

Cantus Firmus

Antonio Salieri

	TONIC→P4	TONIC→M3	[CLIMAX] TONIC→M6	TONIC→P5	TONIC→P4	TONIC→M3	(step) [SUPERTONIC] TONIC→M2*	
	LEAP→ (TONIC→P4)	LEAP (E/3deg→P4)					approach final tonic by step	ends on 1deg

- Length of ~8-16 notes / Begin and end on 1deg
- All note-to-note progressions are melodic consonances
- Dynamic range usually no greater than a 10th (maximum an octave)
- Single climax: high point appearing only once
- Mostly stepwise motion (limited leaps)
- Any (large) leaps (> 4th/5th) followed by step in opposing direction
- No more than 2 leaps in a row, no consecutive leaps in same direction
- Leading tone progresses to tonic
- Leaping up is more important than leaping down - 'what goes up must come down'

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- (Counterpoint response by Franz Schubert)
- ...observes all other rules, but in addition:
- Can begin on 1deg, 3deg or 5deg (when written above cantus firmi ...below must begin on 1deg)
 - Counterpoint is allowed to repeat tones (if appropriate)
 - Must not create any dissonant harmonic intervals with the underlying cantus firmi
 - Must not use direct motion to approach a perfect consonance
 - * Imperfect consonances are ideal for creating forward flow
 - * Contrary motion between counterpoint and cantus firmi is generally desirable
 - ... (vs direct motion ie 'parallel' - same direction same intervals - or 'similar' - same direction, not same intervals - motion)
 - ... Oblique motion (one voice moves, other remains stationary) is not totally contrary, but still superior to direct motion

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- (Counterpoint below the cantus firmi)
- Starts on tonic
 - Aiming for a climactic low-point (instead of a high-point climax)