

## 2.5 Fifth Species

Fifth species combines dissonance treatments from the second, third and fourth species. It includes minims, crotchets, tied notes and—occasionally—quavers. The mixing of these note values is not arbitrary, however, but subject to strict rules.

If, within a single bar, you write a minim followed by two crotchets | ̣ ̣ ̣ |, either of those crotchets may be a passing note. As in fourth species, the minim may be dissonant only if it is tied from minim 2 of the preceding bar | ̣ ̣ ̣ | and falls a step.

Of all the fifth-species rules, the following one is the easiest to forget:

**If, within a single bar, you write two crotchets followed by a minim, then you must tie that minim to the first note of the following bar.**

Note that this rule applies whether or not the first crotchet is tied from the preceding bar. In the use of this rhythm, crotchet 2 **may** be a passing note, but minim 2 **must** be consonant.

If you have written | ̣ ̣ ̣ | and find you cannot tie the minim to the first note of the following bar, then you can try introducing a new note on crotchet 4 | ̣ ̣ ̣ ̣ |. Unless you have written a ‘dip’ (see below), you can alternatively change the rhythm to | ̣ ̣ ̣ | (using the same notes).

Use quavers, but use them in just two contexts. They may take the place of crotchet 2 **only**, and must form either a ‘Fourth fill-in’ or a ‘turn’:

The image shows two musical staves. The top staff is labeled 'Fourth fill-in' and contains a sequence of notes: a minim tied from the previous bar, followed by two crotchets, and then a minim tied to the first note of the next bar. The bottom staff is labeled 'turn' and contains a sequence of notes: a minim tied from the previous bar, followed by two crotchets, and then a minim tied to the first note of the next bar. Fingerings are indicated by numbers 1-5 below the notes.

Note that the turn can include an auxiliary note: it is, in fact, the only idiom in Fuxian counterpoint that admits dissonances of that type.

Rules for quavers:

- Use quavers sparingly (one or two pairs per exercise are quite enough)
- All motion to, between and from quavers must be stepwise
- Use the ‘Fourth fill-in’ only to move between consonances a perfect Fourth apart
- Quavers must be followed either by a minim—in which case the minim **must** be tied to the first note of the following bar—or by two crotchets

The turn is a decorated form of suspension. Another decorated form that you should include perhaps once or twice in an exercise is the ‘dip’—a crotchet 2 that is a Fifth lower than the suspension (and thus a Fourth lower than the resolution):

The image shows two musical staves. The top staff contains a sequence of notes: a minim tied from the previous bar, followed by two crotchets, and then a minim tied to the first note of the next bar. The bottom staff contains a sequence of notes: a minim tied from the previous bar, followed by two crotchets, and then a minim tied to the first note of the next bar. Fingerings are indicated by numbers 1-5 below the notes.

Rules for dips:

- Crotchet 2 must be consonant
- The leaps must consist of a perfect Fifth and a perfect Fourth—neither leap may be diminished or augmented
- The dip crotchet must be followed either by a minim—in which case the minim **must** be tied to the first note of the following bar—or by two further crotchets

The use of ties is restricted:

Tie minim 2 **only**—never crotchet 4—to the first note of the following bar  
When tied from the preceding bar, crotchet 1 may be dissonant **only** if it is followed by a dip or a turn  
Use a plain fourth-species suspension for your cadence; do **not** decorate it with a dip or a turn

### Task 2.5.1—Draft your first two exercises on the Set One **cantus firmi**.

As in third species, you should never overwork a pattern. Try to obtain as much rhythmic variety as possible by avoiding exact repetitions. Fifth-species exercises can easily deteriorate into fourth-species plus a few decorations (dips, turns and crotchet 2 passing notes), so do not neglect the plain rhythms | $\underline{\underline{J}} \underline{\underline{J}} \underline{\underline{J}}$ | (which can admit a minim passing note) and | $\underline{\underline{JJJJ}}$ | (which can admit the *nota cambiata* figure).

### Task 2.5.2—Complete your Set One exercises.

### Task 2.5.3—Complete similar sets of exercises on further sets of **cantus firmi**.

#### Sample Workings

First sample working exercise: Treble clef, C major, 4/4 time. The exercise consists of ten measures. The upper staff contains a cantus firmi with notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff contains a bass line with notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-3 in the upper staff and 5-8 in the lower staff.

Second sample working exercise: Treble clef, C major, 4/4 time. The exercise consists of ten measures. The upper staff contains a cantus firmi with notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff contains a bass line with notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 5-8 in the upper staff and 3-8 in the lower staff.

Third sample working exercise: Treble clef, C major, 4/4 time. The exercise consists of ten measures. The upper staff contains a cantus firmi with notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff contains a bass line with notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-3 in the upper staff and 3-8 in the lower staff.

Fourth sample working exercise: Treble clef, C major, 4/4 time. The exercise consists of ten measures. The upper staff contains a cantus firmi with notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff contains a bass line with notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 5-8 in the upper staff and 3-8 in the lower staff.

Fifth sample working exercise: Treble clef, C major, 4/4 time. The exercise consists of ten measures. The upper staff contains a cantus firmi with notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff contains a bass line with notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-3 in the upper staff and 3-8 in the lower staff.