
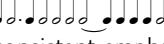
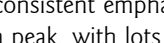
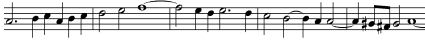
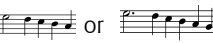
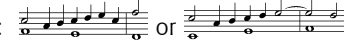


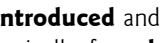
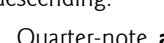
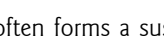
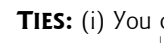

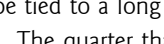
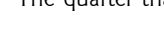


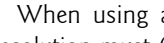
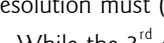


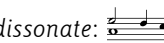
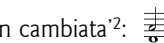
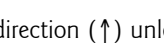
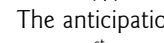
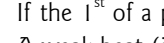
### FIFTH SPECIES (all note values against C.F. whole-notes)

Previous rules are still valid, except (or as well as):

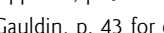
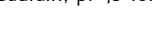
#### **Melody:**

1. **Free rhythm:** All previous note values may be used; in addition, eighth notes are now available, subject to certain restrictions (see 10 below).
2. **Create "organic" and rhythmically varied melodies.** (i) **Rhythm:** Build and release momentum *gradually*, e.g., , etc. Avoid abrupt stops and starts, e.g., , or , etc., and "square" rhythms (i.e., consistent emphasis on the strong beats in each bar). (ii) **Melody:** Try to create melodic contours that work *gradually* to and from a peak, with lots of lesser peaks and valleys along the way (see next ex.).
3. In the ascent to and departure from a high note, the **higher notes tend to have longer values** (Jeppesen uses the analogy of the law of gravity): 
4. A **descending** (and, to a lesser degree, ascending) **quarter-note line should not begin on an accented 1/2 beat** (meaning **off any beat, or on beats two and four**): 
5. (While the above is also true for an ascending line, it may also begin on an accented quarter.)
6. **If an ascending line of quarters follows an accented half-note, it is best to skip downwards from the half-note to the first of the ascending quarters:** 
7. **It is best if quarter-note movement continues up to an accented longer note;** however it may continue up to an unaccented half-note if it is tied over into a suspension. (See 2 previous examples.)
8. **Two isolated quarters** (or a quarter and two eighths) **may not occur on accented beats** (1 or 3) unless leading to a suspension: 
9. Quarters usually appear in small-ish groups (3 – 6); avoid more than about 9 quarters in a row.
10. **EIGHTH NOTES** (i) **only occur on unaccented 1/2 beats** (i.e., ) or ) (ii) **only occur in groups of two**, (iii) are **introduced** and **left by step** only (no skips), and (iv) are **most often used to ornament suspensions** (i.e., ) (v) They typically form **lower neighbours**, but *never upper neighbours*,<sup>1</sup> and (vi) they may *occasionally* fill-in the interval of a fourth descending.
11. Quarter-note **anticipations** are now possible under the following circumstances: •They must occur off 1/2 beats 1 or 3 (i.e., accented 1/2 beats); •They must be approached by step from above; and •They are generally followed by a syncopated note, which often forms a suspension (i.e., )
12. **TIES:** (i) You can only tie from **white notes**, which may be tied to notes of (ii) **equal value** () or (iii) **half their value** () (i.e., ) or ) (v) A short note may **not** be tied to a long note (so  is not available because it is really ) (vi) Ties that represent a double-dot are not available.
13. The quarter that follows a dotted half-note () must conform to third species rules (unless it is an anticipation). Therefore, **you cannot leap up to this note**, since it represents a *leap* ↑ from an accented 1/2 (i.e., )

#### **Counterpoint:**

1. When using anticipations, incomplete neighbours, or eighth notes in conjunction with suspensions (off beats 1 or 3), the resolution must (i) be a half-note or longer, and (ii) sound ON the subsequent weak beat (2 or 4) before moving on.
2. While the 3<sup>rd</sup> of 4 1/2s still may not dissonate, if a **pair** of 1/2s descends from a downbeat half note (attacked or tied), the first may dissonate: . The only other type of accented passing tone available (but very infrequently!) in quarters is the so called 'filled-in cambiata':<sup>2</sup> 
3. The **upper neighbour** 1/2 may now only be used *when preceding a weak beat white note* (often used to lead to a susp.).
4. The *cambiata* may use any note values so long as the second note (the dissonance) is a quarter. It should carry on in the same direction (↑) unless the 4<sup>th</sup> note is a white note: , or , or 
5. The anticipation may be dissonant.
6. If the 1<sup>st</sup> of a pair of 1/2s is dissonant, it must be approached *and* left in a **downward** direction.
7. A weak-beat (i.e., beats 2 or 4) 1/2 that follows one or more 1/2s must be consonant.

<sup>1</sup>See Jeppesen, p. 93 for discussion and examples of 8th-note treatment. See also Gauldin, pp. 44-5.

<sup>2</sup>See Gauldin, p. 43 for discussion and an example of the 'filled-in' cambiata. Also, "a pair" of 1/2s means just a pair in this case, i.e., , not .