

Some General Suggestions

1. Students are encouraged, for their sake, to write in the numerical size of the harmonic intervals between the staves, as seen in Salzer/Schachter.
2. Students are further encouraged to circle perfect *consonances*. Thus, if a student sees and hears that they have written, for example, (8)(8)(8)(8), this might clue them in that they have parallel octaves.
3. Students are encouraged to put a triangle (like a warning sign) around all dissonances, both perfect and imperfect. This teaches the student to listen for, and account for, the function of every dissonance. For example, if they find themselves writing $\triangle 4$ in first species in two voices, this is a problem. If they find themselves writing it in second species, it better be a passing tone on the second half note. Etc.

CANTUS FIRMUS

1. Expresses a *single* melodic idea.
2. All whole notes.
3. 8-16 notes long.
4. Begins on $\hat{1}$; ends $\hat{2}$ - $\hat{1}$. (Occasionally, ends $\hat{7}$ - $\hat{8}$, but we'll avoid this for now).
5. No leaps larger than an octave.
6. Maximum range: 10th.
7. No ties or immediately repeated tones.

GENERAL PRINCIPLES of SPECIES VOICE LEADING¹ Exceptions, if they occur, are noted. Extensions are also noted.

These apply to *all* species and to CF.

1. There is a *vocal* orientation to all lines.
2. No dissonant leaps.
3. In major, no chromaticism whatsoever; in minor, no direct chromaticism (A^1 s).²
4. No prominently *outlined* dissonances.
5. Reaches high point (climax) once.
6. The Climax needs to be consonant in the key (degrees $\hat{5}$, $\hat{6}$, $\hat{8}$, or 10) and should occur only once. And, a climax *is* needed.
7. Conjunct (stepwise) motion predominates.
8. Skips >3 generally need to be filled-in (followed by stepwise motion in the opposite direction of the skip), at least partially. The larger the skip, the greater the need to fill-in, and the more filling-in needs to be done.
(E.g., a skip of a fourth might only require one step in the opposite direction, but a skip of, say, a sixth would require at least three or four steps).
9. Variety is important; skips *are* needed.

¹ These summaries are meant as a *supplement* to Salzer/Schachter (S&S), *not* a substitute.

² Cf. the section on "A Word about $\hat{6}$ and $\hat{7}$ in minor," below.

10. Be very careful with multiple skips in a row; they tend to produce compound melodies (see CF principle #1).
11. A skip in the CF is generally best met with stepwise motion (preferably in contrary motion) in the CP. See general principle #10; this is an obvious extension of it.
12. Simultaneous skips in both voices are best avoided, especially in similar motion and with leaps larger than a 4th.
13. Skips >4 should occur in the *opposite* direction of the preceding motion. Often, even a fourth is pushing it.
14. No one tone should occur so often as to predominate the line (see CF principle #1).
15. Sequences, partial sequences, and quasi-sequences should be avoided (see CF principle #1).³

These apply to the Motion between Voices

16. Parallel P1s, P5s and P8s are expressly prohibited.
17. Similar motion to P8s and P5s are best avoided, but are certainly less problematic than parallel P8s and P5s. Similar motion to a P5 is, generally, less problematic than similar motion to a P8.
Use similar motion to P8 or P5 only if all other options are worse.
18. The idea is to have lines which complement each other but are independent. Avoid excessive, consecutive parallel 3rds and 6ths.
19. Voice overlaps are to be avoided.
20. Voice crossings are prohibited.

Beginning and Ending 2-voice exercises (these apply to *all* species in two voices)

21. If the CP is above the CF, the opening interval will be either a P1, a P5, or a P8.
22. If the CP is below the CF, the opening interval will be either a P1 or a P8.
23. The $\hat{2}-\hat{1}$ at the end of the CF is met with $\hat{7}-\hat{8}$ in the CP.
In minor, the leading tone must, of course, be provided.⁴
24. The last note in the CP is *always* a whole note.

³ This is distinct from suspension series (4th species), which are displaced parallel motions.

⁴ Cf. the section on "A Word about $\hat{6}$ and $\hat{7}$ in minor," below.

A WORD ABOUT $\hat{6}$ and $\hat{7}$ In MINOR

Students sometimes are confused about when it is appropriate to raise scale degree $\hat{6}$ and/or $\hat{7}$ in minor and when it is appropriate to use the natural forms.

The short answer is "raise $\hat{6}$ and/or $\hat{7}$ when you need to raise $\hat{6}$ or $\hat{7}$."
Often that's only in the penultimate measure, but not always.

EXAMPLE:

Assume this is the first two measures of a 2nd species CP in A minor, with the CP above.
 The first two CF notes are A and B.

The first measure, with the CP above can start with a P8 or P5. P1 is possible, but only if one starts on the downbeat and then skips up; otherwise, a voice overlap will occur.

