

# Contrapunctus firmus

Subtitle

Composer / arranger

## Cantus firmus

- Begins and end on scale degree ^1
- High point somewhere in the middle, consonant with ^1

Soprano

Alto

Tenor

Bass

Consonant 3rd and 6th and 8ve leaps

Consonant 4th leaps

no F-B

Consonant 5th leaps

no B-F

Dissonant leaps to avoid: 7th, aug./dim., >8ve

Leaps larger than a 3rd are rather recovered in opposite direction. More important for upward leaps.



## Contrapunctus

- CP above given melody  
can begin on ^1, ^3 or ^5
- CP below given melody  
must begin on ^1

### 1. No dissonant harmonic intervals

- Avoid perfect consonances twice in a row, use unison only as a first or last interval;
- Goal is to create independent voices thus contrary motion is best;
- Parallel motion should be avoided

S.

keep tone repetitions to minimum

2

A.

direct to 5th

direct to 8ve

parallel 5th

parallel 8ve

6 5 6 8 5 5 8 8

T.

B.

Perfect consonances:  
uni., 5th, 8ve

Imperfect consonances:  
3rd, 6th, 10th

Dissonances:  
2nd, 4th, 7th  
aug/dim