A Workbook to Accompany

Exercises in Elementary Counterpoint

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

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- to do whatever you want

Contents

Preface **iv**

1:1 Counterpoint **1**
Exercise 4, 1:1 Counterpoint, major mode 1
Exercise 5, 1:1 Counterpoint, minor mode 8
Exercise 6, 1:1 Counterpoint, Fundamental and Secondary Intervals; Major and Minor Modes 13

2:1 Counterpoint **20**
Exercise 7, Two-Part Counterpoint, Two Notes to Each Beat. 20

Chromaticism in Two Voices **25**
Exercise 8, Two-Part Counterpoint, with Changes of Key. 26

3:1 Counterpoint **35**
Exercise 9. Three Notes to a Beat. 36
Exercise 10. Shifted Rhythm and Ties; Two and Three Notes to a Beat. 40

Exercise 11. Ties and Rests; Two and Three Notes to a Beat. **44**

Exercise 12. Two-Part Counterpoint. Four Notes to Each Beat. **48**

Exercise 13. Four Notes to Each Beat. **52**

Exercise 14. Rhythmic Movement in Alternating Parts. **55**

Exercise 15: Motive-Development in Two-Part Counterpoint. **59**

Exercise 16: Three Harmonic Parts, as Melodic Harmonization. Primary Chords. **62**

Exercise 17: Three Harmonic Parts. Primary and Secondary Chords. Sequences. **65**

Exercise 18: Modulations, and Altered Steps. **69**

Exercise 19: Modulations, and Altered Steps. **73**

Colophon **77**

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.

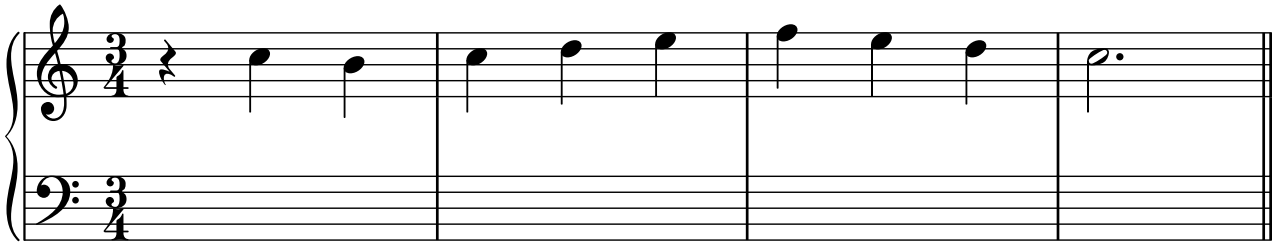
To each of the following given major melodies, a second part is to be added, in corresponding rhythm, according to the above rules, and as shown in *EC* Ex. 39.

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



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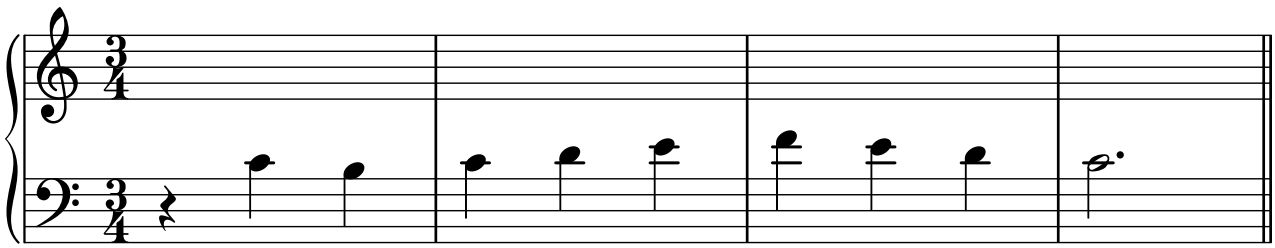

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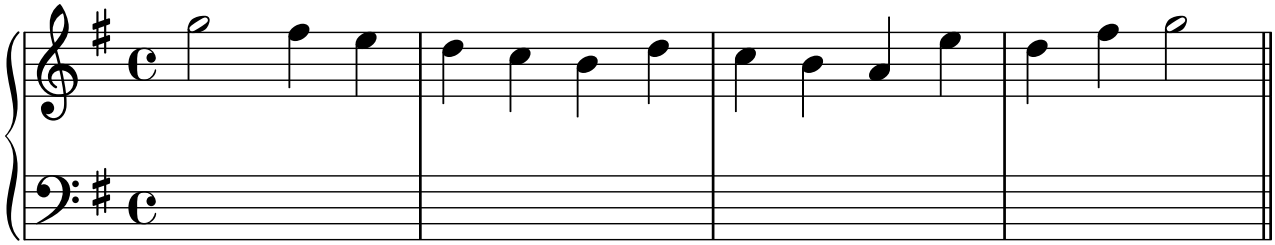

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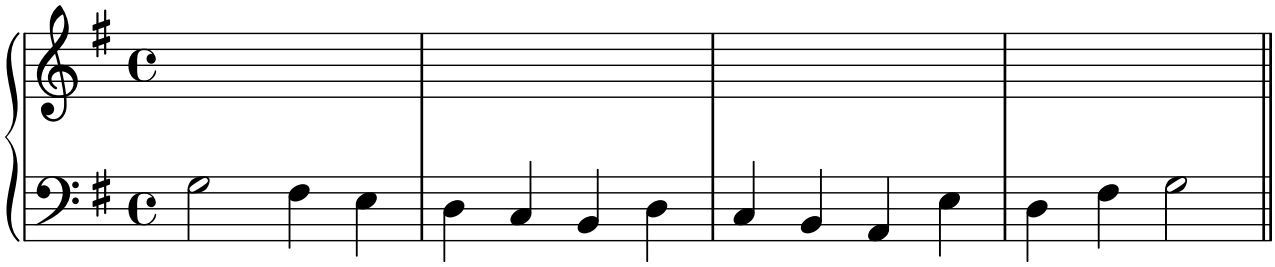

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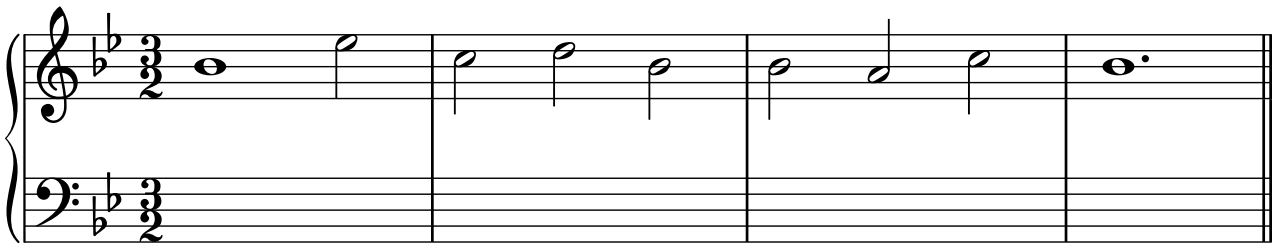

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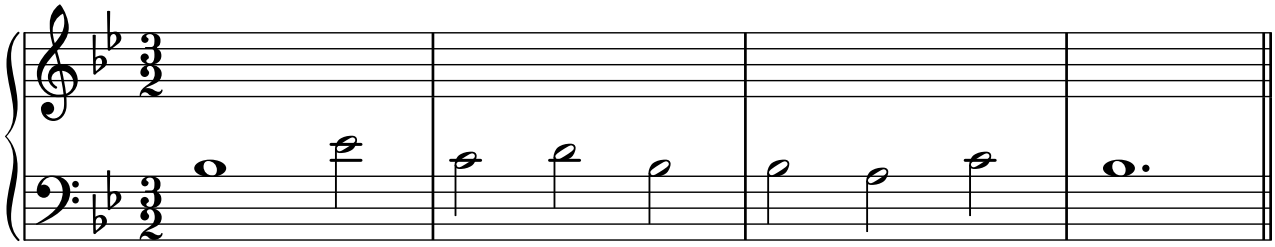

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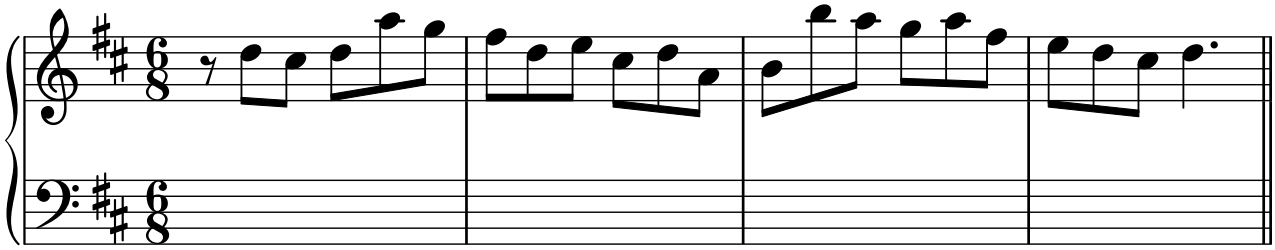

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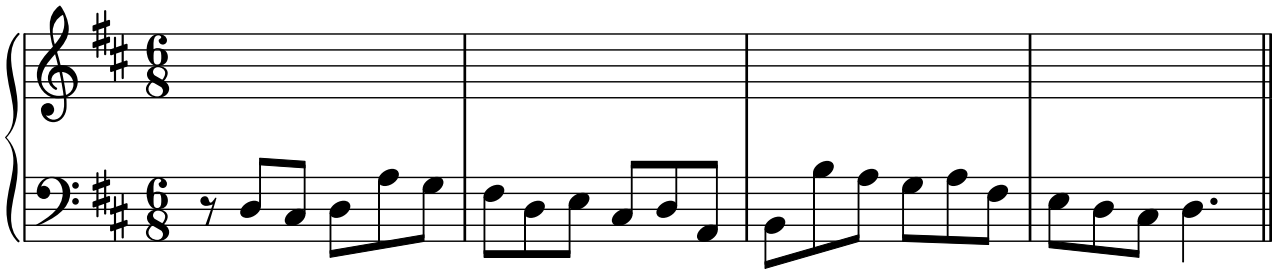

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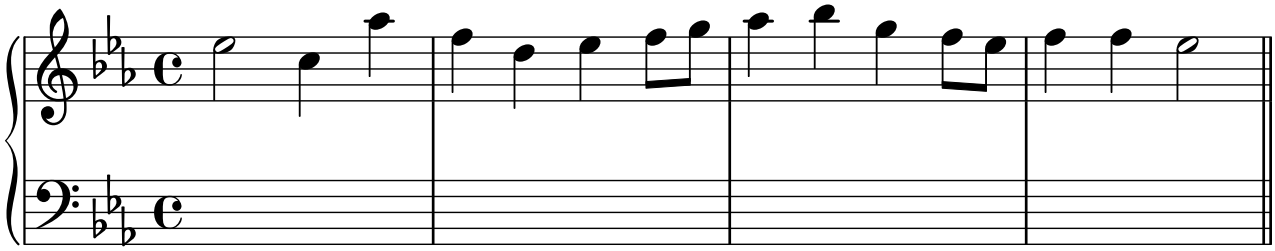

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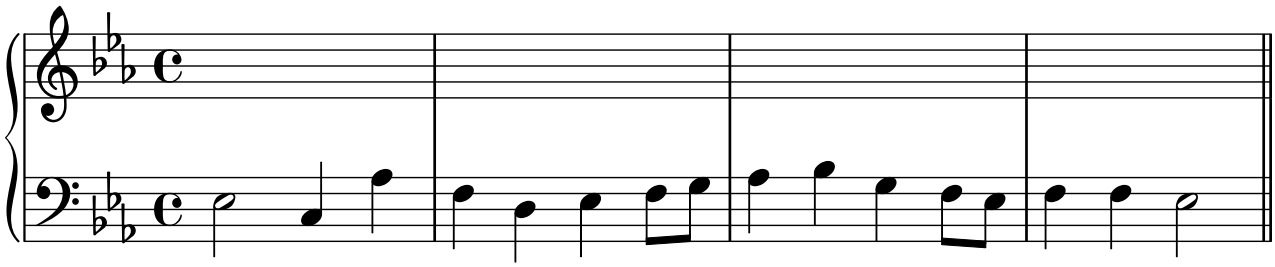

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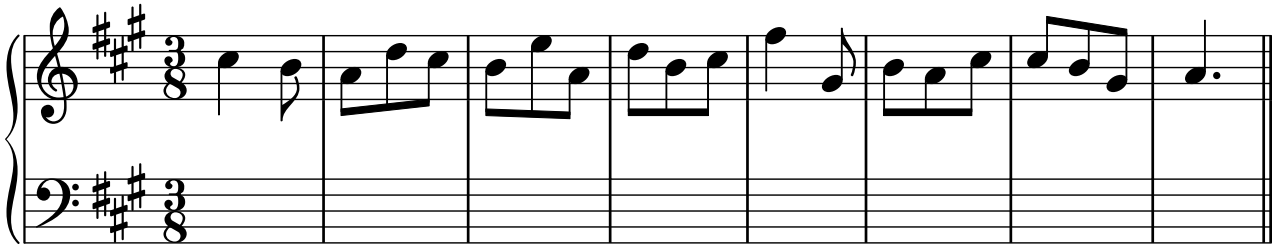

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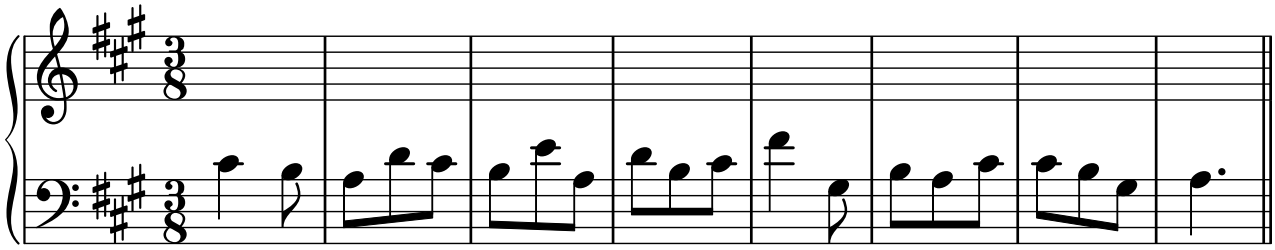

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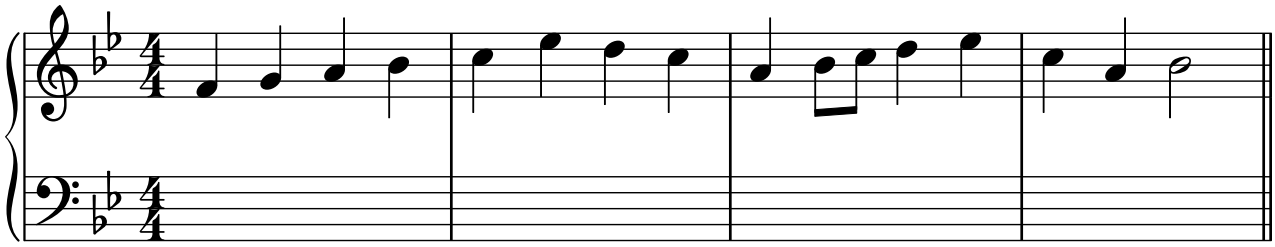

