminished 5th (!) whereas Peter Schubert only allows a dim5 that’s completely filled in and left in contrary motion

(4) Leaps of an octave or minor 6th must be preceded and succeeded by notes within the leap. (i.e. approached and left by contrary motion.)

(5) Total range of each voice should not exceed a twelfth. In general, the counterpoint lines should also not be more than a 12th apart.

(6) More than three thirds or sixths in similar motion is forbidden; that destroys counterpoint.

(7) REDUNDANT • Direct 5ths (“hidden fifths”) and Direct Octaves (“hidden octaves”) are forbidden. [...but tolerated between outer voices of a hymn, if the top voice moves by step]

(8) “Cadere” means to fall. Ending must have CF falling a second. If the CF be below, penult will be M6. If the CF be above, penult will be m3 or m10. (Accidentals are sometimes required.)

SOFT RULES

First Species

(1) **Horizontal Motion** • “Conjunct” (stepwise) must predominate over “disjunct” (leaps) motion. Repeated (or tied) notes are allowed, but probably not more than one per exercise.

(2) **Shape** • Monotony (slow trill, “wanderitis,” etc.) should be avoided, and try to have one high point and some authors also desire one low point. Stella Roberts says “don’t repeat short melodic patterns”—but others question this.

(3) **Custom** • P5 can begin if the student is writing ABOVE the CF, but not below. (An 8ve or unison can always begin or end.)

(4) **P. Consonances in a Row** • Peter Schubert says: “avoid more than two perfect consonances in a row” & calls this a soft rule. Some authors warn against even two in a row because of a “hollow lack of harmony” that results from this. —**Consecutive Fifths** • Allowed if they are reached: (a) from crossed voices; or (b) from contrary motion. (If legitimate, this rule is obscure; but Stella repeats it on page 20 for 2nd species.)

(5) **“Compensation” for Leaps in a Melody** • Peter Schubert says: “It is preferable to precede and/or follow a Skip with a Step or Steps in the opposite direction. If you use two skips in the same direction, keep them small.” Peter Schubert continues: “It is generally better to change direction after a large leap (bigger than a 4th) and move in steps.” Jeff Ostrowski thinks a P4 also profits by contrary motion... But the main thing—**and this is very important**—is the “Law of Recovery” (i.e. the larger the leap, the more likely it is to be followed by a step in the opposite direction). Some authors do not allow multiple skips in a row, even where the direction changes—but Fux himself often “recovers” by the skip of a third. (Then again, on page 46, Fux skips a 4th, 5th, and 4th in the same direction!)

(6) **Pyramid rule** • The “pyramid rule” is mentioned by all authors. That is, when you have skips in the same direction, larger interval should be on bottom.

(7) **Very Soft** • Avoid skipping to and from a temporary high or low point. This is not a “soft rule”—this is a “very soft rule.”

(8) **Voice Crossing** • Overlapping voices is a matter of debate amongst Theorists, as are unisons inside the counterpoint (i.e. not 1st or last note of the exercise).

(9) **Independence of Lines** • Use contrary motion whenever possible (cf. Mozart’s definition of counterpoint). Oblique is also highly praised, but in 1st species we don’t see that much for obvious reasons. Don’t mimic the CF, be independent—however, the line must be singable and must “make sense.” Have an idea about the **general shape** of the line—if the CF basically loops upwards, then why not do opposite with the counterpoint? Does your counterpoint repeatedly use just 2-3 notes? Jeff Ostrowski will explain WHY stepwise is so satisfying (besides being singable, which is super important). Writing the ending first often helps.

(10) **Avoiding P8 closure** • If you can “move through” an Octave, that can help avoid sense of closure—of course, voice exchange is always a very nice thing.

“You have done very well. If one works hard one may be certain of God’s help. Always remember: *drops wear down the stone | not by strength but by constant falling*. Therefore, we are taught to work tirelessly in order to master the sciences, and to allow no day to pass without a line written (as they say).” – Aloysius, *Gradus ad Parnassum* (J.J. Fux)

HARD RULES

Second Species

(1) **Half Notes (a)** • The first half-note in each bar must be consonant with the CF.

