

## CHAPTER FOUR

### FOURTH SPECIES: From Tied Tones to Free Counterpoint

The addition of ties in our counterpoint provides an important new element in the music: syncopation. Ties may be applied to two chord tones, with or without a change in harmony, as seen below:

Key of *am* i i<sub>6</sub> V V<sub>6</sub> i<sub>6</sub> VI i<sub>6</sub> VI<sub>6</sub> Key of *C* I V V<sub>6</sub>

Another – but very rare – possibility is the tied Anticipation:

Key of *C* I IV<sub>6</sub> I V<sub>6</sub>

But the most-used tied note formation is the Suspension, along with the less frequent Retardation, where the first of the two tied notes is a chord tone, tied over to a NCT which resolves by step (either immediately or by delayed resolution) to a chord tone. This chord tone falls on a beat that is weaker than the second of the two tied tones. In a Suspension, the resolution is down by step, whereas in the much rarer Retardation, the resolution is up by step. Suspensions are analyzed in terms of the interval relationship of both the suspension tone and its resolution tone to the other voice. The common upper voice suspensions are 7-6 and 4-3. The 9-8 suspension is also used, mainly with a M9 rather than a m9. The 6-5 suspension is much rarer and not very effective in two-part counterpoint, since it is not a dissonant experience.

Suspensions involving the lower voice are mostly the 2-3 suspension<sup>1</sup>; the occasional 4-D5 and 5-6 are also available but their specific conditions require explanation.

Examples of the suspensions mentioned on the previous page are set forth here in their simplest form—that is, without any delayed resolution or any movement in the other part while the suspension is in progress:

UPPER VOICE SUSPENSIONS

Key of C I ii<sub>6</sub> IV V V I IV I vii<sub>6</sub>° I

Retardations (Example B) do not require interval analysis. Simply label as "Ret.".

LOWER VOICE SUSPENSIONS

Key of C I<sub>6</sub> V<sub>6</sub> I<sub>6</sub> V<sub>6</sub> V<sub>2</sub><sup>4</sup> I<sub>6</sub> I<sub>6</sub> V<sub>3</sub><sup>6</sup> (vii<sup>o</sup>)

The D5 in the lower voice 4 - D5 suspension is the tritone from the LT up to the 4th step of the scale, forming a V 6/5 (or vii<sup>o</sup>) chord. The harmony in the 5 -6 suspension is V 4/2 - I<sub>6</sub>.

There is an important rule regarding pitch duration with tied tones: the first of the two tied tones should be equal to or longer than the second tone.

<sup>1</sup> If the real intervals are 9-10, it is still called a 2-3 suspension.

C INCORRECT      D CORRECT      E OK

Key of C    I          ii<sub>6</sub>          I          ii<sub>6</sub>          I          ii<sub>6</sub>          I          ii<sub>6</sub>

Suspensions are also written without any ties. This gives us another acceptable form of repeated tone, and the absence of a tie eliminates the duration rule, as seen in Example E above.

Remember, the Preparation Tone (the first of the two tied tones) must be a chord tone. This may also include the 7<sup>th</sup> of a dominant 7<sup>th</sup>, supertonic 7<sup>th</sup>, or Leading Tone 7<sup>th</sup> chord. The suspension tone (an NCT) must be stronger metrically than its resolution tone (which must be a chord tone). All of these admonitions should be familiar from your study of diatonic harmony.

DELAYED (EMBELLISHED) RESOLUTION OF THE SUSPENSION TONE. The above examples of suspensions in their simplest form, serviceable as they may be, can achieve additional expressive effect by delaying the resolution by inserting one or more intervening tones before moving to the resolution tone. These intervening tones may be chord tones or NCTs or combinations of both.

MOVEMENT OF THE OTHER PART DURING THE SUSPENSION PROCESS. While a suspension is taking place, the other voice may move such that at the point of resolution, a different interval from the "textbook" version is heard, often forming a new harmony as well. For instance, if in an expected 7-6 suspension the lower voice moves to form the interval of a 3<sup>rd</sup> with the upper voice at the point of resolution, a recommended analysis would be 7 - (3) instead of 7-6, since no 6<sup>th</sup> is heard.

