

# Fourth Species

# The fourth species

- The fourth species is a study in **suspensions** 
  - Tied half notes begin in the middle of every measure
  - The second half note in each measure must be consonant; 0 the first half note may also be consonant
  - Unlike the other species, dissonances are now allowed on the first beat of the measure—these are suspensions
  - Like the other species, the fourth species starts with a PI, P5, or P8 (after a half rest) and ends with a P1 or P8



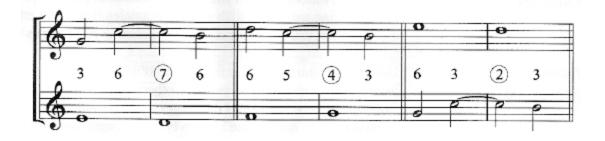
# Cadences in fourth species

- Like the other species, fourth species exercises end with specific *cadence formulas* 
  - One of the voices ends with the pattern (3)-2-1
  - The other voice ends with the pattern I-7-I
  - There is always a 7-6 suspension before the cadence (or a 2-3 suspension if the counterpoint is written below)



# Writing suspensions

- Your goal in fourth species should be to include as many suspensions as possible in each exercise
  - If you are writing above the *cantus firmus*, you can write either a 7-6 suspension or a 4-3 suspension
  - If you are writing below the *cantus firmus*, you can only use the 2-3 suspension



# Setting up suspensions

- Your goal in fourth species should be to include as many suspensions as possible in each exercise
- To set up a suspension, you need to look ahead and see what will work
  - For example, if you want to try a suspended 7 on the downbeat, see if that note would be consonant in the previous measure—the preparation must be consonant!
  - If a 7 doesn't work, try a suspended 4
- If you can't set up a suspension, you can tie over a note that would be consonant on the downbeat

# The fifth species

- The fifth species involves combinations of the previous four species
  - It starts with second or fourth species, then moves into combinations of second, third, and fourth species, and ends with fourth species
  - The goal is to achieve rhythmic variety and melodic fluidity



• We won't write any fifth species counterpoint now, but will revisit the topic in Music Theory 3!