(2) **Half Notes (b)** • The second half note may be dissonant, but only if it’s a passing tone—that is, approached and left by step. {very important} That is, **DISSONANT UPPER OR LOWER NEIGHBORS** are forbidden.

(3) **Identical P. Consonances** • Identical perfect consonances on the downbeats of successive measures are permitted **only when** the intervening note leaps by an interval larger than a third. {Pages 43-44 Fux support this; Stella Roberts

seems ignorant of this in her statement on page 20, rule #6} (5ths in contrary motion—that is, 5th to 12th and vice versa—are good as stated on page 20 of Stella Roberts.)

(4) **Closing formula** • Some claim the only acceptable closing formula above CF is 5-6-8; and below CF, 5-m3-1—however, there is **grave disagreement** over this, and some even break formula at ending into a different species. {On page 46, for example, Fux explains why this doesn’t work in some modes.}

(5) **Starting out** • Beginning with half note rest is praised by many, but it must be perfect consonance with CF. {Fux page 45}

(6) **Goes Without Saying** • Needless to say, skips to or from dissonances are forbidden; Repeated notes are, of course, forbidden in added voice.

(7) **Triple Power** • Second Species can be executed with *Triplets* against a single note; Thomas Morley (d. 1602AD) does it, but Fux says it is “not very consequential.”

SOFT RULES

Second Species

(1) **Successive Perfect Consonances** • Peter Schubert says: “The soft rule about avoiding more than two perfect vertical consonances in a row still applies, but now in half notes.” {very important} Some authors warn that even two in a row can sound “hollow” and “lacking in harmony.”

(2) **Successive Perfect Consonances (weak)** • Identical perfect consonances are allowed on weak beats.

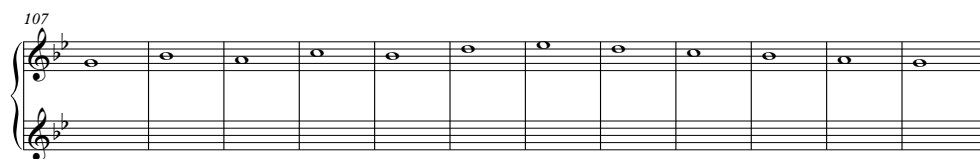
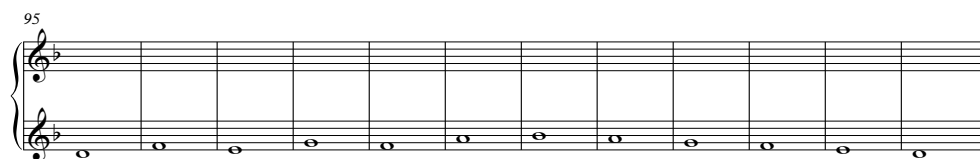
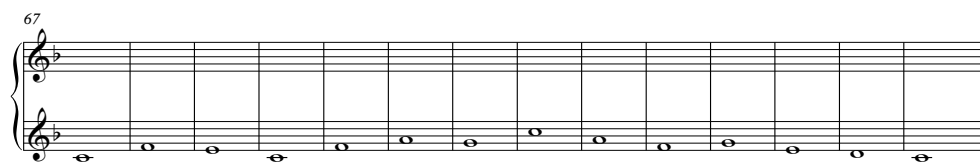
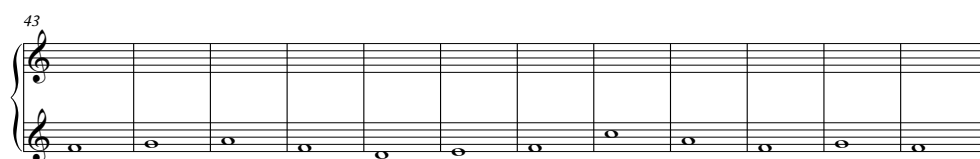
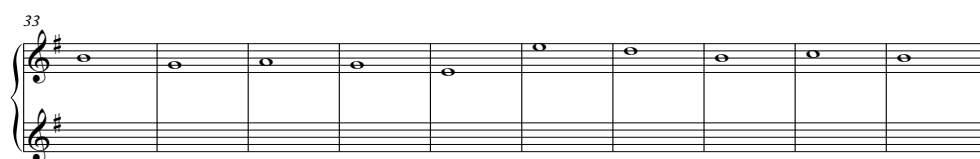
(3) **Unisons** • Unisons are acceptable on weak beats, but not strong beats.