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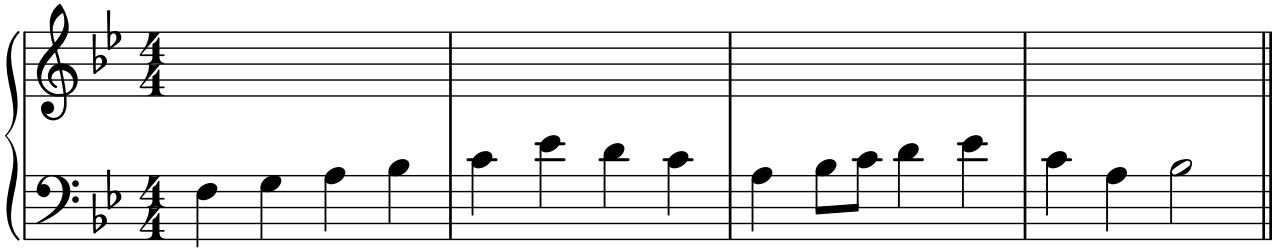

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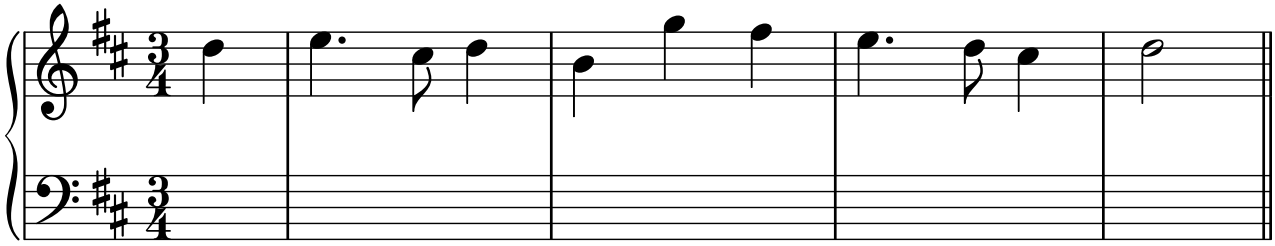

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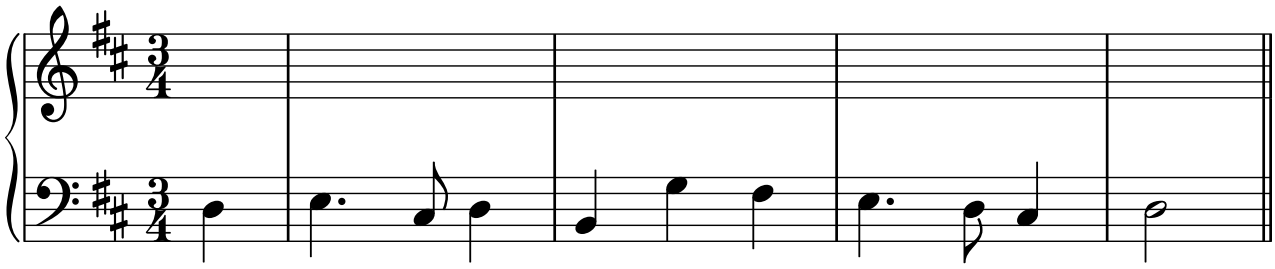

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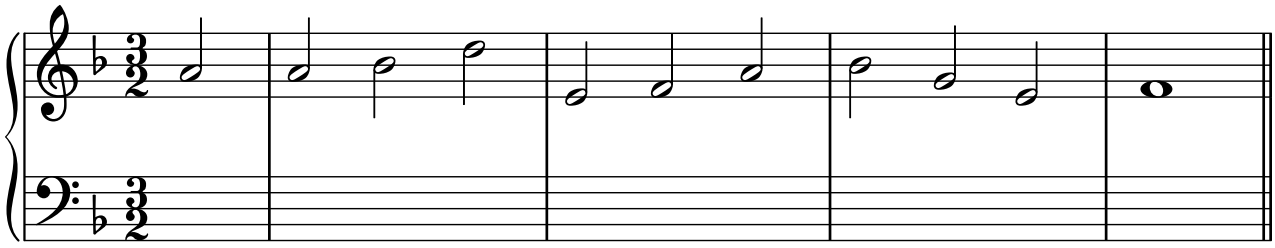

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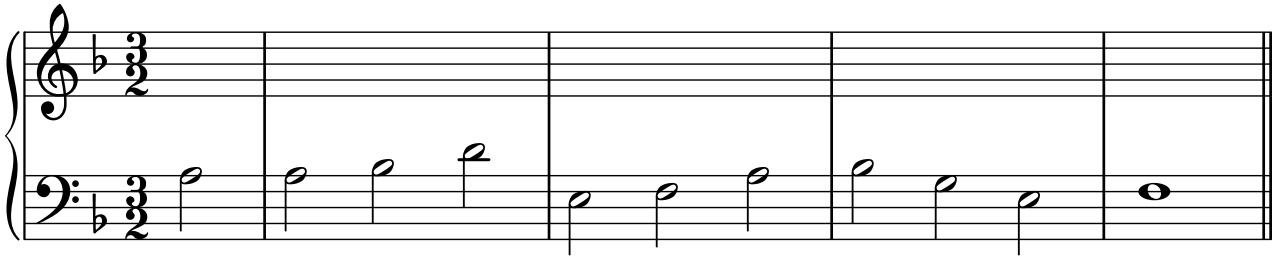

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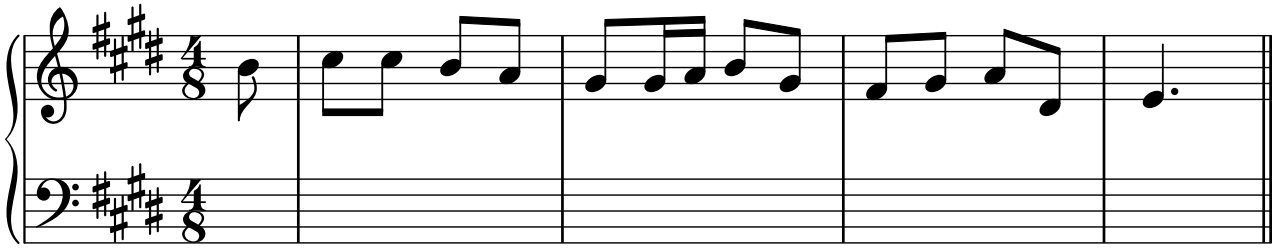

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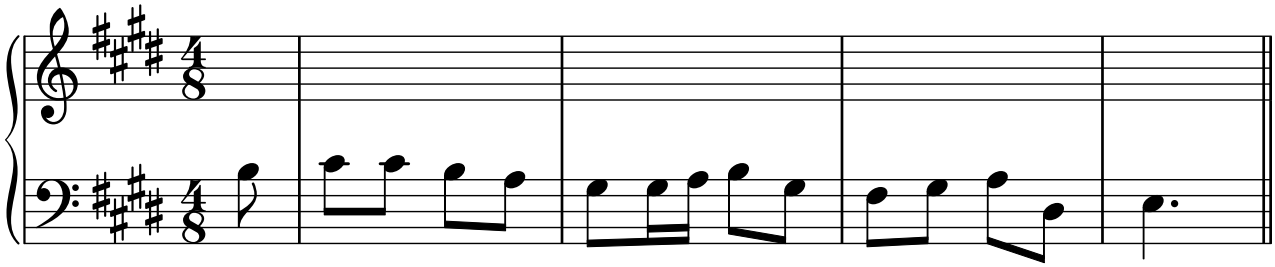

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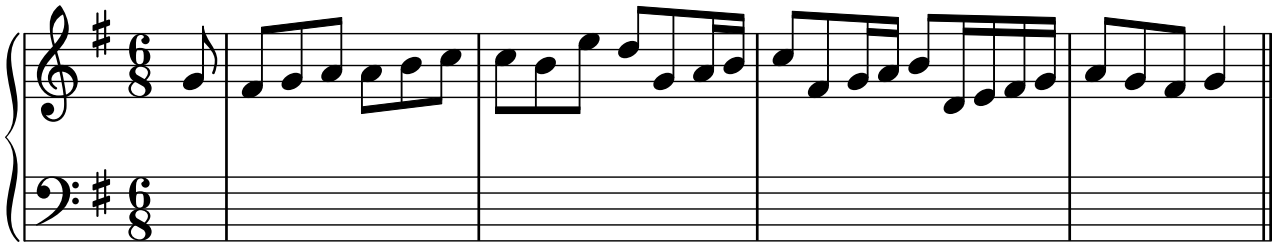

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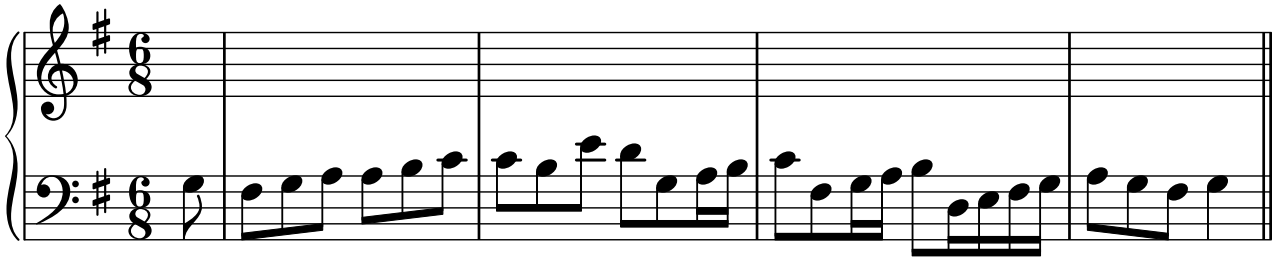

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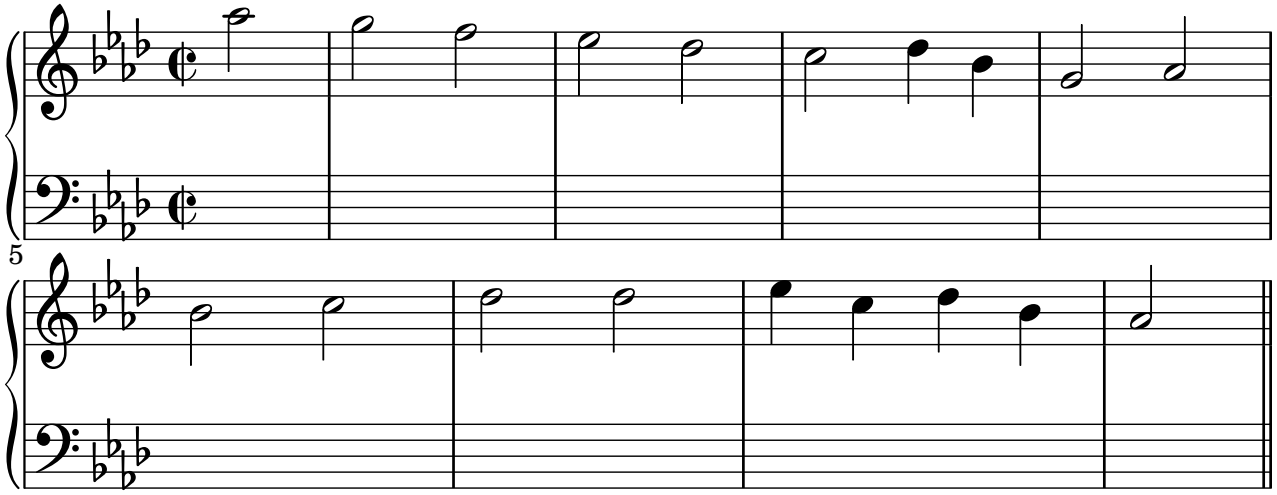

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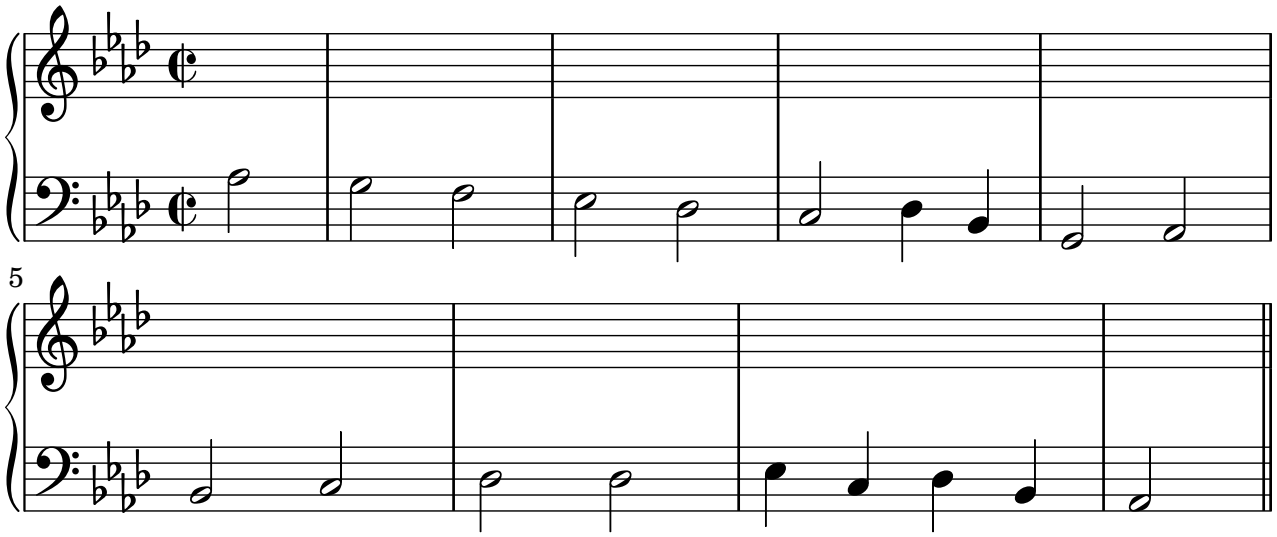


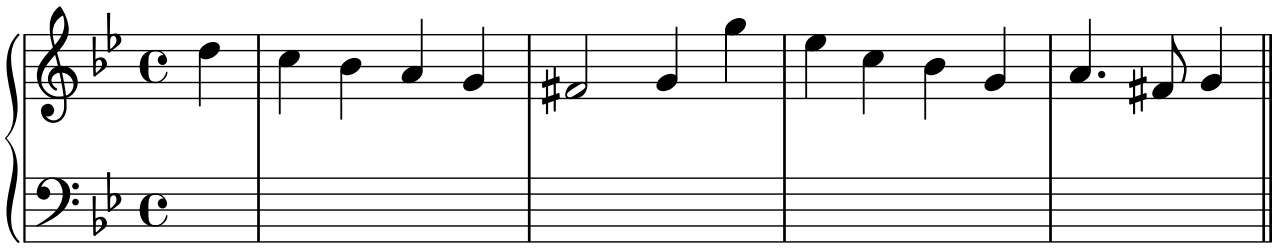
Exercise 5

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



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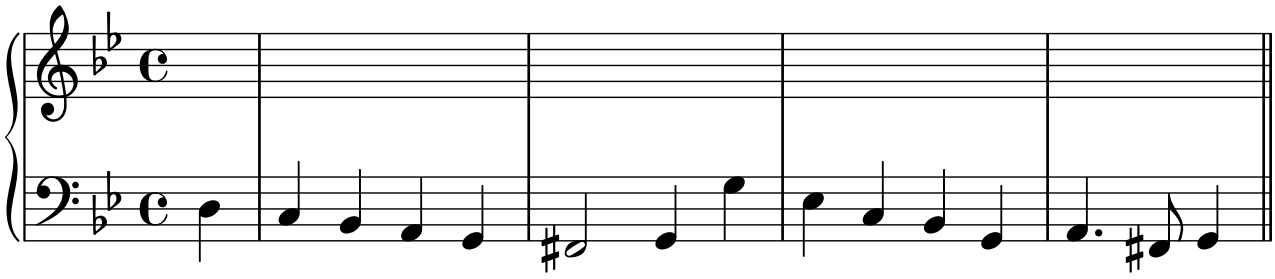