If one starts on the downbeat with a P8 and then tries to have a dissonant passing tone down through the 7, the result will land on a d5. This is obviously not possible:

A musical staff in treble clef showing three notes: 8 (A), 7 (G), and d5! (D) with a sad face emoji. The bass clef shows a single note (A) on the downbeat.

One way to fix the issue is to use $\#\hat{6}$:

A musical staff in treble clef showing three notes: 8 (A), 7 (G), and P5 (D) with a sharp sign above the 6. The bass clef shows a single note (A) on the downbeat.

To better express the key, raising $\hat{6}$ and $\hat{7}$, even though the line is going down, is also possible. This, by the way, happens more often than one might think in minor, despite people being taught that there are three and only three scale forms in minor. (In music, context is *everything*.):

A musical staff in treble clef showing three notes: 8 (A), 7 (G), and P5 (D) with sharp signs above the 6 and 7. The bass clef shows a single note (A) on the downbeat.

Of course, if one starts on the second half note and the CF allows the F-natural to be a descending passing tone, then neither $\hat{6}$ nor $\hat{7}$ needs to be raised (and probably shouldn't be):

A musical staff in treble clef showing four notes: 8 (A), 6 (F), d5 (D), and 3 (C). The bass clef shows a single note (A) on the downbeat.

FIRST SPECIES in TWO VOICES

1:1 Consonants

1. For every note in the CF, there is one and only one note in the CP.
2. As a general rule, the principles for CF apply to the 1spc CP.
3. Every note in the CP is consonant with the CF.
The allowable intervals are P1, m3, M3, P5, m6, M6, and P8.
Occasionally one gets the m or M10.
4. The P4 is *dissonant* as a harmonic interval in 2 voices. It has no place in 1spc CP.
5. If the CP is above the CF, the opening interval will be either a P1, a P5, or a P8.
This is the case for *all* species in two voices.⁵
6. If the CP is below the CF, the opening interval will be either a P1 or a P8.
This is the case for *all* species in two voices.
7. The 2-1 at the end of the CF is met with 7-8 in the CP. In minor, the leading tone must, of course, be provided. This is the case for *all* species in two voices.
8. The first and last measures are the *only* moments when a P1 is allowed.
The P8 may be used elsewhere but must be used sparingly and with care.
9. A skip in one voice is generally best met with stepwise motion (preferably in contrary motion) in the other. See general principle #10; this is an obvious extension of it.
10. Simultaneous skips in both voices are best avoided, especially in similar motion and with leaps larger than a 4th.
11. It is possible to skip in both voices at the same time in the first two measures if all the notes are part of (what we would call, in modern terms) a tonic triad.
12. Generally, the distance of a 10th between voices represents a maximum. Exceeding a 10th (up to a 12th) is possible only with strong mitigating circumstances.
13. One tie is allowed in the 1spc CP. This is an escape mechanism and should be used only when all other possibilities are worse.⁶
14. No immediately repeated notes (untied) are allowed in 1spc CP.

⁵ Some things, such as this summary point, are repetitions of things mentioned in other sections. This underlines the importance of the point being made.

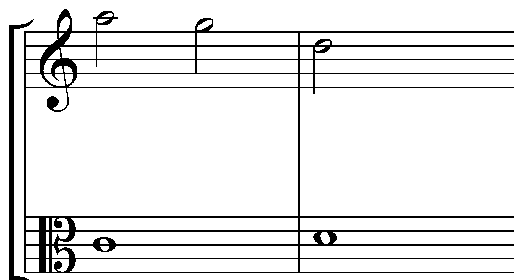
⁶ S&S state that "The student should not tie more than two consecutive whole notes. And [they] should endeavor to use the ties not more than twice in the course of an exercise of average length" (19).
I think two ties is one too many in all but the longest of exercises.

SECOND SPECIES in TWO VOICES

2:1 (Introduction to Dissonance via Passing Tones)

1. For every note in the CF, there are two (half) notes in the CP.
2. The last measure, *as in all species*, will end with a whole note.
3. The first measure may start with a half rest and a half note (preferred) or with two half notes.
4. The penultimate (second-to-last) measure may contain two half notes (preferred) or a whole note (if one must).
The second-to-last note in the CP, *as in all species in two voices*, will be the leading tone.
5. Except for the first measure, *no rests* are allowed.
6. No ties or immediately repeated tones are allowed *at all* in 2nd species.
7. The first note in each measure will be consonant with the CF.
8. The second note may be consonant or dissonant.
9. If the second note is dissonant, it **must** be a passing tone (stepwise connection between two consonances, moving in a single direction).
Note: if the dissonant passing tone leads to a downbeat dissonance, then it must **not** be used, having not fulfilled its function.
10. The second half note may, of course, be consonant. If consonant, it may be approached by step (5-6 or 6-5) or by leap.
11. No more than three consecutive measures should begin with the same interval.
12. A unison may occur on the second half note if it is left in stepwise motion in the *opposite* direction to that by which it was approached.
13. Unisons will not occur on the first beat, except, of course, possibly in the first or last measures (see first species starting intervals; these are the same in every species in two voices).
14. Parallel perfect unisons, octaves and 5ths from beat 2 to beat 1 (over the barline) are expressly prohibited.
15. Perfect 5ths and octaves on successive downbeats should be avoided. One can more readily justify successive downbeat 5ths – especially if the motion is continued in the same direction, by step – than octaves.
16. If successive downbeats have P5s or P8s, the second half note in the first measure must be consonant. (8-9-8, 8-7-8, or 5-4-5 are *forbidden*).