(4) **Sequences** • Stella Roberts also says: “Repetition of melodic pattern, exact or in sequence, is not typical of Renaissance music.” Fux warns against “monotonia” on page 54. Jeff Ostrowski feels this to be a “very, very soft” rule that is superfluous in light of what has been said about melodies having a sense of direction.

(5) **Leap to Downbeat?** • “After a scale step, a leap in the same direction to an accented half note is awkward.” (Stella Roberts)

(6) **“Strong Beat” Tritone** • If two strong beats in a row form a tritone or aug5 that is bad. (Stella Roberts) But this is a convoluted rule others don’t agree with.

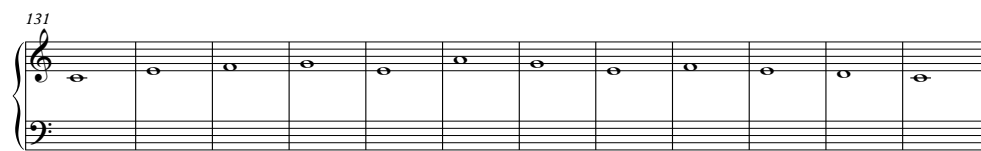
(7) **Tools of the Trade** • Although it’s not easy, avoid a whole bunch of skips (disjunct motion) and make sure to have enough stepwise (conjunct motion). It might be helpful to find all the passing tones that work and use those ASAP—otherwise too many skips result. The same can be said about finding octaves and m6 for the sake of variety.



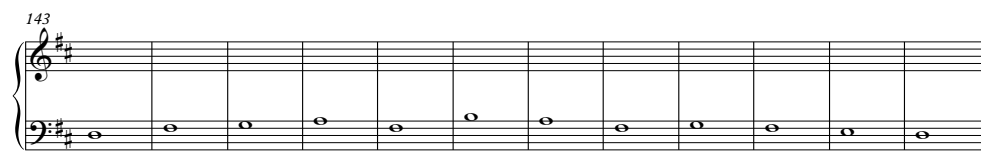
119




131



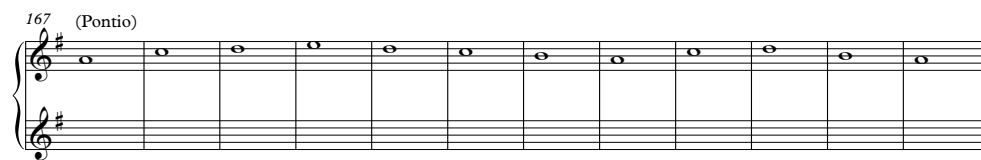
143



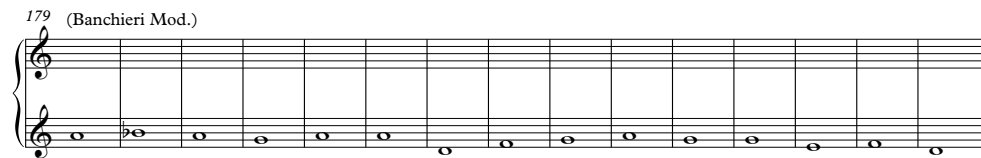
155 (Pontio)




167 (Pontio)



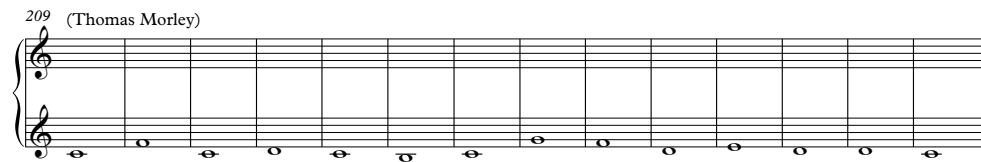
179 (Banchieri Mod.)