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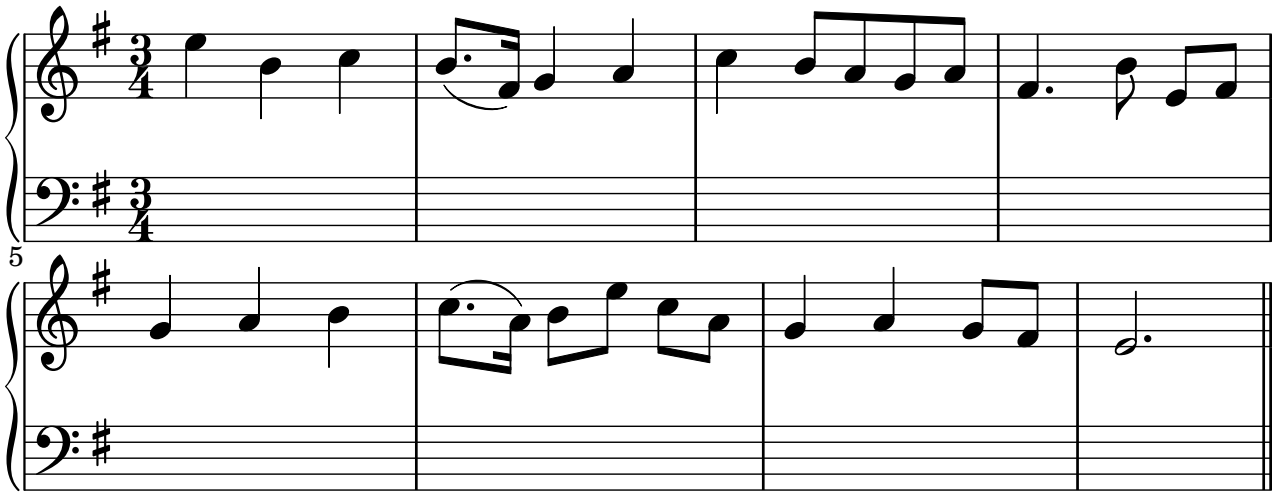

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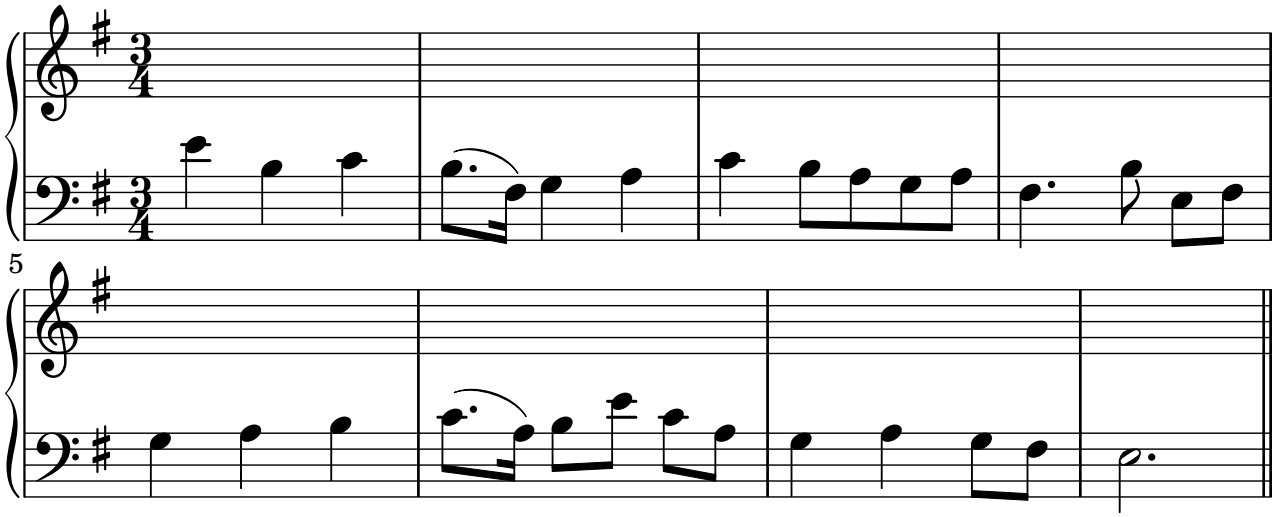
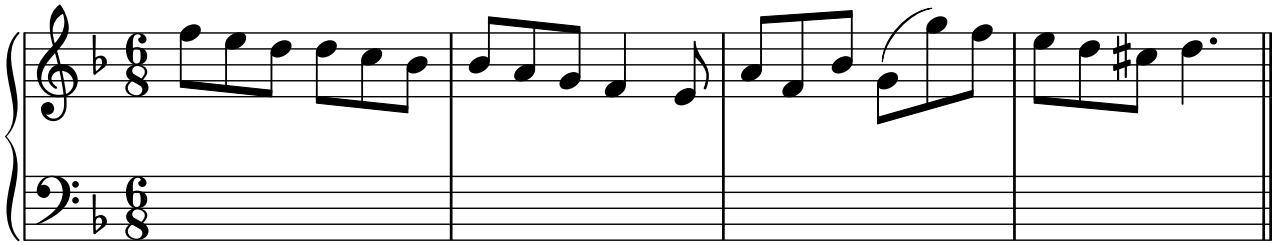
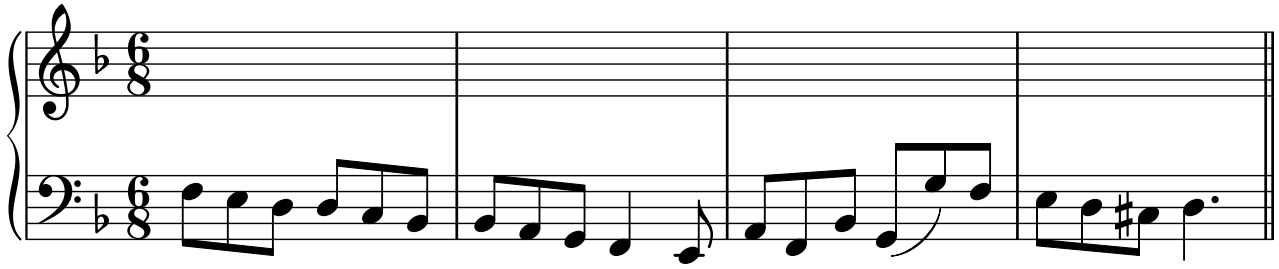


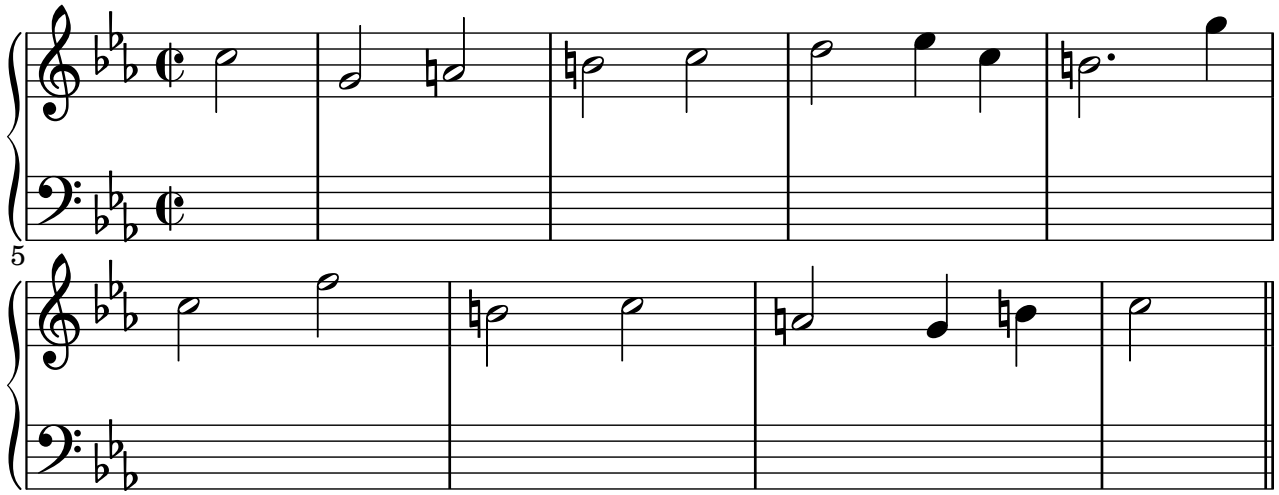
Exercise 5-3a



Exercise 5-3b



Exercise 5-4a



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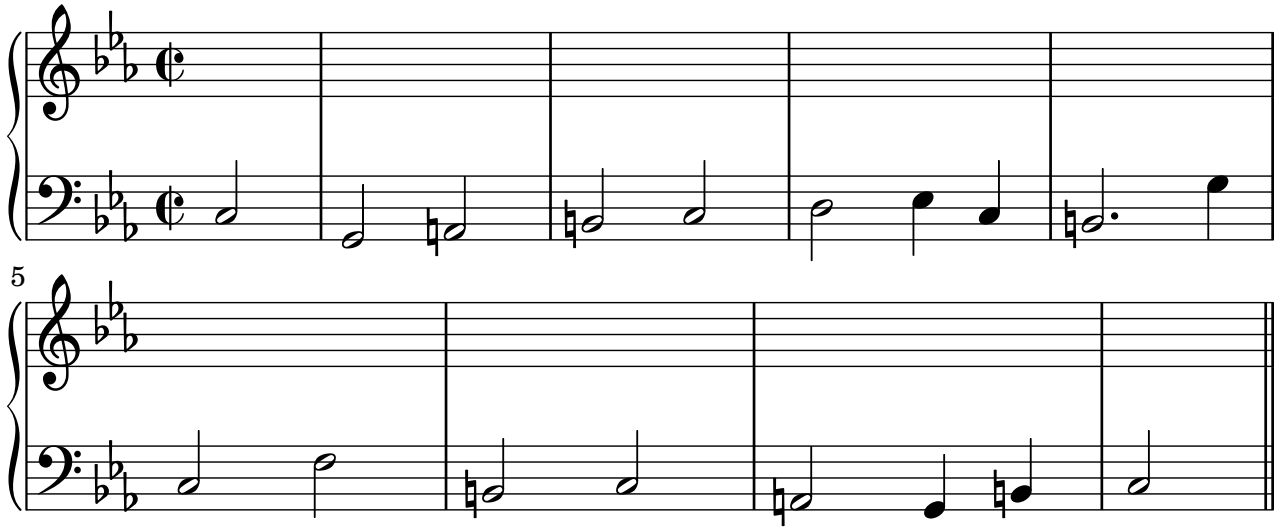
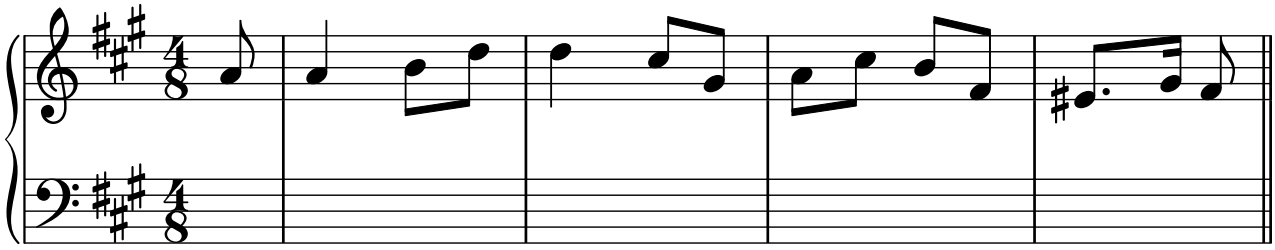


Exercise 5-5a



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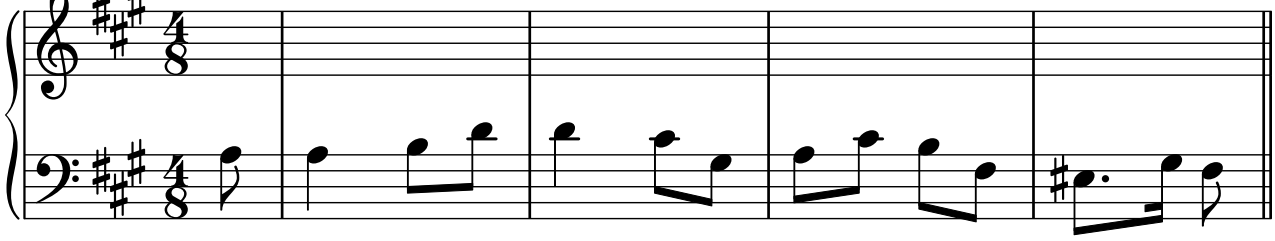

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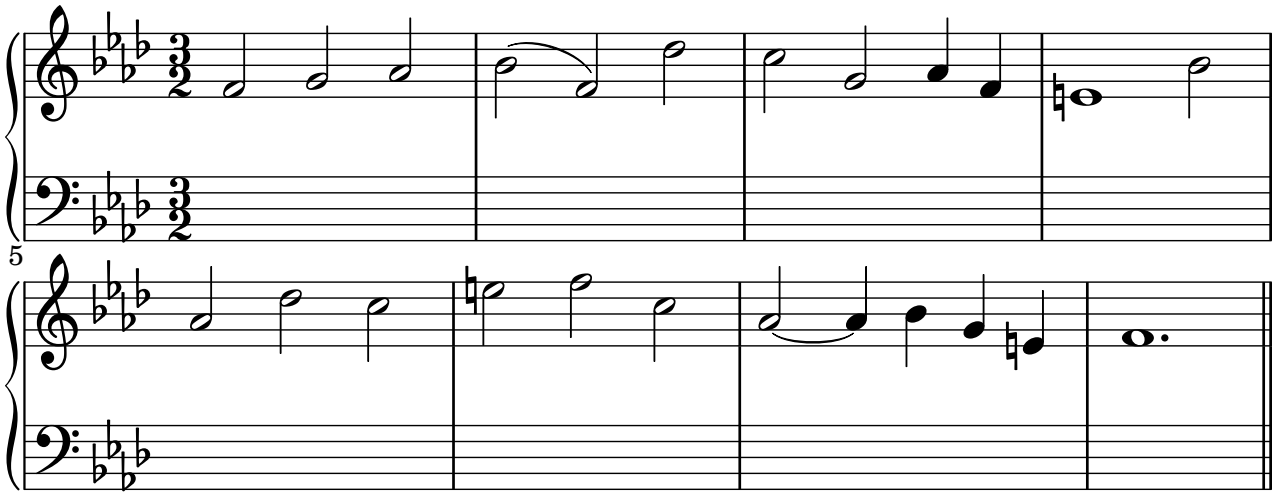