17. Perfect 5ths and octaves on successive 2nd beats are permitted as long as they are not sequential.
18. The *ottava battuta* (beaten octave) is a special case of voice leading which is to be avoided. It consists of a leap in the upper voice (CP) against a stepwise motion in the lower part (CF) to an octave:



The effect is considerably weaker if the CP is in the lower voice but is still problematic.

19. I will not here summarize the extremely important observations of Salzer and Schachter on the *Various Functions of the Second Half Note*, reproduced below. You are expected to carefully study (and study again, and again, and again) this section of your textbook. It is the first time in your studies that very profound concepts of the *functions* of elaborations (beyond the mere surface, though admittedly *barely* beyond it) are presented for your consideration.

(a) Dissonant passing tone (b) Consonant passing tone (c) Skipped passing tone

(d) Interval subdivision (e) Change of register (f) Substitution (to achieve melodic variety)

(g) Substitution (to improve voice leading) (h) Delay of melodic progression (i) Consonant neighbor

THIRD SPECIES in TWO VOICES

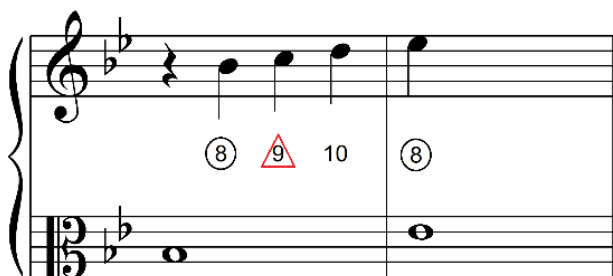
4:1

1. For every note in the CF, there are 4 notes in the CP.
2. The last measure will, as always, contain a whole note; the second to last measure *will* contain 4 quarter notes.
3. The last quarter in the penultimate measure will be the leading tone.
4. You may begin with 4 quarter notes or, better, a quarter rest and three quarter notes. No other rests are allowed in the exercise.
5. No ties or immediately repeated tones are allowed *at all* in 3rd species.
6. Each downbeat is consonant.
7. Dissonant passing tones are possible on beats 2, 3, or 4.
8. The double passing tone motion, d5-P4, filling in a fourth, is possible:
Scale degrees: $\hat{5}-\hat{4}-\hat{3}-\hat{2}$
 $\hat{7}$ -----
9. Dissonant neighbors are best used on beats 2 and 4 (unaccented); use on beat 3 (accented) is possible but should be used sparingly.
10. The consonant neighbor can occur freely on beats 2, 3, and 4.
11. Consonant skips which return to a tone (“embellishing tones”) are best confined to a 3rd and mustn’t exceed a 4th.
12. The double-neighbor figures (T-UN-LN-T or T-LN-UN-T) allow a dissonant beat 2 to skip to a dissonant beat 3.⁷
13. The double neighbor works best as T-UN-LN-T and with one neighbor a whole step and the other a diatonic $\frac{1}{2}$ step.
14. It is always best to leave the DN figure continuing in stepwise motion in the same direction as beats 3 and 4.
15. Perfect unisons may occur on beats 2, 3, and 4 (and, of course, at the beginning and end of the exercise).

⁷ “T” here means “main tone.”

16. Parallel P1s, P5s, and P8s from beat 4 to 1 are forbidden.
17. Consecutive P5s and P8s from beat 3 to 1 are forbidden.
18. Consecutive P5s and P8s from beat 2 to 1 are okay if the 5s or 8s are approached by step.

There is, however, one example of consecutive P5s or P8s from beat 2 to beat 1 which, in my view, should certainly be avoided, though Salzer and Schachter do not specifically address this. If the first measure of the exercise starts with a quarter rest, and then commences with a P5 or P8, the next downbeat should not have a consecutive P5 or P8. The initial sound of the counterpoint part would be the P5 or P8 occurring on the second half note, and thus it is not subsumed into a line coming from an articulated downbeat. The resultant parallels are unavoidable to the ear:



19. No more than three consecutive measures should begin with the same interval.
20. Melodic subdivisions (two small leaps in the same direction) are to be avoided in 3rd species.⁸
21. Care must be given not to use excessive melodic embellishment; doing so will result in a lack of forward propulsion.
22. The arch form (or sometimes, if underneath, an inverted arch) is important to give *shape* to the CP line.
23. A subsidiary climax (or even two) is desirable before the real climax of the CP.
24. The climactic note should occur on a strong part of the measure (beat 1 or 3).
25. The climactic note should not, of course, be repeated. However, a neighboring embellishment is permissible (being, in essence, the prolongation of a single event).

