

## Rules and Guidelines for Second-Species Counterpoint

*Rule 1* Strong beats must be consonant.

*Rule 2* Avoid parallel perfect intervals between:

- a. successive strong beats (downbeats).
- b. weak beat and strong beat (upbeat and downbeat).

*Rule 3* Avoid direct motion to perfect intervals from weak to strong beats.

*Rule 4* The only permitted dissonance is the weak-beat passing tone (i.e., the dissonance must fill the space of a melodic third by step between two downbeats).

*Rule 5* The added voice must begin on  $\hat{1}$  when it appears below the CF, but it may begin on  $\hat{1}$ ,  $\hat{3}$ , or  $\hat{5}$  when it appears above the CF. You may begin with a half rest, and the penultimate measure may contain either one or two pitches. The final measure must contain a whole note.

*Rule 6* 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  $\hat{6}$  if it precedes the leading tone.

*Guideline 1* Incorporate as many dissonant passing tones as possible.

*Guideline 2* Use chordal skips to balance dissonant passing tones.

*Guideline 3* Place leaps within, rather than between, measures.

*Guideline 4* Label every interval, and mark each dissonant passing tone with an asterisk.

## EXERCISE INTERLUDE

### ANALYSIS

#### 4.4 Analysis of Second-Species Counterpoint

Based on the model analyses of A 1 and A2, you can see that the first example is error free, while the second is error ridden. Study these two models carefully; then analyze the following example using the labeling system shown in the models. Make sure you label all musical events, correct or incorrect. You will encounter three basic types of errors:

1. Melodic (e.g., dissonant or multiple leaps).
2. Vertical (e.g., improper use of dissonance).
3. Motion from one interval to another, either successive strong beats or weak beat to strong beat (e.g., improper use of dissonance, parallel perfect intervals, or direct intervals).

Begin by labeling each vertical interval and marking each dissonance.