

There are also three possibilities for the measure in which the tie over the barline concludes. Note that in each, as in both fourth and fifth species, dissonant suspensions must resolve on beat three.

- There may be two half notes
- The tied-over half note may be followed by two quarters. For dissonant suspensions, the first of the quarters must resolve the dissonance down by step.
- Only in the case of a tie between two chord tones, the measure that is tied into may be a third species measure containing three or more quarter notes with a tuplet indication as needed.

The first case has already been seen above. The two examples below illustrate the second two cases. In the first example, note that while the actual music has equal note values in the third measure, the resolution of the dissonant suspension on the third beat requires the rhythm of the reduction.

Example 1: A musical score showing a dissonant suspension resolution. The top staff (treble clef) has a half note tied across the barline. The bottom staff (bass clef) has a half note tied across the barline. The reduction below shows the notes: 5, 10, 9, 8, 7, 10. The notes 9 and 7 are circled.

Example 2: A musical score showing a dissonant suspension resolution. The top staff (treble clef) has a half note tied across the barline. The bottom staff (bass clef) has a half note tied across the barline. The reduction below shows the notes: 10, 10, 8, 5, 6, 5, 8.

2) Intervals

The suspension should fit the rules of species counterpoint. In harmony 1, you learned that the term 'suspension' may describe any chord tone that is held over into a new chord, becoming a non-chord tone, and that then resolves by step to a chord tone. This definition results in many more suspensions than the standard types used in counterpoint exercises; for example, you may find a dissonant suspension that resolves upward.

In making contrapuntal reductions, you should use suspensions (and half notes tied across the barline more generally) more restrictively. There are two cases:

A) The equivalent of the dissonant suspension.

Recall that in doing analysis using species counterpoint, the rules involving consonance and dissonance become rules about chord tones and non-chord tones. If you want to represent a suspension in the music with a suspension in the reduction, it should resolve downward by step, and it should follow the interval patterns of fourth species: 9-8, 7-6, and 4-3. In an exception to the usual correspondence between non-chord tones and dissonances, you may also represent suspensions involving non-harmonic tones using interval patterns from consonant suspensions, e.g. 6-5. The example below illustrates both possibilities. Note that with the second suspension, the normal correlation of consonance with chord tones would lead us to expect that both the sixth and the fifth were chord tones, because both are consonant; but in this case the sixth is a non-harmonic tone that is consonant against the bass.

The image shows a musical score with two systems of staves. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The first system shows a suspension in the treble clef resolving to a chord tone. The second system shows a suspension in the treble clef resolving to a chord tone. The intervals between notes are labeled with numbers: 3, 3, 4, 3, 6, 5, 8. The number 4 is circled.

B) The equivalent of the consonant tie.

In some cases you may want to represent the main melodic tones of a chord in second species (or possibly third), and it happens that the first of the main melodic tones repeats the last main melodic tone from the previous chord. In such cases you may tie across the barline as in fourth or fifth species. This has already been shown in the second example of the cadential 6/4 from the notes on second species and in several of the examples of rhythm above: both examples from the first page, and the second from p. 2.

3) When to include a suspension in the reduction

Music that you are analyzing may contain many suspensions, and not all of them are necessarily worth including in the reduction. Here are some criteria to use.

The preparation and the suspension itself should both receive a decent amount of weight and prominence. A suspension that is prepared just before the change of chord and that resolves almost immediately is probably a surface decoration that is not worth including in a reduction. (The passage immediately below illustrates one possible example of this.)

Not:

A musical score for piano in 3/4 time, key of B-flat major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. This is followed by a suspension of G4 for two measures. The bass staff provides a simple harmonic accompaniment with quarter notes: Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3. The suspension in the treble staff is marked with fingerings 3, 8, 3, 5, 9, 8. The '9' is circled.

But this sense of weight must be gauged based on the implied underlying motion of the voices, as the second example illustrates. Even though the preparation and the suspension are both quite brief as notes on the musical surface, the motion of the melody into an inner voice leads us to understand the resolution of the suspension as occurring where it normally would, in the middle of the duration of the chord, even though the melody doesn't return to the true upper voice and to this note until the chord is almost over.

A musical score for piano in 4/4 time, key of B-flat major. The score consists of two staves. The treble staff features a melodic line that moves from G4 to A4, then descends through a series of sixteenth notes: G4, F4, E4, D4, C4, Bb4, A4, G4. The bass staff provides a simple harmonic accompaniment with quarter notes: Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3.

A musical score for piano in 4/4 time, key of B-flat major, showing a reduction of the previous passage. The treble staff contains a series of notes: G4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4. The notes G4, A4, and C4 are circled. The bass staff provides a simple harmonic accompaniment with quarter notes: Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3, Bb3. Fingerings are indicated below the notes: 6, 10, 7, 6, 7, 6, 7, 6, 8. The '7's are circled.