

# A Workbook to Accompany

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## Exercises in Elementary Counterpoint

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A book of exercises for practicing the practice of 18th-century contrapuntal practice. Written in accordance with the bylaws

of the inert-national hokus-pokus counter-focus hippity-hoppety on your sockity society for Kontrapunctus Adminuctus.

by Percy Goetschius

edited by Jonathan Kulp

# A Workbook to Accompany

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## Exercises in Elementary Counterpoint

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# Preface

This workbook is a simple compilation of a bunch of the cantus firmuses that appear in my recently overhauled *Exercises in Elementary Counterpoint* (1910) by Percy Goetschius. I stick the melodies in either the upper or lower staff or both as whimsy dictates.

—JLK (editor)



# Exercise 4

## 1:1 Counterpoint, major mode

Two-Part Counterpoint with Fundamental Intervals, Major Mode.

To each of the following given major melodies, a second part is to be added, in corresponding rhythm, according to the above rules, and as shown in *EC* Ex. 39.

The given melody is to be used first as upper part, where it is written, and the counterpoint added below. This may be done on the same staff (as in *EC* Ex. 39), or upon a separate staff (with bass clef, as seen in *EC* Ex. 43, *b* and *c*). The use of two staves is preferable, as it permits greater freedom.

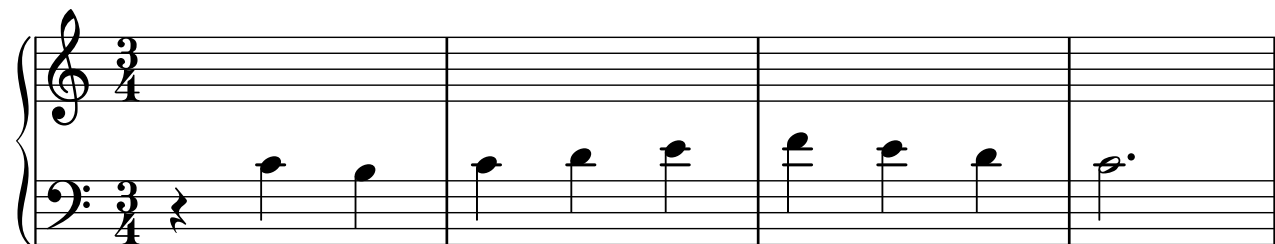
Then the given melody is to be used as lower part, an octave lower than where it is written (or two octaves lower, if necessary), and counterpointed above, — with an added part that differs reasonably from the preceding solution.

Several different versions of the added part should be made in every case, — as was seen in *EC* Ex. 39.

### Exercise 4-1a



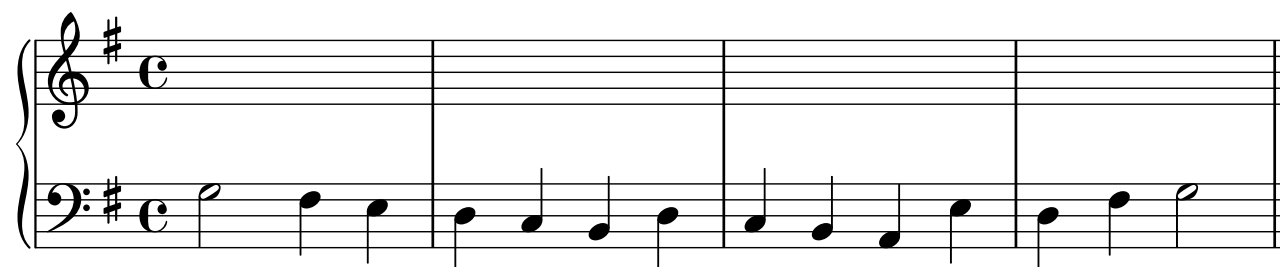
### Exercise 4-1b



Exercise 4-2a



Exercise 4-2b



Exercise 4-3a



Exercise 4-3b

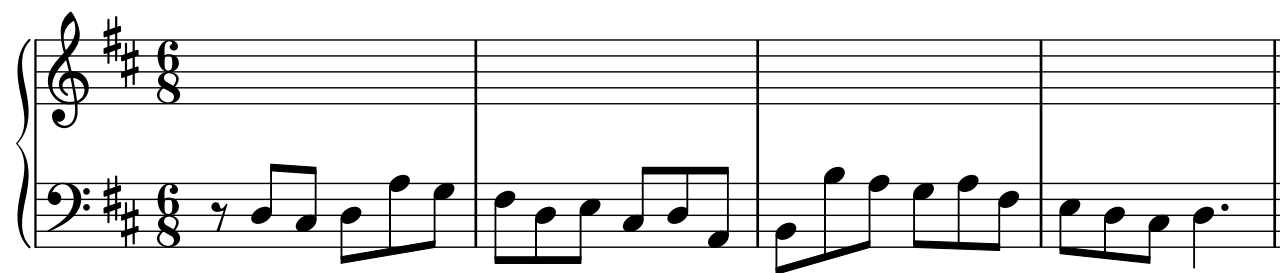




Exercise 4-4a



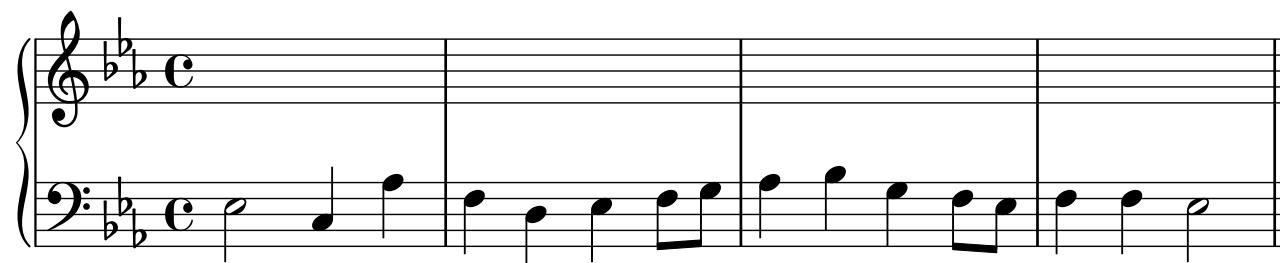
Exercise 4-4b



Exercise 4-5a



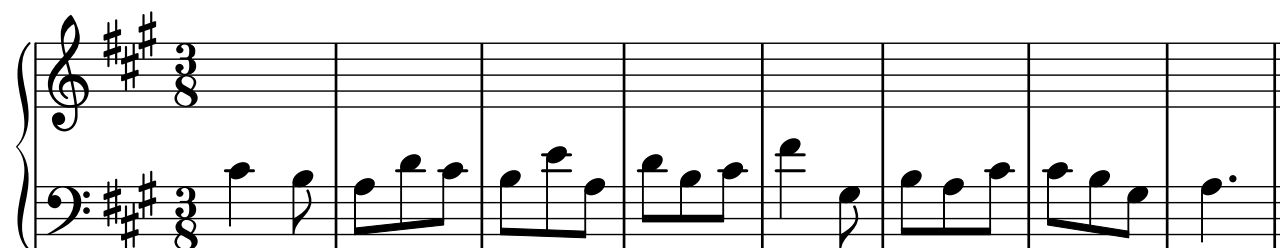
Exercise 4-5b



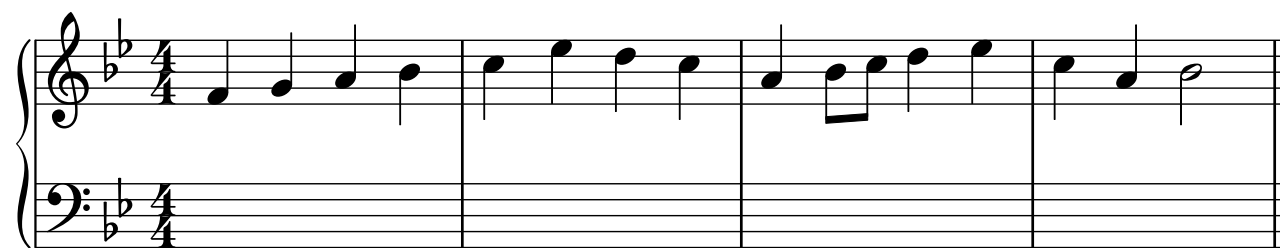
Exercise 4-6a



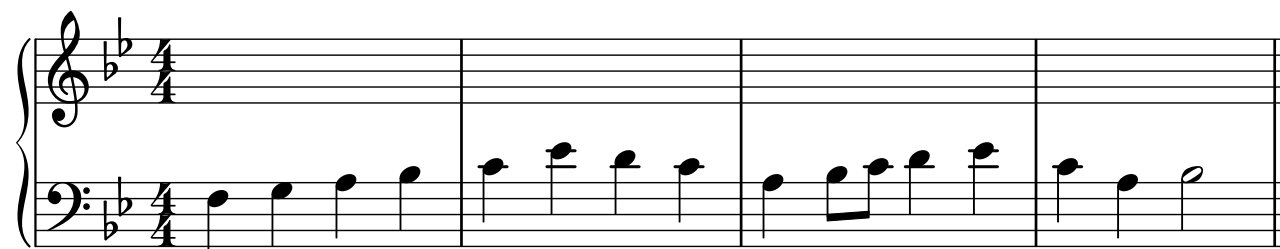
Exercise 4-6b



Exercise 4-7a



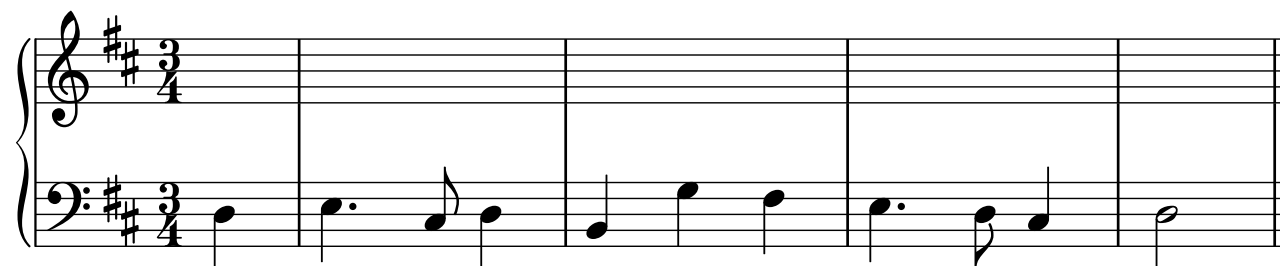
Exercise 4-7b



Exercise 4-8a



Exercise 4-8b



Exercise 4-9a



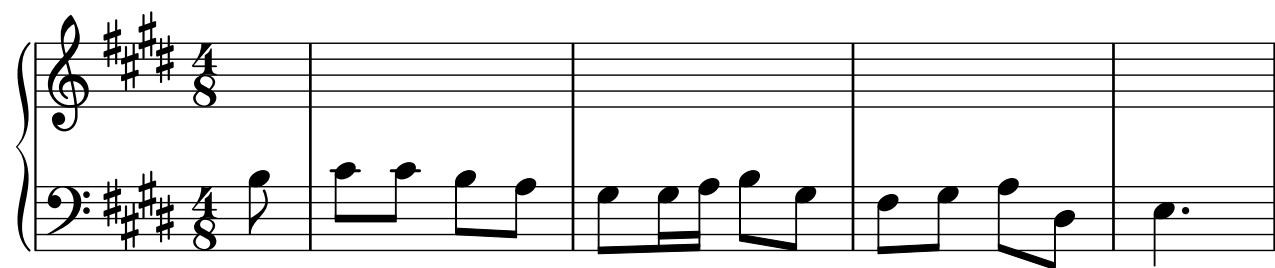
Exercise 4-9b



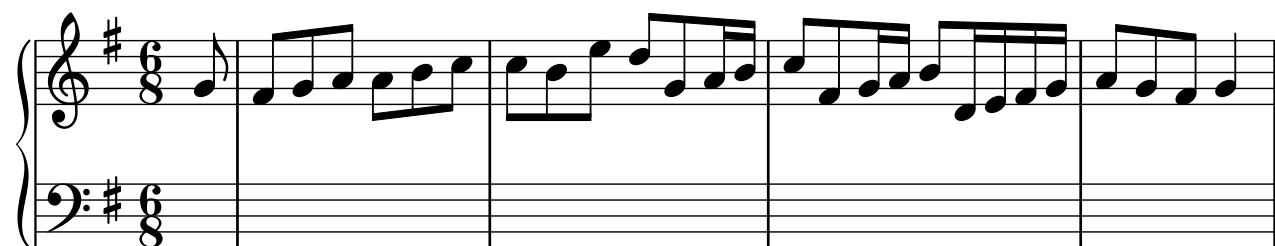
Exercise 4-10a



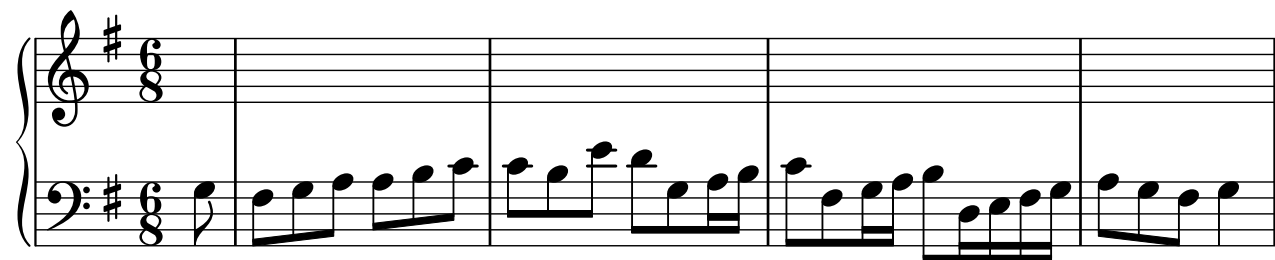
Exercise 4-10b



Exercise 4-11a



Exercise 4-11b



Exercise 4-12a

Exercise 4-12a is a short musical piece in 2/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The score is written for piano and consists of two systems, each with a treble and bass staff. The first system contains five measures: the treble staff begins with a half note G4, followed by quarter notes A4, B4, C5, and D5, while the bass staff remains empty. The second system also contains five measures: the treble staff begins with a half note E4, followed by quarter notes D4, C4, B3, and A3, while the bass staff remains empty. A finger number '5' is written below the first measure of the second system.

