

Interlude: One-to-One Counterpoint Workbook Exercises

Exercise A-1

A. Criticize each contrapuntal voice in terms of the guidelines for melodies discussed under “The Melodic Line” and “Beginnings and Endings.” To avoid cluttering up the score, *place numbers in the score from the list below next to the corresponding errors.* If the errors are general, place the number to the left of the score. If the error occurs over a range of notes, show this with an additional bracket or circle.

1. D minor



2. A major



3. Bb major



Shape of the line:

1. Overly disjunct line
2. Overly redundant line
3. Melody pulls too much in one direction
4. Limited or excessive range
5. No single focal point

Treatment of leaps:

6. No change of direction before or after large leap (or pair of consecutive leaps)
7. Consecutive leaps in same direction not spanning 5th, 6th, or 8ve
8. 3 or more consecutive leaps (in same direction)
9. +, o, 7th, or overly large interval

Repeated notes:

10. 3 or more consecutive repeated notes
11. Repeated note across a barline

Beginnings and endings:

12. Incorrect starting pitch
13. Incorrect ending pitch
14. No melodic cadence

Treatment of particular scale degrees:

15. Incorrect use of 6 and/or 7 in minor
16. Leading tone not resolved

Exercise A-2

A. In the blanks between the two staves, indicate the harmonic intervals (by number only) formed by the voices. Then analyze the motion between each of the pairs of voices and fill in the blanks above the staff using this system:

st = static o = oblique c = contrary s = similar p = parallel

Motion: _ _ _ _ _ _ _

Intervals: _ _ _ _ _ _ _

Are any of the five motion types missing? Which one? _____

Why was this type not used in the example? _____

(See next page for Part B.)

B. In the blanks between the two staves, indicate the harmonic intervals formed by the voices. Then, criticize the following contrapuntal examples in terms of the guidelines discussed under “Harmonic Intervals” and “Types of Motion.” To avoid cluttering up the score, *place numbers in the score from the list below next to the corresponding errors*. If the errors are general, place the number to the left of the score. If the error occurs over a range of notes, show this with an additional bracket or circle.

Harmonic Intervals

1. Dissonant harmonic intervals (including P4ths)
2. Harmonic unisons in the middle of the excerpt
3. Too many perfect intervals
4. Too many successive imperfect intervals

Types of Motion

5. Parallel octaves, fifths, or unisons
6. Direct fifths or octaves
7. Static motion

Miscellaneous

8. Voice crossing
9. Overlapping (without voice crossing)
10. Simultaneous, same- direction leaps in both voices

1.

contrapuntal voice

Intervals: — — — — — — — — — — — —

cantus firmus

2.

cantus firmus

Intervals: — — — — — — — — — — — —

contrapuntal voice

Exercise A-3

A. Write a contrapuntal voice above or below the following cantus firmus examples, using the guidelines in this chapter. Also, indicate the harmonic intervals formed by the two voices, using the blanks between the staves.

1. C major

contrapuntal voice

cantus firmus

2. E minor

contrapuntal voice

cantus firmus

One of the notes in this cantus firmus uses an incorrect version of scale-degree $\hat{6}$ or $\hat{7}$. Add or remove an accidental to show the more correct version.

3. G minor

cantus firmus

contrapuntal voice