



First Species – 1:1

Vertical Intervals

1. Only consonant vertical intervals may be used; the 4th is considered dissonant.
2. 3ds and 6ths will predominate except at the beginning and end of the exercise.
3. The unison may not be used except at the very beginning and end.

Contour of the Counterpoint Line

1. Use mostly stepwise motion, treat leaps with care, have a single focal point (high or low).
2. An upper counterpoint will have a high point as its focal point, but a lower counterpoint may have either a high or low point. Don't align the focal point of the counterpoint with that of the C. F.
3. No dissonant intervals, or leaps larger than a fifth.
4. You are allowed one repetition in your line, IF YOU MUST.

Combining the C.F. and your Counterpoint Line

1. No Parallel unisons octaves, or fifths.
2. No more than three successive parallel 3ds or 6ths.
3. Avoid the approach to a perfect consonance through similar motion.
4. Avoid simultaneous leaps, especially in the same direction.
3. Avoid voice crossings or the overlapping of voice parts.

Beginning and Ending the Exercise

1. Begin counterpoint with tonic in the lower counterpoint/C.F., on a perfect consonance.
2. End on an octave or unison.
3. The penultimate measure must contain either both the $\hat{7}$ and the $\hat{2}$, or the $\hat{5}$ in the bass and the $\hat{7}$ or $\hat{2}$ in treble.

Second Species – 2:1

Vertical Intervals

Same as above, but now dissonant intervals are allowed on beat 2, as long as they are PASSING TONES

Contour of the Counterpoint Line

Same as above, but now NO repetition allowed!

Combining the C.F. and your Counterpoint Line

Same as above, but also avoid strong-beat perfect consonances (5ths and 8ves on successive strong beats)

Beginning and Ending the Exercise

Same as above, but you are allowed to begin with a half rest; if you do, use a perfect consonance on beat 2.

Always strive for balance, smoothness, and independence of lines.