⁸ Avoided, but they are not outright prohibited. Indeed, example 3-41(g) in S&S—from Mozart—has an example of a good use of melodic subdivision in 3rd species.

**NOTA CAMBIATA (EXCHANGED NOTE)
A SPECIAL CASE of VOICE LEADING
(3rd Species)**

1. The *nota cambiata* (NC), or “exchanged tone,” combines two *interlocking* passing motions.⁹
2. The figure consists of:
 - (a) A step
 - (b) A skip of a 3rd in the *same* direction
 - (c) Two steps in the opposite direction.
3. The first tone is accented. When it occurs on beat 1 (by *far* the most common), the passing patterns are:
 beats: 1—2—4 and 3—4—1
 (P) (P)
4. Interval patterns possible when starting on beat 1 are as follows (the fifth interval is in parentheses to show one possible conclusion).

	CP ABOVE	CP BELOW
START WITH STEP DOWN	6-5-3-4-(6)	3-4-6-5-(3)
	8-7-5-6-(6)	5-6-8-7-(5)
START WITH STEP UP	3-4-6-5-(3)	6-5-3-4-(6)
	5-6-8-7-(5)	8-7-5-6-(6)

5. As you can see, the skip might come from a dissonance. Note that, in any event, the third beat *must* be consonant in the NC figure.
6. While starting on beat 3 is possible, great care must be taken and the technique should be used sparingly. The possible intervallic patterns are numerous, but the best (it seems to me) are:

	CP ABOVE	CP BELOW
START WITH STEP DOWN	10-9-6-7-8	6-7-10-9-8
	6-7-10-9-8	12-11-6-7-8
START WITH STEP UP	1-2-5-4-3	
	(8-9-12-11-10)	

All these examples (in #6, above) involve a step in the opposite direction in the CF.

7. With the CP above, avoid 12-11-8-9-10 (an example of an *ottava battuta*)

⁹ This explanation is slightly different from Fux’s, whose understanding is similar (but not identical) to what Schenkerians would call a “skipped passing tone.” Fux, also, says that the second note in a NC *must* be dissonant, and the third note consonant. Compare with review point #5, here. See Mann’s translation of Fux, pgs. 51-52.

FOURTH SPECIES in TWO VOICES
SYNCO PATIONS via SUSPENSIONS
(2:1 / 1:1)

1. The CP voice presents a series of half notes *tied over the barline* to another half note. Thus, the rhythm against the CF is two half notes per measure, but the CP moves in displaced whole notes:



2. The exercise always starts with a half rest in the CP in the first measure.
3. The second half note of each measure must be consonant. It must be *distinct* from the first half note (i.e., no immediately repeating notes are allowed in 4spc CP; remember a *tie* is *not* a repeated sound).
4. The first half note may be consonant or dissonant: If consonant, the CP is free to move to another consonance in any manner. If dissonant (the result of a suspension), it must resolve to a consonance *down by step*.
5. No more than three consecutive measures should begin with the same interval.

DISSONANT SUSPENSIONS:

6. If the CP is above, the 7-6 and 4-3 suspensions (and resolutions) are the best dissonant suspensions.
 7. The 9-8 with the CP above is also possible, but should be used sparingly, and never twice in a row (forbidden octaves).
 8. The 2-1 with the CP above is best used only in an emergency.
 9. With the CP above, the suspension into an augmented 4th is possible. With the CP below, the suspension into a diminished 5th is possible. (Cf. S&S ex 4-8):
 10. With the CP above, the suspension into a diminished 5th is *not* possible. With the CP below, the suspension “resolving” into a diminished 5th is *not* possible. (Cf. S&S ex 4-14; interestingly, S&S only cover the second of these in this example)
- With the CP below, the suspension into an A4 is possible, but must be used carefully.¹⁰

¹⁰ See #12, and “breaking species,” below.

11. If the CP is below, the 2-3 and 9-10 suspensions (and resolutions) are the best dissonant suspensions.
12. The 4-5 with the CP below is also possible, but should be used sparingly, and never twice in a row (forbidden fifths).
13. The 7-8 with the CP below is forbidden in two voices (anticipation of note of resolution in voice other than the bass).