194 (Banchieri Mod.)



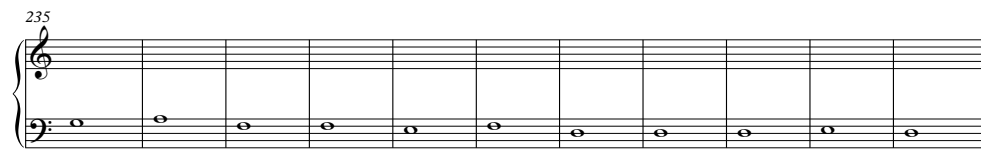
209 (Thomas Morley)



223 (Zarlino)



235



MONDAY • 9:30am - 10:45am

9:30am (OSTROWSKI) —After the Prayer—(1) David Copperfield; (2) **“Tip of the iceberg”**—because species are eventually all combined THEN they add multiple voices, THEN they add imitation THEN they add Canon and Stretto (mention Guerrero Pater Noster on page 86 and the pieces in close proximity in the booklet, plus Morales *Mille Regretz*, plus Art of the Fugue {incredible beyond imagination}, Musical Offering, Passacaglia c minor, etc.) Moreover, Common Practice era tonality will be helped by this study, because it grew out of it, and many “rules” are the same, e.g. outer voices no direct motion (unless Sopr moves by step).—all began w/ 2-part invention...

9:40am (OSTROWSKI) • (1) Review of intervals & inversion; popular “kids” vs. unpopular “kids”; (2) Oblique, contrary, similar; (3) stepwise vs. skip illustrated by Gonfalon Royal on page 59, plus these two:

The image displays five musical staves, each representing a different fugue. The first two staves are labeled 'Fugue' and are in 2/4 time with a key signature of three sharps (F#, C#, G#). The third staff is labeled 'Fuga' and is in 8/8 time with a key signature of one sharp (F#). The fourth and fifth staves are also labeled 'Fuga' and are in 4/4 time with a key signature of one sharp (F#). Each staff shows a complex polyphonic texture with multiple voices entering and interacting.

10:00am — SKIM RULES then Write & have Mr. Allen correct

REMINDE THEM WE WILL BE GOING OVER ALL THIS AGAIN
TOMORROW

10:30am — (OSTROWSKI) Real Life illustrations:

Page 168 “O Sol Salutis” — Contrariwise motion between Alto and Bass...(wait for it) Stepwise !

(explain why Jeff uses Solfège, to avoid saying “higher” and “lower”)

Page 158 “Te Saeculorum” Sanctus — SOPR + ALTO come together on “the same F” in measure 23.

Then talk about stretching the long note in Alto meas. 23 and also

Then add Tenor at same place and make sure “F” matches in meas. 23

(Don’t even go into rhythmic precision and vowels {wrought, fraught})

but these can be done even when singers are late! {explain})

Page 158 — Talk about stretching those long notes in system starting in measure 25

(If there be time, teach Bass to get “G” from Soprano, which makes them
LISTEN)

(If there be time, try to get the Stretto entrance in 26)

(If there be time, talk about stretching the notes in every single voice entrance
in that system)

THE OPTIONS ARE WITHOUT LIMIT.

TUESDAY • 9:30am - 10:45am

PEOPLE MIGHT WANT TO USE CELL PHONE (privately) to record—because we are moving awful fast

9:30am • (OSTROWSKI) Briefly Review:

OBLIQUE, CONTRARY, SIMILAR.

Briefly review we desire Nice Shapes with more conjunct (stepwise motion) than disjunct (skips).

Briefly review whatever from the Rules needs to be emphasized.

...but get them WRITING as soon as possible.

9:40am • As soon as possible, have Mr. Allen grade papers. Rules should be referred to on an *as needed basis*.

