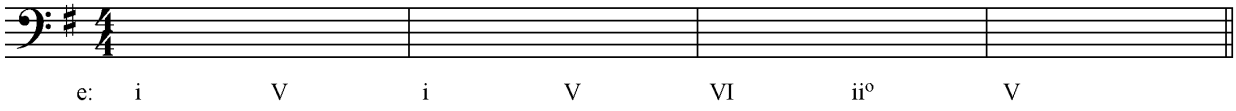
Tonal Counterpoint Exercises

Exercise C-1

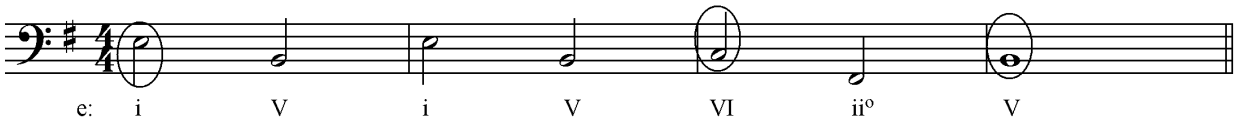
A. Review the paragraphs above, and compose bass lines to the following progressions. Follow the suggested procedures and explain your decisions.

Example:

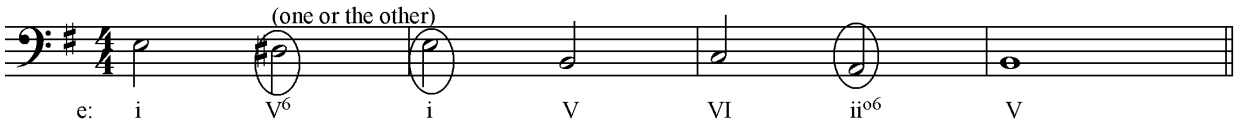
Given:



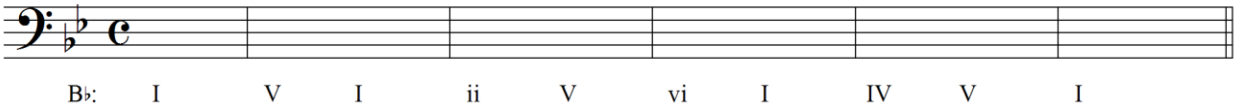
Mandatory root position pitches:



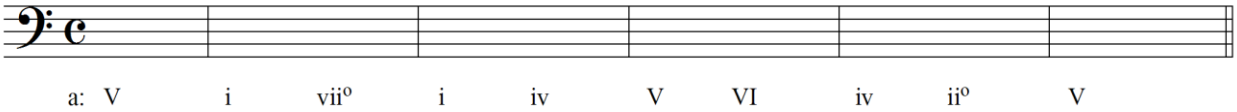
Mandatory first inversion pitches:



