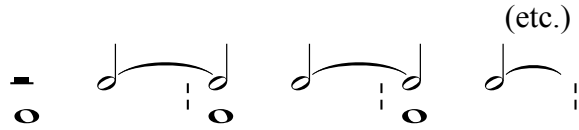


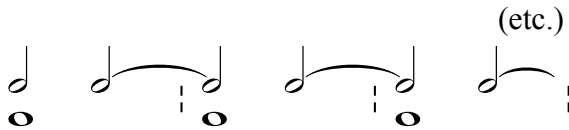
FOURTH SPECIES

p = preparation on weak half, suspended to s = suspension on strong half

You may begin either half-rest, p-s, p- etc.:



or you may begin half, p-s, p-, etc.:



In either case, the first CP note must be one of the perfect consonances allowed per rule 14.

The preferred ending is ...-s, h, cadence tone, where the ending modal degrees involved are $\hat{1} - \hat{7} - \hat{1}$ (7 raised as necessary according to rule 2). This formula is “the suspension cadence.” It is almost always used in 2-part writing to signal a final or other strong cadence. If the suspension cadence (with $\hat{1} - \hat{7} - \hat{1}$) cannot be used, the same rhythmic formula should preferably be used, with other degrees (e.g. $\hat{3} - \hat{2} - \hat{1}$). Otherwise, a 1st species cadence may be used, with rhythm ...-s, h, w, cadence tone:



NOTES AND MELODIC INTERVALS IN THE CP LINE

As in 1st species.

THE LARGE SHAPE OF THE LINE

As in 1st species, except of course for 9c. N.B. rule 9b: No part of the CP zenith should occur together with any part of the CF zenith.

RESTRICTIONS ON VERTICAL INTERVALS

Rules 13 and 14 hold.

Rule 15 applies to weak halves in 4th species; there is no restriction on the size of VI's on strong halves.

Rule 12 now takes three parts:

12a: 8^{ves} and unisons may be used freely on either weak halves (p's) or strong halves (s's). N.B. the two voices cannot both attack a unison on a strong half, the important point here.

12b: Every p (on the weak halves) must be consonant (again, 8^{ve} or unison are OK).

12c: The suspended strong halves (s) may be consonant or dissonant. A consonant s creates no special obligations for the next note. But **if a suspended strong half is dissonant it must resolve** (to the following p or h) **according to all three rules following:**

- i. stepwise
- ii. down
- iii. to an **imperfect consonance** (3, 6, or 10).

In 4th species, note that the rule forbids the susp-res patterns 9-8 and 2-1 above, also 4-5 and 7-8 below the CF. (The rule does not forbid 6-5 above because the “6” there is not a dissonant suspension.) Here is a consequence of 12ciii, useful in composing backwards for 4th species: If the consonance on a weak half is perfect (1, 5, 8), then the preceding strong half must be consonant.

SYNCOATED DIRECT MOTION

Use this substitute for rule 17: avoid vertical 5^{ths} on consecutive strong halves (s's) and also on consecutive weak halves (p's). (Chains of 5-6 or 6-5, idiomatic in later tonal voice leading, are not common in this style.)

Likewise avoid consecutive 8^{ves}, or consecutive unisons, on consecutive s's or consecutive p's. An 8^{ve} on a s/p, followed by a unison on the next s/p is OK if the overall sense of the 2 voices is that of contrary motion. The same goes for a unison on a s/p, followed by an 8^{ve} on the next s/p.

Rule 19 applies to 3^{rds}/6^{ths}/10^{ths} on consecutive weak halves. Watch out not to get trapped by dissonant suspension chains (7-6, 7-6... , or 4-3, 4-3... , or 2-3, 2-3... , etc.), especially when the CF is stepping down over 4 or more notes. The "Escape Hatch" below is designed to help here.

Rule 20 applies to simultaneous leaps in "syncopated direct motion." Because the voices are rhythmically independent here, you may have simultaneous skips/leaps in the same direction twice in one exercise; try, though, not to do so more than once.

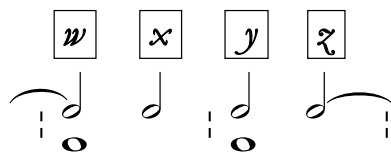
Overlap cannot occur in 4th species.

THE RESOLUTION OF MELODIC CHROMATICISM

As in first species.

THE ESCAPE HATCH:

Once per exercise (not counting any beginning and/or ending rhythmic variations), **or perhaps twice in a very long CP**, you may break the chain of suspensions and go momentarily into second species, following the rhythmic formula below:



In this formula, note *y* is a strong half in 2nd species; it must be consonant, but not a unison. Note *z* goes back into 4th species; it must therefore be consonant p, following rule 12b. Notes *w* and *x* can be treated logically in two ways. If note *w* is dissonant, note *x* must resolve the dissonant suspension properly in 4th species, following rule 12c (i), (ii), and (iii). On the other hand, if note *w* is consonant, then note *x* can be treated as in 2nd species: it may be consonant, or it may be a dissonant passing tone or neighbor tone. In the latter cases, it must of course behave properly going on to note *y* (i.e. it must in fact be a PT or NT!).

In general, follow 2nd-species rules while in the escape hatch, until you get back to 4th species at note *z*.

These rules are tight! It is possible for a given CF to have no entirely legal solution. The big problem is to ensure the independence of the lines, when all the dissonant suspensions are trying to force the CF into syncopated parallel motion with the CF. Be ready to try lots of CF's, cadencing at the 8^{va}, unison, and sometimes 8^{ab}.

It is key to find enough effective consonant suspensions, since these allow your CP to assert its melodic independence from the CF. Consonant suspensions are very idiomatic in this style. You may find it useful to do some warm-up to stimulate your invention in this regard. For example, how many legal CP segments can you write against the following CF segment?