MOVEMENT IN BOTH PARTS DURING THE SUSPENSION PROCESS. Finally, we come to the ultimate situation in dealing with suspensions, where both parts are active while the suspension unfolds—a condition that Bach looked upon with great favor.

These three extremely important aspects of the suspension and its resolution are demonstrated in the examples below:

EMBELLISHED RESOLUTION

**A**

I    ii<sub>6</sub>    I    ii<sub>6</sub>    I    ii<sub>6</sub>    I    ii<sub>6</sub>

MOVEMENT IN THE OTHER PART

**B**

Key of C    V    I    ii<sub>6</sub>    V<sub>6</sub>    I    V<sub>5</sub>    V    I    vi

MOVEMENT IN BOTH PARTS

**C**

Key of G    I    ii<sub>6</sub>    V<sub>6</sub>    I<sub>6</sub>    I    V<sub>5</sub>    Key of D    V<sub>6</sub>    I    I<sub>6</sub>

It is clear that this discussion of the suspension and the various forms of its treatment opens up our counterpoint beyond the concept of strict species work. We are now in the realm of divided rhythmic activity between the two parts – mixed species, if you will.

ADDITIONAL FORMS OF THE REPEATED TONE. Sometimes the suspended tone is repeated before resolving (Example D), and occasionally the resolution tone is repeated before moving on (Example E). The latter is more characteristic of Renaissance treatment, but still found in Baroque music from time to time.

Key of *dm*      i      vii<sup>6</sup>      i      V      V<sup>4</sup>

Study the previous pages of this chapter and do your best to absorb the contents before continuing further.

To make a smooth transition from strict species work into free counterpoint, it will be helpful to start with an initial 1:1 skeletal framework and then expand this into a piece of music that resembles the "real thing". A good exercise is to retain the original pitches of the 1:1 counterpoint somewhere within the original beat—not necessarily always at the beginning—and then add a mixture of additional chord tones and NCTs, distributed freely between the two parts. And of course suspensions and their various treatments will come into the picture substantially. Next to passing tones and neighbor tones, suspensions are perhaps the most-often employed NCT in the music of Bach, so it will serve you well to get used to handling them with some skill as soon as possible! Take, for instance, this original 1:1 counterpoint:

#### 1:1 SKELETAL BASIS FOR EXPANSION

Key of *gm*      i      iv<sub>6</sub>      V      i<sub>6</sub>      iv      V<sub>6</sub>/V      V      V<sub>6</sub>      i

Remembering that these original pitches (of both parts) will be retained somewhere within each original beat, expanded versions, such as are seen in Examples A, B and C below, are possible. Obviously, numerous versions might be written, all of which could be quite convincing.

EXPANDED VERSIONS OF THE 1:1 COUNTERPOINT

**F**

Key of gm i iv<sub>6</sub> iv V V<sub>2</sub><sup>4</sup> i<sub>6</sub> i iv V<sub>6</sub>/V V<sub>7</sub>/V V V<sub>5</sub><sup>3</sup> i

**G**

Key of gm i iv<sub>6</sub> V<sub>7</sub> i<sub>6</sub> V<sub>6</sub>/iv iv V<sub>5</sub><sup>3</sup>/V V V<sub>5</sub><sup>3</sup> V<sub>7</sub> i

**H**

Key of gm i i<sub>6</sub> iv<sub>6</sub> V V<sub>2</sub><sup>4</sup> i<sub>6</sub> V<sub>6</sub><sup>6</sup>/iv iv vii<sup>o</sup>/V V V<sub>5</sub><sup>3</sup> V<sub>7</sub> i

