

Guideline 2 Since the goal of counterpoint is voice independence, use contrary motion as much as possible. Parallel motion is restricted to imperfect consonances; limit to three consecutive uses.

Guideline 3 Use imperfect consonances as verticalities when possible. Restrict the use of octaves and fifths to only one or two within the exercise.

Guideline 4 Avoid two perfect consonances in a row since they create a hollow sound (e.g., a fifth to an octave, or vice versa).

EXERCISE INTERLUDE

ANALYSIS

DVD 2
CH 4
TRACK 1

4.1 Identification of Contrapuntal Motions

The following short literature excerpts demonstrate primarily first-species counterpoint. Label each vertical interval created by the outer voices, and then identify the prevailing type of motion in each example as contrary, parallel, or similar. Ignore pitches in parentheses.

A. Victoria, Kyrie, 1592

Chri - ste e - lei - son, Chri - ste e - lei - son

B. Quantz, Duet no. 4, from *Six Duets for Two Flutes*

Presto

C. Schumann, "Wichtige Begebenheit," from *Kinderszenen*, op. 15