CHAPTER FOUR - Exercises

Analzye harmony and NCTs.

Key of G

Key of C

Key of F

Key of gm

E. On a separate sheet of manuscript paper, provide an expansion of the 1:1 counterpoint shown below, making sure that rhythmic activity is shared between the two parts. Use a fair amount of 16th note movement, and create at least three suspensions. Try to bring in a variety of NCTs. Analyze the resultant harmony and label all NCTs by type. This passage modulates. Show the link between the two keys.

Key of gm

F. Use the following bass line as the basis of a passage in free counterpoint. Follow the same guidelines as given in Exercise E above. This passage does not modulate.
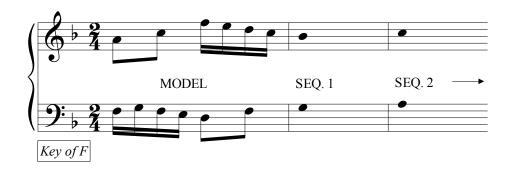

Key of A

G. Work out a passage in free counterpoint using the following Roman numeral progression as a basis. Bring in inversions as desired, but maintain the inversions given here in parentheses. Choose your own meter. Be sure to let the final tonic chord land on a <u>strong beat</u>.
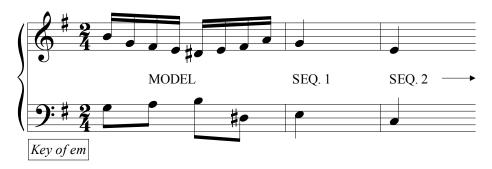
<u>B Flat Major</u>:   I   vi   I(6)   ii7   vii7/V   I(6/4)   V7   vi   v(4/3)/IV   IV   V/V   V   V7   I

H. Write eight measures of your own in free counterpoint in A Minor, 2/4 meter. Use at least three suspensions along with some other NCTs. Use sufficient 16th note movement. Analyze the harmony and label all NCTs by type.

I. Write six measures of your own free counterpoint in D Major, 3/4 meter. Proceed as in Exercise H above.

J. Use the Model shown below as the basis for a swquence that moves up by step. With a suitable choice or accidentals, make the sequence modulate to D Minor. 1) As soon as you maneuver the pithces into the region of D Minor, you mau break the sequence and bring the passage to a donvincing close with a cadence in D Minto if fee counterpoint. 2) Start all over and , similarly, make the swquence move to C Major, then close with a cadence in C. 3) Do the same and move into B-Flat major, closing with a cadence in B-Flat.

K. Following the same basic approach as described in Exercise J above, make a sequence from the Model below. This sequence moves down a third. 1) Make the sequence modulate to C Major and end with a cadence in C. 2) Make it modulate to A Minor and end with a cadence in A Minor.

L. Choose any key and meter. Establish your tonic key with a measure or two, then set up a sequence of one measure's length that moves down by step. Use accidentals that will make the sequence modulate to the dominant key (closely related!) and conclude with a good cadence in the dominant key,

M. Choose any key and meter. Establish your tonic key with a measure or two, then set up a sequence of one measure's length that moves up by step. Use accidentals that will make the sequence modulate to the subdominant key (closely related) and end with a good cadence in the subdominant key.