

Interlude: Two-to-One Counterpoint Workbook Exercises

Exercise B-1

A. Above the given cantus firmus fragment, compose several contrapuntal voice fragments according to the instructions given above each example. In each case, write five quarter notes up through and including the downbeat after the barline. (*Ignore beat 2 in each second measure.*) If no instruction is given for a particular weak beat, you may use any allowable motion (consonant skip, dissonant passing tone, 5-6 or 6-5 motion). Write the interval numbers between the staves. Underline the strong-beat intervals and add parentheses to all dissonant harmonic interval labels.

Ex: 1. Passing tone in m. 1, beat 2 2. 5-6 or 6-5 in m. 1, beats 3-4 3. Cons. leap in m. 1, beat 2

intervals: 3 5 3 (2) 6

Exercise B-2

- A. Between the two staves, indicate the harmonic intervals formed by the voices. Underline each interval that appears on a strong beat. Add parentheses to all dissonant harmonic interval labels—watch especially for o5ths or +4ths. Then, find all of the errors in each example. To avoid cluttering up the score, *place the appropriate numbers from the list below into the score next to the corresponding errors*. All of the errors below appear at least once on this page.

Harmonic Errors:

1. Parallel fifths or octaves on successive beats (2-3 or 4-1)
2. Parallel fifths or octaves on successive strong beats
3. Direct fifths or octaves on successive beats (2-3 or 4-1)
4. Dissonant harmonic interval on strong beat

Melodic Errors:

5. Non-resolving leading tone
6. Improper use of the minor mode
7. No change of direction (gap-fill) before or after large leap
8. Consecutive leaps in the same direction that do not span a fifth, sixth, or octave
9. Voice crossing
10. Weak-beat dissonance that is not a passing tone

1. D major

2. D minor

Exercise B-3

A. Write a two-to-one contrapuntal voice (in quarter notes) above or below the following cantus firmus examples using the guidelines in this chapter. Indicate the harmonic intervals formed by the two voices. Underline all strong-beat harmonic intervals and add parentheses to all dissonant harmonic interval labels. Follow the directions related to beginnings and endings provided above each example.

1. C major. Begin the contrapuntal voice on beat 2 and use the given ending.

contrapuntal voice

intervals:

cantus firmus

2. E minor. Begin the contrapuntal voice on beat 1 and use the given ending.

contrapuntal voice

intervals:

cantus firmus

3. G minor. The beginning and ending have also been left for you to compose.

cantus firmus

intervals:

contrapuntal voice