14. Consonant suspensions are possible, useful, and needed. But, they should *not* form the bulk of motion (the exercise is intended to introduce a new type of dissonance after all).
15. Fourth species allows chains (series) of dissonant suspensions, which essentially represent displaced parallel motion. These chains are *very* common in fourth species.
16. The 5-6 and 6-5 consonant suspensions are common. 5-6 can occur in series freely; caution must be used with the 6-5 in series to not over-do it (thus emphasizing the fifths).
17. More than three statements in a row of the same suspension form is forbidden.
18. 4-3 suspensions in series are possible, but occur much less often than the other possibilities.
19. P8s, P5s, and P1s may occur in consecutive measures if there is an intervening consonance. With the exception of the 5-6 and 6-5 suspensions, do not have P8s, P5s, or P1s in more than 2 consecutive measures.
20. A good melodic line should be strived for, though it is far more difficult in 4th species than in 2nd or 3rd. Take advantage of downbeat consonances.

BREAKING SPECIES:

21. It is possible to break a tie and have a measure of 2nd species CP in a 4th species exercise. When this is done, the rules of *second species* apply. The second half note, however, must still be consonant *if it is the resolution* of a dissonance.¹¹
22. Breaking species should be done sparingly, and only for the following reasons:
 - (a) To curtail a suspension series of more than three statements.
 - (b) To provide melodic relief from steadily downward motion.
 - (c) To prevent errors that would otherwise occur.¹²
23. The last measure will, of course, contain a whole note.
24. The penultimate measure will have a half note (leading tone) on the second half of the measure.
25. The leading-tone ending is best approached via a dissonant suspension. If the CP is below and the CF ends $\hat{4}-\hat{2}-\hat{1}$, this suspension will not be possible.

¹¹ See #10, above. S&S never explicitly state this, but the concept is clear enough. In short, if you are to have a *dissonant* passing tone, the *entire* measure must be 2nd species. But this almost never actually happens in a *fourth* species exercise. The mid-exercise rhythmic formula for breaking species is half-note *which is tied into*, half-note, half-note, half note *tied out of*. See S&S for numerous examples.

¹² The examples S&S give for “errors which would otherwise occur” are tying into a 9th with the CP above and tying into a 4th below (scale degree 1 in major, for example) with the “resolution” to a diminished fifth. See summary point #10, above, and S&S examples 4-13 and 4-14.

FIFTH SPECIES in TWO VOICES MIXED SPECIES / FLORID COUNTERPOINT

1. Fifth species combines the earlier species' principles and procedures into cohesive wholes. It is, in some way, a summation and application of the earlier species.
2. A whole note will appear in the CP *only* in the last measure.
3. The beginning of the exercise should start either with a half rest and half note (usually tied) or a quarter rest and three quarter notes. The former is by far the more common opening.
4. Concentration should be placed on creating as smooth and *uninterrupted* line as possible. Segmentation, whether by sequence, fits and starts of a single rhythmic value, excessive use of a single rhythmic value, or any other means should be avoided.
5. To avoid stagnation in the line:
 - (a) Extended stepwise motion is best entrusted to predominately small values.
 - (b) Motions that decorate a stationary tone should be accomplished by quarters and eighths (see #7 and after, below, for information on the use of eighths).
 - (c) It is best to decorate the resolutions of most suspensions; these decorations should vary from one another to prevent melodic sequences.
 - (d) The tone preceding a large skip should usually be a half note; skips require preparation on a singer's part.
 - (e) The momentum of the piece (melodic and rhythmic) should develop smoothly and gradually. It is best to start with long values and mostly stepwise motion. (Cf. #3, above.)
6. The following rhythms involving half notes and quarter notes may occur¹³
(Cf. S&S ex 5-6):
 - 2 half notes (i.e., second species)
 - 4 quarter notes (i.e., third species)
 - a half note and two quarter notes (second species with a divided 2nd note)
 - a half note followed by a tied half note (akin to broken fourth species)
 - 2 quarters and a *tied* half note
7. Eighth notes (the shortest value possible in species exercises) are unique to fifth species; they are always embellishments and should be used sparingly.

¹³ See "ending the exercise," below.