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

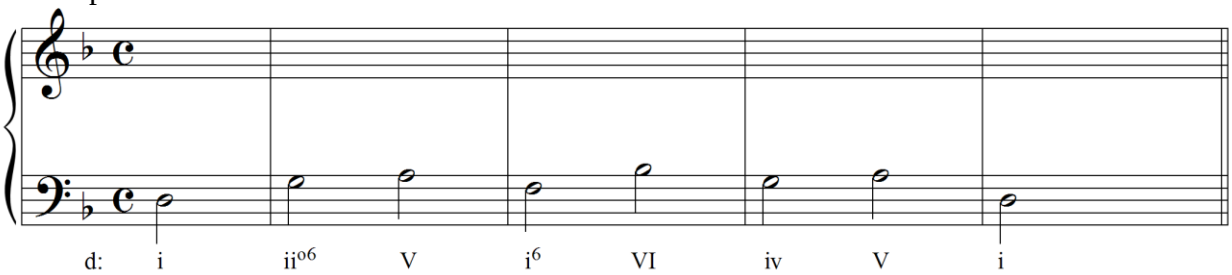


2. This example starts on beat 3. Begin and end the example with a half note.

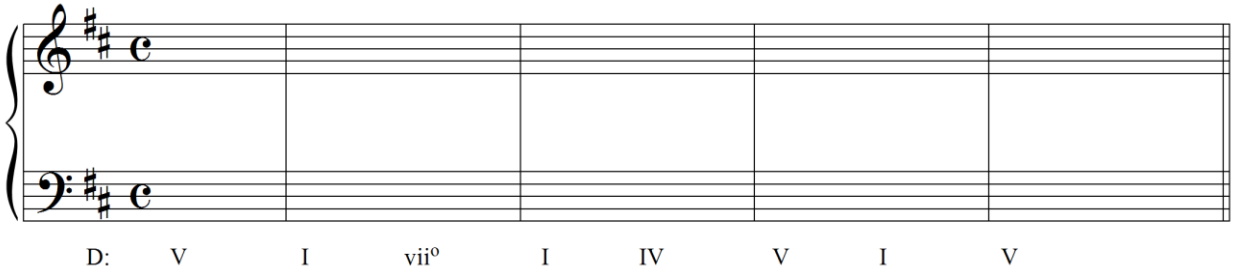


Exercise C-2

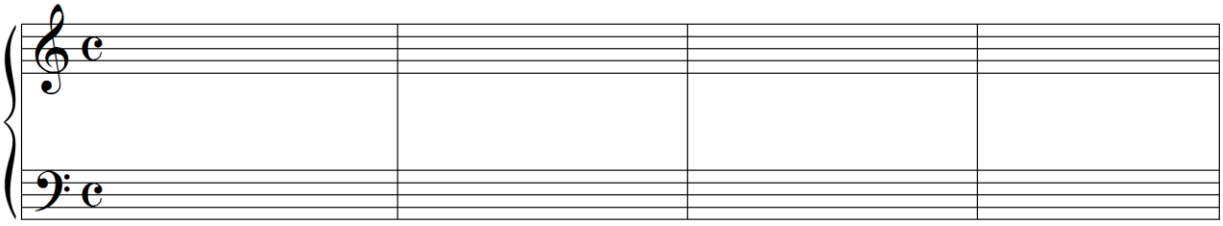
1. Compose a good one-to-one counterpoint to the following bass line. Indicate the harmonic intervals formed by the two voices. You may either write a PAC or a root-position IAC as the final cadence.

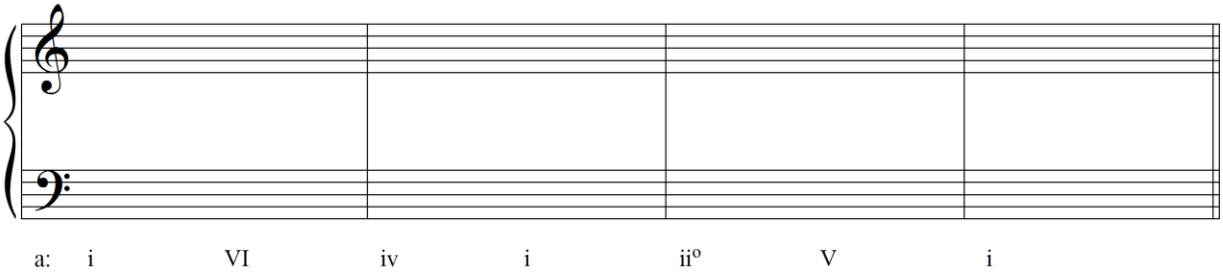


2. Compose a good bass line using the root-position progression below, inverting harmonies as necessary. Then compose a good one-to-one counterpoint above the bass line. Use a HC for the final cadence. The example starts on beat 3. Begin and end the example with a half note.



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.)





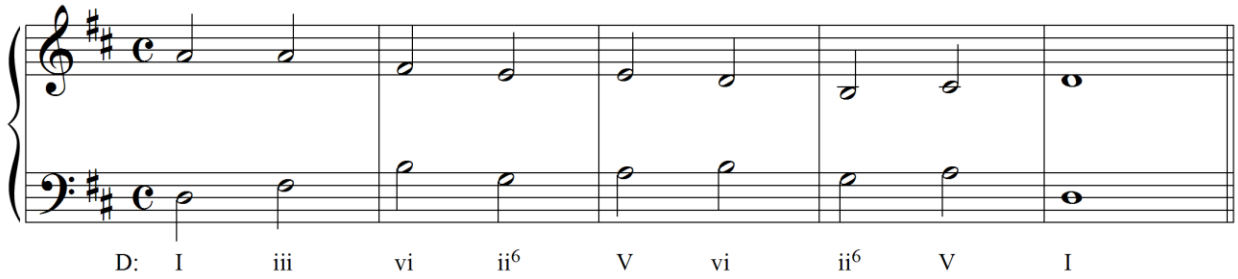
4. Invent a harmonic progression in half notes (except for the final pitch, which should be a whole note) following the instructions below. Then compose a good bass line and add a good one-to-one counterpoint above that bass line.

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

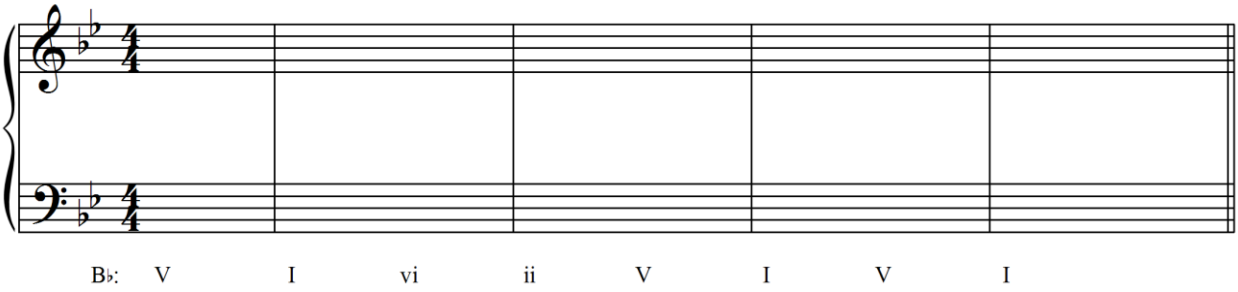
b. A major, two four-measure phrases with cadences appropriate for a period in 4/4 meter

Exercise C-3

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



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.



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.