Notice that the net rhythmic result of both parts combined is an almost continuous flow of 16th notes; this is desirable. Don't interrupt the flow with a sudden lengthening of note values of both parts at the same time. When one part is moving fast, slow the other part down. Let both parts share in the faster note values; try now to avoid an over-abundance of strict species work in your music. There is a basic principle regarding the rhythmic flow of a single line of music: in general, faster notes occur on weaker beats. Therefore, Example D is preferable to Example E below. In two part writing, this principle applies to the net rhythmic effect of both parts combined. Accordingly, Example F would be preferable to Example G:

Examples D, E, F, and G are musical notations in 2/4 time. Example D shows a melodic line with 16th notes on weak beats. Example E shows a melodic line with 16th notes on strong beats. Example F shows a two-part setting with 16th notes on weak beats. Example G shows a two-part setting with 16th notes on strong beats.

Here is one more version of an expansion from an original 1:1 counterpoint to free counterpoint, this time in G Major:

ORIGINAL 1:1 COUNTERPOINT

Key of G I V<sub>6</sub> vi I<sub>4</sub><sup>6</sup> IV V<sub>6</sub>/V V V<sub>7</sub> I

EXPANSIONS

**(A)**

Key of G I V<sub>6</sub> vi IV<sub>6</sub> I<sub>4</sub> V<sub>5</sub>/IV IV V<sub>5</sub>/V V<sub>7</sub> V<sub>5</sub> I

**(B)**

Key of G I V<sub>6</sub> vi ii<sub>6</sub> V<sub>5</sub>/V V I<sub>6</sub> I

**(C)**

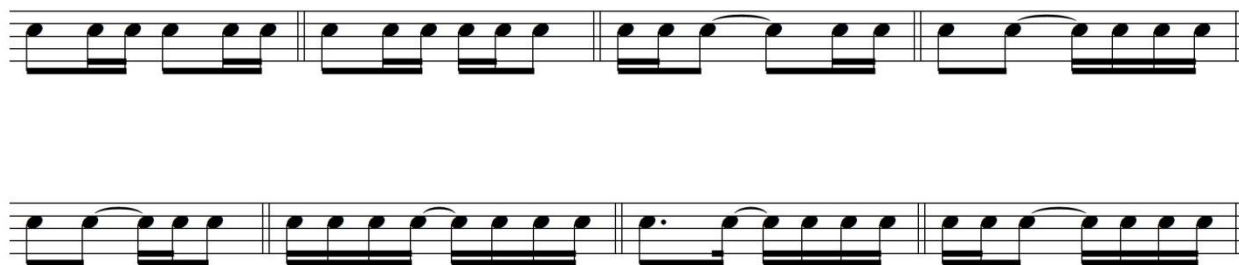
Key of G I V<sub>6</sub> vi vii<sup>°</sup><sub>4</sub>/ii ii<sub>6</sub> V<sub>5</sub>/V V<sub>7</sub> I<sub>6</sub> ii<sub>6</sub> V<sub>7</sub> I

You should study these examples for the kinds of rhythmic and melodic shapes they employ. Notice the manner in which the two parts interact rhythmically, which helps to establish an independent line in each part.

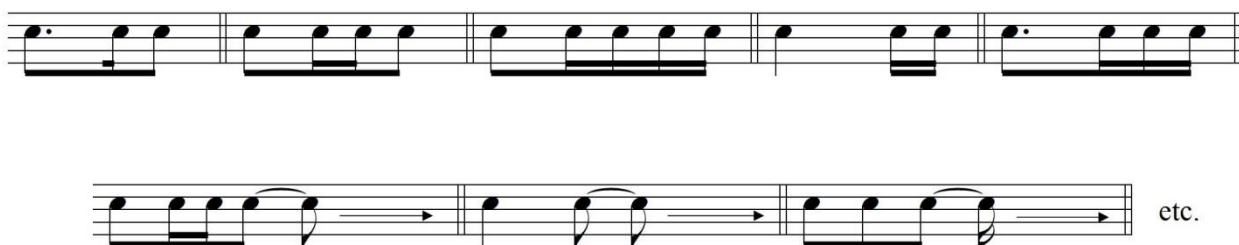
Perhaps this is a good place to show some characteristic rhythmic shapes in Baroque music. The examples below are far from exhaustive, to be sure, but they may be helpful in your work. They are classified essentially into Simple and Compound meter patterns.