10:00am • (ALLEN) will give an example of how to “take a piece apart” like Mr. Ostrowski did yesterday

This should all be done in the context of “What a choirmaster must never do” —**namely**: Start a piece from the beginning over and over again with all voices—without working on vowels, rhythm, dynamics, intonation, counterpoint, Stretto entrances, and so on. Starting a new piece at the beginning with all voices is demoralizing for choir members. Better to start from the “inside out”—especially the most difficult part of the piece, when the members are still “fresh” and not discouraged. In too many church choirs, the less skilled singers are the ones who are the most punctual (which is unfortunate, but true) and working with them on difficult parts can be incredibly helpful if it is done in a way that does not make them discouraged.

10:20am — (OSTROWSKI) — **Invertible counterpoint page 148**

Have them sing the Soprano line, then see where it comes in the other lines, and EVENTUALLY reveal how the entire piece is invertible counterpoint in all four voices! (in one instance, octave displacement kicks in.)

BY THE WAY, this piece is excellent for “participatio actuosa” in both forms of Roman Rite

Page 142 • Continuing along the lines of yesterday with entrances & long notes, but expanding because today we are talking more about IMITATION, do first system on page 142.

Page 128 • Explain how you would do “Reverse entrances” (yes, it really is pretty much all about entrances when it comes to rehearsing polyphony, and especially getting the first note in tune and rhythmically correct!)

10:40am — (OSTROWSKI) — Hammer home OBLIQUE MOTION and CONJUNCT MOTION

Explain WHY Conjunct is so very special: *because the ear likes to ‘hold on’ but there’s something else going on.*

Demonstrate with Bach St. Matthew Passion

88576 BACH SAINT MATTHEW PASSION score.pdf

Demonstrate with big A Minor (same technique very common with Bach) both movements center around OBLIQUE

Wilhelm Furtwängler (d. 1954) was widely regarded as one of the greatest symphonic and operatic conductors of the 20th century.

St. Matthew Passion is a LIVE recording, after the War, from last year of Furtwängler's life.



WEDNESDAY • 9:30am - 10:45am

9:30am — Guest article by Joseph J. Mullen.

<http://www.ccwatershed.org/blog/2017/apr/17/palestrina-choir-school-joseph-j-mullen/>

In sacred scripture we find:

And they cried one to another, and said: “Holy, holy, holy, the Lord God of hosts, all the earth is full of his glory.” (Isaiah 6:2) / And they rested not day and night, saying: “Holy, holy, holy, Lord God Almighty, who was, and who is, and who is to come.” (Rev 4:8)

From these texts at least two things can be deduced about the nature of the heavenly Sanctus:

1. It takes dialectic form: “They cried one to another.”
2. It is unceasing: “They rested not day and night.”

Today we will BRUSH on *Canon*, *Stretto*, *Imitation*.

9:35am — Get them WRITING first species (for the 3rd day of 1st Species Counterpoint)

9:45am — Have Mr. Allen correct.

10:00am — Mr. Allen will once again take apart a piece “from the inside out.”

10:20am — (OSTROWSKI) Once again, show them how to take a piece “inside out”

First define: *Canon*, *Stretto*, *Imitation*.

Page 87-88 shows how a Canon can be “pulled out”—and also shows how a Canon can be “mixed” with imitation

Remind them there’s one on page 130 they will WANT to do (Laudate Dominum) and how helpful canons can be for beginning choirs

Explain pp 134-135 — how a Kyrie often introduces all material that will be used, and how (e.g. with *Te Saeculorum*) you would first introduce the chant for many weeks...or months or years.

Octave tuning on meas. 21 — and then octave tuning (sweet and careful and in tune) on meas. 25

