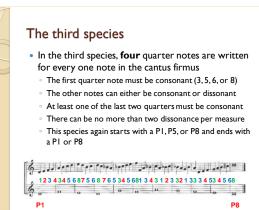


## **Third Species**



## 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:



## 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:



• Do not simply arpeggiate chords