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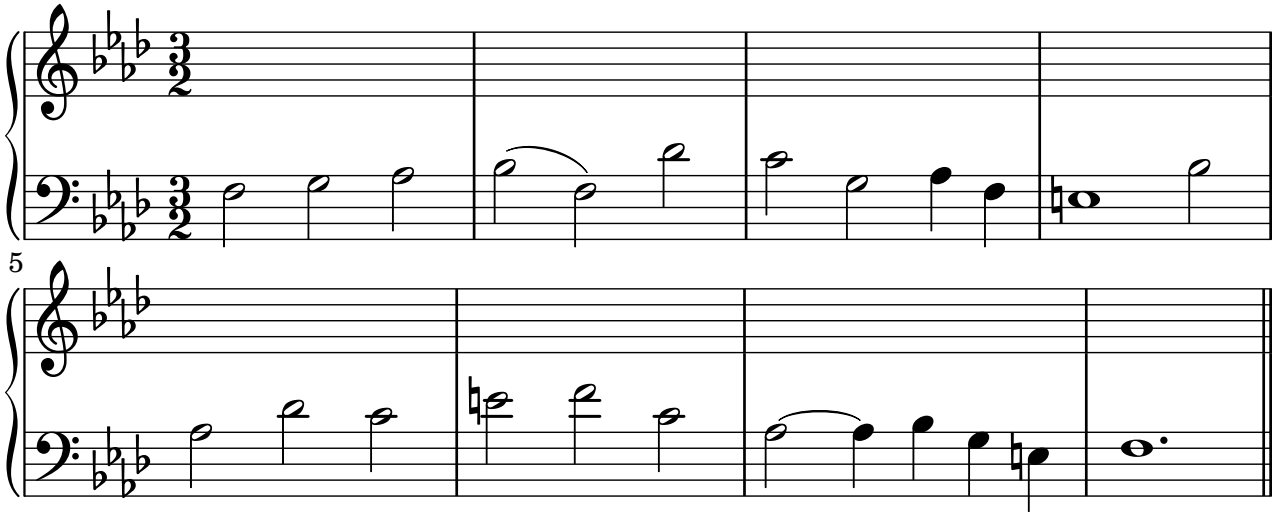
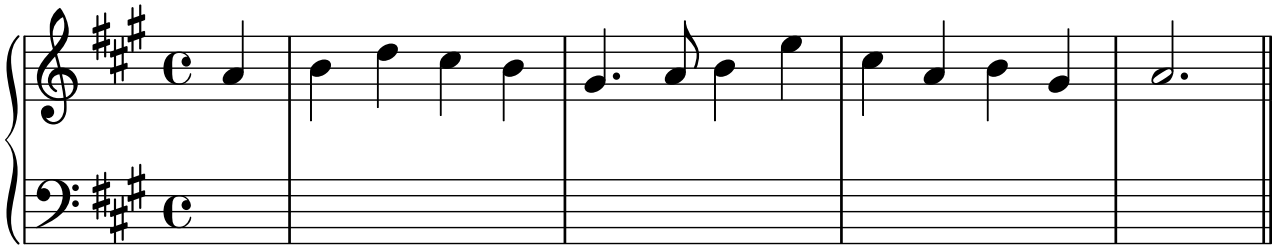


Exercise 6

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



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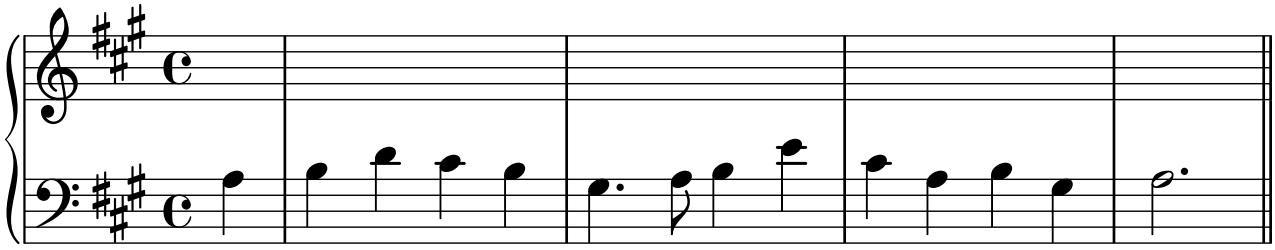

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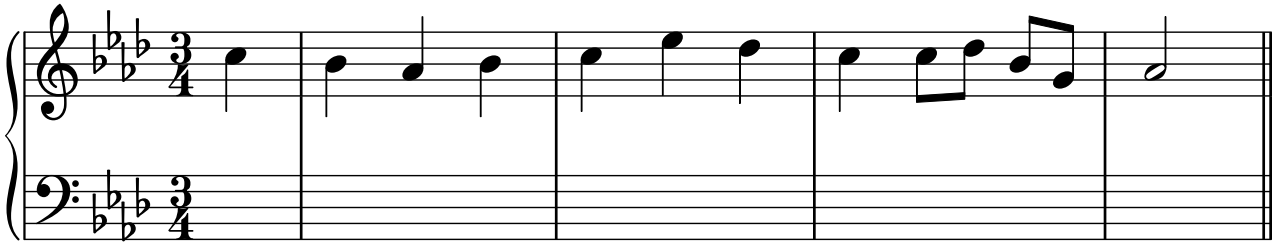

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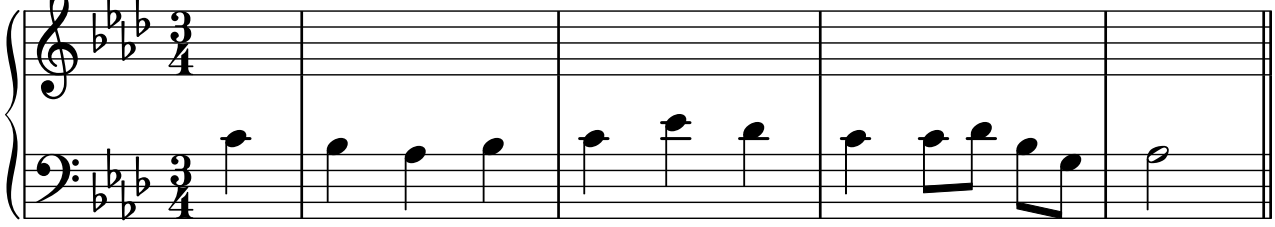

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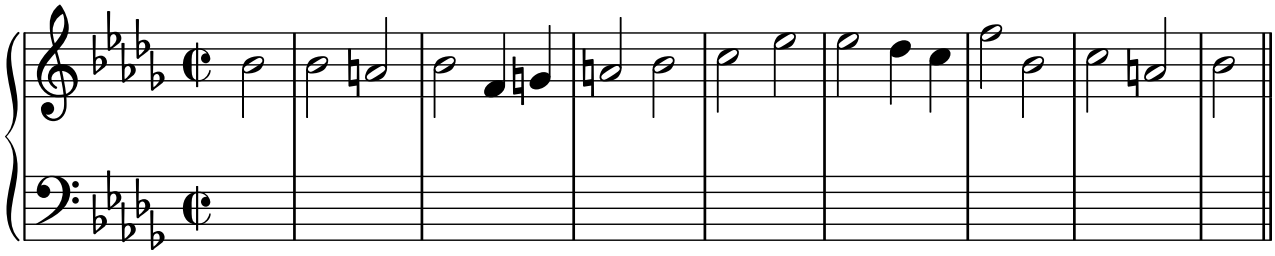

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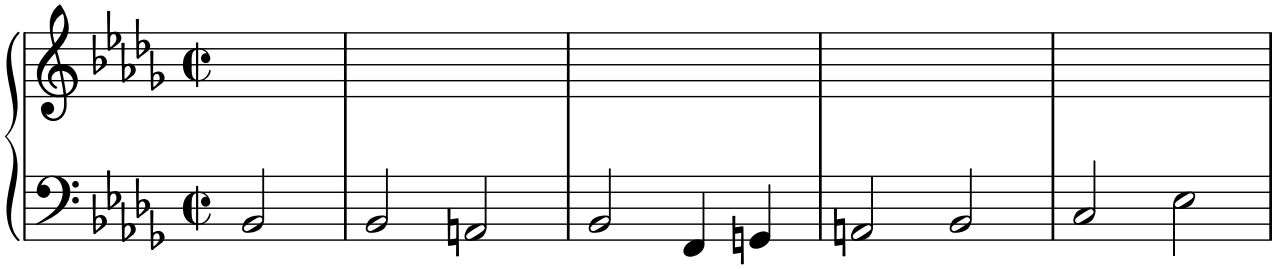
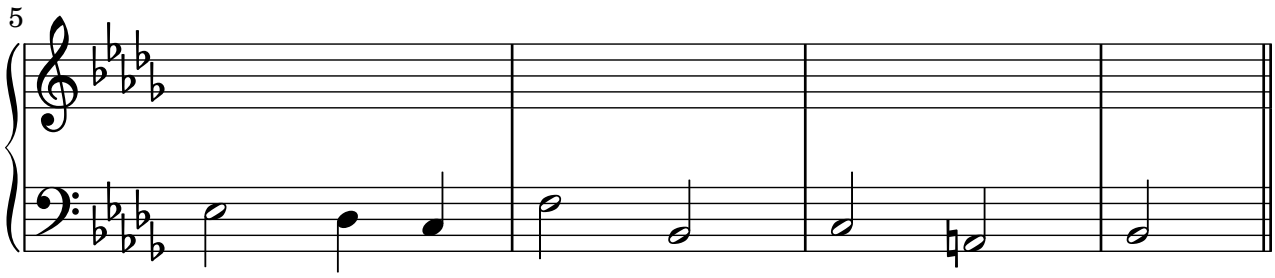
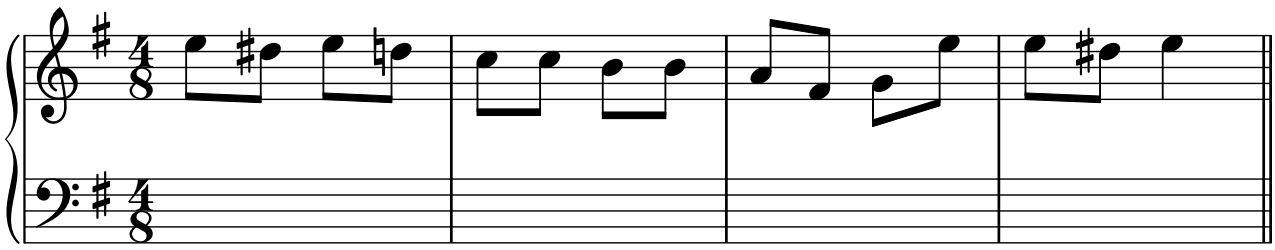




Exercise 6-4a



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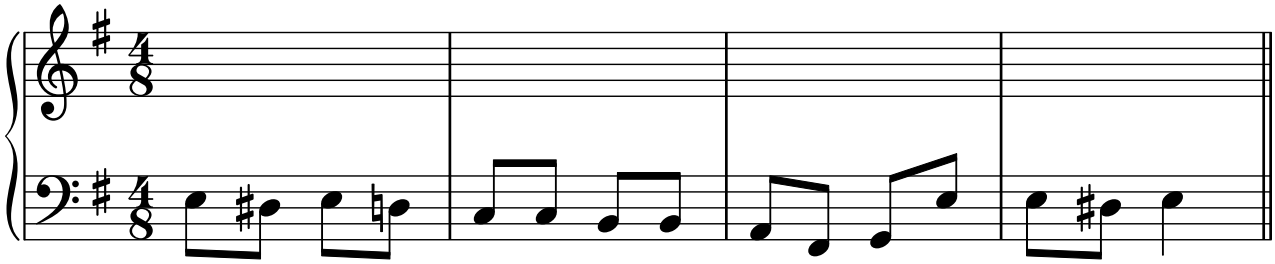

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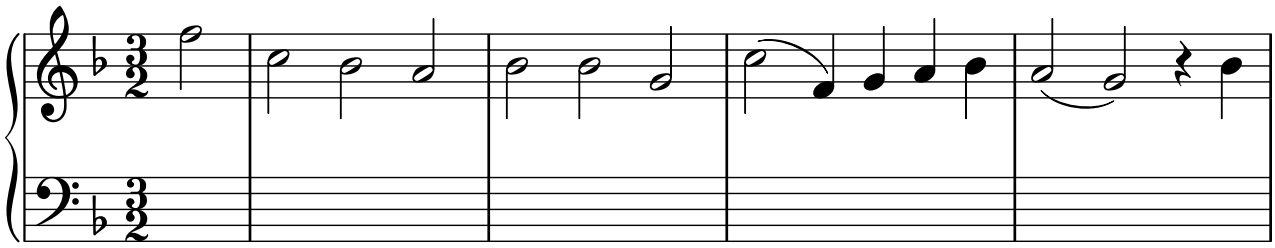