Exercise 4-12b

Exercise 4-12b is a short musical piece in 2/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The score is written for piano and consists of two systems, each with a treble and bass staff. The first system contains five measures: the treble staff is empty, while the bass staff begins with a half note G3, followed by quarter notes A3, B3, C4, and D4. The second system also contains five measures: the treble staff is empty, while the bass staff begins with a half note E4, followed by quarter notes D4, C4, B3, and A3. A finger number '5' is written below the first measure of the second system.

# Exercise 5

## 1:1 Counterpoint, minor mode

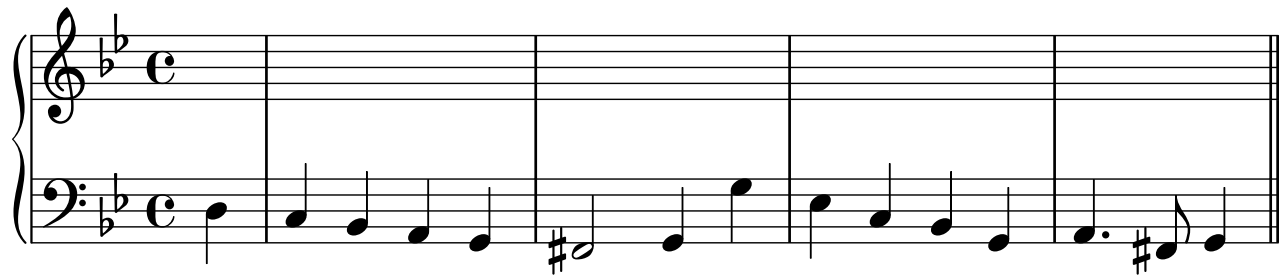
Two-Part Counterpoint with Fundamental Intervals, Minor Mode.

Manipulate the following minor melodies, exactly according to the directions given in Exercise 4.

### Exercise 5-1a



### Exercise 5-1b



Exercise 5-2a

Exercise 5-2a consists of two systems of piano music. The first system contains measures 1 through 4. The second system contains measures 5 through 8. Both systems are in 3/4 time with a key signature of one sharp (F#). The first system's treble clef part begins with a half note F#4, followed by quarter notes G4 and A4 in measure 1. Measure 2 features a dotted quarter note B4, an eighth note A4, and a quarter note G4. Measure 3 has quarter notes F#4, G4, A4, and B4. Measure 4 contains a dotted half note F#4. The bass clef part in the first system is empty. The second system's treble clef part continues with quarter notes B4, A4, and G4 in measure 5, followed by a dotted quarter note F#4, an eighth note E4, and a quarter note D4 in measure 6. Measure 7 has quarter notes C4, B3, and A3. Measure 8 ends with a dotted half note G3. The bass clef part in the second system is empty.

Exercise 5-2b

Exercise 5-2b consists of two systems of piano music. The first system contains measures 1 through 4. The second system contains measures 5 through 8. Both systems are in 3/4 time with a key signature of one sharp (F#). The first system's bass clef part begins with a half note F#3, followed by quarter notes G3 and A3 in measure 1. Measure 2 features a dotted quarter note B3, an eighth note A3, and a quarter note G3. Measure 3 has quarter notes F#3, G3, A3, and B3. Measure 4 contains a dotted half note F#3. The treble clef part in the first system is empty. The second system's bass clef part continues with quarter notes B3, A3, and G3 in measure 5, followed by a dotted quarter note F#3, an eighth note E3, and a quarter note D3 in measure 6. Measure 7 has quarter notes C3, B2, and A2. Measure 8 ends with a dotted half note G2. The treble clef part in the second system is empty.

Exercise 5-3a

Exercise 5-3a consists of a single system of piano music containing measures 1 through 4. The system is in 6/8 time with a key signature of one flat (Bb). The treble clef part begins with eighth notes Bb4, A4, G4, and F#4 in measure 1. Measure 2 features eighth notes E4, D4, C4, and B3. Measure 3 has eighth notes A3, G3, F#3, and E3. Measure 4 contains eighth notes D3, C3, B2, and A2. The bass clef part in this system is empty.

Exercise 5-3b

Exercise 5-3b is a short musical piece in 6/8 time, featuring a key signature of one flat (B-flat). The score is written for piano and consists of four measures. The melody is primarily in the bass clef, starting on G4 and moving through A4, Bb4, C5, D5, E5, and F5. The right hand provides harmonic support with chords in the treble clef.

Exercise 5-4a

Exercise 5-4a is a short musical piece in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is written for piano and consists of two systems of four measures each. The melody is primarily in the treble clef, starting on G4 and moving through A4, Bb4, C5, D5, E5, and F5. The right hand provides harmonic support with chords in the bass clef.

Exercise 5-4b

Exercise 5-4b is a short musical piece in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is written for piano and consists of two systems of four measures each. The melody is primarily in the bass clef, starting on G3 and moving through A3, Bb3, C4, D4, E4, and F4. The right hand provides harmonic support with chords in the treble clef.



Exercise 5-5a

Exercise 5-5a is a short musical piece in 4/8 time, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The melody in the treble staff consists of a quarter note F#4, followed by eighth notes G4-A4, B4-A4, G4-F#4, and a dotted quarter note E4. The bass staff is empty.

Exercise 5-5b

Exercise 5-5b is a short musical piece in 4/8 time, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The treble staff is empty. The melody in the bass staff consists of a quarter note F#3, followed by eighth notes G3-A3, B3-A3, G3-F#3, and a dotted quarter note E3.

Exercise 5-6a

Exercise 5-6a is a short musical piece in 3/2 time, featuring two systems of treble and bass staves. The key signature has three flats (Bb, Eb, and Ab). The first system shows a melody in the treble staff: a quarter note Bb4, a half note Eb5, a quarter note D5, a half note C5, a quarter note Bb4, a half note Ab4, and a dotted half note Gb4. The bass staff is empty. The second system shows a melody in the treble staff: a quarter note Bb4, a half note Eb5, a quarter note D5, a half note C5, a quarter note Bb4, a half note Ab4, and a dotted half note Gb4. The bass staff is empty.

### Exercise 5-6b

The image displays a musical score for the song "The Rose Tree". It consists of two systems of music, each with a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/2. The first system contains four measures. The second system begins with a measure rest labeled "5" in the left margin, followed by three measures. The score concludes with a double bar line.

## Exercise 6

## 1:1 Counterpoint, Fundamental and Secondary Intervals; Major and Minor Modes.

- Manipulate *EC* Ex. 38 and *EC* Ex. 42 again, according to this lesson.
- Also a few of the given melodies of Exercise 4 and Exercise 5 again.
- Also the following given melodies, according to former directions, and the rules of this chapter:

### Exercise 6-1a

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The melody consists of five measures. The first measure starts with a common time signature 'C' and a quarter note G4. The second measure contains four eighth notes: A4, B4, C5, and B4. The third measure contains a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The fourth measure contains four eighth notes: B4, A4, G4, and F#4. The fifth measure contains a quarter note E4 and a quarter note D4. The score ends with a double bar line.

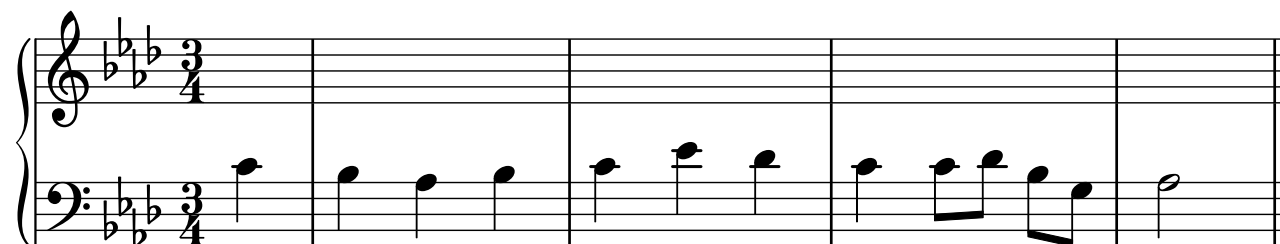
### Exercise 6-1b

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, while the accompaniment provides a steady rhythmic foundation with eighth and quarter notes.

Exercise 6-2a



Exercise 6-2b



Exercise 6-3a



Exercise 6-3b

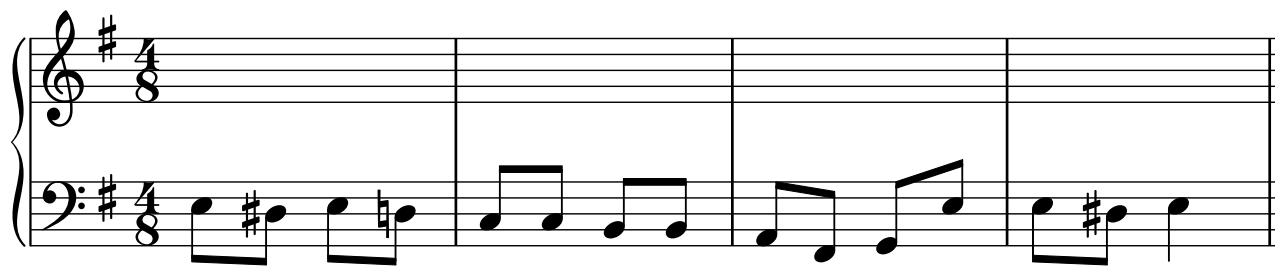




Exercise 6-4a



Exercise 6-4b



Exercise 6-5a





Exercise 6-5b



Exercise 06-06a



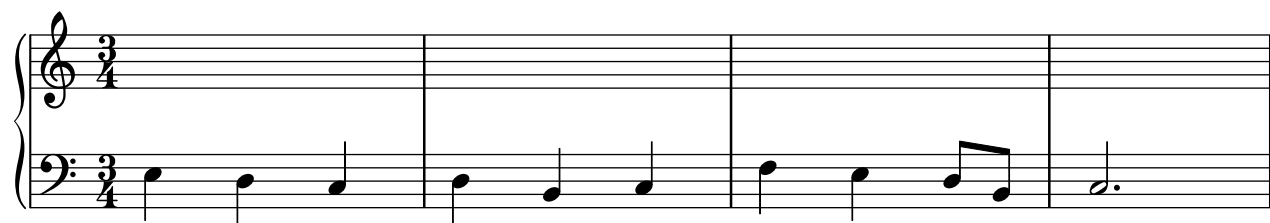
Exercise 06-06b



Exercise 06-07a



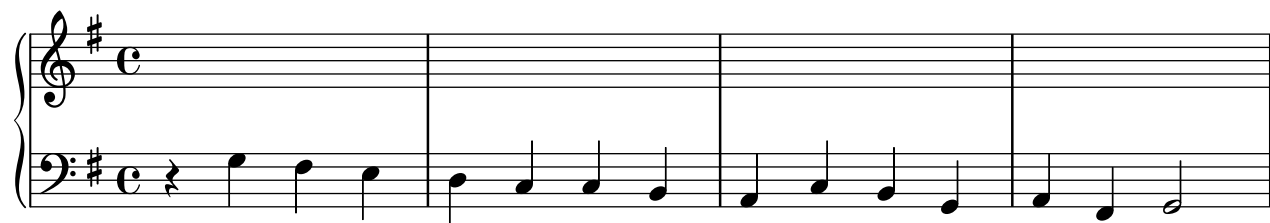
Exercise 06-07b



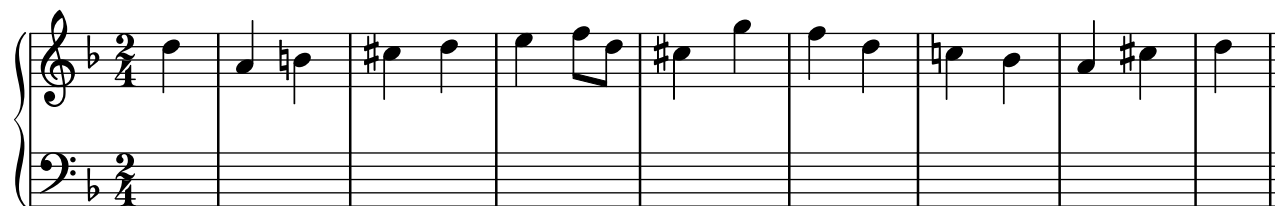
Exercise 06-08a



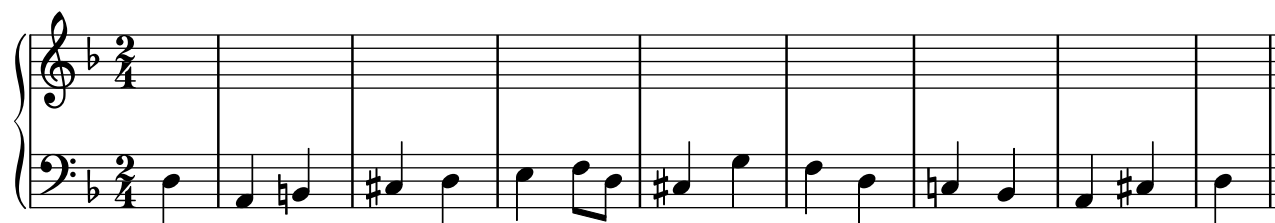
Exercise 06-08b



Exercise 06-09a



Exercise 06-09b



Exercise 06-10a



Exercise 06-10b

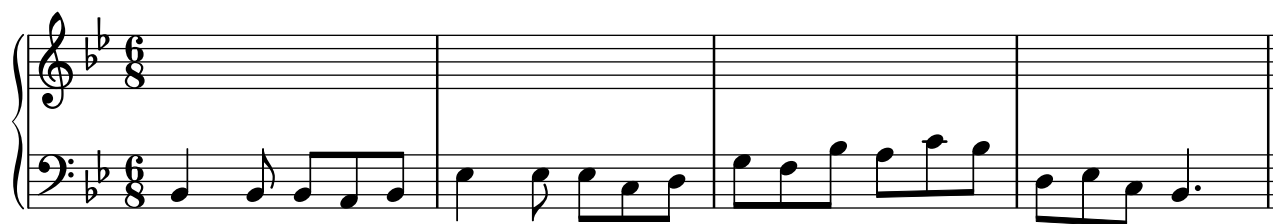




Exercise 06-11a



Exercise 06-11b



Exercise 06-12a



Exercise 06-12b



## Exercise 7

## 2:1 Counterpoint

Manipulate the following given melodies, in a constant rhythm of two notes to each beat, — similar to *EC* Ex. 66, — using two staves. Follow the general directions given in Exercise 4

### Exercise 7, No. 1a. 2:1 counterpoint

### Exercise 7, No. 1b. 2:1 counterpoint

[illegible]

Exercise 7, No. 2a. 2:1 counterpoint

Exercise 7, No. 2a. 2:1 counterpoint. The score is written for piano in treble and bass staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The melody in the treble staff consists of the following notes: G4 (quarter), A4-B4 (eighth pair), C5 (quarter), B4-A4 (eighth pair), G4 (quarter), F#4-E4 (eighth pair), D4 (quarter), C4 (half). The bass staff is empty.

