

and 3. Even the dramatic chordal leap of a falling sixth from E to G and change of direction cannot diminish the audible octaves on the downbeats; the metric accent from one measure to the next is simply too strong to hide the perfect intervals. Example 4.14B shows a similar situation with the perfect fifth. Example 4.14C illustrates that the important 5–6 technique is not powerful enough to hide downbeat fifths. However, a 6–5 motion is permissible, since the ear hears parallel sixths on the downbeats rather than fifths (see Example 4.14D).

Finally, be aware of creating parallel perfect and direct intervals when adding a weak-beat note. In Example 4.15A, parallel fifths and octaves arise because of the added weak-beat note. Similarly, in mm. 2–3 of Example 4.15B, what was a successful strong-beat counterpoint (a third moving to a perfect fifth in contrary motion) is now flawed by the addition of the weak-beat G, which creates a direct fifth with the following downbeat.

EXAMPLE 4.15 Avoid Parallel and Direct Intervals on Weak Beats

A. B.

direct 5th

Beginning and Ending Second-Species Counterpoint

Like first species, you must begin on $\hat{1}$ if the contrapuntal voice is below the CF. When the contrapuntal voice is above the CF, you may begin on $\hat{1}$, $\hat{3}$, or $\hat{5}$. In addition, you may begin with either a half note or a half rest. The half rest is particularly effective since it immediately highlights the independence of voices and it creates a strong sense of forward motion. See Example 4.16A. The last measure must be a whole note on $\hat{1}$. However, the penultimate measure may be two half notes or a whole note. As with first-species counterpoint, the move to the final octave must be stepwise and in contrary motion. In the minor mode, use the lowered form of $\hat{7}$ within the exercise, reserving the leading tone for the penultimate measure. See Example 4.16C.

EXAMPLE 4.16

A. B.

or: or:

C.