

FOURTH SPECIES (tied half-notes against each C.F. whole-note)**Counterpoint:**

1. Write melodies that move (mainly) in syncopated whole notes against the C.F.
2. The aim here is to create as many **suspensions** as possible, although this should not come at the expense of the overall attractiveness of the melodic shape. For this reason, ...
3. Non-suspended tied notes may also be used if consonant.
4. The third alternative is to use *occasional* non-tied half notes; these follow second species rules. Too many non-tied notes weaken the aim of this species, obviously.
5. It is permissible to begin with the up-beat.
6. The unison is available only with tied notes.
7. The *only* possible upper-voice suspensions are: 7-6 and 4-3. The only lower-voice suspension is 2-3, the inversion of 7-6. Remember, however, that if the lower part crosses *above* the C.F. then it can use upper-voice suspensions (and *vice versa*).
8. The 7-6 suspension or its inversion (2-3) is usually necessary at the cadence.
9. Suspensions have three stages:
  - (i) **Preparation** (*perfect or imperfect consonance*), which occurs on a WEAK beat<sup>1</sup> (2 or 4 of 4/2 time),
  - (ii) **Suspension** (*dissonance*), which must be on a STRONG beat (1 or 3), and
  - (iii) **Resolution** (*imperfect consonance*) on to the subsequent WEAK beat. ALL SUSPENSIONS RESOLVE DOWNWARDS BY STEP!
10. 5-6 or 6-5 are *not* suspensions, since they lack any suspension dissonance, but they are nevertheless available as non-suspended tied notes under rule 3, above.

• **In general, the aims of this species are** (in decreasing order of preference):

- i. To write as many suspensions as possible;
- ii. To write non-suspended tied notes under rule (3) above; and
- iii. To write 2<sup>nd</sup> species counterpoint when neither (i) or (ii) is possible or desirable, *while at the same time **trying to create a good melodic shape*** (which, it must be acknowledged, is very difficult since *suspension-filled lines tend to follow the general contour of the C. F. to a greater degree than would be the case in counterpoint of any other species*).

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<sup>1</sup>In fifth species and free counterpoint it is possible for the preparation to occur on a strong beat, if using a dotted whole note.