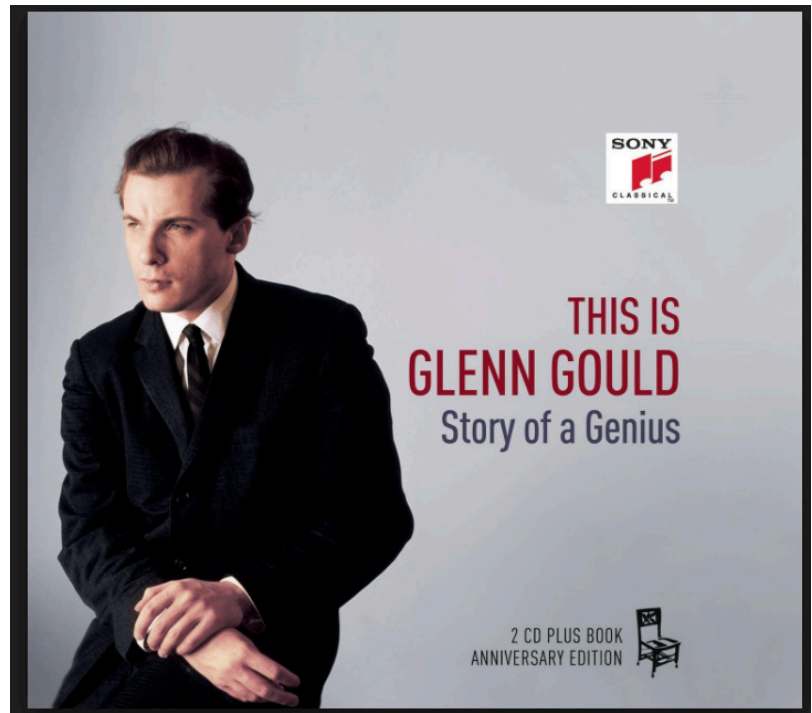
Augmentation in meas. 18

Do pairings OR ALL ENTRANCES starting in measure 20

Lastly tune meas. 26 (everyone except Sopr) and notice tenor is ABOVE the Alto

10:40am — Bach Goldberg Variation 22

Listen BEFORE you reveal score



Wrong note (live in Salzburg 1959) !!!!!

Variatio 22. a 1 Clar.

allabreve.

The image displays a handwritten musical score for 'Variatio 22. a 1 Clar.' in 'allabreve' time. The score is written on four systems, each consisting of two staves. The notation includes various note values, rests, and dynamic markings. Several passages are highlighted with colored boxes: pink, green, yellow, blue, and orange. A red arrow points to a specific note in the first system, which is labeled 'Wrong note (live in Salzburg 1959) !!!!!'.

THURSDAY • 9:30am - 10:45am

9:30am — Introduce 2nd Species, but get them WRITING as quickly as possible

9:40am — Mr. Allen has them write and then grades their 2nd species

10:00am — Talk about good hymns & bad hymns, from the point of view of outer voices

O SACRED HEAD SURROUNDED

Salve caput cruentatum, St. Bernard
German Tr. Paul Gerhardt, d. 1676
Tr. Henry W. Baker, d. 1877, exc. 4th vrs.

Unison, 2 part S&A or 4 part

Hans Leo Hassler, d. 1612.
Adapt. J.S. Bach
Arr. R. W. Wheeler, 1967-

1

M2

1. O Sa - cred Head sur - round - ed By crown of pierc - ing
2. I see Thy strength and vig - or All fad - ing in the
3. In this, Thy bit - ter pas - sion, Good Shep - herd, think of
4. But death too is my end - ing; In that dread hour of

5

1. thorn! O bleed - ing Head so wound - ed, Re - viled and put to
2. strife, And death with cru - el rig - or, Be - reav - ing Thee of
3. me, With Thy most sweet com - pas - sion, Un - wor - thy though I
4. need, My friend - less cause be - friend - ing, Lord, to my res - cue

9

1. scorn! Death's pal - lid hue comes o'er Thee, The glow of life de -
2. life: O a - go - ny and dy - ing! O love to sin - ners
3. be: Be - neath Thy cross a - bid - ing, For - ev - er would I
4. speed: Thy - self, O Je - sus, trace me, Right pas - sage to the

13

1. cays, Yet an - gel hosts a - dore — Thee, And trem - ble as they gaze.
2. free! Je - sus, all grace sup - ply - ing, O turn Thy face on me.
3. rest; In Thy dear love con - fid - ing, And with Thy pres - ence blest.
4. grave, And from Thy cross em - brace — me, With arms out - stretched to save.

