

FAST RULES: first species

Writing Melodic Intervals:

GOOD:

-2^{nds} (M/m), 3^{rds} (M/m), P4, P5, minor 6th (ascending only), P8

BAD:

-minor 6th (descending only), Major 6th, 7^{ths} (M/m), compound, diminished or augmented intervals

Writing Harmonic Intervals:

GOOD:

-P1 (unison), 3^{rds} (M/m), P5, 6^{ths} (M/m), P8, compound of these (10th)

BAD:

-2^{nds} (M/m), P4, A4, 7^{ths} (M/m), compound of these (11th)

Motion:

PARALLEL:

-no parallel 5^{ths} or octaves

-not more than 3 successive parallel 3^{rds} or 6^{ths}

SIMILAR:

-neither voice should skip more than a 4th (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), 5th, 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 1st line fixing it as middle

b. C Alto clef on 3rd line fixing it as middle

C Tenor clef on 4th line fixing it as middle