

Appendix B: Advanced Third Species

To keep third-species counterpoint as pedagogically straightforward as possible, the rules given in chapters 2 and 6 of **Puncta** admit only two varieties of dissonance: the passing note and the *nota cambiata*.

To be sure, the **auxiliary note**—a dissonance approached by step and quitted by step in the opposite direction—is anything but abstruse, and is to be found everywhere in contrapuntal music of all styles. Why, then, did Fux choose to withhold it from the third-species rules of his *Gradus ad Parnassum*? A likely reason for his having done so, and the reason it is by and large withheld here, is that to permit it would make third species too easy. In the first task accompanying this section, therefore, you will be asked to restrict yourself to just one auxiliary note per exercise.

While the auxiliary note involves only stepwise motion (like the passing note), the remaining varieties of authorised dissonance involve a combination of a step and a leap (like the *nota cambiata*). The leap is typically, but not necessarily, a third.

The **appoggiatura** is approached by leap and quitted by step in the opposite direction:

The **échappé** is approached by step and quitted by leap in (usually) the opposite direction:

Certain authorities would be loath to accept the examples of appoggiatura and échappé just given. There is general agreement among post-Fuxians, however, that these two varieties of dissonance are most effective when they are used in combination—a context in which they are termed **changing notes** (from *note cambiate*, the plural of *nota cambiata*):

(Further configurations of changing notes are to be met with in which the échappé is approached by step and quitted by leap in the same direction, for example | 1243 | above the cantus firmus or | 6798 | below it. These configurations are not, however, to every contrapuntist's taste.)