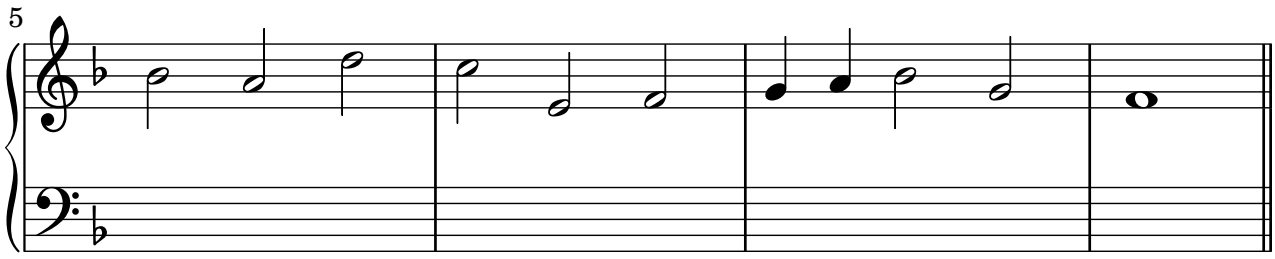

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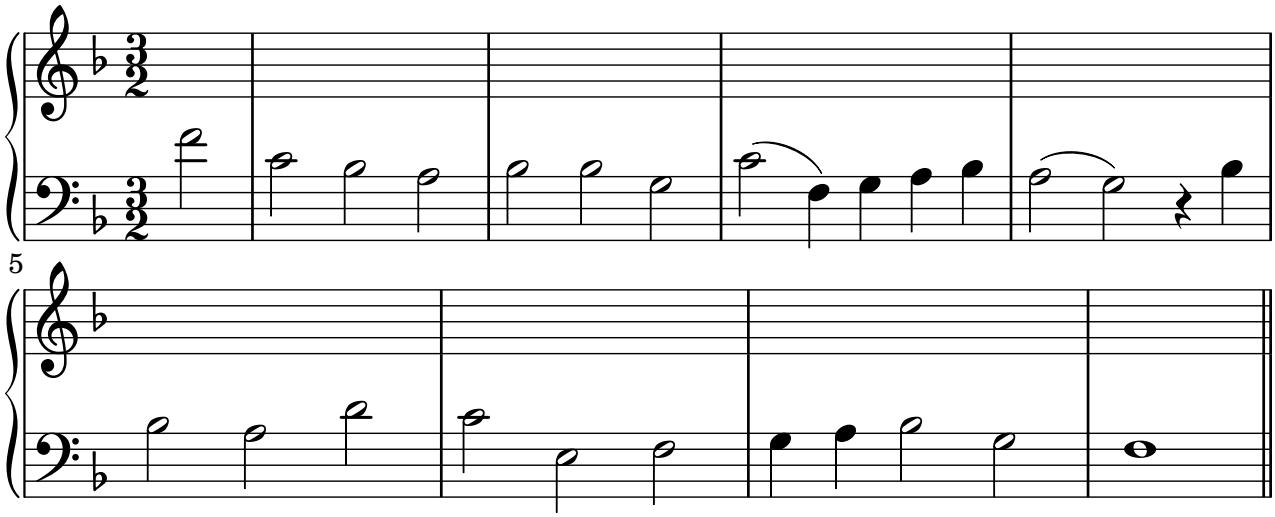
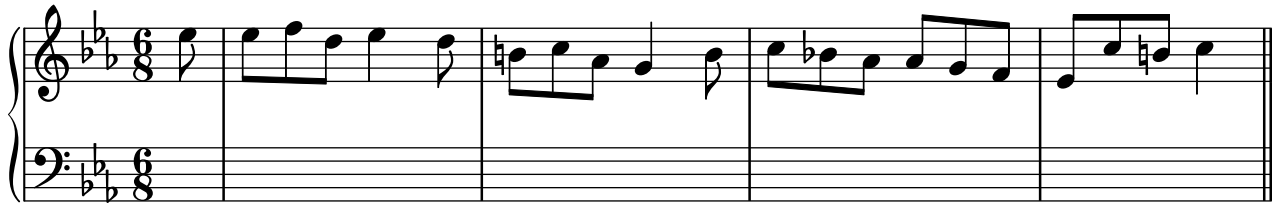
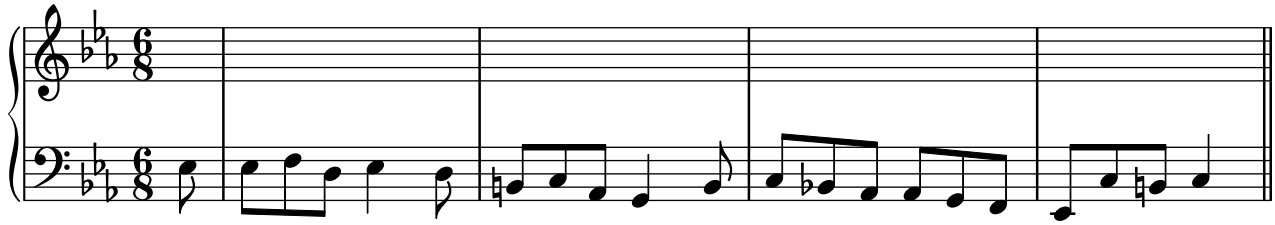


