

Rhythm:

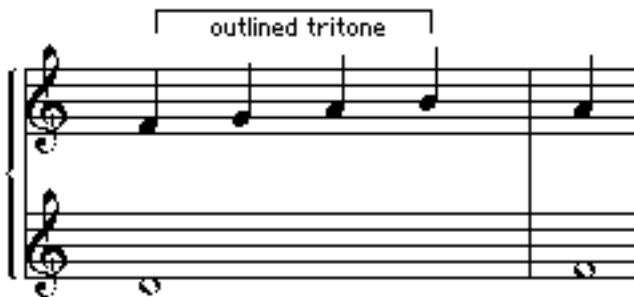
● (New) One voice has four notes to each note of the cantus firmus, or in ternary meter it has six. If there are additional voices, they move with the cantus firmus as in first species.

-Downbeat has the strongest accent, 3 beat lesser accent and beats 2 and 4 are unaccented.

-Consonant skips are less common in third species.

-emphasis on a conjunct counterpoint. (moving by steps)

● (New) You should take care not to outline a tritone in melody. A tritone is outlined if the melodic line changes direction at the notes that form it:



Independence of voices:

● (New) Some authorities believe you should avoid parallel perfect intervals between prominent notes of each measure, particularly between the first notes of successive measures. Avoid parallel perfect intervals between prominent notes of each measure, as displayed in this example from Fux:



● **(New) Unlike First and Second Species, unisons are now permitted within the composition (not just at the beginning and end), except on the first note of a measure.**

● **Cambiata**

-combines passing and neighboring embellishments to make a figure with an apparent skip from a dissonance on the second quarter note. The passing tone on the second note of a cambiata resolves on the fourth note.

● **Double Neighbor**

-successive upper and lower neighbors.

How to Write in Fourth Species

Rhythm

● **Two half notes notes are set against a whole note with the 2nd half note being tied over.**

-Begin with a half rest on the counterpoint.

-Leading tone is never tied over.

-May have to break species (ties) because of the downward motion.

● **Suspensions**

-consonant interval is held over the first beat of the next measure.

-contains 3 parts

-a consonant harmonic interval (the preparation) on the 2nd half of the measure;

-the consonance is held over to the first half of the next measure to make an accented dissonant harmonic interval (the suspension);

-the resolution of that dissonance down by step.

● **Dissonant Suspensions**

-Intervals 4-3, 7-6, 9-8 (upper part)

-Interval 2-3 when the counterpoint is in the lower part.

● **Consonant Suspensions**

-6-5 (upper voice) or 5-6 (lower voice)

-Since the note on the downbeat is a consonance, it does not have to resolve; it may connect by step, skip or leap to any other consonant interval to provide melodic variety or to separate the voices after a series of descending resolutions.