RHYTHMIC SHAPES FOUND IN 2/4, 3/4, and 4/4 METER



RHYTHMIC SHAPES FOUND IN 3/8, 6/8, 9/8, AND 12/8 METER



DEVELOPING A FREE COUNTERPOINT FROM A ROMAN NUMERAL (RN) PROGRESSION. Our next step is to work out a free 2-part example from a basic RN progression – without any inversions given in the original progression. However, by all means let the inversions come into the picture, as desired, in the final result. A RN progression is a very powerful and effective basis upon which to build a convincing counterpoint. One must be certain, though, that the resultant counterpoint conveys the intended harmony. Take the following minor key progression, for instance:

i - V - i - VII (or V7/III) - III (or V/iv) - iv - V/V - V - i - ii<sup>ø</sup>7 - V7 - I

We need to choose a key and meter and to fix durations within the chosen meter in such a way as to place each chord in a suitable location. Numerous possibilities exist, of course. On the next page are two fully analyzed realizations of the given progression, each quite different from the other. Study these and the comments about them that follow. We will then loosen some previous restrictions in the melodic line.

**A**

Key of *am*     $i_6$      $V$      $i$      $V_5^6/III$      $III$      $V_6^6/iv$      $V_7/iv$

4

$iv_6$      $V_6^6/V$      $V$      $(i_6 \text{ } vii_6^6)$      $i$      $ii_6^6$      $V_7$      $I$

**B**

Key of *cm*     $i$      $V$      $(V_2^2)$      $i_6$      $i$      $VII$

5

$vii_6^6/iv$      $V_7/iv$      $iv$      $vii_4^4/V$      $V_6$      $V_7$

9

$i$      $i_6$      $iv_6$      $ii_6^6$      $V$      $I_6$      $I$

EXAMPLE A: the tied tones in m. 2, 3, and 4 are tied chord tones. The only suspension in this example is in m. 6. There is a net effect of continuous 16th note motion except in m. 1. Passing tones are the principal NCTs. The example ends with arpeggiated chords. (We will examine arpeggiation more closely soon.)

EXAMPLE B: this particular example happens not to have used any 16th notes, so the flow is effected by 8th notes only. There are three octave leaps (measures 1, 3, 4). There are five upper-voice suspensions. The leap of a 9th in m. 8 is actually functioning as a transposed neighbor tone, but the analysis as a Reaching Tone is correct. Passing tones and neighbor tones are frequent. The escape tone in m. 10 is approached and resolved in the desired manner (up a step, down a third). M. 12 has the only Changing Tone figure in these examples.

LOOSENING SOME PRIOR MELODIC RESTRICTIONS. We have already seen the leap of a 9th in Example B above, analyzed as a transposed neighbor tone. Similarly, a leap of a 7th may be used from time to time if it functions as a transposed passing tone (Example A below). The chord tone leap of a 10th—for a desired shift of register—may be used once in a while (Example B below). The augmented 4th and augmented 2nd, which you have been asked to avoid up to this point, may be employed—with discretion—during the prolongation of a chord. While the Dominant 7th or LT 7th (or any mixture of both) are being heard, melodic A4s and A2s may enter the picture (Example C).

Key of C

Key of *am*  $i_6$   $i$   $vii^\circ_5$   $V_7$   $V_7/iv$   $V_6^6/iv$   $iv$

A2 A4 A2 A4

P

I

Actually these augmented intervals can add an element of intensity and expressivity to a passage, but be careful not to overdo it! One of the chief flaws in student work is their lack of awareness of the melodic intervals they have written. When you have written an A4 or A2, you should know that you have done so, and have a reason for writing them!