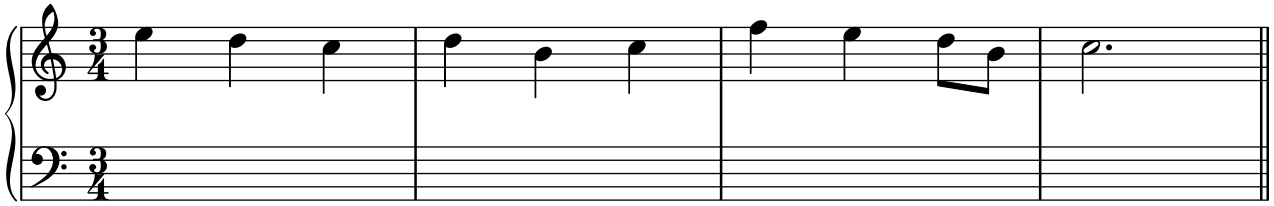
Exercise 06-06a



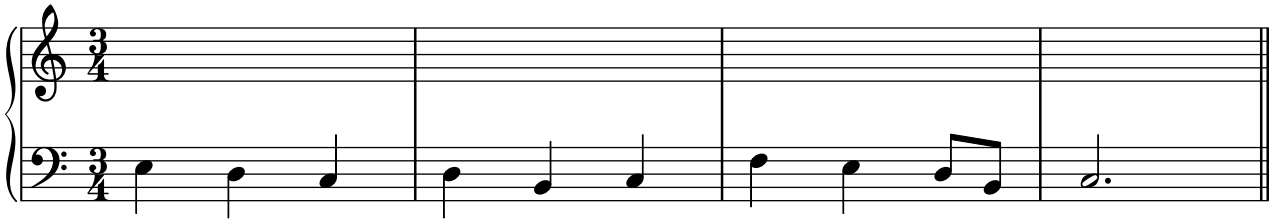
Exercise 06-06b



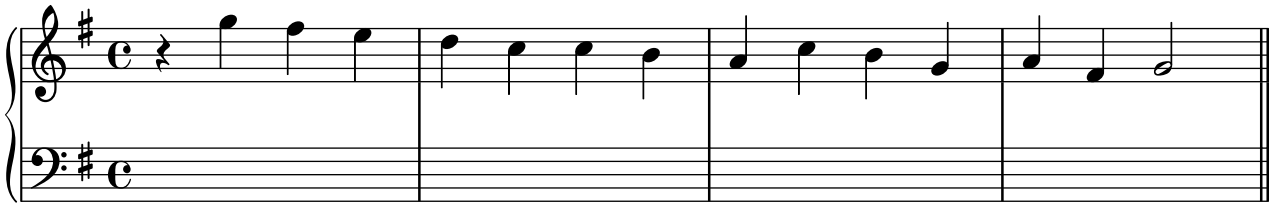
Exercise 06-07a



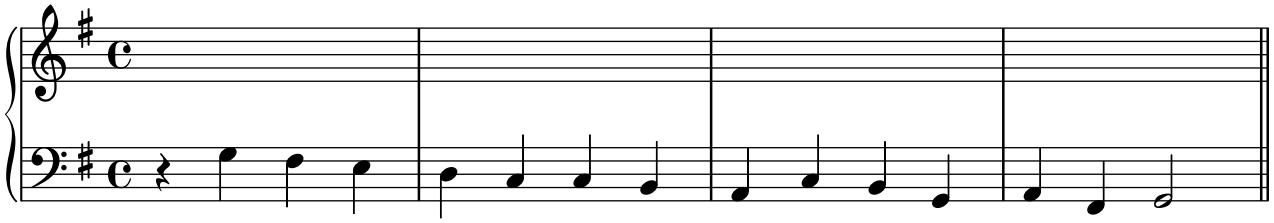
Exercise 06-07b



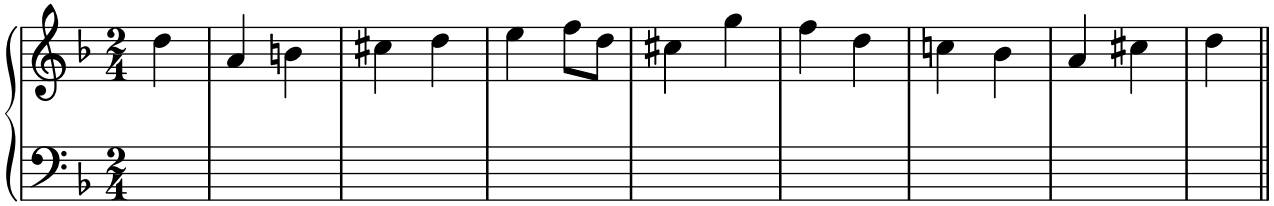
Exercise 06-08a



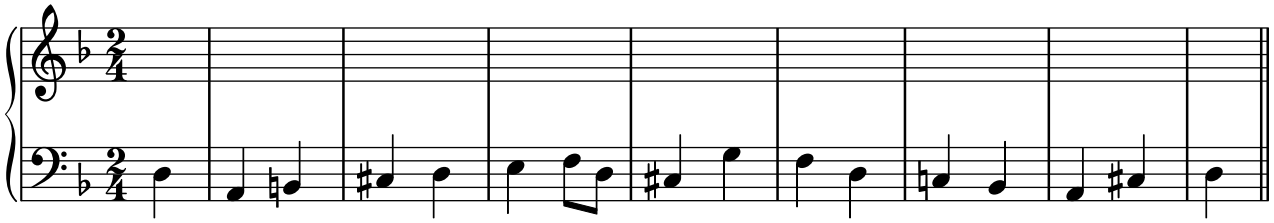
Exercise 06-08b



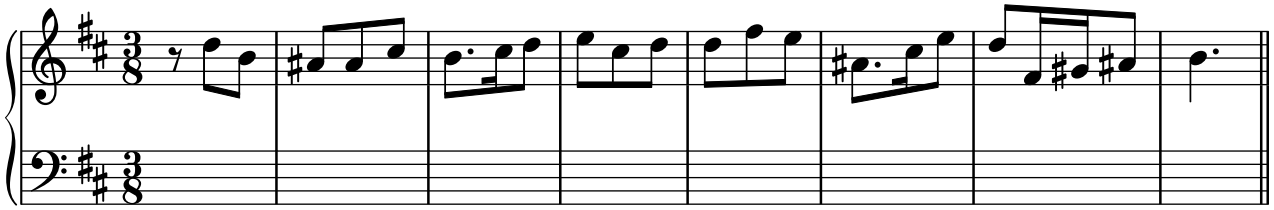
Exercise 06-09a



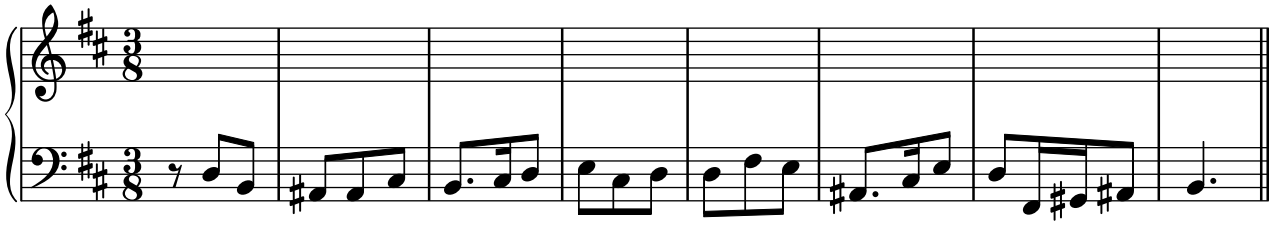
Exercise 06-09b



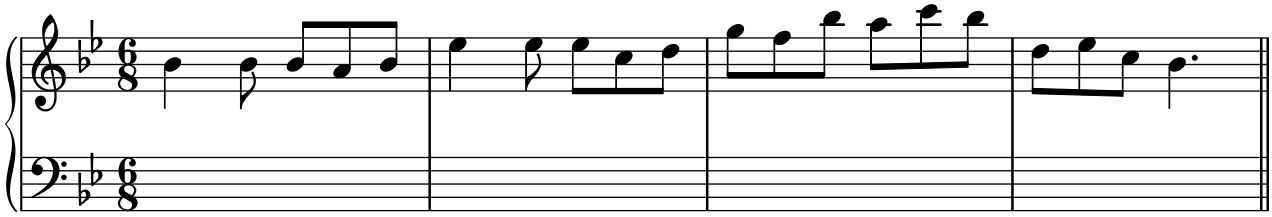
Exercise 06-10a



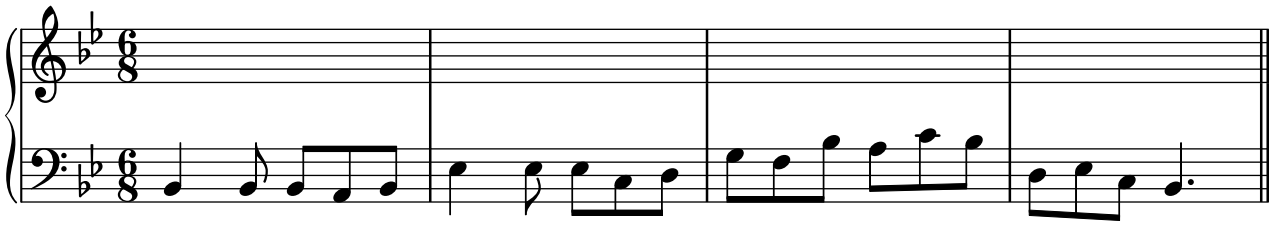
Exercise 06-10b



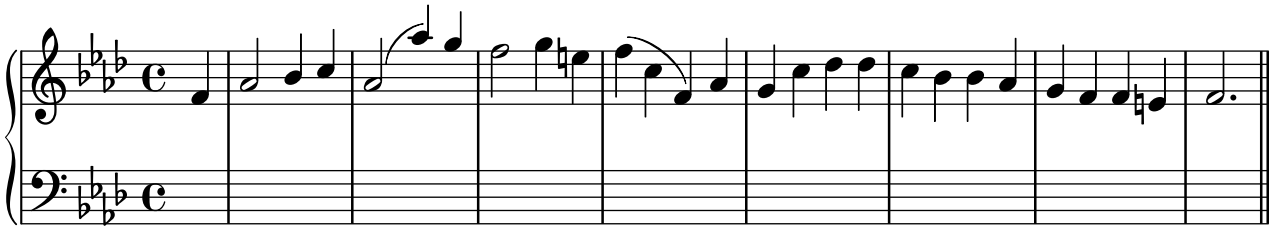
Exercise 06-11a



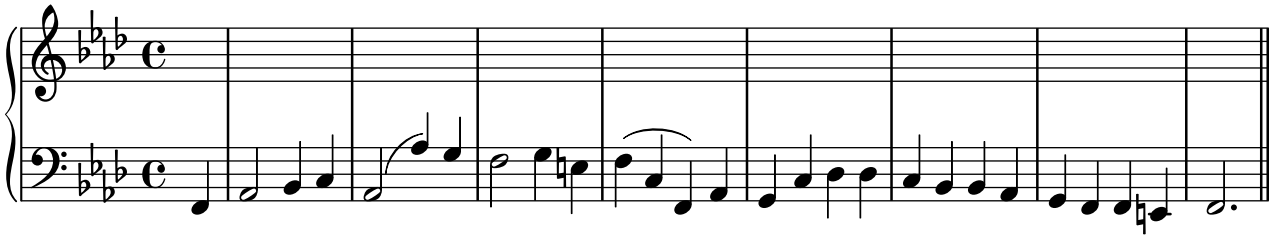
Exercise 06-11b



Exercise 06-12a



Exercise 06-12b

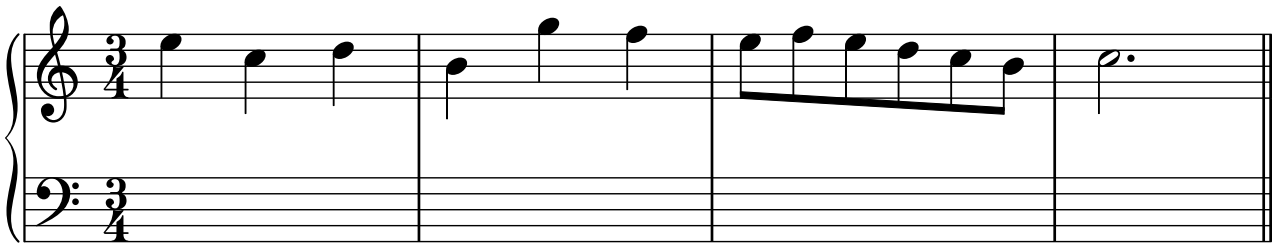


Exercise 7

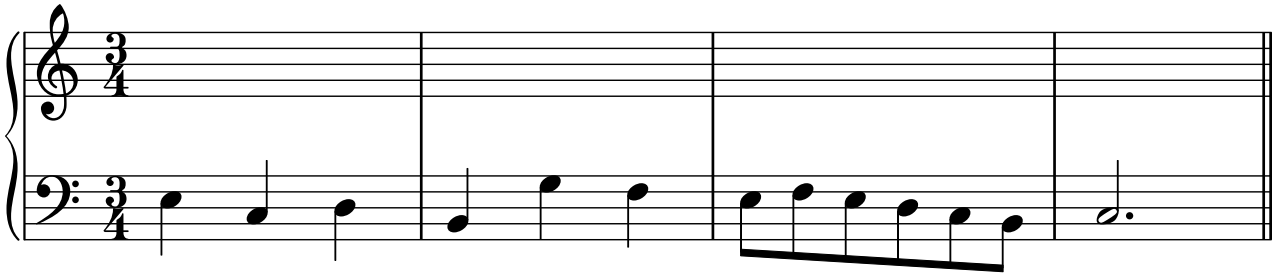
2:1 Counterpoint

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

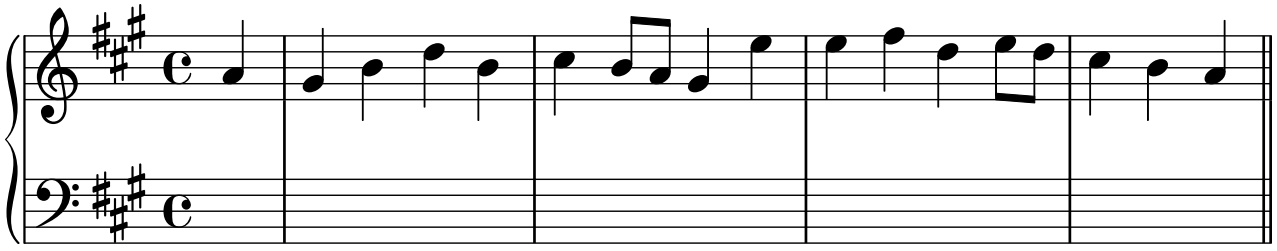
Exercise 7, No. 1a. 2:1 counterpoint



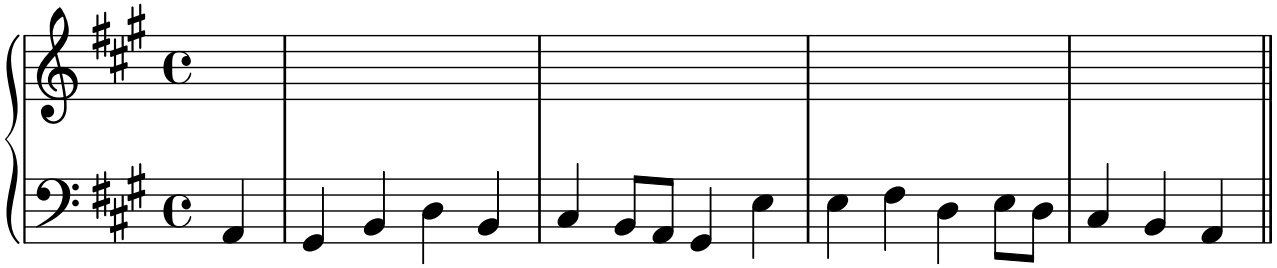
Exercise 7, No. 1b. 2:1 counterpoint



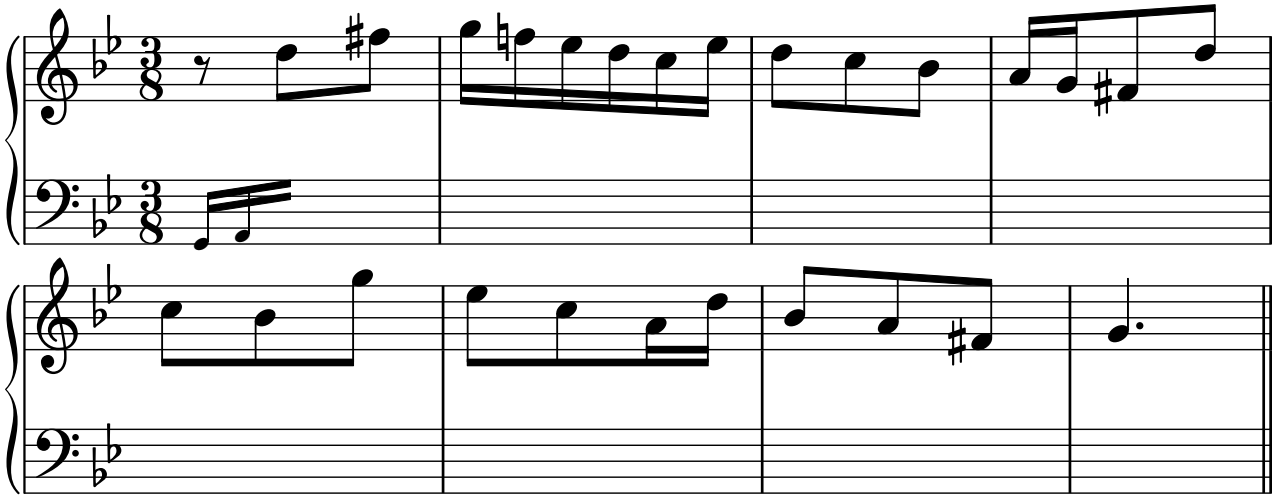
Exercise 7, No. 2a. 2:1 counterpoint



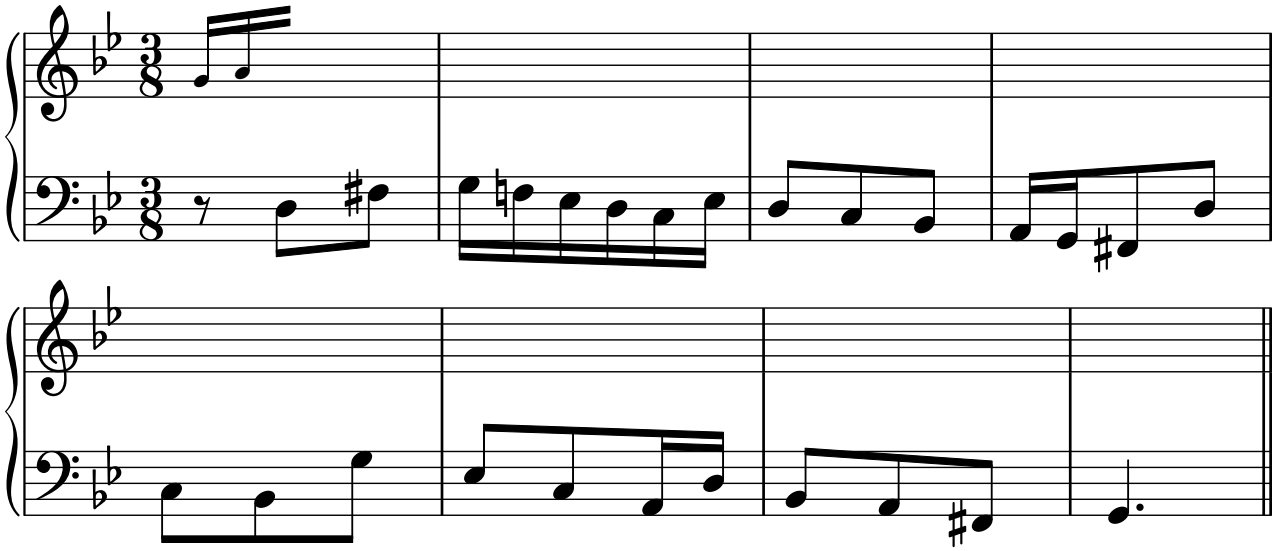
Exercise 7, No. 2b. 2:1 counterpoint



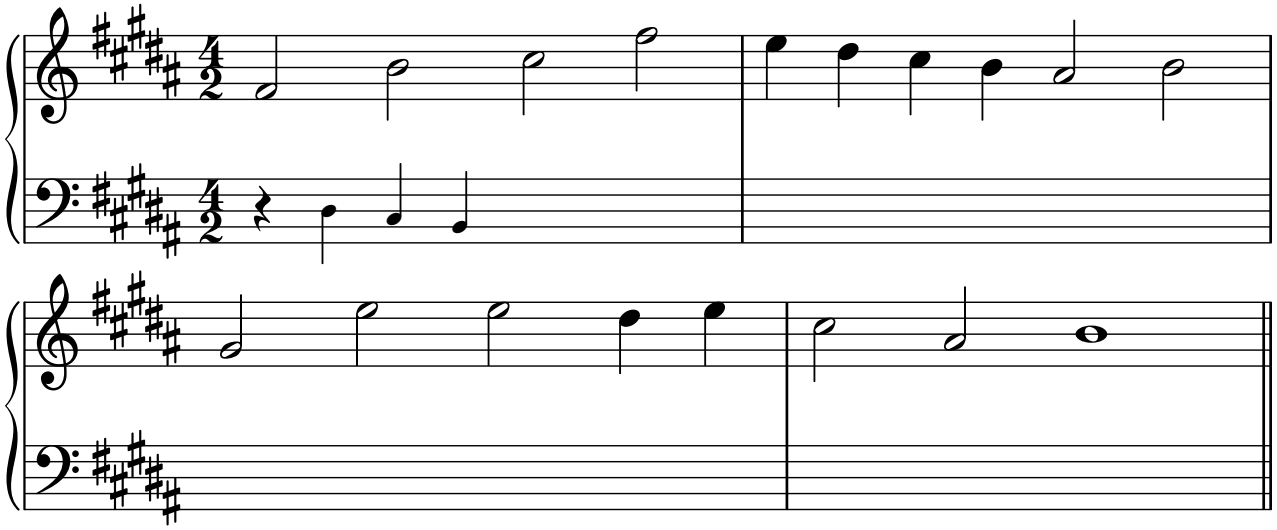
Exercise 7, No. 3a. 2:1 counterpoint



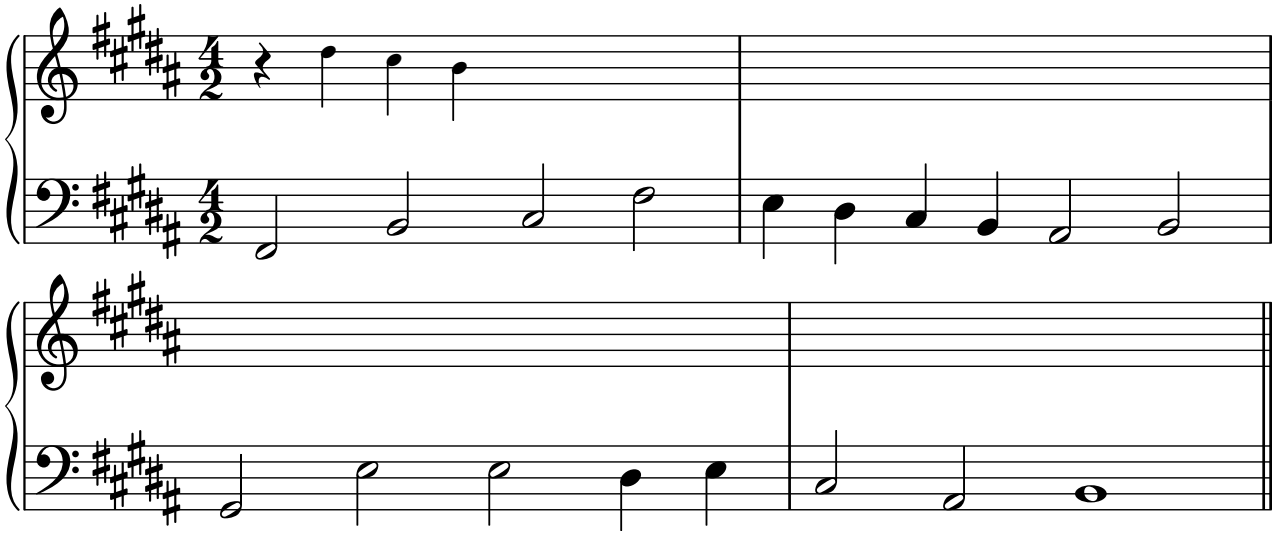
Exercise 7, No. 3b. 2:1 counterpoint



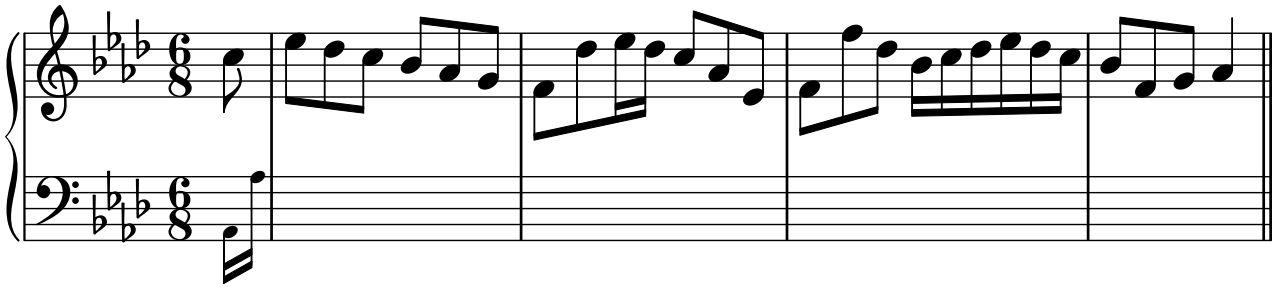
Exercise 7, No. 4a: 2:1 counterpoint.



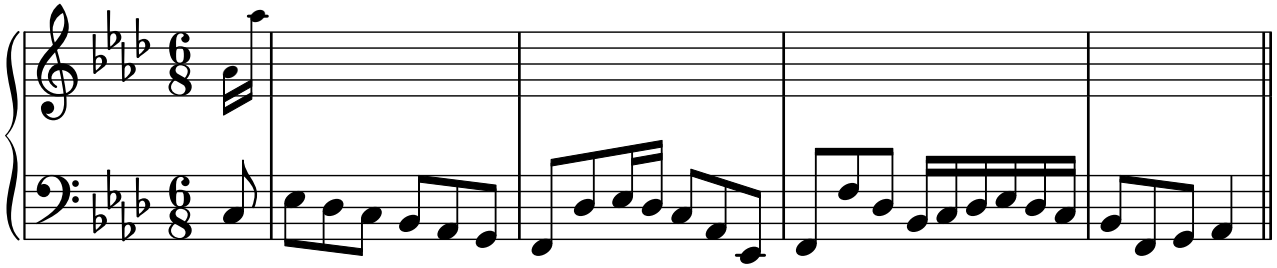
Exercise 7, No. 4b: 2:1 counterpoint.



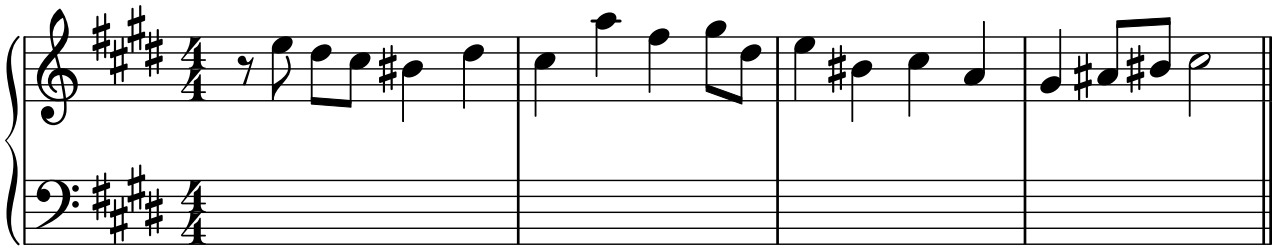
Exercise 7, No. 5a: 2:1 counterpoint.