Exercise 7, No. 2b. 2:1 counterpoint

Exercise 7, No. 2b. 2:1 counterpoint. The score is written for piano in treble and bass staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The treble staff is empty. The melody in the bass staff consists of the following notes: G3 (quarter), A3-B3 (eighth pair), C4 (quarter), B3-A3 (eighth pair), G3 (quarter), F#3-E3 (eighth pair), D3 (quarter), C3 (half).

Exercise 7, No. 3a. 2:1 counterpoint

Exercise 7, No. 3a. 2:1 counterpoint. The score is written for piano in two systems, each with treble and bass staves. The key signature is two flats (Bb and Eb), and the time signature is 3/8. The first system: Treble staff has a quarter rest followed by G4 (quarter), A4-B4 (eighth pair), C5 (quarter), B4-A4 (eighth pair), G4 (quarter), F#4-E4 (eighth pair), D4 (quarter), C4 (half). Bass staff has a quarter rest followed by G3 (quarter), A3-B3 (eighth pair), C4 (quarter), B3-A3 (eighth pair), G3 (quarter), F#3-E3 (eighth pair), D3 (quarter), C3 (half). The second system: Treble staff has G4 (quarter), A4-B4 (eighth pair), C5 (quarter), B4-A4 (eighth pair), G4 (quarter), F#4-E4 (eighth pair), D4 (quarter), C4 (half). Bass staff has G3 (quarter), A3-B3 (eighth pair), C4 (quarter), B3-A3 (eighth pair), G3 (quarter), F#3-E3 (eighth pair), D3 (quarter), C3 (half).

Exercise 7, No. 3b. 2:1 counterpoint

Exercise 7, No. 3b is a 2:1 counterpoint exercise in 3/8 time, featuring two systems of grand staves. The key signature has two flats (B-flat and E-flat). The first system consists of two measures. The first measure has a treble staff with a quarter note G4 and a bass staff with a quarter note F3. The second measure has a treble staff with a quarter note A4 and a bass staff with a quarter note G3. The second system also consists of two measures. The first measure has a treble staff with a quarter note B4 and a bass staff with a quarter note A3. The second measure has a treble staff with a quarter note C5 and a bass staff with a quarter note B3. The piece concludes with a double bar line.

Exercise 7, No. 4a: 2:1 counterpoint.

Exercise 7, No. 4a is a 2:1 counterpoint exercise in 4/4 time, featuring two systems of grand staves. The key signature has four sharps (F-sharp, C-sharp, G-sharp, and D-sharp). The first system consists of two measures. The first measure has a treble staff with a half note D5 and a bass staff with a half note D3. The second measure has a treble staff with a half note E5 and a bass staff with a half note E3. The second system also consists of two measures. The first measure has a treble staff with a half note F5 and a bass staff with a half note F3. The second measure has a treble staff with a half note G5 and a bass staff with a half note G3. The piece concludes with a double bar line.

Exercise 7, No. 4b: 2:1 counterpoint.

Exercise 7, No. 4b: 2:1 counterpoint. The score is written for two systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/2. The first system consists of two measures. In the first measure, the treble staff has a whole rest followed by a half note G5, and the bass staff has a half note F#4. In the second measure, the treble staff has a half note A5, and the bass staff has a half note G#4. The second system also consists of two measures. The first measure has a whole rest in the treble staff and a half note F#4 in the bass staff. The second measure has a whole rest in the treble staff and a half note G#4 in the bass staff.

Exercise 7, No. 5a: 2:1 counterpoint.

Exercise 7, No. 5a: 2:1 counterpoint. The score is written for a grand staff (treble and bass clefs). The key signature is three flats (Bb, Eb, Ab) and the time signature is 6/8. The piece consists of four measures. In the first measure, the treble staff has a quarter note Bb4 and the bass staff has a quarter note Ab3. In the second measure, the treble staff has an eighth note Bb4 and an eighth note A4, and the bass staff has an eighth note Gb3 and an eighth note F#3. In the third measure, the treble staff has an eighth note A4 and an eighth note G#4, and the bass staff has an eighth note F#3 and an eighth note E3. In the fourth measure, the treble staff has an eighth note G#4 and an eighth note F#4, and the bass staff has an eighth note E3 and an eighth note D3. The piece ends with a double bar line.

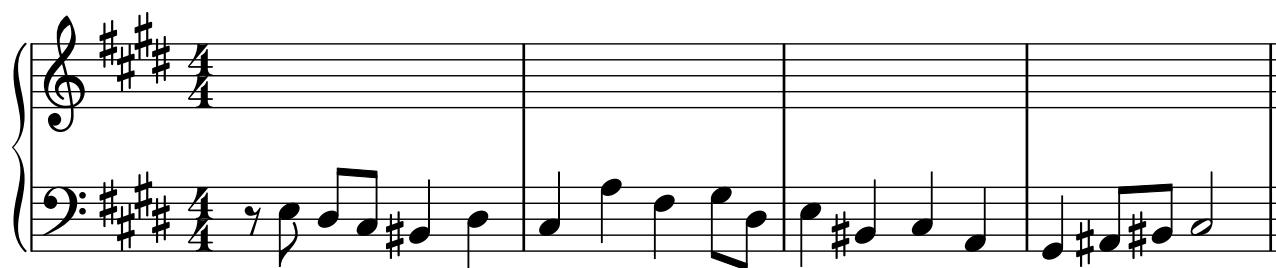
Exercise 7, No. 5b: 2:1 counterpoint.

Exercise 7, No. 5b: 2:1 counterpoint. The score is written for a grand staff (treble and bass clefs). The key signature is three flats (Bb, Eb, Ab) and the time signature is 6/8. The piece consists of four measures. In the first measure, the treble staff has a quarter note Bb4 and the bass staff has a quarter note Ab3. In the second measure, the treble staff has an eighth note Bb4 and an eighth note A4, and the bass staff has an eighth note Gb3 and an eighth note F#3. In the third measure, the treble staff has an eighth note A4 and an eighth note G#4, and the bass staff has an eighth note F#3 and an eighth note E3. In the fourth measure, the treble staff has an eighth note G#4 and an eighth note F#4, and the bass staff has an eighth note E3 and an eighth note D3. The piece ends with a double bar line.

Exercise 7, No. 6a.



Exercise 7, No. 6b.



Exercise 7, No. 7a.



Exercise 7, No. 7b.

The image displays two systems of musical notation for piano accompaniment. Both systems are in B-flat major (three flats) and 2/2 time. The first system consists of two staves: the upper staff is empty, and the lower staff contains a sequence of notes: G2 (half), Bb2 (half), D3 (quarter), F3 (quarter), G3 (quarter), Bb3 (quarter), D4 (half), and F4 (half). The second system also consists of two staves: the upper staff is empty, and the lower staff contains a sequence of notes: G2 (half), Bb2 (half), D3 (quarter), F3 (quarter), G3 (quarter), Bb3 (quarter), D4 (half), and F4 (half), followed by a final whole note G2.

## Exercise 8

Manipulate the following melodies, *in corresponding rhythm* (as in Exercises 4, 5 and 6, and examples 71 and 72), modulating wherever possible or necessary. In the first three melodies, the \* indicates where changes of key are to be made. Use each melody twice, first as upper and then as lower part, as usual:

### Exercise 08-01a



### Exercise 08-01b



### Exercise 08-02a





Exercise 08-02b



Exercise 08-03a



Exercise 08-03b



Exercise 08-04a



Exercise 08-04b



[illegible]

