

### Example 21 Stepwise Motion Against a Stepwise CF

If the *cantus firmus* moves by step, the *dupulum* should attempt to counter that action with stepwise contrary motion, as seen in Examples 21A–E. Contrary motion is preferable to similar and oblique forms, and through its use, direct or successive perfects are avoided. A few more variations on these patterns exist, but they alter-

nate between imperfect and perfect consonances. Example 21F shows that stepwise parallel motion also works with this *cf* pattern, either 3–3 or 6–6 intervals. Skips and leaps may also be used in the added part, but a contrary direction is always preferable to similar or oblique motion.

### Example 22 Skips and Leaps Against a Stepwise CF

Certain gestures work well using skips and leaps. The content of Examples 22A through E is incomplete since there are other available vari-

ations of these patterns. The leap of a fourth in Example 22F, however, creates an illegal direct fifth.

### Example 23 Skips in the CF

Major or minor third skips in the *cantus firmus* are easily offered contrast by stepwise motion and note repetition. Examples 23A and B show typical examples of contrasting steps, and several other variations are available. Some, however, cause problems. 23C is the same as A except that the *dupulum* is offset down a third, creating successive

perfects. The same violation would occur if the half notes in B were offset up a third. The proper use of repetition is shown in 23D, going from weak to strong. As seen in 23E, repetition from strong to weak in half notes is not allowed in the Second Species because it detracts from the forward motion.

### Example 24 Leaps of a Fourth in the CF