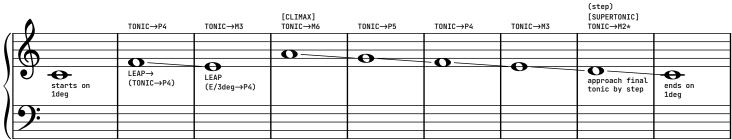
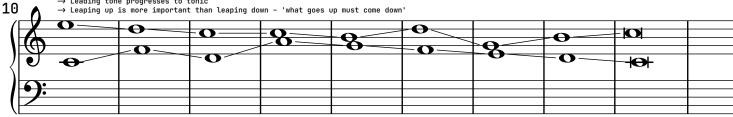
Cantus Firmus

Antonio Salieri

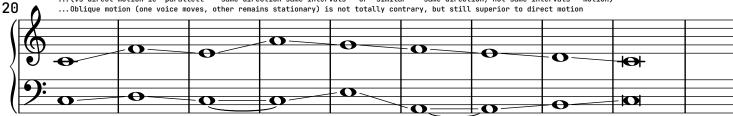


- → Length of ~8-16 notes / Begin and end on 1deg
 → All note-to-note progressions are melodic consonances
 → Dynamic range usually no greater than a 10th (maximum an octave)
- → Single climax: high point appearing only once
- ightarrow Mostly stepwise motion (limited leaps)
- ightarrow Any (large) leaps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



(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)
- \to Must not create any dissonant harmonic intervals with the underlying cantus firmi \to 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 'parallell' 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



(Counterpoint below the cantus firmi)

- → Starts on tonic

 → Aiming for a climactic low-point (instead of a high-point climax)