

Analysis in terms of counterpoint: Implied Fourth species

Fourth species is sometimes used between outer voices, but it is also very often used within a compound melodic line; most frequently found are chains of 7-6 and 2-3 suspensions. In these cases, it is up to the listener to hear the implied continuation of the two voices.

When this happens, the cantus firmus will be one of the upper voices (the alto for a 7-6 chain, the soprano for a 2-3 chain). The starting point in such an analysis is identifying the chain of suspensions and notating it in the usual note values for fourth species.

Because the chain of suspensions is driving the passage, the bass will be added as a third voice, in whatever note values fit the chain of suspensions. These chains are often harmonized as circle-of-fifths progressions; when this happens, the bass will move in half notes. This will also create an exception to our general rule that the cantus firmus tracks with the chords, as in these cases there will be two chords per measure in the reduction. This occurs because of the specific way harmony and counterpoint are interacting in these passages.

The passage seen in class from *Die Fledermaus* illustrates this.

b) COUPLETS.

Allegretto moderato.

Herr, was däch-ten Sie von mir, säss ich mit ei - nem Fremden hier,
 2. ei - nem Pa - scha fan-den Sie ihu mir im Schlafrock vis à vis,

das wärdoch sonder - bar!
 die Mü-tze auf dem Haupt.

5 7 6 5 7 6 7 6
 8 6 10 8 6 5 8 5