### Exercise 08-07a

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a 3/4 time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The bass staff is empty.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The bass staff has a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in the treble staff, and the bass line is written in the bass staff. The melody consists of a series of eighth and quarter notes, with a final quarter note in the fourth measure. The bass line consists of a series of eighth and quarter notes, with a final quarter note in the fourth measure. The score is written on a single system with a repeat sign at the end.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which is a simple tune in G major (one sharp) and common time. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (half), F#3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (half), F#2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (quarter), A1 (quarter), G1 (half), F#1 (quarter), E1 (quarter), D1 (half), C1 (half), B0 (quarter), A0 (quarter), G0 (half), F#0 (quarter), E0 (quarter), D0 (half), C0 (half), B-1 (quarter), A-1 (quarter), G-1 (half), F#-1 (quarter), E-1 (quarter), D-1 (half), C-1 (half), B-2 (quarter), A-2 (quarter), G-2 (half), F#-2 (quarter), E-2 (quarter), D-2 (half), C-2 (half), B-3 (quarter), A-3 (quarter), G-3 (half), F#-3 (quarter), E-3 (quarter), D-3 (half), C-3 (half), B-4 (quarter), A-4 (quarter), G-4 (half), F#-4 (quarter), E-4 (quarter), D-4 (half), C-4 (half), B-5 (quarter), A-5 (quarter), G-5 (half), F#-5 (quarter), E-5 (quarter), D-5 (half), C-5 (half), B-6 (quarter), A-6 (quarter), G-6 (half), F#-6 (quarter), E-6 (quarter), D-6 (half), C-6 (half), B-7 (quarter), A-7 (quarter), G-7 (half), F#-7 (quarter), E-7 (quarter), D-7 (half), C-7 (half), B-8 (quarter), A-8 (quarter), G-8 (half), F#-8 (quarter), E-8 (quarter), D-8 (half), C-8 (half), B-9 (quarter), A-9 (quarter), G-9 (half), F#-9 (quarter), E-9 (quarter), D-9 (half), C-9 (half), B-10 (quarter), A-10 (quarter), G-10 (half), F#-10 (quarter), E-10 (quarter), D-10 (half), C-10 (half), B-11 (quarter), A-11 (quarter), G-11 (half), F#-11 (quarter), E-11 (quarter), D-11 (half), C-11 (half), B-12 (quarter), A-12 (quarter), G-12 (half), F#-12 (quarter), E-12 (quarter), D-12 (half), C-12 (half), B-13 (quarter), A-13 (quarter), G-13 (half), F#-13 (quarter), E-13 (quarter), D-13 (half), C-13 (half), B-14 (quarter), A-14 (quarter), G-14 (half), F#-14 (quarter), E-14 (quarter), D-14 (half), C-14 (half), B-15 (quarter), A-15 (quarter), G-15 (half), F#-15 (quarter), E-15 (quarter), D-15 (half), C-15 (half), B-16 (quarter), A-16 (quarter), G-16 (half), F#-16 (quarter), E-16 (quarter), D-16 (half), C-16 (half), B-17 (quarter), A-17 (quarter), G-17 (half), F#-17 (quarter), E-17 (quarter), D-17 (half), C-17 (half), B-18 (quarter), A-18 (quarter), G-18 (half), F#-18 (quarter), E-18 (quarter), D-18 (half), C-18 (half), B-19 (quarter), A-19 (quarter), G-19 (half), F#-19 (quarter), E-19 (quarter), D-19 (half), C-19 (half), B-20 (quarter), A-20 (quarter), G-20 (half), F#-20 (quarter), E-20 (quarter), D-20 (half), C-20 (half), B-21 (quarter), A-21 (quarter), G-21 (half), F#-21 (quarter), E-21 (quarter), D-21 (half), C-21 (half), B-22 (quarter), A-22 (quarter), G-22 (half), F#-22 (quarter), E-22 (quarter), D-22 (half), C-22 (half), B-23 (quarter), A-23 (quarter), G-23 (half), F#-23 (quarter), E-23 (quarter), D-23 (half), C-23 (half), B-24 (quarter), A-24 (quarter), G-24 (half), F#-24 (quarter), E-24 (quarter), D-24 (half), C-24 (half), B-25 (quarter), A-25 (quarter), G-25 (half), F#-25 (quarter), E-25 (quarter), D-25 (half), C-25 (half), B-26 (quarter), A-26 (quarter), G-26 (half), F#-26 (quarter), E-26 (quarter), D-26 (half), C-26 (half), B-27 (quarter), A-27 (quarter), G-27 (half), F#-27 (quarter), E-27 (quarter), D-27 (half), C-27 (half), B-28 (quarter), A-28 (quarter), G-28 (half), F#-28 (quarter), E-28 (quarter), D-28 (half), C-28 (half), B-29 (quarter), A-29 (quarter), G-29 (half), F#-29 (quarter), E-29 (quarter), D-29 (half), C-29 (half), B-30 (quarter), A-30 (quarter), G-30 (half), F#-30 (quarter), E-30 (quarter), D-30 (half), C-30 (half), B-31 (quarter), A-31 (quarter), G-31 (half), F#-31 (quarter), E-31 (quarter), D-31 (half), C-31 (half), B-32 (quarter), A-32 (quarter), G-32 (half), F#-32 (quarter), E-32 (quarter), D-32 (half), C-32 (half), B-33 (quarter), A-33 (quarter), G-33 (half), F#-33 (quarter), E-33 (quarter), D-33 (half), C-33 (half), B-34 (quarter), A-34 (quarter), G-34 (half), F#-34 (quarter), E-34 (quarter), D-34 (half), C-34 (half), B-35 (quarter), A-35 (quarter), G-35 (half), F#-35 (quarter), E-35 (quarter), D-35 (half), C-35 (half), B-36 (quarter), A-36 (quarter), G-36 (half), F#-36 (quarter), E-36 (quarter), D-36 (half), C-36 (half), B-37 (quarter), A-37 (quarter), G-37 (half), F#-37 (quarter), E-37 (quarter), D-37 (half), C-37 (half), B-38 (quarter), A-38 (quarter), G-38 (half), F#-38 (quarter), E-38 (quarter), D-38 (half), C-38 (half), B-39 (quarter), A-39 (quarter), G-39 (half), F#-39 (quarter), E-39 (quarter), D-39 (half), C-39 (half), B-40 (quarter), A-40 (quarter), G-40 (half), F#-40 (quarter), E-40 (quarter), D-40 (half), C-40 (half), B-41 (quarter), A-41 (quarter), G-41 (half), F#-41 (quarter), E-41 (quarter), D-41 (half), C-41 (half), B-42 (quarter), A-42 (quarter), G-42 (half), F#-42 (quarter), E-42 (quarter), D-42 (half), C-42 (half), B-43 (quarter), A-43 (quarter), G-43 (half), F#-43 (quarter), E-43 (quarter), D-43 (half), C-43 (half), B-44 (quarter), A-44 (quarter), G-44 (half), F#-44 (quarter), E-44 (quarter), D-44 (half), C-44 (half), B-45 (quarter), A-45 (quarter), G-45 (half), F#-45 (quarter), E-45 (quarter), D-45 (half), C-45 (half), B-46 (quarter), A-46 (quarter), G-46 (half), F#-46 (quarter), E-46 (quarter), D-46 (half), C-46 (half), B-47 (quarter), A-47 (quarter), G-47 (half), F#-47 (quarter), E-47 (quarter), D-47 (half), C-47 (half), B-48 (quarter), A-48 (quarter), G-48 (half), F#-48 (quarter), E-48 (quarter), D-48 (half), C-48 (half), B-49 (quarter), A-49 (quarter), G-49 (half), F#-49 (quarter), E-49 (quarter), D-49 (half), C-49 (half), B-50 (quarter), A-50 (quarter), G-50 (half), F#-50 (quarter), E-50 (quarter), D-50 (half), C-50 (half), B-51 (quarter), A-51 (quarter), G-51 (half), F#-51 (quarter), E-51 (quarter), D-51 (half), C-51 (half), B-52 (quarter), A-52 (quarter), G-52 (half), F#-52 (quarter), E-52 (quarter), D-52 (half), C-52 (half), B-53 (quarter), A-53 (quarter), G-53 (half), F#-53 (quarter), E-53 (quarter), D-53 (half), C-53 (half), B-54 (quarter), A-54 (quarter), G-54 (half), F#-54 (quarter), E-54 (quarter), D-54 (half), C-54 (half), B-55 (quarter), A-55 (quarter), G-55 (half), F#-55 (quarter), E-55 (quarter), D-55 (half), C-55 (half), B-56 (quarter), A-56 (quarter), G-56 (half), F#-56 (quarter), E-56 (quarter), D-56 (half), C-56 (half), B-57 (quarter), A-57 (quarter), G-57 (half), F#-57 (quarter), E-57 (quarter), D-57 (half), C-57 (half), B-58 (quarter), A-58 (quarter), G-58 (half), F#-58 (quarter), E-58 (quarter), D-58 (half), C-58 (half), B-59 (quarter), A-59 (quarter), G-59 (half), F#-59 (quarter), E-59 (quarter), D-59 (half), C-59 (half), B-60 (quarter), A-60 (quarter), G-60 (half), F#-60 (quarter), E-60 (quarter), D-60 (half), C-60 (half), B-61 (quarter), A-61 (quarter), G-61 (half), F#-61 (quarter), E-61 (quarter), D-61 (half), C-61 (half), B-62 (quarter), A-62 (quarter), G-62 (half), F#-62 (quarter), E-62 (quarter), D-62 (half), C-62 (half), B-63 (quarter), A-63 (quarter), G-63 (half), F#-63 (quarter), E-63 (quarter), D-63 (half), C-63 (half), B-64 (quarter), A-64 (quarter), G-64 (half), F#-64 (quarter), E-64 (quarter), D-64 (half), C-64 (half), B-65 (quarter), A-65 (quarter), G-65 (half), F#-65 (quarter), E-65 (quarter), D-65 (half), C-65 (half), B-66 (quarter), A-66 (quarter), G-66 (half), F#-66 (quarter), E-66 (quarter), D-66 (half), C-66 (half), B-67 (quarter), A-67 (quarter), G-67 (half), F#-67 (quarter), E-67 (quarter), D-67 (half), C-67 (half), B-68 (quarter), A-68 (quarter), G-68 (half), F#-68 (quarter), E-68 (quarter), D-68 (half), C-68 (half), B-69 (quarter), A-69 (quarter), G-69 (half), F#-69 (quarter), E-69 (quarter), D-69 (half), C-69 (half), B-70 (quarter), A-70 (quarter), G-70 (half), F#-70 (quarter), E-70 (quarter), D-70 (half), C-70 (half), B-71 (quarter), A-71 (quarter), G-71 (half), F#-71 (quarter), E-71 (quarter), D-71 (half), C-71 (half), B-72 (quarter), A-72 (quarter), G-72 (half), F#-72 (quarter), E-72 (quarter), D-72 (half), C-72 (half), B-73 (quarter), A-73 (quarter), G-73 (half), F#-73 (quarter), E-73 (quarter), D-73 (half), C-73 (half), B-74 (quarter), A-74 (quarter), G-74 (half), F#-74 (quarter), E-74 (quarter), D-74 (half), C-74 (half), B-75 (quarter), A-75 (quarter), G-75 (half), F#-75 (quarter), E-75 (quarter), D-75 (half), C-75 (half), B-76 (quarter), A-76 (quarter), G-76 (half), F#-76 (quarter), E-76 (quarter), D-76 (half), C-76 (half), B-77 (quarter), A-77 (quarter), G-77 (half), F#-77 (quarter), E-77 (quarter), D-77 (half), C-77 (half), B-78 (quarter), A-78 (quarter), G-78 (half), F#-78 (quarter), E-78 (quarter), D-78 (half), C-78 (half), B-

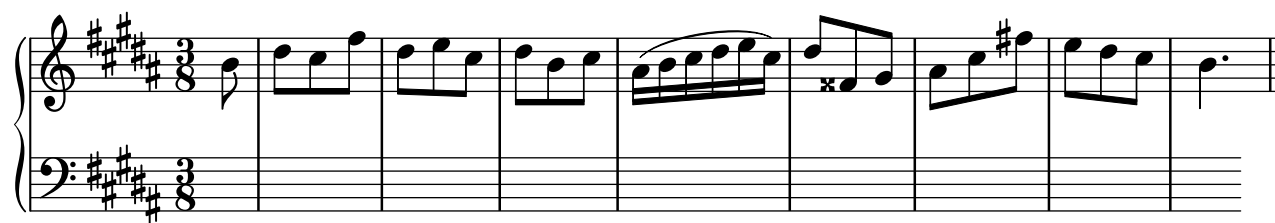
Exercise 08-08b



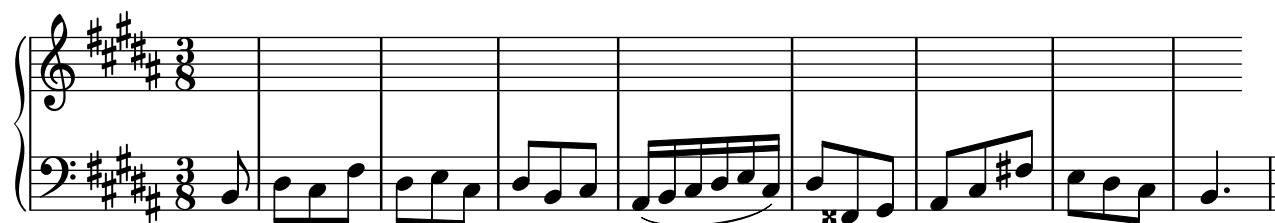
Exercise 08-10b



Exercise 08-11a



Exercise 08-11b



Exercise 08-12a



The first system of the musical score is written in 3/4 time with a key signature of one flat (B-flat). The melody is in the bass clef. The notes are: G2 (half note), A2 (quarter note), B-flat2 (quarter note), and C3 (half note). The system ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The music is in 4/4 time and consists of four measures. The melody starts on D5, moves to E5, F#5, G5, and then has a repeat sign. The bass staff starts on D4, moves to E4, F#4, G4, and then has a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of eighth and quarter notes, with a final measure containing a half note. The lyrics 'The Rose Tree' are written below the staff.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (two flats) and 6/8 time. The melody is written in the treble staff, starting on a G4 note. The bass staff provides a simple accompaniment, mostly consisting of eighth and sixteenth notes. The score is divided into five measures by vertical bar lines. The first measure contains a single eighth note G4. The second measure contains a quarter note G4. The third measure contains a quarter note G4. The fourth measure contains a quarter note G4. The fifth measure contains a quarter note G4. The score ends with a double bar line.

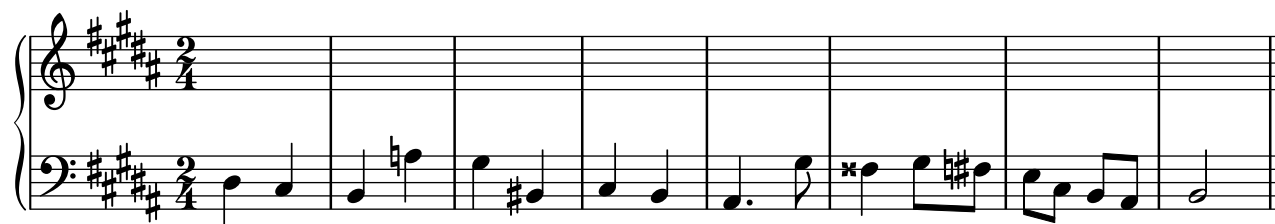
Exercise 08-14b



Exercise 08-15a



Exercise 08-15b



Exercise 08-16a



The musical score for 'The Rose Tree' is written in 3/2 time with a key signature of two flats (B-flat and E-flat). The melody is presented in a single staff, with the treble clef used for the first staff and the bass clef for the second staff. The melody begins with a half note G3, followed by a half note F3, and then a half note E3. The melody continues with a half note D3, a half note C3, and a half note B2. The melody concludes with a half note A2, a half note G2, and a half note F2. The bass staff provides a simple accompaniment, starting with a half note G2, followed by a half note F2, and then a half note E2. The bass staff continues with a half note D2, a half note C2, and a half note B1. The bass staff concludes with a half note A1, a half note G1, and a half note F1.

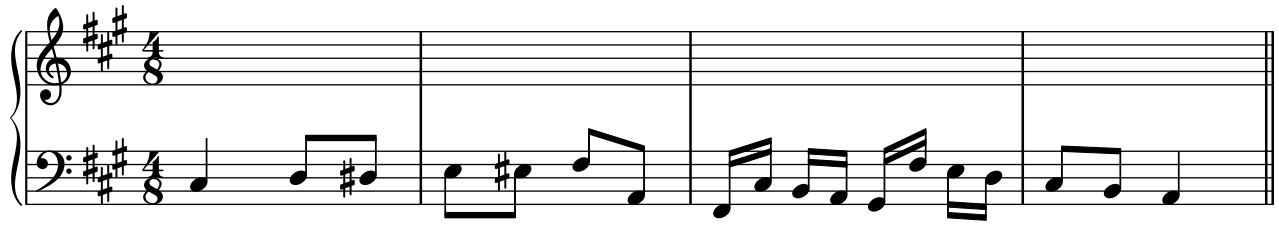
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody is written in the treble staff, starting with a half note G4, followed by quarter notes A4, B-flat4, and A4. The bass staff provides a simple accompaniment, starting with a half note G3, followed by quarter notes A3, B-flat3, and A3. The piece concludes with a double bar line.

A musical score for the song 'The Rose Tree'. It features a single system with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The melody is written in the bass clef, while the treble clef is empty. The melody consists of four measures: a half note G2, a quarter note A2, a quarter note B-flat2, and a half note G2. The second measure contains a half note G2, a quarter note A2, and a quarter note B-flat2. The third measure contains a half note G2, a quarter note A2, and a quarter note B-flat2. The fourth measure contains a half note G2, a quarter note A2, and a quarter note B-flat2. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The score consists of four measures.



