

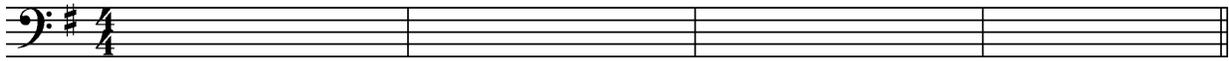
Tonal Counterpoint Exercises

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:



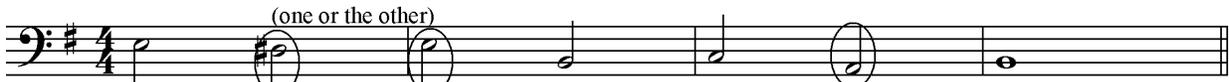
e: i V i V VI ii° V

Mandatory root position pitches:



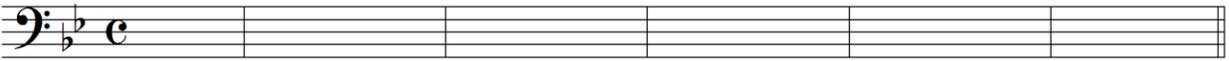
e: i V i V VI ii° V

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.

$d:$ i $ii^{\circ 6}$ V i^6 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.

$D:$ V I vii° 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.)

$a:$ i vii° i V VI iv V

$a:$ i VI iv i ii° 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.