8. Eighths are always used in the following ways (*all* must apply):
- (a) They occur in pairs (two at a time).
 - (b) They appear only on the 2nd *or* 4th quarter (not both; see #10, below).
 - (c) They move by step.
9. A small leap (a third or, at most, a fourth) might precede the two eighths, though it is *much* more common for the approach to be by step. *Never* skip from the second eighth.
10. The following rhythms involving eighth notes may occur¹⁴ (Cf. S&S ex 5-6):
- A half, a quarter and two eighths
 - A quarter, two eighths, and two quarters
 - 3 quarters and two eighths
 - A quarter, two eighths, and a *tied* half note
11. Either of the eighth notes may be dissonant. They are not *required* to be, though. (See S&S example 5-9, first example).
12. Generally, it is easier to change the prevailing note values mid-measure than on the downbeat. Longer values lead to shorter ones more readily than the reverse; therefore, if two quarters (or a quarter and two eighths) lead to a half note, the half note must be tied. (See above; the exception, of course, is at the final cadence.)
13. Dissonant suspensions are *still* initiated on the second half note and *resolve* on the second half note. However, the resolution (a) may be shortened to a quarter note and/or (b) may be embellished with an intervening quarter or two eighths.
14. The most common suspension elaborations are:
- (a) Two eighths, the second of which is a lower neighbor of the *resolution* tone.
 - (b) Two eighths, the first of which is an upper neighbor of the *suspension*.
 - (c) The lower neighbor of the resolution (quarter note).
 - (d) The upper neighbor of the suspension (quarter note).
 - (e) Anticipation of the resolution (quarter note).
 - (f) Downward leap to a consonance (quarter note).

Note that (c) and (f) allow a skip from the dissonance. The embellishing nature of the second quarter note in this context makes the basic motion unambiguous to the ear (and, therefore, it is acceptable).

¹⁴ See “ending the exercise,” below.

15. Dissonances other than suspensions follow the principles of their individual species.
16. Unisons are only allowed on the downbeat as part of a suspension (the last measure, of course, excepted).
17. No more than three consecutive measures should begin with the same interval.
18. Parallel P8s, P5s, and P1s follow all the principles of their individual species.

To note:

If a half-note P5 ties to a quarter note, the second quarter of the second measure can only be a P5 if the downbeat is a sixth. (Cf. S&S, example 5-14).

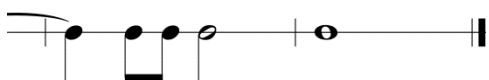
Ending the Exercise

19. As in all species, the penultimate measure will end with the $\hat{2}-\hat{1}$ being met with $\hat{7}-\hat{8}$. The approach to the leading-tone ending follows all of the principles of the individual species.

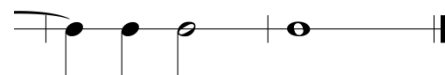
Because the cadence, by definition, represents the secession of motion, the penultimate measure is free from the tying constraints mentioned above (i.e., *never* tie into the last measure).

Thus, the possible rhythms in the second-to-last measure are as above, but the ones with have a half note on the second half of the measure do *not* get tied.

The most common endings, by a long shot, are:



and



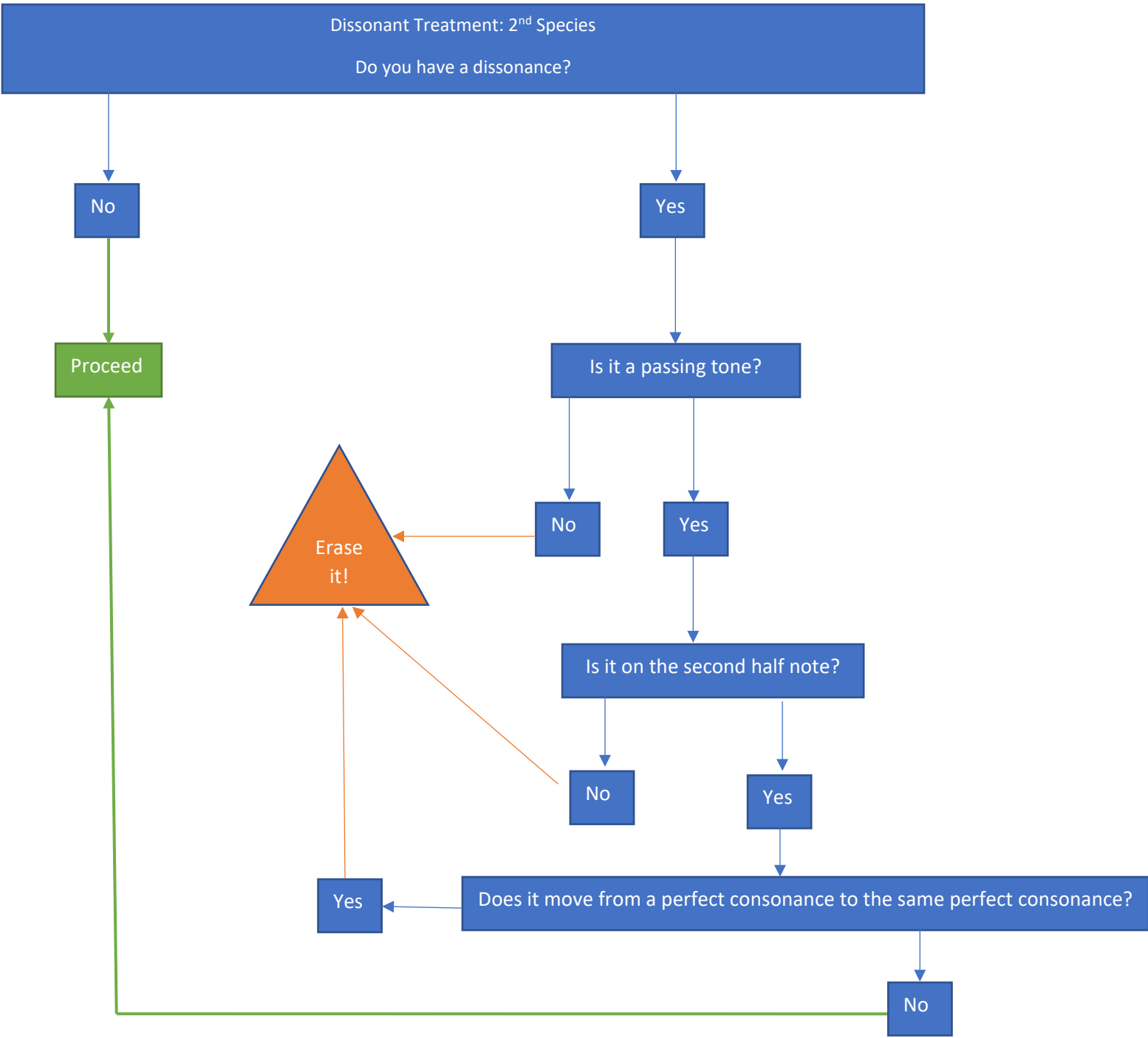
Dissonant Treatment: 1st Species
Do you have a dissonance?