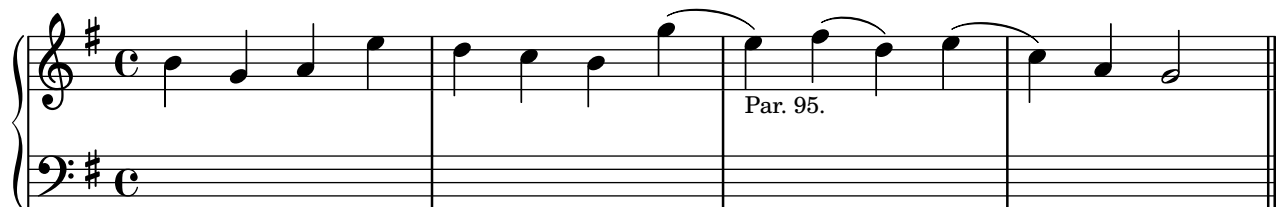
Exercise 08-18b



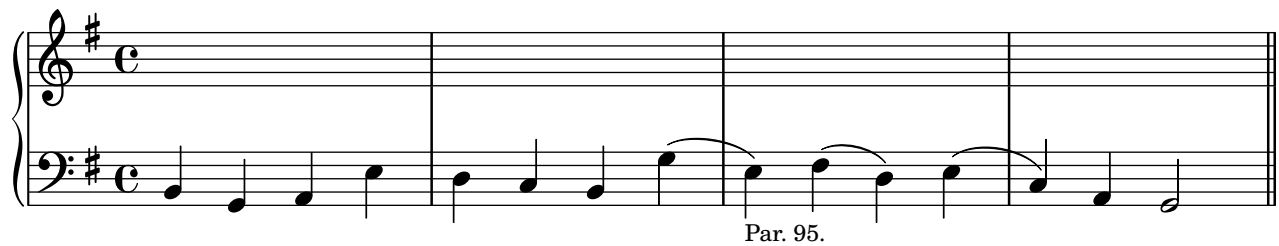
## Exercise 9. Three Notes to a Beat.

Manipulate the following melodies (each one twice, as usual), in a constant rhythm of three notes to each beat (as triplets). Use two staves, as a rule:

### Exercise 09-01a



### Exercise 09-01b



### Exercise 09-02a



Exercise 09-02b

Musical score for Exercise 09-02b, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The bass line contains several triplet markings (indicated by a '3' and a slur) over eighth notes. The score concludes with the text 'Par. 95.' below the final measure.

Exercise 09-03a

Musical score for Exercise 09-03a, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#), and the time signature is 6/8. The bass line includes triplet markings (indicated by a '3' and a slur) over eighth notes.

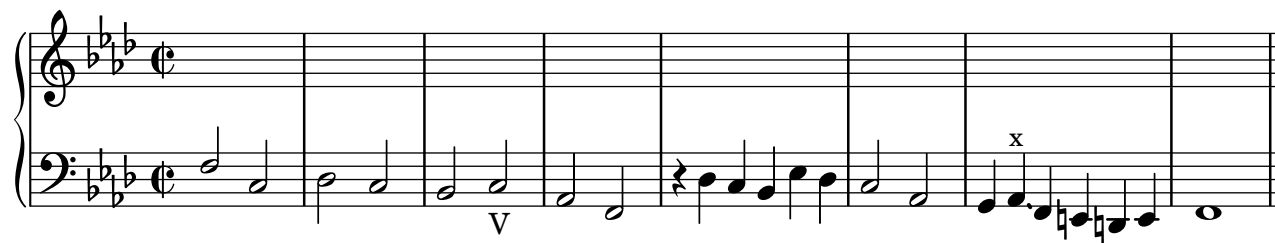
Exercise 09-03b

Musical score for Exercise 09-03b, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#), and the time signature is 6/8. The bass line includes triplet markings (indicated by a '3' and a slur) over eighth notes.

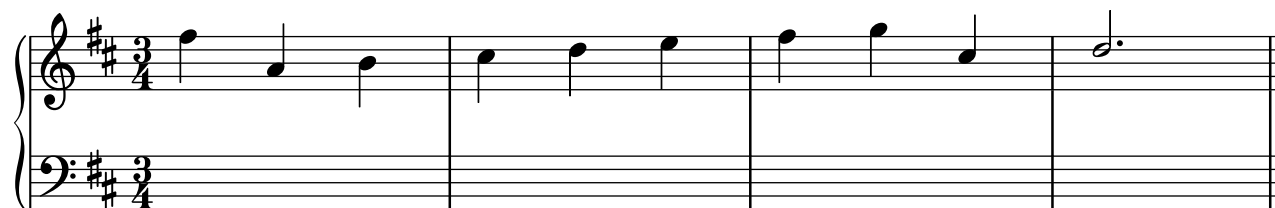
Exercise 09-04a

Musical score for Exercise 09-04a, featuring a grand staff with treble and bass clefs. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time (C). The bass line includes a 'V' marking under a note in the second measure and an 'x' marking above a note in the sixth measure.

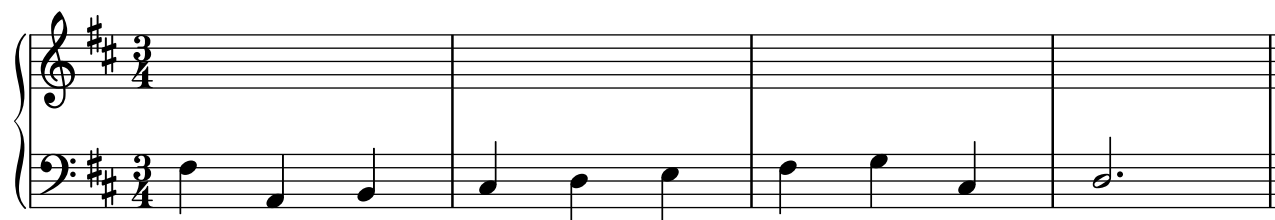
Exercise 09-04b



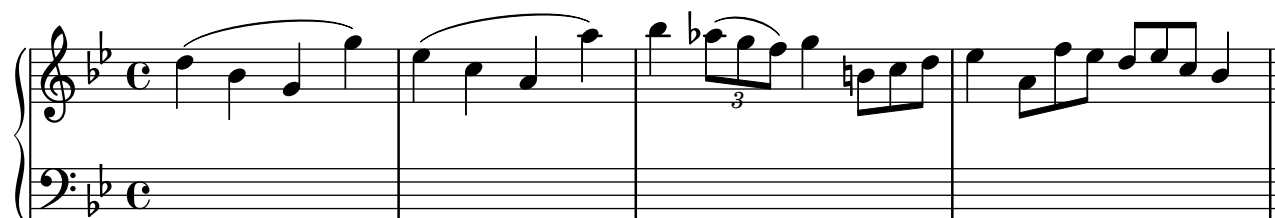
Exercise 09-05a



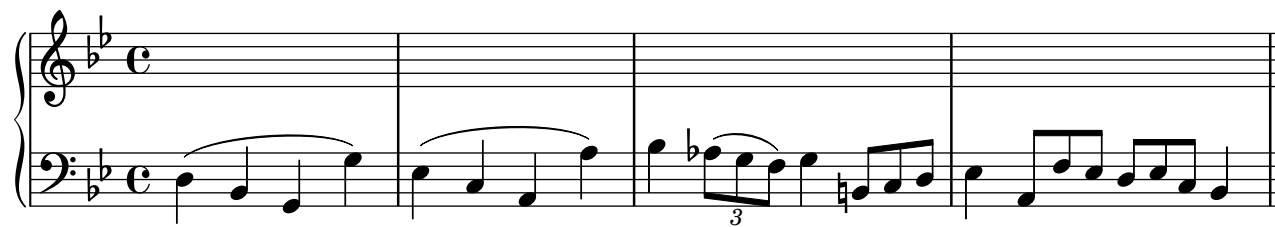
Exercise 09-05b



Exercise 09-06a



Exercise 09-06b



Exercise 09-07a



Exercise 09-07b

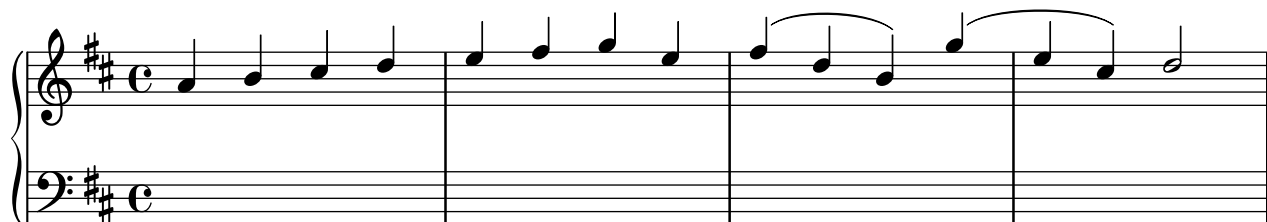


## Exercise 10. Shifted Rhythm and Ties; Two and Three Notes to a Beat.

Manipulate the following melodies, according to the above rules, as follows:

1. Construct (with each given melody) a faultless counterpoint in corresponding rhythm (like Ex. 78), and alter this to various accelerated forms with two notes to each beat (as in Exs. 79 to 82). At least six different versions of each melody should be obtained. Each melody to be used both as upper and as lower part, as usual.

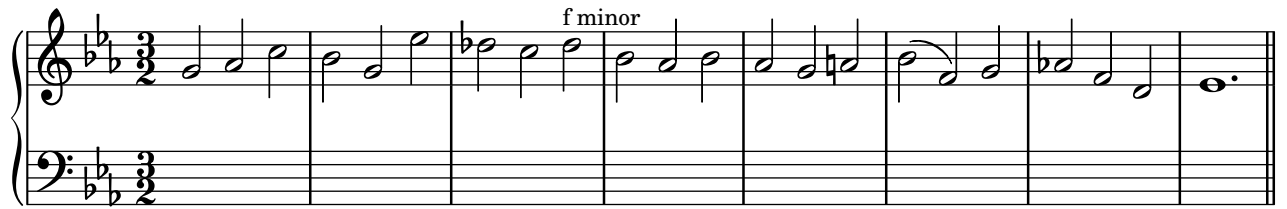
### Exercise 10-01a



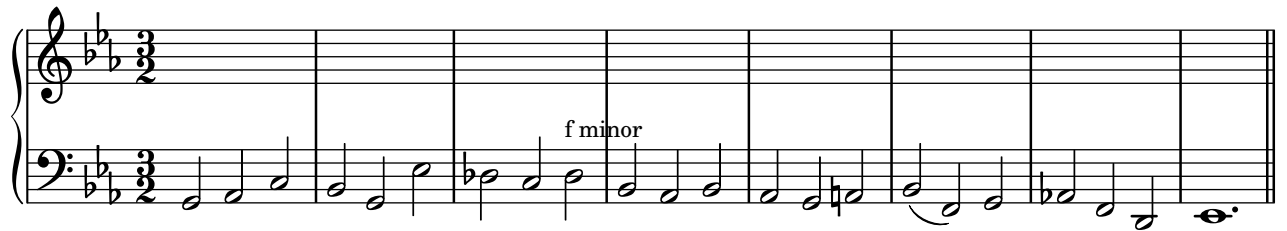
### Exercise 10-01b



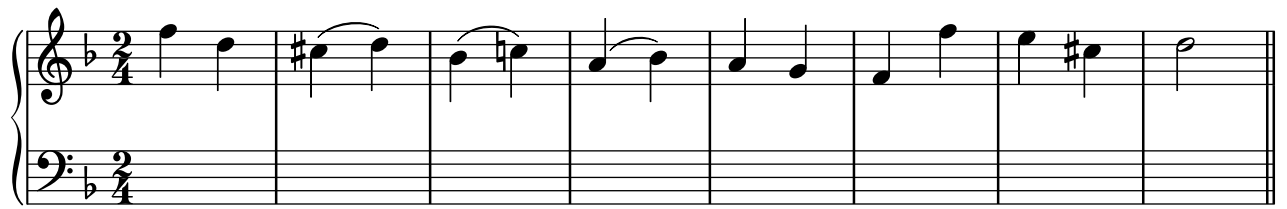
Exercise 10-02a



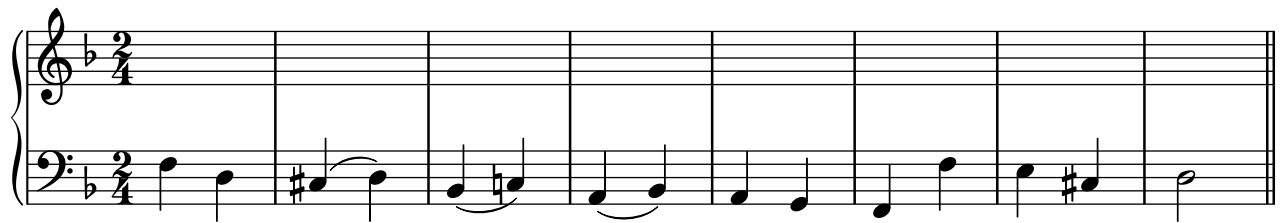
Exercise 10-02b



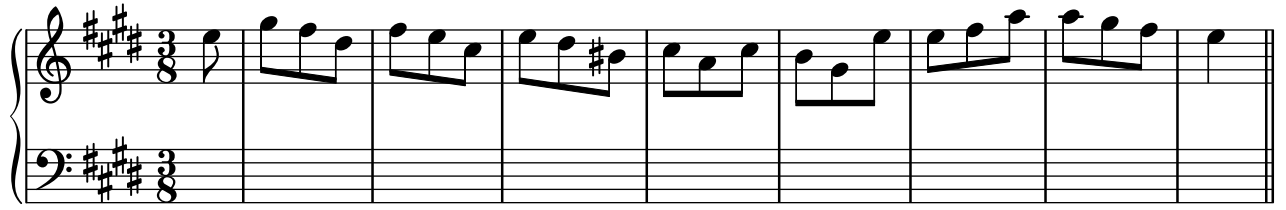
Exercise 10-03a



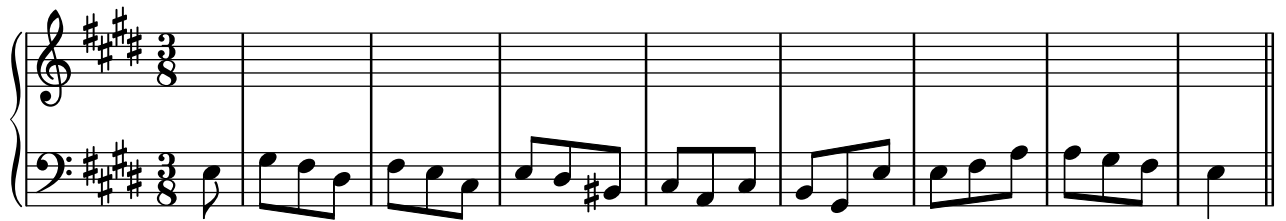
Exercise 10-03b



Exercise 10-04a



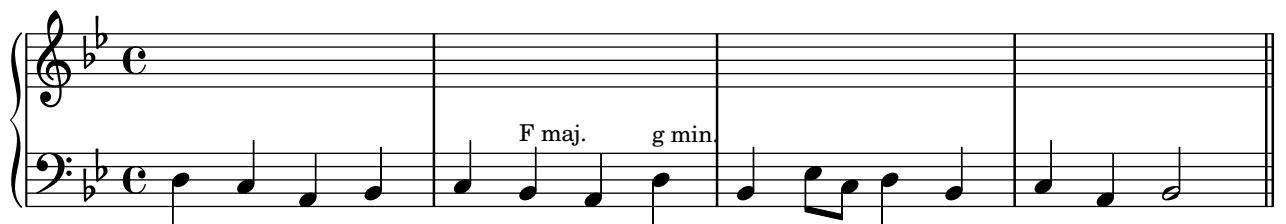
Exercise 10-04b



Exercise 10-05a



Exercise 10-05b



2. Construct a faultless counterpoint with two notes to each beat (as in Exercise 7), and modify this to various accelerated forms with three notes to each beat (as in Ex. 83).



