

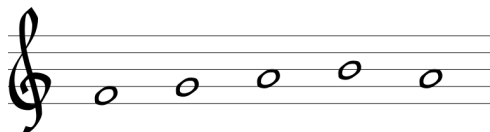
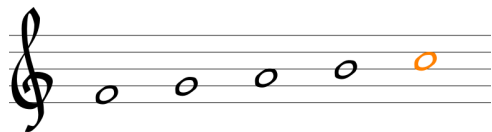
Two Voice Counterpoint - First Species

A bunch of rules :(

Melodic Rules

- Write singable, coherent melodies. Always think in terms of vocal performance.
- Stay within the mode. Avoid chromatic alterations unless necessary (to end the exercise, or to avoid unwanted intervals).
- Stepwise motion should predominate.
- Allowed melodic intervals:
 - Steps (seconds)
 - Skips (thirds)
 - Fourths, fifths, and octaves
 - Minor sixth (ascending only)
- Avoid successive leaps in the same direction. As a general rule, after a leap, the melody should move by step in the opposite direction.
- Two skips in the same direction may occur, but should be followed by stepwise motion in the opposite direction.

- Tritones must not be outlined melodically. Passing through them stepwise is acceptable only if they are not emphasized. (example below)

<p>Bad (tritone outlined)</p> 	<p>Fine (tritone passed through)</p> 
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Harmonic Rules

- Only consonant intervals allowed:
 - Perfect consonances: unison, fifth, octave
 - Imperfect consonances: third, sixth
- Imperfect consonances should predominate over perfect consonances.
- The beginning and ending must be perfect consonances. End should be unison or octave.
- At the beginning, when writing below the cantus firmus, only unison or octave should be used to establish the mode.
- The penultimate interval must prepare the final cadence:
 - If the cantus firmus is in the lower voice, use a major sixth
 - If the cantus firmus is in the upper voice, use a minor third or minor tenth

- This may require raising the seventh degree of the mode (aeolian, dorian, and mixolydian)
 - Unisons are only permitted at the beginning and the end.
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Motion Rules

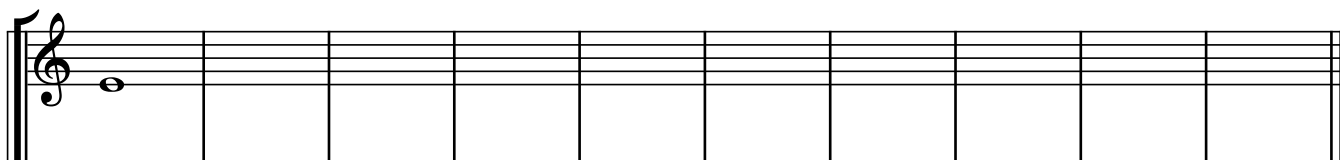
- The independence of the voices is essential.
 - Contrary motion and oblique motion should be preferred, as they preserve independence most effectively.
 - Direct motion must be used with care. No direct motion into a perfect consonance.
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Additional Restrictions


- Careful with leaps into perfect consonances, particularly octaves (rarely okay) and unisons (never okay).
- Avoid the effect of both voices collapsing into an octave on a strong beat (going from a tenth to an octave). This is called *ottava battuta* (beaten octave). Fux discourages it, but says it's occasionally acceptable - use your ears.
- Take care when leaving a unison. Avoid moving both voices in the same direction immediately afterward.
- Don't use too many of the same intervals in a row. For example, three successive parallel thirds is fine, four would be stretching it, five unacceptable.

Phrygian

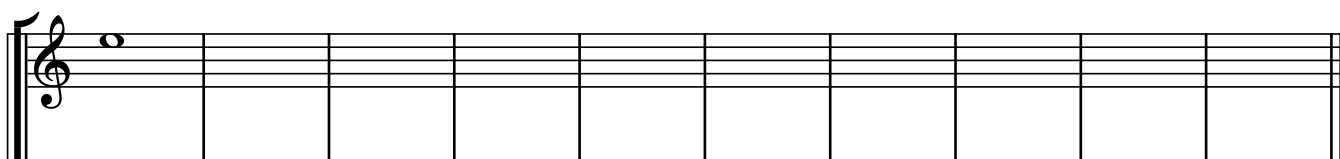
cpt.




c.f.



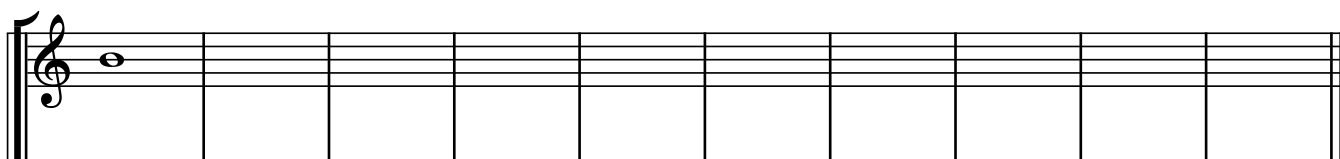
cpt.




c.f.



