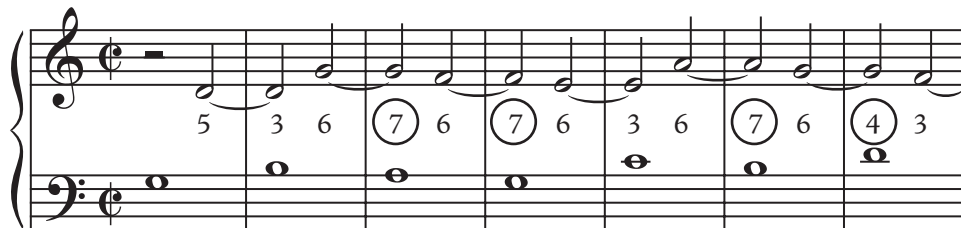


Species Counterpoint: Species IV



WITH THE **FOURTH SPECIES**, WE STOP USING SMALLER NOTE VALUES AND **BACK UP A BIT TO SPECIES I**. BUT INSTEAD OF HAVING THE NOTES MOVE AT THE **SAME TIME**, SPECIES IV INVOLVES THE VOICES BEING **OFFSET FROM ONE ANOTHER**.



THE BIGGEST DIFFERENCE WITH **SPECIES IV** IS THE FACT THAT **DISSONANCES** ARE PERMITTED ON THE **DOWNBEAT**. BUT AS YOU MIGHT EXPECT, THEY HAVE TO FOLLOW CERTAIN **SPECIFIC RULES**.



OH YOU
DON'T SAY.

DISSONANCES IN **SPECIES IV** MUST BE IN THE FORM OF **SUSPENSIONS**. A **SUSPENSION** IS A DISSONANT NOTE THAT IS **APPROACHED** BY BEING HELD OVER - **SUSPENDED** - FROM THE **PREVIOUS NOTE**.

ANOTHER **IMPORTANT DEFINING CHARACTERISTIC** IS THAT THE SUSPENSION **RESOLVES DOWN** BY **STEP**. IF IT DOESN'T RESOLVE DOWN BY STEP, IT'S **NOT A SUSPENSION!**



IN **THIS CASE**, THE SUSPENSION IS THE **F** ON THE **DOWNBEAT** OF THE **SECOND MEASURE**. IT'S **PREPARED** BY THE **F** IN THE **PREVIOUS MEASURE**, AND RESOLVES **DOWN** TO THE **E**.

WE LABEL SUSPENSIONS BY THE **INTERVALS** OF THE **SUSPENSION** AND **RESOLUTION**, SO THIS ONE WOULD BE CALLED A **7-6 SUSPENSION**.

SUSPENSIONS ARE **GREAT**, BY THE WAY, BUT DON'T USE THE **SAME ONE** MORE THAN **THREE TIMES** IN A ROW, OR **FUX** WILL **RELEASE THE HOUNDS**.



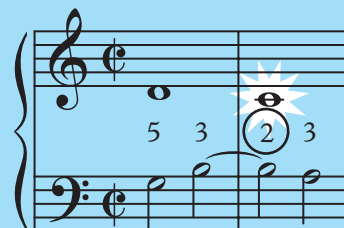
SIMILARLY, IN **THIS EXAMPLE**, THE **SUSPENDED NOTE** IS THE **D**, WHICH FORMS A **FOURTH** WITH THE **A**. IT MOVES TO A **C**, A **THIRD** ABOVE THE **BASS**, MAKING IT A **4-3 SUSPENSION**.



THE **7-6** AND **4-3** SUSPENSIONS ARE THE ONLY ONES **FUX** ALLOWS WHEN WRITING COUNTERPOINT **ABOVE** THE CANTUS FIRMUS.

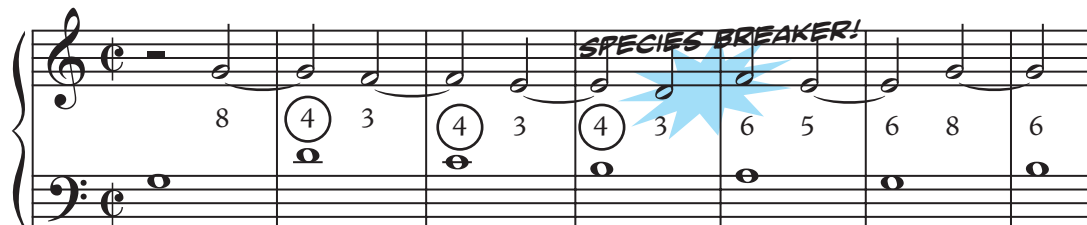
THE ONLY SUSPENSION **FUX** ALLOWS WHEN WRITING COUNTERPOINT **BELOW** THE CANTUS FIRMUS IS THE **2-3 SUSPENSION**, IN WHICH THE SUSPENDED NOTE FORMS A **SECOND** WITH THE CANTUS FIRMUS, THEN RESOLVES **DOWN** TO A **THIRD**. (WHEN THIS SUSPENSION IS WRITTEN AN OCTAVE LOWER, IT IS SOMETIMES CALLED A **9-10 SUSPENSION**.)

SEE HOW WE RESOLVE TO A **LARGER** INTERVAL, UNLIKE THE **7-6** OR **4-3**? WE'RE **BELOW** THE CANTUS FIRMUS, SO WE MOVE **AWAY** FROM IT. BECAUSE **SUSPENSIONS ALWAYS RESOLVE DOWN!**



IN **SPECIES IV**, YOU'RE DEALING WITH A LOT OF **LIMITATIONS** WITH **MELODY** AND **COUNTERPOINT**, SO YOU WILL SOMETIMES GET **TRAPPED** IN A SITUATION WHERE **NOTHING WILL WORK**. WHEN THIS HAPPENS, YOU ARE ALLOWED TO **"BREAK SPECIES"**: FORGET THE **TIE** AND SLIP INTO **SPECIES II** FOR A COUPLE OF NOTES.

FOR EXAMPLE, HERE WE **BREAK SPECIES** SO WE CAN AVOID WRITING A **FUX-ENRAGING FOUR 4-3 SUSPENSIONS** IN A ROW!



DON'T GO **CRAZY** WITH THIS, THOUGH... **SPECIES IV** COUNTERPOINT SHOULD **EMBRACE** SUSPENSIONS, NOT **AVOID THEM**. IT'S BEST TO **BREAK SPECIES** ONLY **RARELY**. UNFORTUNATELY, SOMETIMES THAT MEANS **BACKING WAY UP** AND **CHOOSING A DIFFERENT STARTING PITCH** FOR YOUR COUNTERPOINT!