

MUSIC THEORY III
SPECIES COUNTERPOINT AND DIATONIC HARMONY
SYLLABUS

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CHAPTER 1: INTRODUCTION TO SPECIES COUNTERPOINT

1. Melodic Composition: Principles for Writing a Cantus Firmus
2. Two-Voiced Composition I: First Species (1:1) Counterpoint
3. Two-Voiced Composition II: Second Species (2:1) Counterpoint
4. Two-Voiced Composition III: Third Species (4:1) Counterpoint
5. Two-Voiced Composition IV: Fourth Species Counterpoint (The Suspension)
6. Two Voiced Composition V: Fifth Species Counterpoint (Free Counterpoint)

FRIENDLY LITTLE CHECK-UP TEST NO. 1

**CHAPTER 2: THE BASIC PHRASE MODEL AND CADENCES IN THE
MAJOR AND MINOR MODES**

7. Building a Vocabulary for the Phrase I: Triads and Inversions in the Major Mode;
Introduction to Figured Bass
8. The Basic Phrase Model and Cadences in the Major Mode
9. Building a Vocabulary for the Phrase II: Triads and Inversions in the Minor Mode
10. The Basic Phrase Model and Cadences in the Minor Mode

FRIENDLY LITTLE CHECK-UP TEST NO. 2

CHAPTER 3: EXPANSION OF THE BASIC PHRASE MODEL I:

**INTRODUCTION TO THE CADENTIAL
PREDOMINANT
AND SOME BASIC EXPANSIONS OF TONIC**

- 11. Expansion of the Basic Phrase Model: The Cadential Predominant**
- 12. Basic Expansions of Tonic using Root Position Triads and Introduction to the Dominant Seventh Chord**
- 13. Introduction to the Principles of Four-Part Writing: Realizing a Figured Bass**

**CHAPTER 4: EXPANSION OF THE BASIC PHRASE MODEL II:
SEVENTH CHORDS AND THE CADENTIAL SIX FOUR**

- 14. Building a Vocabulary for the Phrase: Seventh Chords and their Inversions**
- 15. Expansion of the Cadential Dominant: The Accented Cadential Six Four**
- 16. Expansion of the Cadential Predominant: Predominant Seventh Chords**

FRIENDLY LITTLE CHECK-UP TEST NO. 3