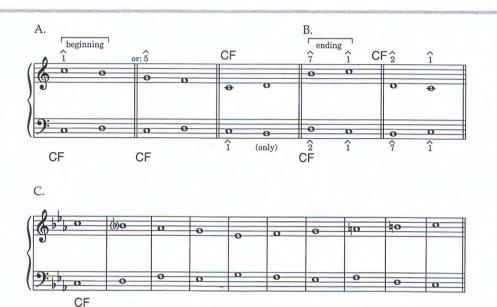
puntal voice must begin on $\hat{1}$. However, if the contrapuntal voice occurs above the CF, you may begin on $\hat{5}$ (see Example 4.10A). Your counterpoint must end, or **cadence**, on an octave or unison ($\hat{1}$ in both voices; see Example 4.10B). The penultimate (next-to-last) measure must contain $\hat{2}$ and $\hat{7}$, which move in contrary motion to the octave on $\hat{1}$. In minor, raise $\hat{7}$ to create a leading tone; if $\hat{6}$ precedes $\hat{7}$, raise it, too (see Example 4.10C). However, use only the lowered form of $\hat{7}$ (and $\hat{6}$) within the exercise. See Example 4.10 for examples of cadences. The CF is marked in each case.

EXAMPLE 4.10



Rules and Guidelines for First-Species (1:1) Counterpoint

What follows is a summary of the rules and guidelines for first-species counterpoint. Rules are absolute and guidelines are suggestions. Rules create a structural foundation for your piece; guidelines, when followed, create a more aesthetically pleasing music surface.

- *Rule 1* Harmonic (vertical) intervals must be consonant (the perfect fourth is a dissonance in two-voice counterpoint).
- Rule 2 Parallel perfect intervals (unisons, fifths, and octaves) are forbidden.
- *Rule 3* Approach perfect consonances using contrary motion; the single context in which similar motion is permitted occurs when the upper voice moves by step to the octave or fifth.
- *Rule 4* Begin and end your counterpoint on $\hat{1}$ (unless the counterpoint appears above the CF, when it may begin on $\hat{5}$).
- *Rule 5* In minor, use the lowered form of $\hat{6}$ and $\hat{7}$; raise $\hat{7}$ to create a leading tone only in the penultimate measure, and raise $\hat{6}$ when it precedes the leading tone.

Guideline 1 Use step motion as much as possible in the contrapuntal voice, with occasional skips (jumps of a third) or leaps (jumps of a fourth or more) to add interest. Change direction and move by step after a leap.