3. Besides these, experiment with some of the counterpoints constructed in earlier exercises (possibly omitting Exercise 6, because of the irregularities),- modifying them to quicker rhythms. *This may be done at sight, at the keyboard.*

# Exercise 11. Ties and Rests; Two and Three Notes to a Beat.

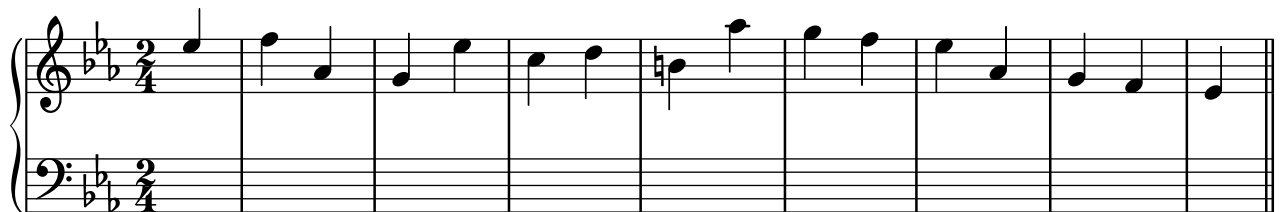
1. Add a contrapuntal part to each of the following melodies, in a rhythm of two notes to each beat, *with ties*, as in Ex. 86.

*The tie need not be used in every group; the occasional omission of the tie, and substitution of passing-notes, is not only effective, but often convenient. See par. 99 (Ex. 82).*

Each melody to be used as upper, and also as lower part, as usual.

N. B. The student must remember that in case of embarrassment, it is always permissible to fall back upon the process given in pars. 96, 97.

## Exercise 11-01a



## Exercise 11-01b



Exercise 11-02a

Exercise 11-02a is a piano exercise in 3/4 time, featuring a key signature of two sharps (F# and C#). The piece is divided into two systems. The first system consists of five measures. The right hand (treble clef) plays a melody starting on G4, moving up stepwise to A4, B4, and C#5, then down to B4, A4, and G4. The left hand (bass clef) plays a bass line starting on G2, moving up stepwise to A2, B2, and C#3, then down to B2, A2, and G2. The first two measures are labeled "G major." and the last three measures are labeled "e minor." The second system consists of three measures. The right hand continues the melody from the first system, and the left hand continues the bass line. The piece ends with a double bar line.

Exercise 11-02b

Exercise 11-02b is a piano exercise in 3/4 time, featuring a key signature of two sharps (F# and C#). The piece is divided into two systems. The first system consists of five measures. The right hand (treble clef) plays a melody starting on G4, moving up stepwise to A4, B4, and C#5, then down to B4, A4, and G4. The left hand (bass clef) plays a bass line starting on G2, moving up stepwise to A2, B2, and C#3, then down to B2, A2, and G2. The first two measures are labeled "G major." and the last three measures are labeled "e minor." The second system consists of three measures. The right hand continues the melody from the first system, and the left hand continues the bass line. The piece ends with a double bar line.

Exercise 11-03a

Exercise 11-03a is a piano exercise in common time (C), featuring a key signature of one sharp (F#). The piece consists of five measures. The right hand (treble clef) plays a melody starting on G4, moving up stepwise to A4, B4, and C#5, then down to B4, A4, and G4. The left hand (bass clef) plays a bass line starting on G2, moving up stepwise to A2, B2, and C#3, then down to B2, A2, and G2. The first two measures are labeled "a minor." and the last three measures are labeled "a minor." The piece ends with a double bar line.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The music consists of five measures, each containing a single note in the treble and a single note in the bass, creating a simple harmonic progression.

[illegible]

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is E-flat major (three flats: B-flat, E-flat, A-flat), and the time signature is common time (C). The melody is written in the treble clef, while the bass clef contains a simple accompaniment. The score is divided into measures by vertical bar lines. Above the first measure, the key signature is indicated as 'E♭ maj.' and the tempo/mood is marked 'f min.'. The melody consists of eighth and quarter notes, with some measures containing rests. The bass line provides a steady accompaniment with quarter and eighth notes.

### Exercise 11-05b



2. Each version thus obtained is then to be quickened into a rhythm of *three* notes to each beat, according to the above rules (pars. 111, 113, — Ex. 90). At least four different forms of each should be written out; and still other versions may be made at sight, at the keyboard.

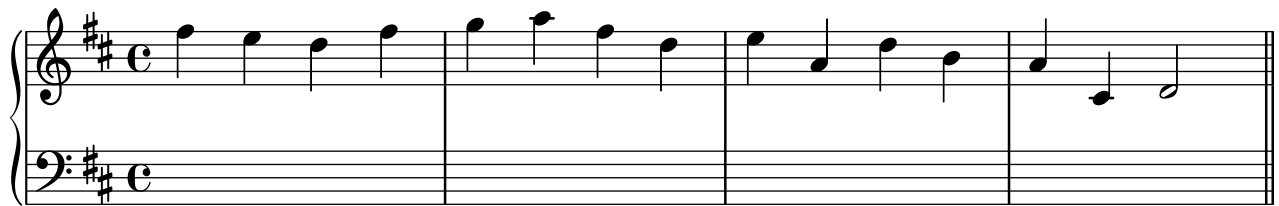
[A solution of Melody 3 will be found in the Appendix.]

Besides these, write a number of original melodies with counterpoint, as usual, composing the parts *together*.

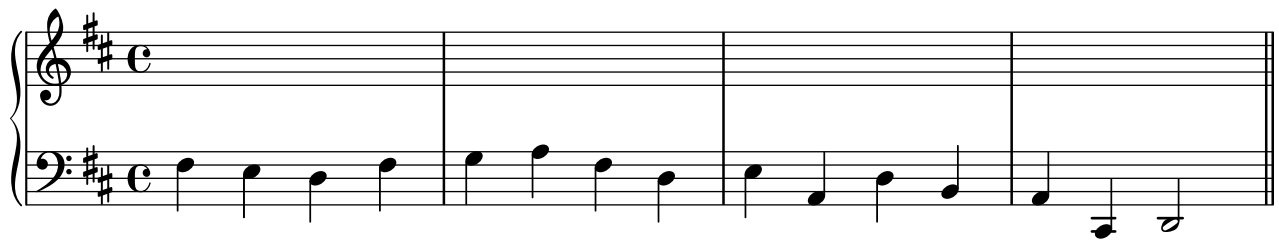
## Exercise 12. Two-Part Counterpoint. Four Notes to Each Beat.

Add a contrapuntal part to each of the following given melodies, in a rhythm of four notes to each beat, — without ties. Each melody is to be used both as upper and as lower part, as usual; and several different versions of each should be obtained. Use two staves, as a rule.

### Exercise 12-01a



### Exercise 12-01b



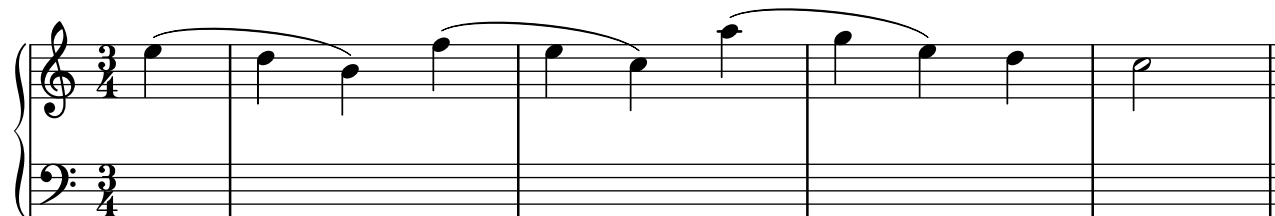
### Exercise 12-02a



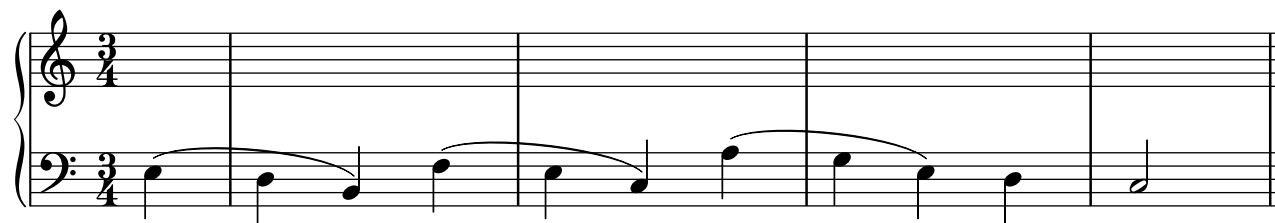
Exercise 12-02b



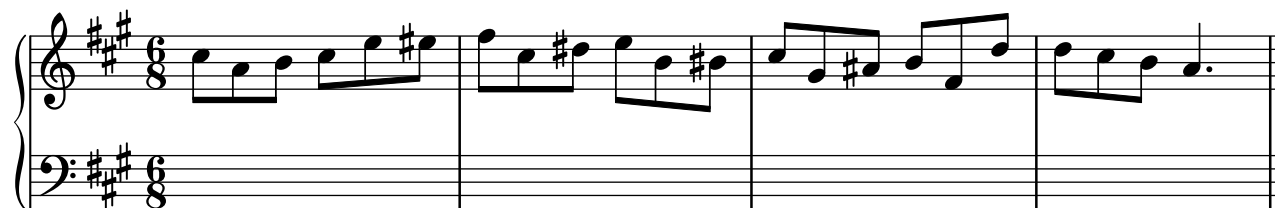
Exercise 12-03a



Exercise 12-03b



Exercise 12-04a



A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final quarter note followed by a half note. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The score is presented in a standard musical notation format with a treble clef and a key signature of one sharp.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is common time (C). The melody consists of five measures. The first measure starts with a quarter rest, followed by a quarter note G4. The second measure contains a half note G4. The third measure contains a half note A4. The fourth measure contains a half note B4. The fifth measure contains a half note C5. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The score is divided into five measures by vertical bar lines. The first measure starts with a treble clef and a common time signature. The melody begins on a middle C (C4) and proceeds through various intervals, including a half step (B-flat) and a whole step (C4 to D4). The final measure ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, starting on a G4 and ending on a G4. The bass staff provides a simple harmonic accompaniment. The melody consists of a series of eighth and quarter notes, with some phrases beamed together. The lyrics "The Rose Tree" are written below the treble staff, aligned with the melody.



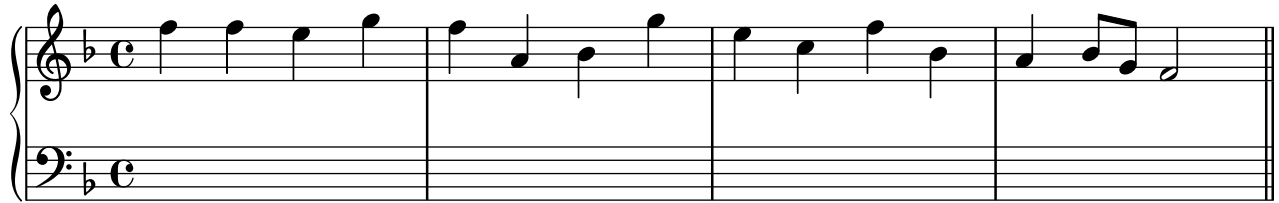
Exercise 12-06b



## Exercise 13. Four Notes to Each Beat.

Add a contrapuntal part to each of the following melodies, in a rhythm of *two notes* to each beat. Then accelerate each version to a rhythm of *four tones* to each beat, by the means shown in paragraphs 125, 127, 128; particularly par. 129. Each melody to be manipulated both as upper and as lower part. Two staves will generally be necessary. \*

### Exercise 13-01a



### Exercise 13-01b



Exercise 13-02a

Exercise 13-02a is a piano exercise in 3/4 time, key of D major. It consists of two systems. The first system has six measures: the right hand plays a descending eighth-note scale (D5, C#5, B4, A4, G4, F#4, E4, D4) and the left hand plays a descending eighth-note scale (D4, C#3, B2, A2, G2, F#2, E2, D2). The second system has three measures: the right hand plays a descending eighth-note scale (D4, C#3, B2, A2, G2, F#2, E2, D2) and the left hand plays a descending eighth-note scale (D2, C#1, B1, A1, G1, F#1, E1, D1). The exercise ends with a double bar line.