See also:

Bach Christmas Oratorio "O SACRED HEAD" Wie soll ich dich empfangen

JESUS CHRIST IS RISEN TODAY

Unison, 2 part S&T, 3 part S&T&AorB, or 4 part

Surrexit Christus hodie
 Anon. 14th c. Bohemian hymn
 Tr. Fr. John O' Connor, d. 1952

12th c. Melody
 Harm. T. Marier
Alt.

1. Je - sus Christ is ris'n to - day! Sin - ners wipe your tears a - way!
 2. See the ho - ly wom-en come, Bear - ing spi - ces to the tomb;
 3. Go tell all His breth-ren dear "He is ris - en, nor is here!
 4. Glo - ry, Je - sus, be to Thee! Thine own might hath set Thee free!

P4 M7 M2

Not good in bass line—same
 fault as R. Terry's Hymn

Leaping, wanderitis, no
 stepwise motion at all.

5

rit.

345

Second Tune

87. 87

DOMINUS REGIT ME

JOHN B. DYKES, 1868

In moderate time

1 The King of love my shep-herd is, Whose good - ness fail - eth nev - er;
 2 Where streams of liv - ing wa - ter flow, My ran - sored soul he lead - eth,
 3 Per - verse and fool - ish oft I strayed, But yet in love he sought me,

I noth - ing lack if I am his, And he is mine for ev - er.
 And where the ver - dant pas - tures grow, With food ce - les - tial feed - eth.
 And on his shoul - der gen - tly laid, And home, re - joic - ing, brought me.

COME, HOLY GHOST, CREATOR BLEST

Veni, Creator Spiritus

Ascr. to Rabanus Maurus, d. 856

Tr. Edward Caswall, d. 1878, alt.

VESPERS HYMN OF PENTECOST

Unison, 3 part S,A&B or 4 part

Louis Lambillotte, S.J., d. 1855

Arr. ed.

1 **7up**

1. Come, Ho - ly Ghost, Cre - a - tor blest, And in our
 2. O Com - fort - er, to Thee we cry, Thou heav'n - ly
 3. O Ho - ly Ghost, through Thee a - lone, Know we the
 4. Praise we the Lord, Fa - ther and Son, And the blest

6 **6/4** **6/4**

1. hearts— take up— Thy rest; Come with Thy grace
 2. Gift— of God— most high; Thou fount of life
 3. Fa - ther and— the Son; Be this our firm,
 4. Spir - it with— Them one; And may the Son

11

1. and heav'n - ly aid, To fill the hearts which— Thou hast
 2. and fire of love, And sweet a - noint - ing— from a -
 3. un - chang - ing creed: That Thou dost from Them— both pro -
 4. on us be - stow The gifts that from the— Spir - it

16 **6/4**

1. made, To fill the hearts which **6/4** Thou hast made.
 2. bove, And sweet a - noint - ing— from a - bove.
 3. ceed, That Thou dost from Them— both pro - ceed.
 4. flow, The gifts that from the— Spir - it flow.

6/4

HYMN TO ST. PIUS X

Ed.

Unison or 2 part S&A

Hendrick Andriessen, d. 1981

Adapt.

1. In— days when Faith scarce cast a light In—
 2. And— when Church law had grown con-fused; In—
 3. When— men who feared the Eu - cha - rist Kept—
 4. Though taint of sin in all our race Takes—
 5. This— Earth still wan - ders far from God, Yet—

FAITH OF OUR FATHERS I

Fr. F.W. Faber, 1849
Vrs. 3 alt.

Unison or 4 part

H.F. Hemy, 1864
Alt.

1. Faith of our fa - thers, liv - ing still, In spite of dun-geon
 2. Our fa - thers, chained in pris - ons dark, Were still in heart and
 3. Faith of our fa - thers, Ma **Unprepared** ay'rs Shall bring our coun - try
 4. Faith of our fa - thers, We **Dissonance** ove Both friend and foe in

1. fire— and sword; O how our hearts— beat high— with joy
 2. con - science free; How sweet would be— their chil - dren's fate,
 3. close— to thee; And through the **6/4 (P4)** that comes— from God
 4. all our strife; And preach thee as love— knows how,

Refrain

1. When - e'er we hear that glo - rious word!
 2. If they like them could die— for thee! *Faith of our fa - thers,*
 3. This land shal' in - deed— be free.
 4. By kind - ly **6/4 (P4)** and vir - tuous life.