MODULATION TO CLOSELY RELATED KEYS. So far all of our examples and exercises, though incorporating secondary dominants and secondary LT chords, have not included modulation. It is now time to add this important dimension, since our work in the chapters to follow will involve modulation. Change of key is achieved by 1) common (pivot) chord or 2) chromatic inflection. The passages shown below all modulate to closely related keys. The examples in major keys modulate to the dominant key, while those in minor modulate to the relative major. These are the typical modulations that occur in the first part of pieces in these modes, respectively. During such passages, secondary chords may be added as desired to provide further interest. Examples A and B use common chord modulation, while Examples D and E feature modulation by chromatic inflection.

**A**

Key of G | I V<sub>6</sub> V vi I<sub>6</sub> | V<sub>6</sub> I IV V<sub>7</sub>/V V<sub>7</sub> I

Key of D | IV<sub>6</sub>

**B**

Key of fm | i vii<sup>°</sup><sub>6</sub> i<sub>6</sub> vii<sup>°</sup><sub>7</sub>/iv iv V<sub>6</sub> iv<sub>6</sub> | V V<sub>6</sub> I

Key of Ab | ii<sub>6</sub>

**C**

Key of C V I<sub>6</sub> IV<sub>6</sub> (V/V) V<sub>5</sub> I vii<sub>6</sub> I<sub>6</sub> V<sub>5</sub>/V V V<sub>5</sub> I  
Key of G V

**D**

Key of Bm i i<sub>4</sub> i<sub>6</sub> VI V<sub>5</sub>/V V V<sub>6</sub> IV<sub>6</sub> V<sub>6</sub> I  
Key of D IV

MORE FREEDOM WITH REPEATED TONES. Until now the use of repeated tones has been confined to the octave leap, the anticipation, the suspension without a tie, and the repetition of the suspension tone before resolving. To these may now be added the repeated chord tone at the same pitch level. Two typical methods are shown below. In Example A the repeated chord tone resembles the repeated suspension tone dissonance. In example B the repeated tones form part of a pattern. It is far more usual to handle the repeated chord tone in this way – as a part of figure that is heard more than once. The two repeated tones tend to draw considerable attention to themselves, such that a single, isolated instance sounds somewhat out of place. The clue here is to use such formations more than once, preferably in direct succession or soon thereafter.

**A** **B**

Key of C

**RESTS.** An examination of Bach's music reveals a rather conservative employment of rests. Many of his keyboard works have no rests at all, or perhaps only one or two for an entire movement. Sometimes a rest is used instead of a suspension tone (Example C). Rests, in general, don't follow tones that are highly active; they are best used after tones that are more neutral. Example D shows both situations. Rests can be used effectively as part of a pattern (Example E). When we examine inventions and fugues, we will see how rests are used nicely before the entrance of a motive or subject in a particular part.

Example C: A musical staff with a treble clef and a 3/8 time signature. The upper voice has a quarter note, followed by a rest, followed by two eighth notes. The lower voice has a quarter note, followed by two eighth notes. Example D: A musical staff with a treble clef and a 3/8 time signature. The upper voice has a quarter note, followed by a rest, followed by two eighth notes. The lower voice has a quarter note, followed by two eighth notes. Example E: A musical staff with a treble clef and a 3/8 time signature. The upper voice has a quarter note, followed by a rest, followed by two eighth notes. The lower voice has a quarter note, followed by two eighth notes. The word 'GOOD' is written above the rest in the upper voice.

**THE SLOWER MOVING NCT.** At a fast tempo, the occasional NCT in the slower-moving voice is possible (Example A below).

**THE PERFECT 4TH AS AN ACCEPTABLE HARMONIC INTERVAL IN 1:1 COUNTERPOINT.** Example B shows how the harmonic interval of a P4 may be used. The key factor here is the fast tempo, whereby the P4s in the Example are heard as passing tones.