Exercise 13-02b

Exercise 13-02b is a piano exercise in 3/4 time, key of D major. It consists of two systems. The first system has six measures: the right hand plays a descending eighth-note scale (D5, C#5, B4, A4, G4, F#4, E4, D4) and the left hand plays a descending eighth-note scale (D4, C#3, B2, A2, G2, F#2, E2, D2). The second system has three measures: the right hand plays a descending eighth-note scale (D4, C#3, B2, A2, G2, F#2, E2, D2) and the left hand plays a descending eighth-note scale (D2, C#1, B1, A1, G1, F#1, E1, D1). The exercise ends with a double bar line.

Exercise 13-03a

Exercise 13-03a is a piano exercise in 3/8 time, key of D major. It consists of two systems. The first system has four measures: the right hand plays a descending eighth-note scale (D5, C#5, B4, A4, G4, F#4, E4, D4) and the left hand plays a descending eighth-note scale (D4, C#3, B2, A2, G2, F#2, E2, D2). The second system has three measures: the right hand plays a descending eighth-note scale (D4, C#3, B2, A2, G2, F#2, E2, D2) and the left hand plays a descending eighth-note scale (D2, C#1, B1, A1, G1, F#1, E1, D1). The exercise ends with a double bar line.

### Exercise 13-03b



## Exercise 14. Rhythmic Movement in Alternating Parts.

Add a contrapuntal part to each of the following melodies, in *corresponding rhythm* (note against note, as in Exercise 4), being careful to select good essential intervals, as required in par. 101, — which review.

Each version thus obtained is then to be amplified into a rhythm of first two, then three, and then four notes to each beat, — the rhythmic movement to appear alternately (and occasionally together) in the two parts, as shown in the above examples. Use two staves, as a rule.

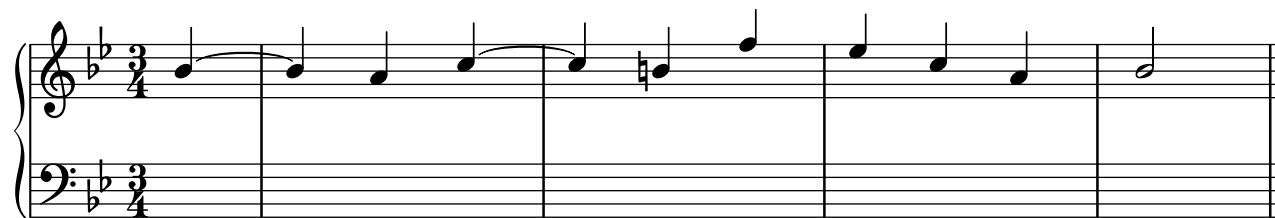
### Exercise 14-01a



### Exercise 14-01b



Exercise 14-02a



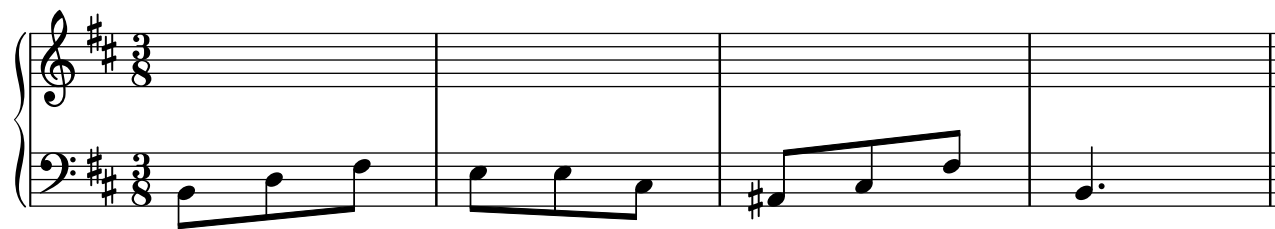
Exercise 14-02b



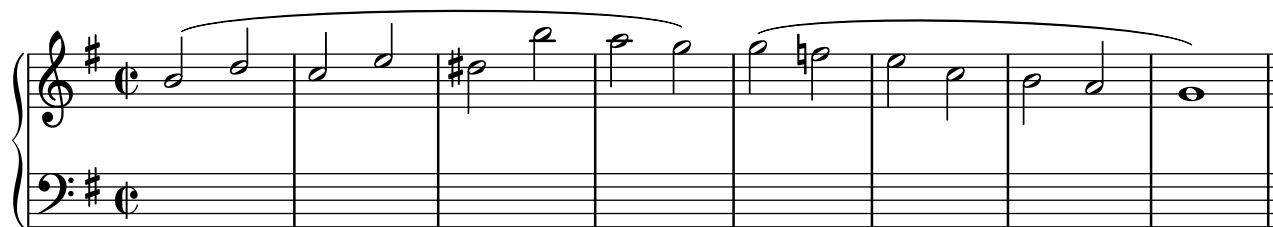
Exercise 14-03a



Exercise 14-03b



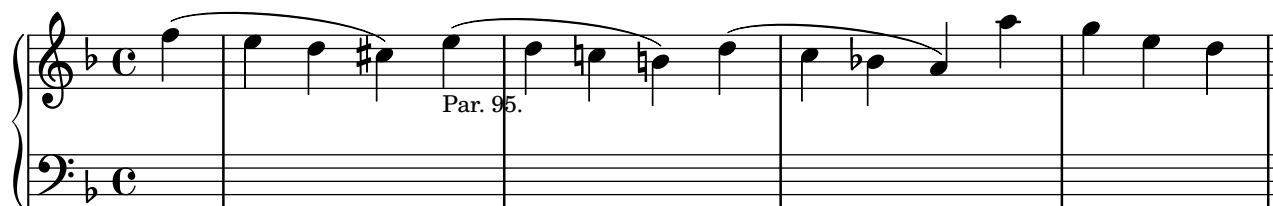
Exercise 14-04a



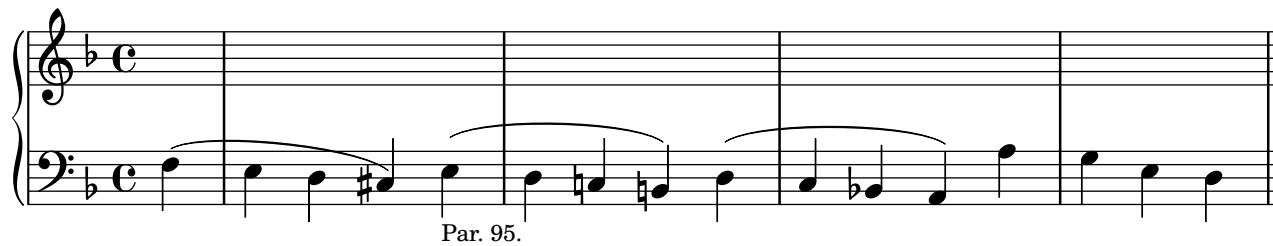
Exercise 14-04b



Exercise 14-05a



Exercise 14-05b



### Exercise 14-06a

### Exercise 14-06b

Besides these, experiment with some former melodies. Also invent a number of *original melodies with counterpoint*, as usual, imitating the style of the above, in sentences of four, six, or eight measures.



# Exercise 15

Manipulate each of the following Motives according to the schedule given below (from *EC* par. 154) as small INVENTION.

1. The announcement of the Motive (in either part).
2. The imitation of the Motive in the octave, in the other part.
3. An episode of one or two measures, modulating to the Dominant key.
4. Two announcements of the Motive in this key (one in each part).
5. An episode of one or two measures, modulating into the Relative (major or minor) key.
6. One or two announcements of the Motive in that key (either part).
7. An episode, modulating into the Subdominant key (or its Relative).
8. One announcement of the Motive in that key (either part).
9. An episode, modulating back to the original key.
10. One or two announcements of the Motive in that key.
11. Episode, and perfect cadence.

Note. Either 5 and 6, or 7 and 8, or all of these, may be omitted.

Each Motive should be developed twice, completely; beginning with the upper part for the first solution, and with the lower for the second solution:

## Exercise 15-01



Exercise 15-02



Exercise 15-03



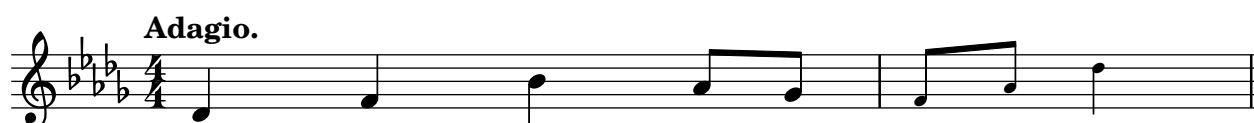
Exercise 15-04



Exercise 15-05



Exercise 15-06



Exercise 15-07



Exercise 15-08



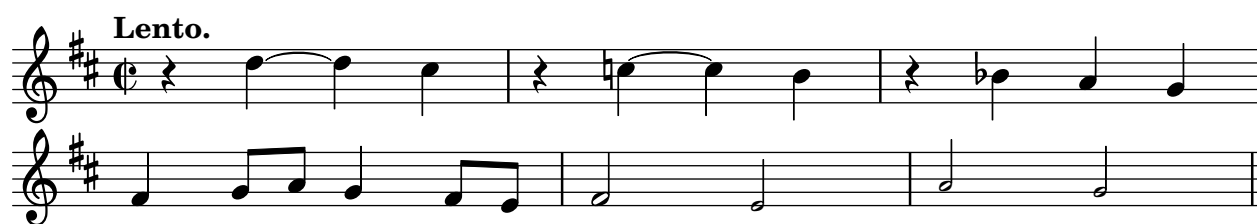
Exercise 15-09



Exercise 15-10



Exercise 15-11



## Exercise 16

Harmonize each of the following melodies, as upper part, *with “good” chords only*, — the I, V, IV, V7 and V9, — as shown in *EC* Ex. 130.

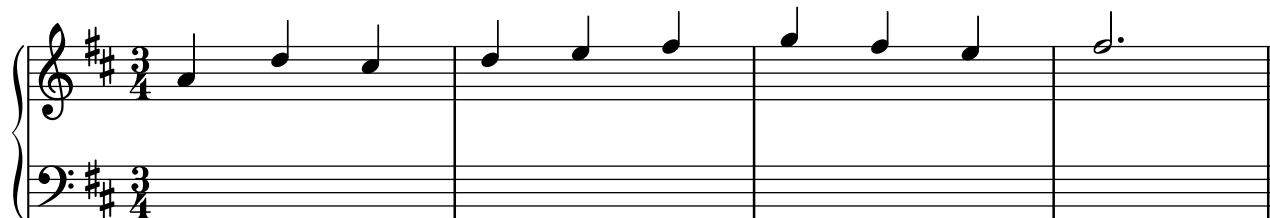
Each melody in the same key throughout.

Endeavor to make each part, separately, as melodious as possible.

If the melody is high, one staff will suffice (as in Ex. 128); if low, two staves will be more convenient. Or, in any case, the student may use two staves, if he so desires.

Several versions (at least three) of each melody should be made.

### Exercise 16-01



### Exercise 16-02



A musical score for the song 'The Rose Tree'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the treble staff, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4 with a slur over it. The bass staff is empty. The score is divided into four measures by vertical bar lines. The first measure contains the first four notes of the melody. The second measure contains the next four notes. The third measure contains the next four notes. The fourth measure contains the final two notes of the melody, ending with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble staff, starting with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note G4. The bass staff is empty. The melody continues with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The melody then moves to a higher register with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. The melody concludes with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The melody is written in the treble staff, starting with a quarter note G4, followed by eighth notes A4, B-flat4, and C5, then a half note D5. The bass staff contains a single bass line with a half note G3. The score is enclosed in a box with a title bar and a close button.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 2/4 time with a key signature of three sharps (F#, C#, G#). The melody is written in the treble staff, starting on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a simple accompaniment, starting on a half note G2, followed by quarter notes A2, B2, and C3. The score is divided into eight measures, with the final measure ending on a double bar line.

Exercise 16-07



Exercise 16-08



## Exercise 17

Harmonize the following melodies, with the material of this chapter. Review the directions given in Exercise 16. Use two staves.

### Exercise 17-01

A musical score for the song "The Rose Tree". It consists of two staves: a treble clef staff and a bass clef staff. Both staves are in the key of D major (indicated by two sharps, F# and C#) and common time (indicated by a 'C' with a vertical line through it). The melody is written in the treble staff, starting on a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The bass staff is empty. The score is divided into four measures by vertical bar lines. The first measure contains the first two notes (D4, E4). The second measure contains the next three notes (F#4, G4, A4). The third measure contains the next three notes (B4, C5, D5). The fourth measure contains the final note (D5) and a double bar line. Above the third measure, the numbers '7' and '6' are written, likely indicating fingerings for the notes B4 and C5 respectively.

### Exercise 17-02

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 3/4 time with a key signature of one flat (B-flat). The melody is written in the treble staff, starting on a G4 note and ending on a G4 note. The bass staff is empty. The score is divided into five measures by vertical bar lines. The first measure contains a G4 note, the second a G4 note, the third a G4 note, the fourth a G4 note, and the fifth a G4 note. The score ends with a double bar line.

### Exercise 17-03

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 2/4 time with a key signature of three sharps (F#, C#, G#). The melody is written in the treble staff, starting on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, and ending on a half note E4. The bass staff is empty.