22 Part I

Christmas

L. M.

FROM HEAVEN HIGH

The Angel's Message

Melody pub. Leipzig, 1539
harmonized by W. D., 1940

In moderate time

1 "From hea - ven high I come to you, I bring you ti - dings
2 "For you a lit - tle child is born Of God's own cho - sen
3 "Lo, he is Christ, the Lord in - deed, Our God, to guide you

good and new, Good ti - dings of great joy I bring:
maid, this morn: A fair and ten - der ba - by bright,
in your need: And he will be your Sa - viour, strong

There - of will I both say and sing:
To be your joy and your de light.
To cleanse you from all sin and wrong." A-men.

23 Part II of Hymn 22

Our Response

7up

- 4 Now let us all right merry be,
And, with the shepherds, go to see
God's own dear Son, within the stall;
His gift, bestowed upon us all.
- 5 Mark well, my heart; look well, mine eyes;
Who is it in the manger lies:
What child is this, so young and fair?
It is my Jesus lieth there.
- 6 Ah, dearest Jesus, be my guest:
Soft be the bed where thou wilt rest,
A little shrine within my heart,
That thou and I may never part.



SOL SALUTIS INTIMIS

A Hymn for Lent (6th century)

CENTO HARMONIZATION
by Laurent Chaumonot (b. 1979)

LITERAL TRANSLATION
Fr. Matthew Britt (1872-1955)

**(1) O sol salútis, íntimis
Jesu refúlge méntibus,
Dum nocte pulsa grátior
Orbi dies renáscitur.**

“O Jesus, Sun of
salvation, shine Thou
in our inmost souls,
until—the night having
been dispelled—more
welcome day is born
anew to the world.”

1. O sol sa - lú - tis, ín - ti - mis

1. O sol sa - lú - tis, ín - ti - mis

1. O sol sa - lú - tis, ín - ti - mis

Je - su re - fúl - ge mén - ti - bus,

Je - su re - fúl - ge mén - ti - bus,

Je - su re - fúl - ge mén - ti - bus,

Dum no - cte pul - sa grá - ti - or

Dum no - cte pul - sa grá - ti - or

Dum no - cte pul - sa grá - ti - or

Or - bi di - es re - ná - sci - tur.

Or - bi di - es re - ná - sci - tur.

Or - bi di - es re - ná - sci - tur.

Trinity College — *Nice mixture of Oblique & Contrary motion!*

Some might say the Bass has (perhaps) too many skips, but others think it's perfect for this style.

The musical score consists of four systems, each with a treble and bass staff. The notes are labeled with letters in blue, indicating specific notes or rests. The letters are arranged in a grid-like fashion, with each letter corresponding to a specific note or rest in the music.

System 1:

Measure	1	2	3	4	5	6	7	8
Treble	D	M	S	D	S	F	S	M
Bass	D	D	T	D	D	D	T	D

System 2:

Measure	1	2	3	4	5	6	7	8
Treble	R	M	Fi	S	S	T	L	S
Bass	T	D	D	T	D	R	R	T

System 3:

Measure	1	2	3	4	5	6	7	8
Treble	S	F	M	F	Te	L	S	L
Bass	Te	R	Di	R	R	D	D	D

System 4:

Measure	1	2	3	4	5	6	7	8
Treble	T	D	F	M	R	M	R	D
Bass	R	D	R	D	D	D	T	D

10:40am

Bach Credo (Like Guerrero Gloria, which is IN YOUR BOOKS)

88561 bach credo.pdf *(he ran out of instruments, and uses augmentation)*

Musical Offering (REMARKABLE)

Passacaglia (BEST)

Arturo Benedetti Michelangeli (FUN)