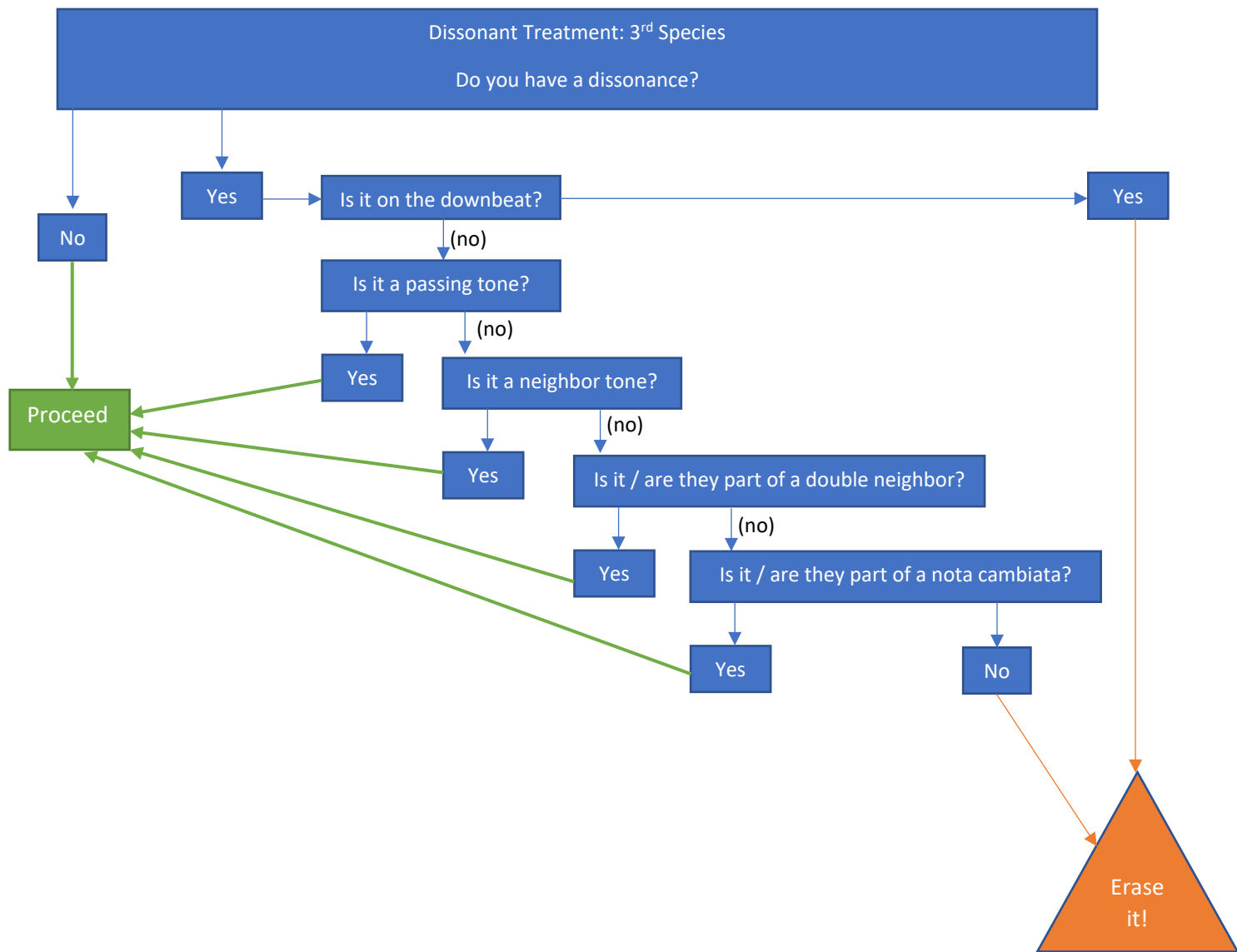
No

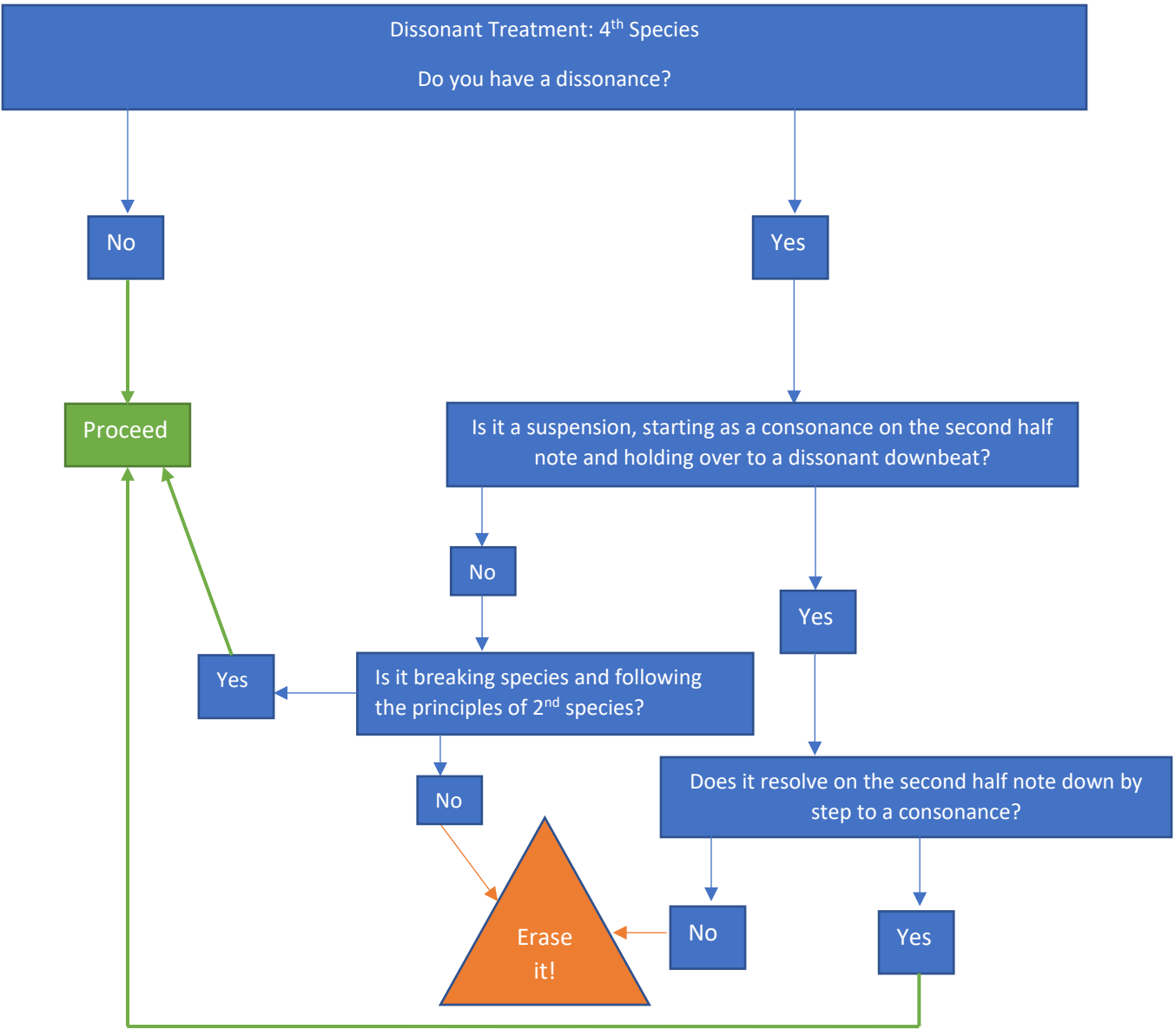
Proceed

Yes

Erase
it!







Dissonant Treatment: 4th Species

Do you have a dissonance?

No

Yes

Proceed

Is it a suspension, starting as a consonance on the second half note and holding over to a dissonant downbeat?

No

Yes

Yes

Is it breaking species and following the principles of 2nd species?

No

Does it resolve on the second half note down by step to a consonance?

Erase it!

No

Yes