

## 6.4 Third, Fourth and Fifth Species

Once you have conquered second species, you should experience few further difficulties with three-part writing. The remaining species are, in fact, more tractable.

### Third Species

Crotchet 1 **must** be consonant with both semibreves, while crotchets 2, 3 and 4 **may** be dissonant with one—or both—of the semibreves.

The following example illustrates how a given crotchet 2, 3 or 4 does **not** have to be consonant, or dissonant, with both semibreves simultaneously. In the second bar, crotchet 3 is consonant with the tenor yet dissonant with the alto, while crotchet 4 is consonant with the alto yet dissonant with the tenor. Crotchets 2 and 3 of the fourth bar are similar:

The image shows a musical exercise for Third Species in three voices (Soprano, Alto, Tenor) over six bars. Above each bar is a number indicating the species: 6, 3, 3, 6, 4, 6. The notation consists of three staves. The top staff (Soprano) has semibreves with the following note numbers: 10 8 9 10, 12 15 14 13, 10 9 8 10, 10 11 12 13, 13 15 13 12, 10 9 8 10. The middle staff (Alto) has semibreves with the following note numbers: 5 3 4 5, 10 13 12 11, 8 7 6 8, 5 6 7 8, 10 12 10 9, 5 4 3 5. The bottom staff (Tenor) has crotchets with the following note numbers: 1 2 3 4, 5 6 7 8, 9 10 11 12, 1 2 3 4, 5 6 7 8, 9 10 11 12.

All dissonant crotchets are perfectly acceptable provided they are passing notes or part of the *nota cambiata* figure. Any crotchet approached by a leap, however, must be consonant with **both** of the semibreves.

### Fourth Species

Between the middle and highest voices, augmented Fourths and diminished Fifths (and their compounds) are permitted and may be treated like imperfect consonances.

Between the lowest voice and another voice, however, the augmented Fourth is never permitted, and the diminished Fifth is permitted only in the cadential progression perfect Fourth—diminished Fifth—major Third shown in §6.3. (The compound forms of these intervals are subject to the same rules.)

A two-voice, fourth-species rule having equal force as a three-voice rule is:

Do **not** write |<sub>7</sub> 8 | or |<sub>14</sub> 15 |—anywhere

**Task 6.4.1—Using third, fourth and fifth species in rotation, write one exercise in each of the six possible arrangements, each on a different cantus firmus from Set One.**

This task may be repeated ad nauseam, and varied by beginning the rotation with fourth or fifth species, by changing the order of the arrangements, or by reversing the order of the cantus firmi.

## Sample Workings

3 6 8 10 5 4 3 2 3 6 7 8 6 3 4 5 6 4 6 5 3 1 2 3 6 3 1-3 1 2 3 4 4

5 8 10 12 10 9 8 7 5 8 9 10 8 5 6 7 10 8 10 9 5 3 4 5 8 5 3 1 3 4 5 6 8

3 6 3 3 5 3 3 3 5

6 10 8 8 6 3 1 8 5 4 5 4 5 4 5 4 5 3

8 12 10 5 10 10 10 10 10 10

3 3 5 3 5 3 5 3 6 7 6 7 6 7 6 7 6 8

8 7 6 5 3 6 8 6 3 1 2 3 3 4 5 6 5 3 2 1 3 4 5 6 7 6 8

8 11 10 9 5 8 10 8 5 3 4 5 10 11 12 8 7 5 4 3 5 6 7 8 11 10 15

1 5 3 3 8 3 3 3 5 8