Music Theory III Counterpoint Exercises

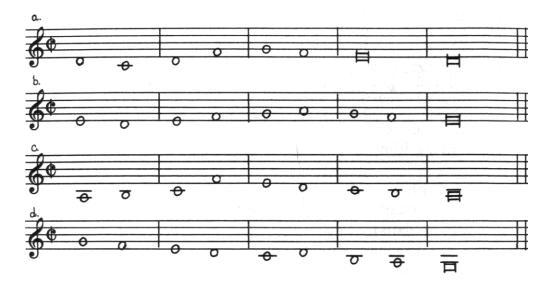
NOTE: If you like how any of these exercises turn out, you can use or adapt them for Project 2

Exercise 1

To each of the lines given below, add a second voice (either above or below the given voice). Start on a unison, octave or fifth (you may begin with a one-beat rest) and end on a unison or octave. Use dissonances where appropriate—the purpose of this exercise is to gain control of dissonance and to experiment with different contrapuntal possibilities.

Step 1: Use mainly half notes, with perhaps a few quarters. Write at least one suspension.

Step 2: Use mainly quarter notes, with a few half and eighth notes for variety



Exercise 2

Choose a few of the melodic lines below. Add a second voice above or below the given line in mixed durations. Write it in the style of the late Renaissance. End on a unison or octave.





Exercise 3

Add a new voice above or below one of the melodic lines given below, using the same text. Imitation is not required for this exercise.

