

Third Species

The third species

- In the third species, **four** quarter notes are written for every one note in the cantus firmus
 - The first quarter note must be consonant (3, 5, 6, or 8)
 - The other notes can either be consonant or dissonant
 - At least one of the last two quarters must be consonant
 - There can be no more than two dissonance per measure
 - This species again starts with a P1, P5, or P8 and ends with a P1 or P8

P1 P8

Cadences in third species

- Like the other species, third 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 (x)-7-1
 - There are different ways to approach the final 7-1:

For counterpoint above: a. opt. b. opt. For counterpoint below: c. e.f.

Dissonances allowed in third species

- The only dissonances allowed in third species are:
 - Passing tones
 - Neighbor tones (none in this example)
 - The *nota cambiata* figure (see page 176 in the book)
 - The *nota cambiata* figure occurred mostly in Renaissance music during the 15th through 16th centuries, and it features a leap away from the dissonance—we won't use it in our exercises
 - Dissonances are all approached and left by step

Things to avoid

- To avoid the effect of parallel fifths or octaves, there should be at least two notes between 5s or 8s:

5ths OK with two notes between: 5ths not OK with one note between:

- Do not simply arpeggiate chords

Avoid obvious arpeggiations: