

Assignment _____, due _____, _____ in sections.

Relative Motion in First Species: Shown below are three first-species compositions, each one written by one of our distinguished musical predecessors. For each composition, **label the intervals between voices** (*vertical or harmonic intervals*), then describe the type of motion (*parallel, similar, oblique, or contrary*) by which the two voices progress from one vertical interval to the next; use the labels *p* for parallel, *s* for similar, *o* for oblique, and *c* for contrary. We have begun labeling the first composition for you. For further reference or review, see *A Manual for Species Counterpoint*, pp. 13-15.

Be sure to perform each of these pieces! Sing the cantus firmus while playing the counterpoint on the piano, and vice versa. While the purpose of this assignment is for us to gain a quick, working grasp of the four varieties of relative motion, there's no reason to ignore larger musical concerns. As you read further in the manual, for instance, you will discover that the melodic principles espoused therein differ somewhat from those embodied in these three compositions. We will be addressing these differences as we go along.

J.J. Fux, *Gradus ad Parnassum* (1725)

1	2	3	4	5	6	7	8	9	10	11
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Heinrich Schenker, *Kontrapunkt* (1910)

1	2	3	4	5	6	7	8	9	10	11
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Herman Roth, *Elemente der Stimmführung* [*Elements of Voice Leading*] (1926)

1	2	3	4	5	6	7	8	9	10	11
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Clausula formalis: Each of the following melodic fragments represents one voice (either the cantus firmus or the counterpoint) in a cadence to a hypothetical first-species composition: the alto clef signifies the cantus firmus, whereas the treble or bass clef signifies the counterpoint. For each one, (1) add a second voice so as to form a proper first-species clausula formalis, (2) label the vertical intervals between the two voices, and (3) identify the mode.

In some cases this will mean adding a counterpoint to a pre-existing cantus firmus; in others it will mean reconstructing a cantus firmus on the basis of information given in the counterpoint. Remember, in a clausula formalis, the cantus firmus moves by step from $\hat{2}$ to $\hat{1}$; the counterpoint, on the other hand, will move to the final in contrary motion to the cantus firmus; one of the voices (usually but not always the counterpoint) must move by semitone, which often (though again not always) requires the use of an accidental. **For further reference, see *A Manual for Species Counterpoint*, pp. 15-17.**

Because there are a few variations in how cadences are formed across the six modes, the purpose of this assignment is to discover and reinforce the basic melodic “moves” appropriate to each one. Although we are working here within a first-species, note-against-note environment, these same basic cadential forms transfer to the other species of counterpoint.

Directions: In each exercise, determine (a) the mode (check the final), (b) whether the given voice is the cantus firmus or the counterpoint (check both the clef and how the given voice approaches the final), and (c) whether to cadence on the unison or octave of the final; then (d) add a second voice that approaches the final in contrary motion, making sure that there’s semitone motion in one voice (whether the counterpoint or, exceptionally, the cantus firmus).

In dealing with these clausulae out of context, we lose the sense of cadence-as-inevitable-goal-of-a-melodic-process-set-into-motion-at-the-composition’s-outset — a major concession, to be sure, but one that allows us to focus on the “melodic” and “harmonic” requirements of cadential closure in all six modes.

Credit goes to Charles Schneider for drafting this assignment.

Complete each first-species counterpoint exercise. In addition to following the rules for intervals and voice-leading, you should also strive to create an independent, singable melodic line. Complete each exercise with a final cadence (*clausula formalis*). Indicate the intervals that occur between the voices.

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