

WRITING

4.3 Adding a Counterpoint to CF Fragments

Four three-note cantus firmus fragments are given. They are not taken from the beginning or the end of a longer CF but, rather, from the middle. Write four (4) different first-species solutions above and below each of the given CFs. Label each interval. A sample solution is given.

given: C D E sample solution:

a. D F E b. E A G c. F D C

Second-Species Counterpoint

In second-species counterpoint, the contrapuntal voice uses rhythmic values that are twice as fast as those of the CF, so for every note of the CF, there are two in the contrapuntal voice. The contrapuntal motion of one voice moving while the other voice remains stationary is called **oblique motion**. See Example 4.11, which, in addition to similar and contrary motion, contains oblique motion. Oblique motion, along with parallel, similar, and contrary motion, completes the list of ways that voices may move against one another.

EXAMPLE 4.11 Oblique Motion

Given that there are now strong beats (where both the CF and the added counterpoint move to new pitches) and weak beats (where only the counterpoint moves to a new pitch against the sustained CF), a metric hierarchy arises. In 2:1 counterpoint, we observe the rules and guidelines from 1:1 counterpoint concerning melody writing and the interaction of the two voices. However, we must also attend to the potential problems that may arise given that we now write two pitches in the contrapuntal voice against a single CF pitch.

As with first-species counterpoint, the downbeat must be consonant, and successive downbeats must not contain parallel fifths or octaves. The weak beat, however, may be consonant *or* dissonant.