

## Third Species

### Basics

Third species moves in quarter notes until the final measure. It may **begin either on the downbeat or with a quarter rest (preferred)**.

Unlike second species, there is **no flexibility in the penultimate measure; use four quarters**.

**No repeated notes, no ties.**

### Range and Spacing

The **range of the melody and the spacing of the voices may be as much as an octave and a sixth**.

### Melodic Construction

#### Leaps

**Fewer leaps  $\geq P5$  compared to 2<sup>nd</sup> species**

Don't use leaps in same direction to split up larger leaps

**Two leaps in a row only if small, in opposite directions**

**Leaps usually change direction** (i.e., leap is diff direction with respect to how first note of leap was approached); 2-3 notes stepwise in same direction followed by small leap ( $<P5$ ) in same dir is ok, but not if 4 or more notes first; judge effect bearing in mind that leap more salient if into beat 1.

#### Climax

The **climax must be on a strong beat (first or third)**. (Note that beat three is treated as weak for dissonance treatment but strong for climax placement.)

The **climax may be embellished**, and this embellishing may include repetition of the climax tone as well as use of a tone on a weak beat that is a step above the climax. Because the embellishment is brief (three or occasionally four quarter notes), this does not count as a repeated climax.

## Overall Shape of Melodic Line

With so many notes, **it is important to have one or two subsidiary climaxes.**

**The goal is a large overall shape that moves gradually** – you don't want a bunch of small shapes that don't add up to any clear larger shape, and you don't want an overall shape that moves *too* slowly, with lots of embellishing figures that serve mainly to delay motion while keeping the quarter notes going.

## **Dissonance in Third Species – The allowed patterns**

**Only downbeat must be consonant**

### Dissonant Passing Tone in Third Species

Can be any beat other than the downbeat, though ear out for effect w 3<sup>rd</sup>; can have two dissonances in a row (d5, P4)

### Dissonant Neighboring Note

Can be any beat other than the downbeat, but on 3<sup>rd</sup> very sparingly

### Combination of Upper and Lower Neighbors (Double Neighbor)

Avoid (at least be careful w) two whole-step neighbors; prefer upper note first; **continue by step in same direction out of figure.**

### The Nota Cambiata

A fixed melodic shape, it can be used either right side up or upside down. First note of figure is either 8 or 3, depending on whether it is used in upper or lower CTP, and on whether it is right side up or upside down; this is driven by last two notes in measure being 5<sup>th</sup> and 6<sup>th</sup> with respect to CF. Examples follow. The final interval can be any consonant interval that doesn't create illegal parallels. Put differently, the cambiata is useable only where it will not create illegal parallels.

The image shows a musical score for the Nota Cambiata figure in two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time. The first measure of the top staff has notes G4, A4, B4, C5 with fingerings 8(7) 5 6 and is labeled '(cons)'. The second measure has notes B4, A4, G4, F4 with fingerings 3(4) 6 5 and is labeled '(cons)'. The third measure has notes E4, D4, C4, B3 with fingerings 3(4) 6 5 and is labeled '(cons)'. The fourth measure has notes A3, G3, F3, E3 with fingerings 8(7) 5 6 and is labeled '(cons)'. The bottom staff has a whole note G3 in the first measure, a whole note F3 in the second measure, and a whole note E3 in the third measure. The fourth measure is empty.

## Figures Using Consonance

### Consonant Neighboring Note

Just like 2<sup>nd</sup> species, now in quarter notes.

### Embellishing Tone

Can leap away and back to same note, either 3<sup>rd</sup> (better) or 4<sup>th</sup>. Because you approach and leave this note by leap, it must be a consonance.

## Voice-Leading Rules – Dealing with perfect consonance

### Fifths, Octaves, and Unisons (parallel and consecutive)

4<sup>th</sup> beat to 1<sup>st</sup> – bad

3<sup>rd</sup> beat to 1<sup>st</sup> – bad

2<sup>nd</sup> to 1<sup>st</sup> – ok so long as not emphasized by leaping into or out of the perfect interval on the second beat

1<sup>st</sup> to 1<sup>st</sup> – ok, but no more than two in a row, and not ok if patterns, leaps, etc. call attn. to it.

Into other beat than 1<sup>st</sup>, always ok.

### Direct Fifths, Octaves, and Unisons

Only bad from 4<sup>th</sup> beat to 1<sup>st</sup>

The Unison (not actually about voice-leading, just about the interval's use)

On downbeat only start and end. Other beats ok.

## Error Checking in Third Species

Start by checking each dissonance – if it is approached and left by step (or part of a DN or cambiata) all is well.

Then look at each downbeat; make sure they're all consonant, and check the three beats preceding any perfect consonances for parallels.

This will catch the most basic errors.