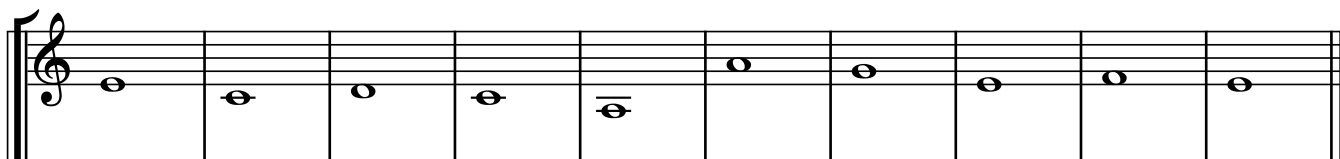
cpt.



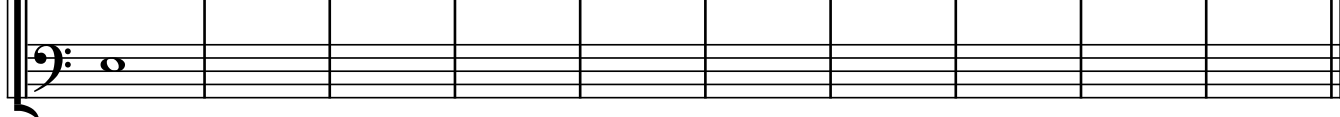
c.f.



c.f.




cpt.




Lydian


cpt.




c.f.




cpt.



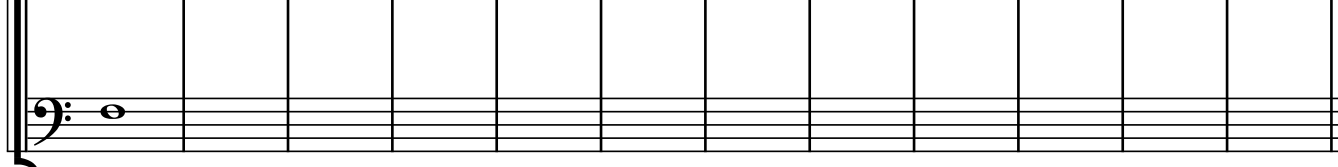
c.f.




c.f.



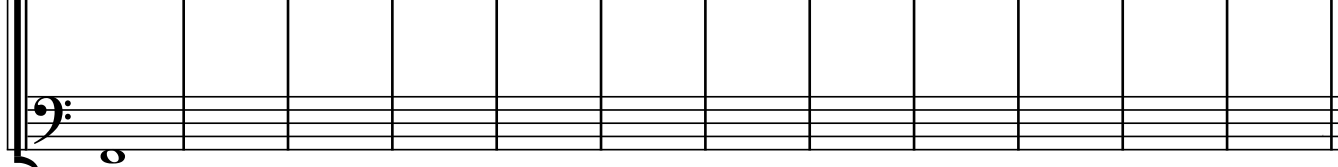
cpt.



c.f.



cpt.



Mixolydian

cpt.

c.f.

Diagram 1: Musical staff for 'cpt.' (Cantata Partita) in Mixolydian mode. The staff shows a whole note scale from C4 to C5. The corresponding 'c.f.' (Cantata Fugata) staff shows a whole note scale from C4 to C5 with notes labeled: C, D, E, F, G, A, B, A, G, F, E, D, C.

cpt.

c.f.

Diagram 2: Musical staff for 'cpt.' (Cantata Partita) in Mixolydian mode. The staff shows a whole note scale from C4 to C5. The corresponding 'c.f.' (Cantata Fugata) staff shows a whole note scale from C4 to C5 with notes labeled: C, D, E, F, G, A, B, A, G, F, E, D, C.

c.f.

cpt.

Diagram 3: Musical staff for 'c.f.' (Cantata Fugata) in Mixolydian mode. The staff shows a whole note scale from C4 to C5 with notes labeled: C, D, E, F, G, A, B, A, G, F, E, D, C. The corresponding 'cpt.' (Cantata Partita) staff shows a whole note scale from C4 to C5.

c.f.

cpt.

Diagram 4: Musical staff for 'c.f.' (Cantata Fugata) in Mixolydian mode. The staff shows a whole note scale from C4 to C5 with notes labeled: C, D, E, F, G, A, B, A, G, F, E, D, C. The corresponding 'cpt.' (Cantata Partita) staff shows a whole note scale from C4 to C5.

Ionian

cpt.

c.f.

cpt.

c.f.

c.f.

cpt.

c.f.

cpt.