

Counterpoint

Consonances

Unison, third, fifth, sixth, octave and the intervals made up of these and the octave are consonances.

The unison, fifth, and octave are perfect. The sixth and third are imperfect.

The remaining intervals like the second, fourth, diminished fifth, tritone, seventh, and the intervals made up of these and the octave, are dissonances.

Motion

Direct motion results when two or more parts ascend or descend in the same direction by step or skip.

Contrary motion results when one part ascends by skip or step and the other descends - or vice versa.

Oblique motion results when one part moves by step or skip and the other remains stationary.

Four fundamental rules

First rule: From one perfect consonance to another perfect consonance one must proceed in contrary or oblique motion.

Second rule: From a perfect consonance to an imperfect consonance one may proceed in any of the three motions.

Third rule: From an imperfect consonance to a perfect consonance one must proceed in contrary or oblique motion.

Fourth rule: From one imperfect consonance to another imperfect consonance one may proceed in any other the three motions.

Other Rules

Contrary and oblique motion should be employed as often as possible.

More imperfect than perfect consonances should be employed.

Excepted are the beginning and the end which both must consist of perfect consonances.

In the next to last bar there must be a major sixth if the cactus firms is in the lower part; and a minor third if it is in the upper part.