# MUSI 1700
## Lecture 15
## Nov 6 2023

# First-species counterpoint (one-to-one)

Rules for writing the cantus firmus (which is always provided in tests/assignments):
- Start and end on the tonic, 1.
- End 2 - 1 or 7 - 1 (must be stepwise motion, and beware of voice crossing).
- There should be one high point, and you can repeat it once but you should not go back to it.
  If the first and last notes are the highest points, have one low point. This is less common, though.

Rules for writing first-species counterpoint:
- Start on 1 or 5.
- If the cantus firmus ends on 2 - 1, the counterpoint must end on 7 - 1.
  If the cantus firmus ends on 7 - 1, the counterpoint must end on 2 - 1.

For both:
- Max of one repeated note in a row is ok.
- No dissonant leaps are allowed (for first-species counterpoint only), and the interval between the counterpoint and the cantus firmus should be consonant (3, 6, 5, 8).
- Perfect intervals must be approached by leap or by contrary motion.
- The melody tends to be all above or all below the starting note.
- For minor keys, don't raise the 7th into a leading tone until the cadence (last two measures)

## Example of completed counterpoint

key: D min
counterpoint

no more than 3 of the same ints in a row!

avoid dissonant intervals! (2, 7, Aug, dim)

Ending interval should be 10-8 or 8-6.

cantus firmus

Check ints. between lines to check your work.

low point

## Task: write the cantus firmus

Ex 1    too much repetition of D

Ex 2    change direction after leap

should be 7-1 or 2-1

Ex 3          LT

Ex 4    cadence should include the LT

# Task: write counterpoint for given cantus firmus

## Ex 1



should change directions

5  6  10  10  6  5  10  8

## Ex 2



5  6  6  8  10  5  10  8

## Ex 3



X  ✓
6̂  5̂

m2   m3

would be an 11th = 4th, which is a dissonant interval

5  8  10  8  10  8  8  6  10  8

would result in // 8ves

As seen above, there are multiple ways to write a correct counterpoint for the same cantus firmus.

**Task:** write "cantus firmus" - the line that goes w/ the counterpoint

D min
counterpoint

*check ints btwn lines.*

*dim int?* *NOT ALLOWED!*

$\hat{2}$    $\hat{1}$

approach 8ves in leap $\boxed{8}$ or contrary motion NOT sim motion

$\boxed{5}$

cantus firmus

①

10 (3)     10 (3)

*no more than 3 10ths in a row*

5 → 8
approach 5th w/ leap or $\boxed{5}$ in contrary motion NOT sim motion

6      10      8

$\hat{7}$    $\hat{1}$

*don't raise LT until cadence at end (i.e.) C#*
*elsewhere*

②

*not for CP*

class examples.

*apex* ← possibly too much repetition of D

#○

*apex*
*4th*
*leap = change direction after (4th or more)*

*apex*    LT

#○    ♮○    #○

*good! we want to establish the D min key*

#○

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**Rules for writing cantus firmus** ← *always provided in tests/assignments*

① Start & end on tonic

② End $\hat{2}$-$\hat{1}$ or $\hat{7}$-$\hat{1}$ (one for CP, one for cantus firmus)
    ↳ stepwise motion
    ↳ beware of voice crossing
  — repeated notes are ok

**Rules for writing <u>cantus firmus</u>** ← *the cantus firmus is always provided in tests/assignments (we only write the counterpoint)*

① Start and end on tonic ($\hat{1}$)

② End $\hat{2}$-$\hat{1}$ or $\hat{7}$-1   *(int. 10-8 or 6-8)*

③ One high point (don't go back to it)

④ No dissonant leaps (7ths, Aug, Dim) ← only for 1st species CP

melody <u>tends</u> to be all above or all below starting/ending note

*If high point is first/last note, have one low point*

**Rules for counterpoint**
① No dissonant chords (must be 3, 5, 6, 8 above bass note)
   ↳ use 3, 6 a lot
   ↳ use 5, 8 sparingly (certain rules apply)

② One high point

— repeated notes are ok (only one though)

— start on $\hat{1}$ or $\hat{5}$

D min
counterpoint

should've
change
direotions

cantus firmus

| 5 | 6 | 10 | 10 | 6 | 5 | 10 | 8 |

Don't put C# right before C♮!

D min
counterpoint

cantus firmus

| 5 | 6 | 6 | 8 | 10 | 5 | 10 | 8 |

D min
counterpoint

dissonant int.

✓

cantus firmus

$\hat{6}$ X

X  ||8ves
X

| 5 | 8 | 10 | 10 | 8 | 6 | 10 | 8 |