

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

Example 4.10 illustrates three exercises (A, B, C) for first-species counterpoint. Each exercise shows a Cantus Firmus (CF) and a Counterpoint (CP) line.

- Exercise A:** The CF starts on  $\hat{1}$  (labeled "beginning") and ends on  $\hat{1}$  (labeled "ending"). The CP starts on  $\hat{5}$  (labeled "or: 5") and ends on  $\hat{1}$ . The CF is marked "CF" and the CP is marked "CF".
- Exercise B:** The CF starts on  $\hat{7}$  (labeled "beginning") and ends on  $\hat{1}$  (labeled "ending"). The CP starts on  $\hat{2}$  and ends on  $\hat{1}$ . The CF is marked "CF" and the CP is marked "CF".
- Exercise C:** The CF starts on  $\hat{1}$  and ends on  $\hat{1}$ . The CP starts on  $\hat{1}$  and ends on  $\hat{1}$ . The CF is marked "CF" and the CP is marked "CF".

## 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.