[illegible]

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is written in the treble staff, starting with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, a quarter note A4, and a quarter note G4. The bass staff is empty. The melody continues with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The melody ends with a quarter note B-flat4, a quarter note A4, and a quarter note G4. The score is enclosed in a rectangular box.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is 6/8. The melody consists of five measures. The first measure starts with a quarter rest, followed by a quarter note G#4, an eighth note F#4, a quarter note E4, and an eighth note D4. The second measure contains a quarter note C4, an eighth note B3, a quarter note A3, and an eighth note G3. The third measure begins with a quarter note F#3, followed by an eighth note E3, a quarter note D3, and an eighth note C3. The fourth measure starts with a quarter note B2, followed by an eighth note A2, a quarter note G2, and an eighth note F#2. The fifth measure contains a quarter note E2, an eighth note D2, a quarter note C2, and an eighth note B1. The piece concludes with a double bar line.

[illegible]



Exercise 17-08

Musical score for Exercise 17-08. The piece is in C minor (three flats) and common time (C). The melody is written in the treble clef, starting with a half note C4, followed by a quarter note D4, a half note E4, and a quarter note F4. The bass line is in the bass clef, starting with a half note C3, followed by a quarter note D3, a half note E3, and a quarter note F3. The melody continues with a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass line continues with a half note G3, a quarter note A3, a half note B3, and a quarter note C4. The melody ends with a half note B4, a quarter note A4, a half note G4, and a quarter note F4. The bass line ends with a half note G3, a quarter note A3, a half note B3, and a quarter note C4. The piece concludes with a double bar line.

Exercise 17-09

Musical score for Exercise 17-09. The piece is in D major (two sharps) and 3/4 time. The melody is written in the treble clef, starting with a quarter note D4, followed by a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4. The bass line is in the bass clef, starting with a quarter note D3, followed by a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3. The piece concludes with a double bar line.

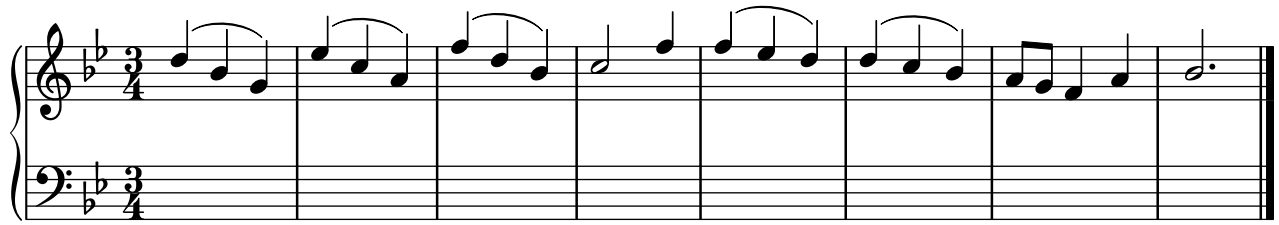
Exercise 17-10

Musical score for Exercise 17-10. The piece is in D major (two sharps) and 3/8 time. The melody is written in the treble clef, starting with a quarter note D4, followed by a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4. The bass line is in the bass clef, starting with a quarter note D3, followed by a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3. The piece concludes with a double bar line.

Exercise 17-11

Musical score for Exercise 17-11. The piece is in C minor (three flats) and common time (C). The melody is written in the treble clef, starting with a half note C4, followed by a quarter note D4, a half note E4, a quarter note F4, a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, a quarter note F4, a half note E4, a quarter note D4, a half note C4. The bass line is in the bass clef, starting with a half note C3, followed by a quarter note D3, a half note E3, a quarter note F3, a half note G3, a quarter note A3, a half note B3, a quarter note C4, a half note B3, a quarter note A3, a half note G3, a quarter note F3, a half note E3, a quarter note D3, a half note C3. The piece concludes with a double bar line.

Exercise 17-12



# Exercise 18

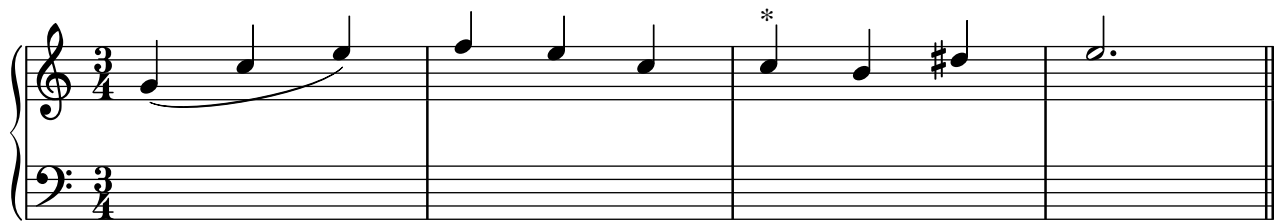
Harmonize the following melodies, introducing changes of key wherever possible or desirable, according to the rules from *EC* chapter 18. Use two staves, as a rule. In the first six melodies, the \* indicates where modulations are to be made.

## Exercise 18-01



Exercise 18-01 is a melody in 3/4 time, written on a single staff. The melody consists of four measures. The first measure contains a half note G4 and a quarter note A4, beamed together. The second measure contains a half note B4 and a quarter note C5. The third measure contains a half note D5, marked with an asterisk (\*), and a quarter note E5. The fourth measure contains a half note F5 and a quarter note G5. The key signature is one flat (Bb).

## Exercise 18-02



Exercise 18-02 is a melody in 3/4 time, written on a single staff. The melody consists of four measures. The first measure contains a half note G4 and a quarter note A4, beamed together. The second measure contains a half note B4 and a quarter note C5. The third measure contains a half note D5, marked with an asterisk (\*), and a quarter note E5. The fourth measure contains a half note F5 and a quarter note G5. The key signature is one flat (Bb).

## Exercise 18-03



Exercise 18-03 is a melody in common time (C), written on a single staff. The melody consists of four measures. The first measure contains a half note G4 and a half note A4. The second measure contains a half note B4 and a half note C5. The third measure contains a half note D5, marked with an asterisk (\*), and a half note E5. The fourth measure contains a half note F5, marked with an asterisk (\*), and a half note G5. The key signature is one flat (Bb). The notation includes a Roman numeral II<sup>7</sup> in the third measure, indicating a modulation to the second degree of the scale.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp) and common time. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The melody consists of a series of eighth and quarter notes, with some notes marked with an asterisk (\*). The piece ends with a double bar line.

G min.

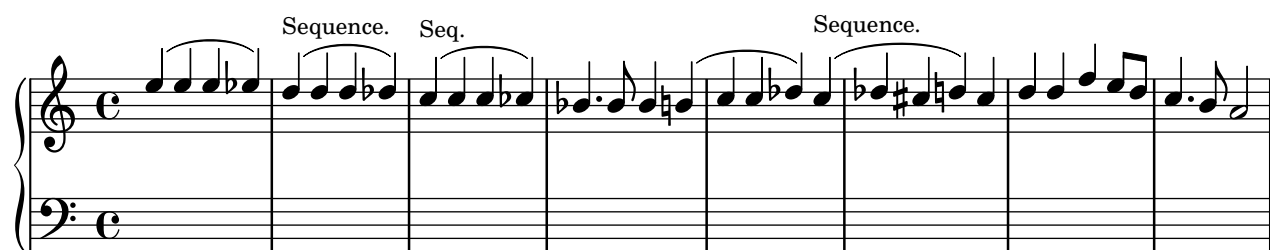
A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 2/4 time with a key signature of one sharp (F#). The melody is written in the treble staff, starting on G4 and ending on G4. The bass staff is empty. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter, marked with an asterisk), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The notes G4, A4, B4, and C5 are marked with an asterisk (\*).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 3/4 time, with a key signature of two flats (B-flat and E-flat). The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The score is divided into two systems, each containing three measures. The first system ends with a repeat sign, and the second system ends with a double bar line.

### Exercise 18-08



### Exercise 18-09



### Exercise 18-10



### Exercise 18-11



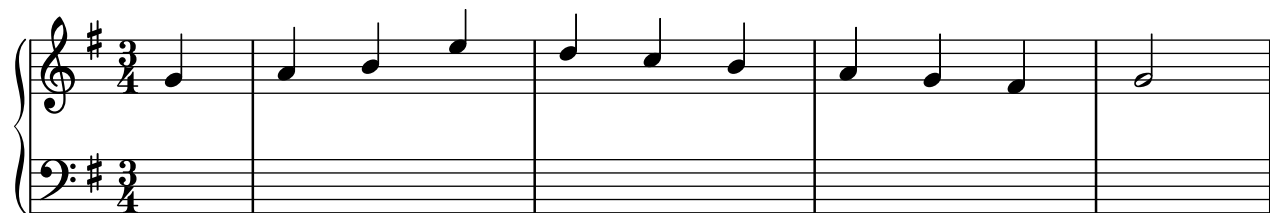
\* Various altered Steps.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The melody consists of four measures. The first measure contains the notes G4, A4, Bb4, and A4. The second measure contains the notes G4, A4, Bb4, and A4, with a 'V' (Vibrato) marking under the second A4. The third measure contains the notes G4, A4, Bb4, and A4, with an asterisk (\*) above the first A4. The fourth measure contains the notes G4, A4, Bb4, and A4, with an asterisk (\*) above the first A4. The score is presented on a white background with black musical notation.

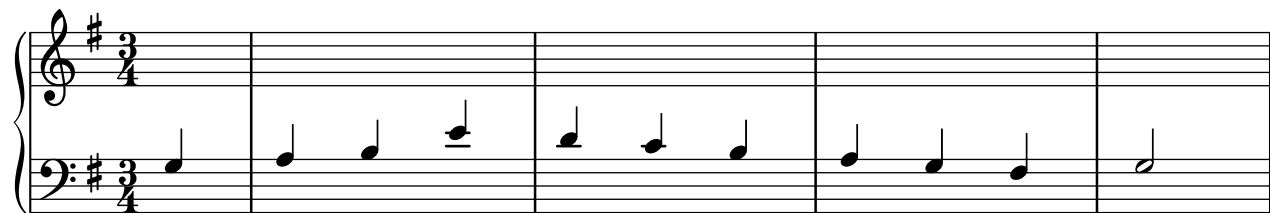
## Exercise 19

Harmonize each of the following given melodies in the three ways illustrated in *EC* Exs. 140, 141 and 143; — first as upper part, where it is written; then as inner part, one octave lower than written; and then as lower part, two octaves lower than written (possibly a little less than two octaves, transposed to another key). An occasional eighth-note may be used, as broken beat, even in these original essential harmonic versions, in any part, to facilitate the melodic movements.

### Exercise 19-01a



### Exercise 19-01b



### Exercise 19-01c



A musical score for the song 'The Rose Tree'. The score is written for a single melodic line in treble clef, with a key signature of one flat (B-flat) and a time signature of 2/4. The melody consists of eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), and D4 (quarter). The melody is simple and easy to play, suitable for a child's song.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 2/4 time, with a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The score consists of 8 measures.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line in treble clef, with a key signature of one flat (B-flat) and a time signature of 2/4. The melody consists of a series of eighth and quarter notes, with a final double bar line. The lyrics 'The Rose Tree' are written below the staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which starts on a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, and E4. The bass staff is empty. The key signature has one flat (Bb) and the time signature is common time (C).



Exercise 19-03b



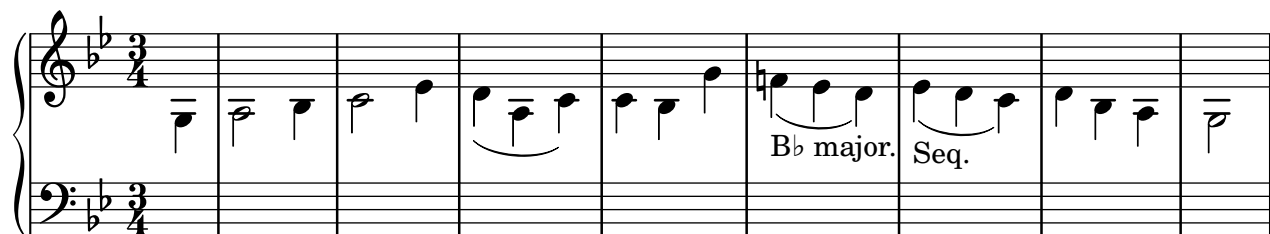
Exercise 19-03c



Exercise 19-04a



Exercise 19-04b



### Exercise 19-04c

B $\flat$  major. Seq.

# Colophon

The main text of this book was typeset using the L<sup>A</sup>T<sub>E</sub>X typesetting engine. It is a free program used by publishers in the fields of science and mathematics because of its excellent output of formulae. I decided to use L<sup>A</sup>T<sub>E</sub>X for this project not only because of its beautiful output, but also because it supports musical accidental symbols perfectly ( $\flat$ ,  $\sharp$ ,  $\natural$ ) without messing up line spacing. L<sup>A</sup>T<sub>E</sub>X also makes it easy to produce scale-degree numbers with the little carets on top of them. For example  $\hat{5}$  is produced simply by typing `\^5`. It's also easy to create inline time signatures, such as  $\frac{12}{8}$  and  $\frac{3}{4}$ .

Furthermore, L<sup>A</sup>T<sub>E</sub>X integrates well with **Lilypond**, the free/open-source music-typesetting program I used to create all of the musical examples and exercises in the book. Notes and all other symbols are encoded in plain text files, which are then compiled by the typesetting engine and turned into images. Notes are entered by their names (**a b c**), and then durations (2 for half note, 8 for 8th, etc.), dynamics (`\mp` and `\f` in this example), articulations and other objects are attached to the notes. The following simple snippet of Lilypond code shows these features.

```
\version "2.24.0"
```

```
\relative c' {  
  \key c \minor  
  \time 2/4  
  c16(\mp\< d es f g8)-. a16 b  
  c2\f  
}
```



For information about Lilypond visit <http://lilypond.org>. Lilypond runs on Linux, Windows, and Mac platforms and is available for free download at the website.