

Tonal Counterpoint Exercises

Exercise C-1

A. Review the paragraphs above, and compose bass lines to the following progressions. Follow the suggested procedures and explain your decisions.

Example:

Given:

e: i V i V VI ii° V

Mandatory root position pitches:

e: i V i V VI ii° V

Mandatory first inversion pitches:

e: i V⁶ i V VI ii⁶ V

1. This example starts on beat 3. Begin and end the example with a half note.

B^b: I V I ii V vi I IV V I

2. This example starts on beat 3. Begin and end the example with a half note.

a: V i vii° i iv V VI iv ii° V

Exercise C-2

1. Compose a good one-to-one counterpoint to the following bass line. Indicate the harmonic intervals formed by the two voices. You may either write a PAC or a root-position IAC as the final cadence.

A musical staff in D minor (one flat) with a common time signature. The bass line consists of the following notes: D4 (half), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The chords indicated below are: d: i, ii^{o6}, V, i⁶, VI, iv, V, i.

2. Compose a good bass line using the root-position progression below, inverting harmonies as necessary. Then compose a good one-to-one counterpoint above the bass line. Use a HC for the final cadence. The example starts on beat 3. Begin and end the example with a half note.

A musical staff in D major (two sharps) with a common time signature. The bass line consists of the following notes: D4 (half), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The chords indicated below are: D: V, I, vii^o, I, IV, V, I, V.

3. Compose a good bass line using the two-phrase root-position progression below, inverting harmonies as necessary. Then compose a good one-to-one counterpoint above the bass line. Use a HC to end the first phrase and a PAC to end the second phrase. The final chord of each phrase should be a whole note. Note that you do not have to preserve good voice-leading over the break between the two phrases. (For example, the second phrase can begin with pitches that are disjunct in relation to the previous phrase.)

A musical staff in A major (no sharps or flats) with a common time signature. The bass line consists of the following notes: A4 (half), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (half). The chords indicated below are: a: i, vii^o, i, V, VI, iv, V.

A musical staff in A major (no sharps or flats) with a common time signature. The bass line consists of the following notes: A4 (half), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (half). The chords indicated below are: a: i, VI, iv, i, ii^o, V, i.

4. Invent a harmonic progression in half notes (except for the final pitch, which should be a whole note) following the instructions below. Then compose a good bass line and add a good one-to-one counterpoint above that bass line.

a. E minor, one five-measure phrase in 4/4 meter

b. A major, two four-measure phrases with cadences appropriate for a period in 4/4 meter

Exercise C-3

1. Embellish the one-to-one counterpoint given below. Indicate the harmonic intervals formed by the two voices.

D: I iii vi ii⁶ V vi ii⁶ V I

2. Compose a good one-to-one counterpoint for the progression given below. Then embellish with passing tones, consonant leaps, and/or 5-6 (6-5) motions. Indicate the harmonic intervals formed by the two voices. Turn in both versions.

Bb: V I vi ii V I V I

3. Make up a progression with the following parameters: a two-phrase period in C minor and a 4/4 meter, with the two phrases ending with a root-position IAC and a PAC respectively. Then compose a good one-to-one counterpoint and an embellished version. Indicate the harmonic intervals formed by the two voices. Turn in both versions.