FAST RULES: first species

Writing Melodic Intervals:
GOOD:
- $2^{\text{nds}}$ (M/m), $3^{\text{rds}}$ (M/m), P4, P5, minor 6$^{\text{th}}$ (ascending only), P8
BAD:
- minor 6$^{\text{th}}$ (descending only), Major 6$^{\text{th}}$, 7$^{\text{ths}}$ (M/m), compound, diminished or augmented intervals

Writing Harmonic Intervals:
GOOD:
- P1 (unison), $3^{\text{rds}}$ (M/m), P5, 6$^{\text{ths}}$ (M/m), P8, compound of these (10$^{\text{th}}$)
BAD:
- $2^{\text{nds}}$ (M/m), P4, A4, 7$^{\text{ths}}$ (M/m), compound of these (11$^{\text{th}}$)

Motion:
PARALLEL:
- no parallel 5$^{\text{ths}}$ or octaves
- not more than 3 successive parallel 3$^{\text{rds}}$ or 6$^{\text{ths}}$
SIMILAR:
- neither voice should skip more than a 4$^{\text{th}}$ (octave OK)
- do not approach P consonance by similar motion (“hidden” P5/P8)
CONTRARY:
- use liberally to avoid problems of parallel/similar motions
OBLIQUE:
- can use but all notes must be consonant

Starting/Ending the Counterpoint:
STARTING:
- if writing cpt above C.F.: P1 (unison), 5$^{\text{th}}$, P8
- if writing cpt below C.F.: P1 (unison) or P8
ENDING:
- if writing cpt above C.F.: P1 (unison) or P8
- if writing cpt below C.F.” P1 (unison) or P8

Chromatic alterations:
- Dorian (#7), Mixolydian (#7), Aeolian (#6, #7), (can also use Bb)

NOTE: voice crossing, compound intervals and (especially) 2 successive perfect consonances should be used SPARINGLY

The C Clef:
- denotes where C is:
  a. C Soprano clef on 1$^{\text{st}}$ line fixing it as middle
  b. C Alto clef on 3$^{\text{rd}}$ line fixing it as middle
C Tenor clef on 4$^{\text{th}}$ line fixing it as middle