Example A: A musical staff with a treble clef and a 3/8 time signature. The upper voice has a quarter note, followed by a quarter note, followed by a quarter note. The lower voice has a quarter note, followed by a quarter note, followed by a quarter note. The word 'Allegro' is written above the staff. The interval between the first notes is labeled 'P' and the interval between the second notes is labeled 'N'. Example B: A musical staff with a treble clef and a 2/4 time signature. The upper voice has a quarter note, followed by a quarter note, followed by a quarter note. The lower voice has a quarter note, followed by a quarter note, followed by a quarter note. The interval between the first notes is labeled 'P4' and the interval between the second notes is labeled 'P4'. Below the staff, the key signature is indicated as 'Key of cm' and the chord progressions are listed as 'i', 'i6', 'iv', 'iv6', and 'vii°'. An arrow points to the first note of the lower voice in Example A.

## THE SEQUENCE

Although sequences are dealt with in the study of harmony, it will be well to do a quick review of them here, since they are a very powerful unifying device and are seen constantly in Bach's music. The sequence is a short musical statement which becomes the pattern for subsequent statements on other degrees of the scale. The author prefers to give the name of "Model" to the basic pattern. Once the Model is stated, it is then immediately transposed up or down once, twice, three times, or perhaps a maximum of four times. This transposed repetition of the Model adds an obvious unity to the music. The intervals of transposition most often found in sequences of two or more repetitions are: DOWN A SECOND, UP A SECOND, and DOWN A THIRD. If the Model is followed by only one repetition, wider intervals of transposition may occur, such as a fourth or fifth (see the first measures below). The examples below and on the next page clarify all of these points.

**A**

Model Seq Model Seq Model Seq 1 Seq 2

UP A 4TH DOWN A 5TH UP A 2ND

Key of C

**B**

1 2 3 4

Model Seq 1 Seq 2

UP A 2ND

Key of C

Example C: Key of *dm*, 3/4 time. The Model consists of three chords. The interval of transposition is *DOWN A 3RD*. The sequence consists of two sequences, Seq 1 and Seq 2, each containing three chords.

Example D: Key of *F*, 2/4 time. The Model consists of two chords. The interval of transposition is *DOWN A 2ND*. The sequence consists of two sequences, Seq 1 and Seq 2, each containing two chords.

In Example A above, the Model consists of only one chord. The interval of transposition is up a step, and there are two Sequences following the Model. In Example B, the interval of transposition is the same – up a step, but there are two chords in the Model. In Example C, the interval of transposition is down a 3<sup>rd</sup>, and there are three chords in the Model. The last example (D), shows a sequence that moves down a 2<sup>nd</sup>. The harmonies involved in each of these Sequences are quite simple, but the results are nevertheless effective. Notice the emphasis of harmonic 3<sup>rds</sup> and 6<sup>ths</sup> on strong beats.

Sequences are treated in one of three ways: 1) Purely diatonic all the way, and therefore not modulating, 2) not modulating but enhanced with secondary chords along the way, and 3) modulating, with or without additional enhancement with secondary chords along the way. The examples on the next page show how Example D might be altered to achieve these goals.



Non-modulating, but Enhanced with Secondary Chords

**A**

Key of F

V<sub>6</sub>/V                      V/ii

Modulating to A Minor by Adding Appropriate Accidentals

**B**

Key of F

V<sub>6</sub>/V    V    i    IV    V<sub>6</sub>    i<sub>6</sub>    V<sub>6</sub>    i

Key of am

ii<sup>o</sup><sub>6</sub>

Modulating to B-Flat Major by Adding Appropriate Accidentals

**C**

Key of F

IV    IV    V<sub>6</sub>    iii    vi    ii    V<sub>7</sub>    I

Key of Bb

I

Notice that the position of all the noteheads remains the same; the only changes brought into the picture are accidentals well chosen to indicate secondary chords or those chords which relate to one of F Major's closely related keys. A further examination of this example will no doubt reveal other possibilities for either secondary dominants without modulating, or alterations which will lead smoothly into one or more of the other closely related keys to F Major. All these procedures are common currency in the music of Bach, his contemporaries, and later composers. They should be kept firmly in mind when writing your own pieces!