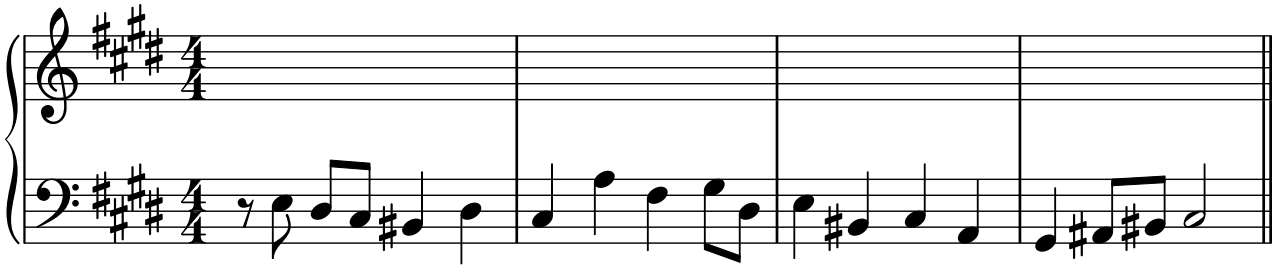
Exercise 7, No. 5b: 2:1 counterpoint.



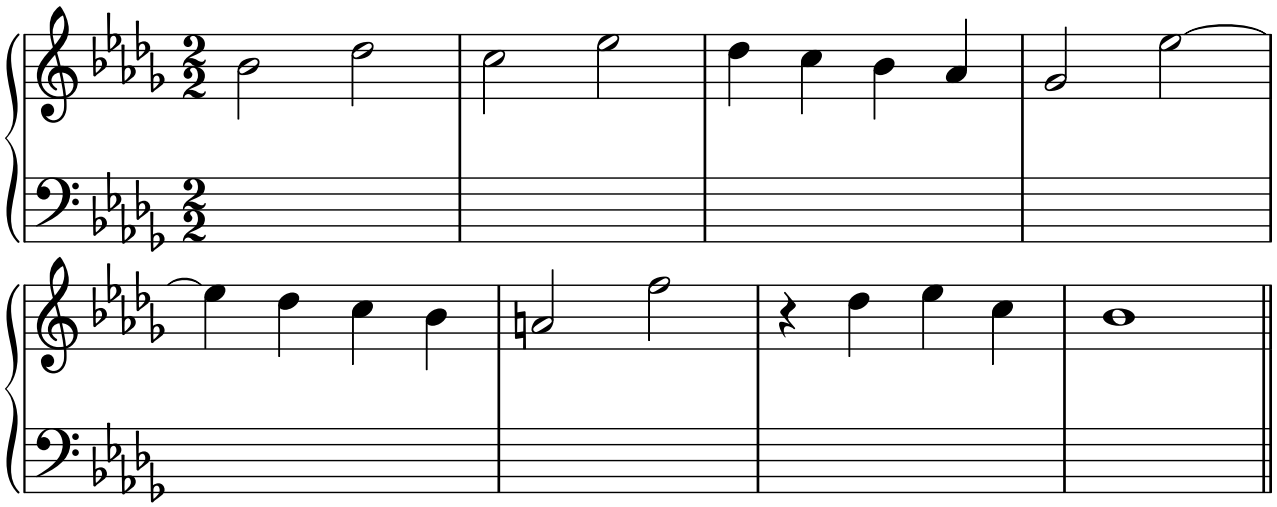
Exercise 7, No. 6a.



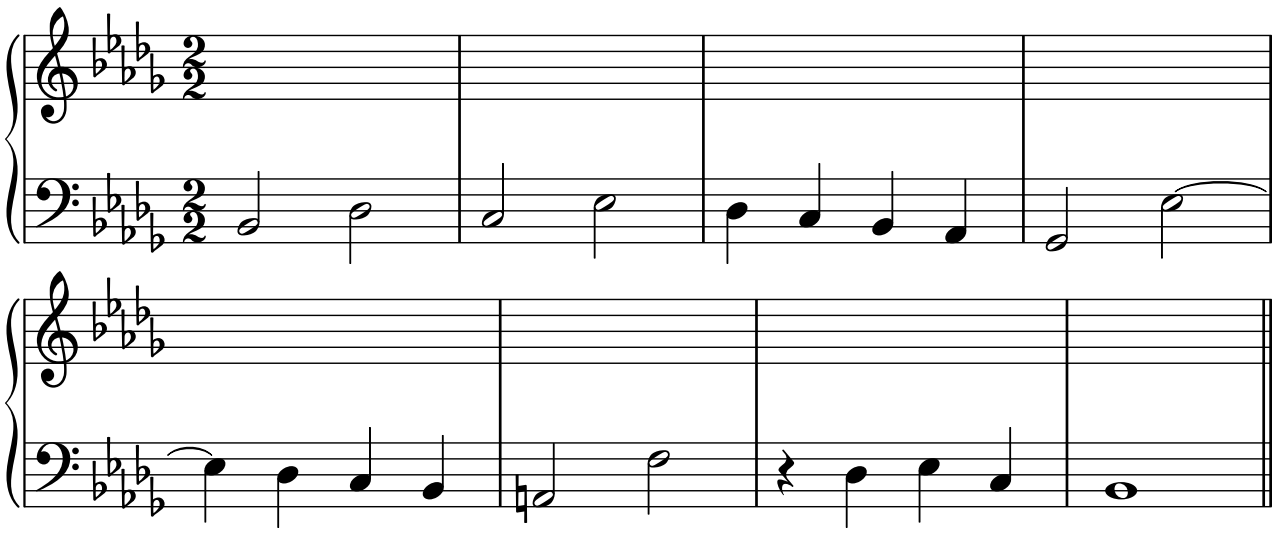
Exercise 7, No. 6b.



Exercise 7, No. 7a.



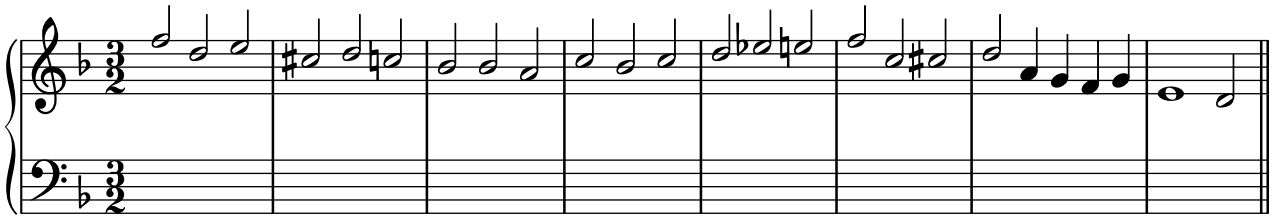
Exercise 7, No. 7b.



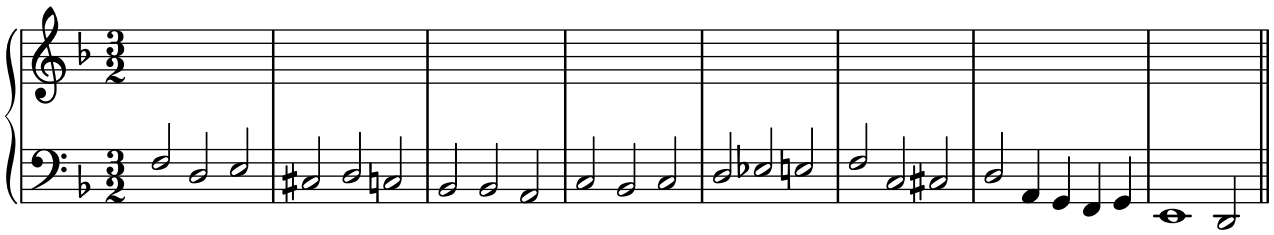
Exercise 8

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:

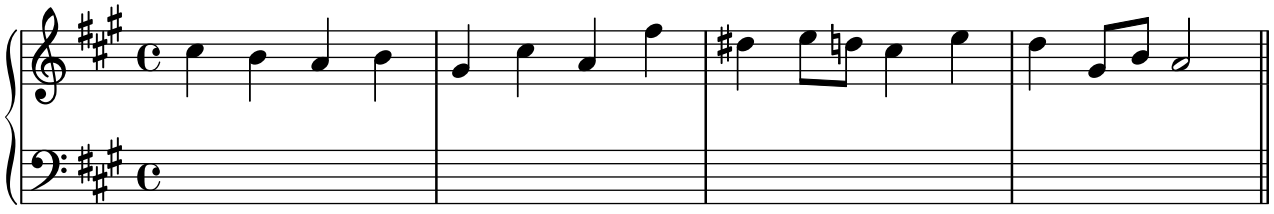
Exercise 08-01a



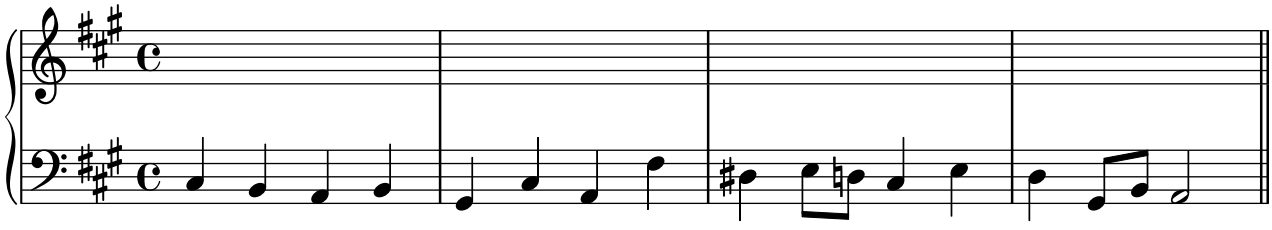
Exercise 08-01b



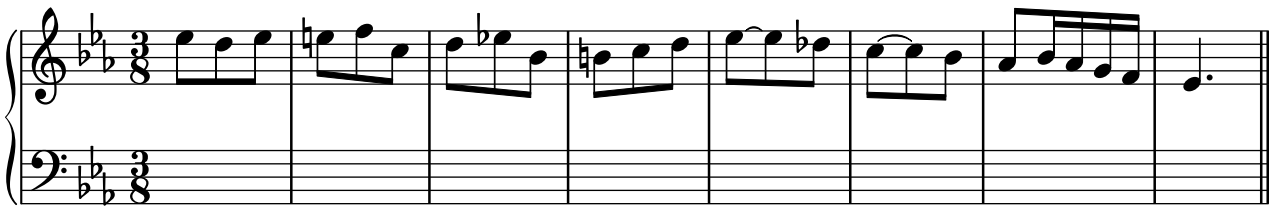
Exercise 08-02a



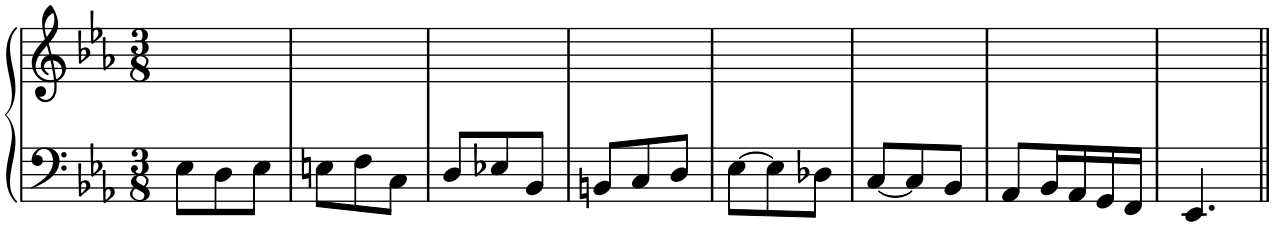
Exercise 08-02b



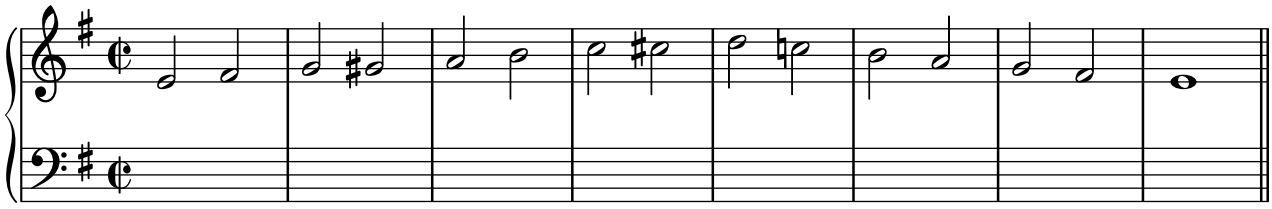
Exercise 08-03a



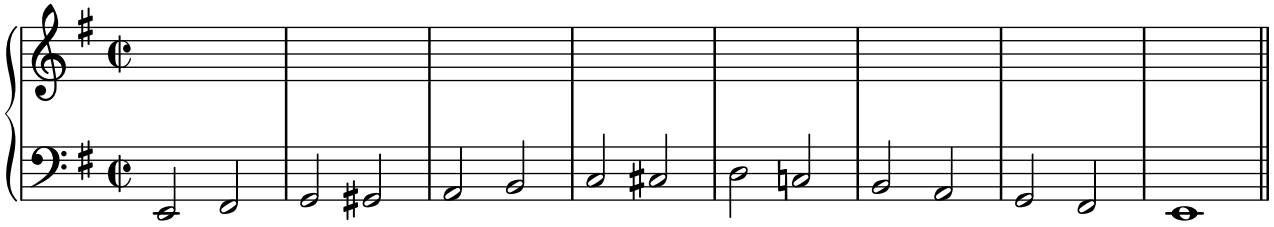
Exercise 08-03b



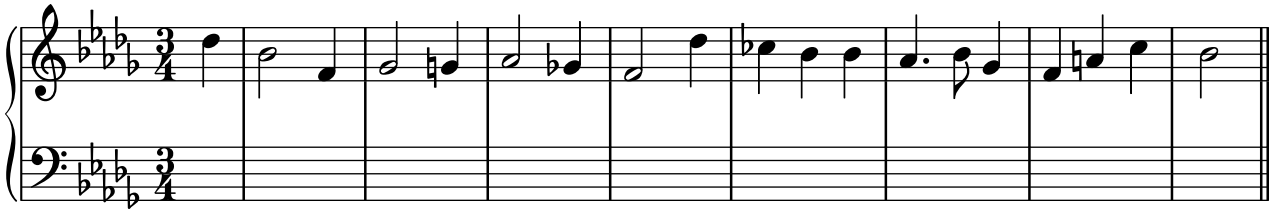
Exercise 08-04a



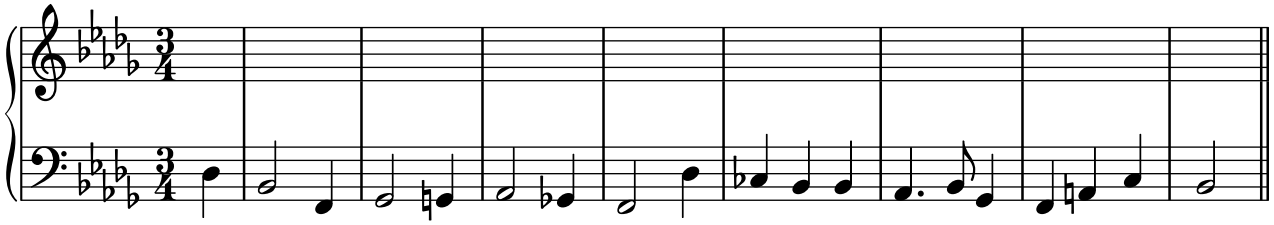
Exercise 08-04b



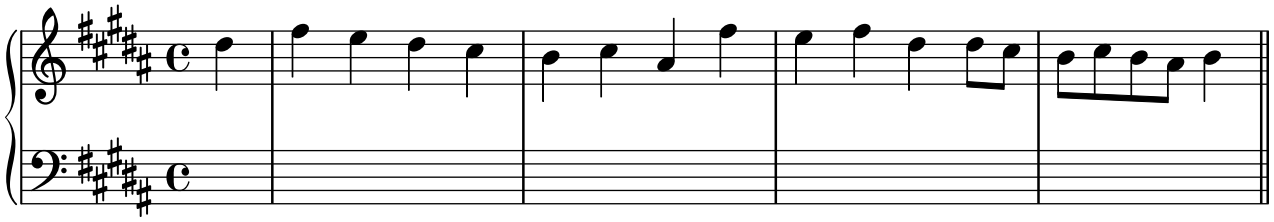
Exercise 08-05a



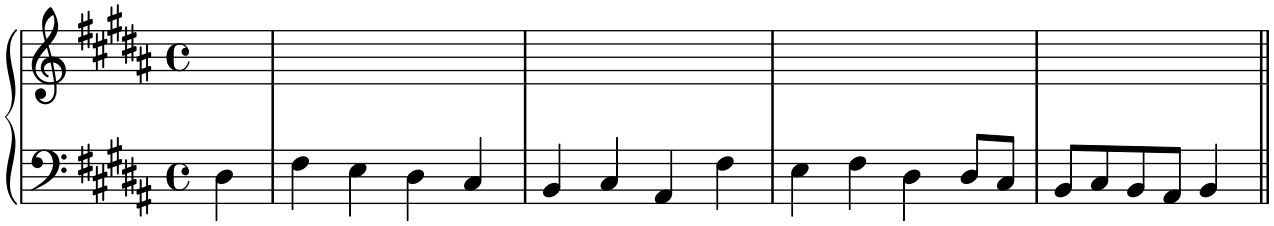
Exercise 08-05b



Exercise 08-06a

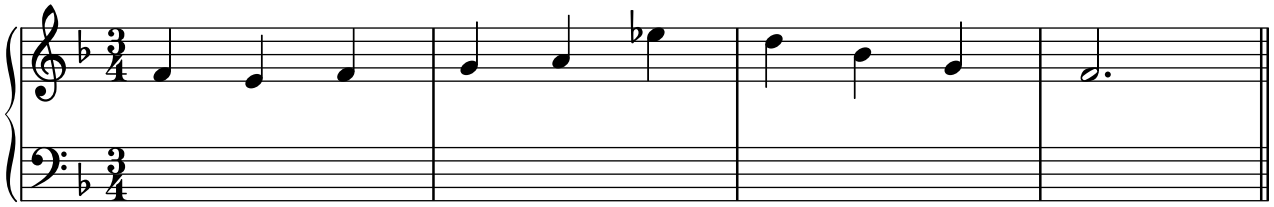


Exercise 08-06b

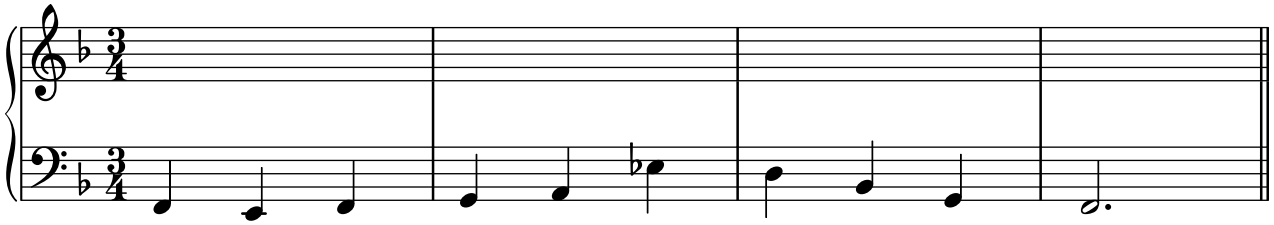


Manipulate the following melodies in a constant rhythm of *two notes to each beat* (as in Exercise 7) *with modulations*, — similar to Ex. 67 and Ex. 69. Use two staves, as a rule.

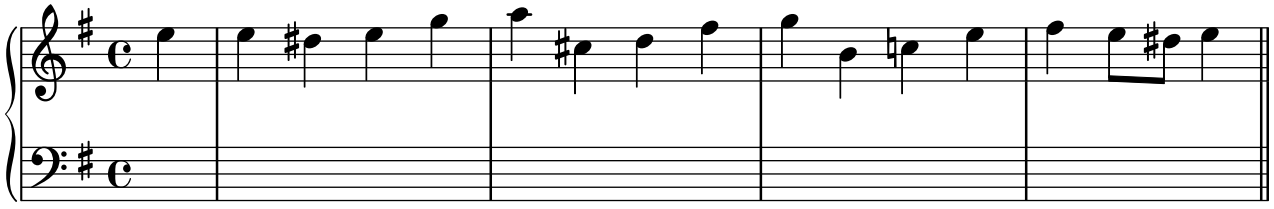
Exercise 08-07a



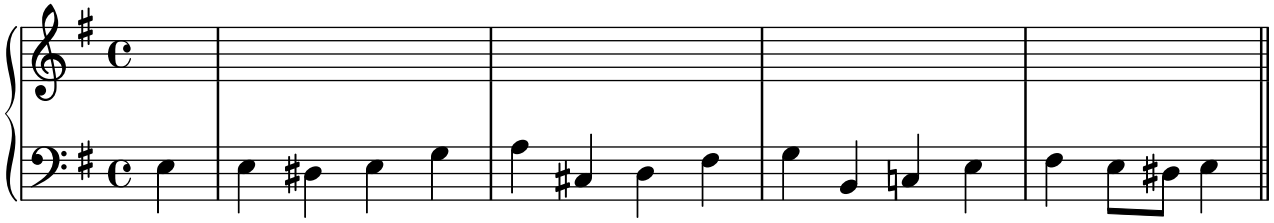
Exercise 08-07b



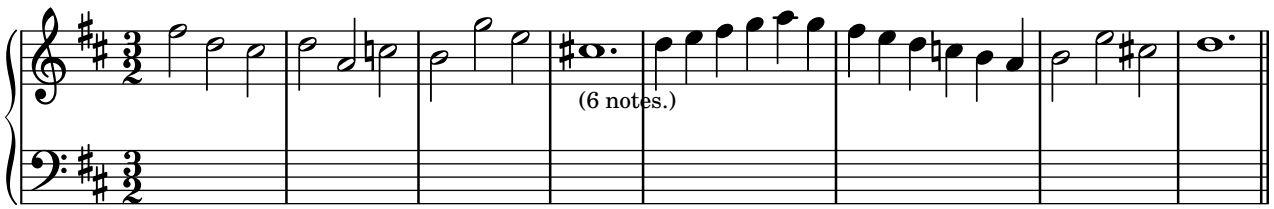
Exercise 08-08a



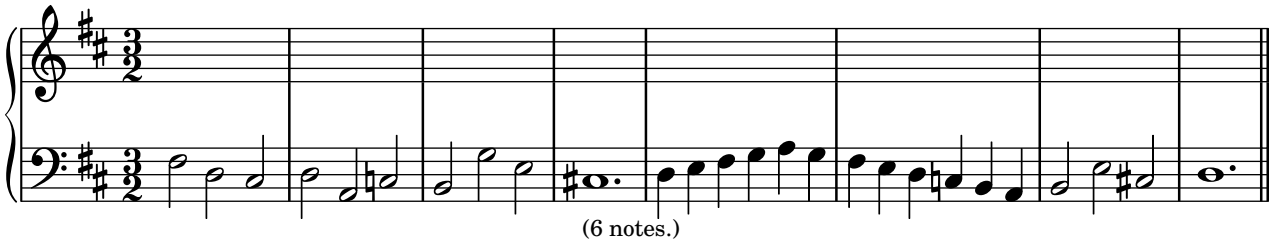
Exercise 08-08b



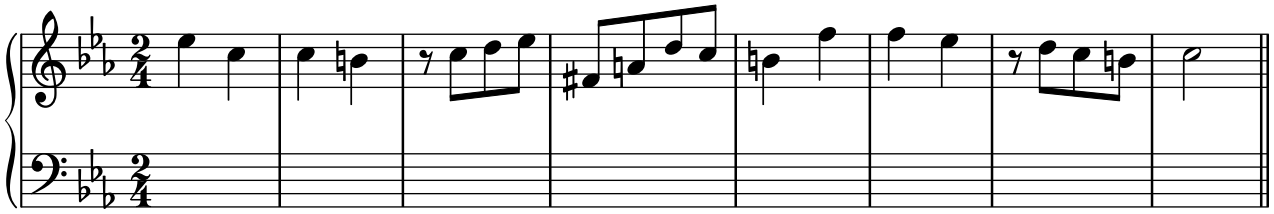
Exercise 08-09a



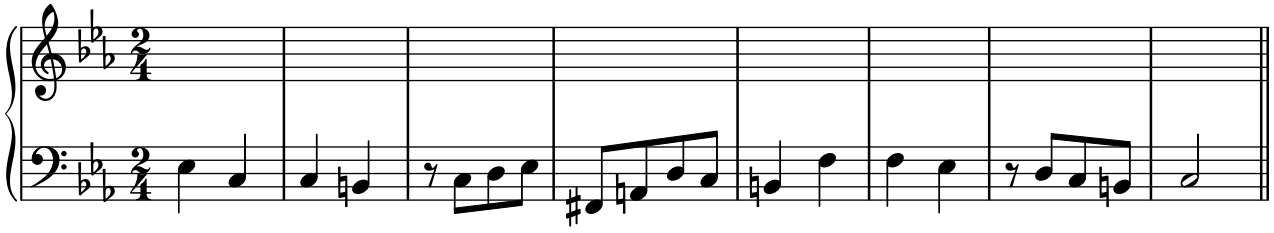
Exercise 08-09b



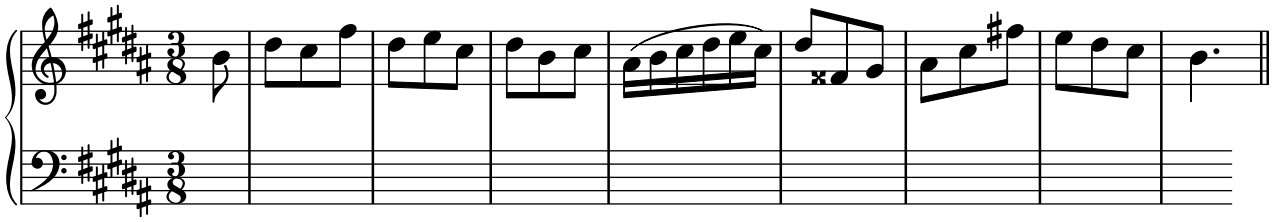
Exercise 08-10a



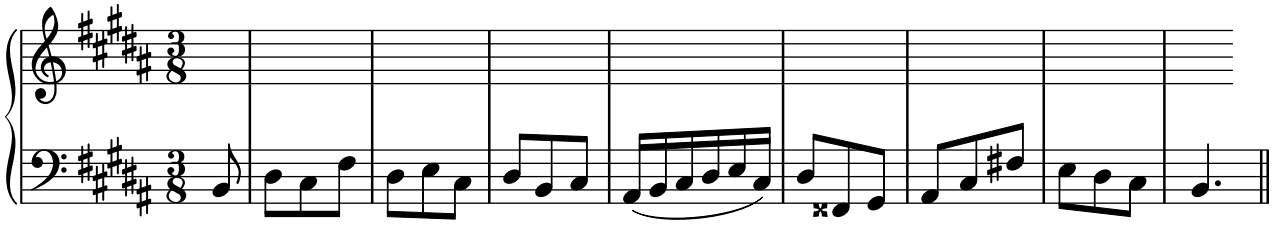
Exercise 08-10b



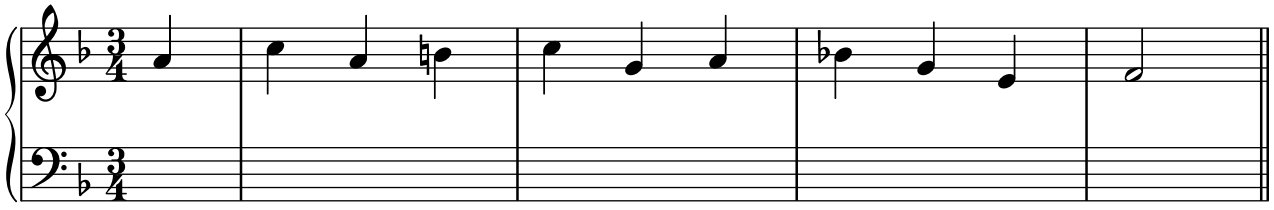
Exercise 08-11a



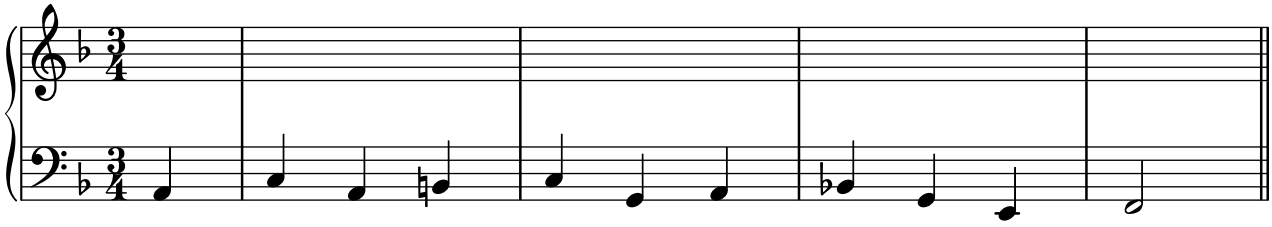
Exercise 08-11b



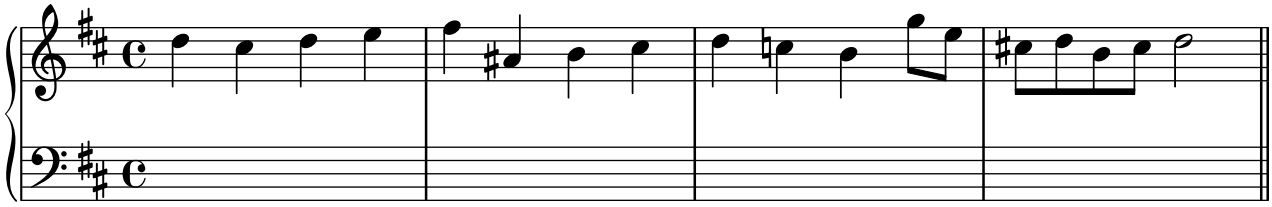
Exercise 08-12a



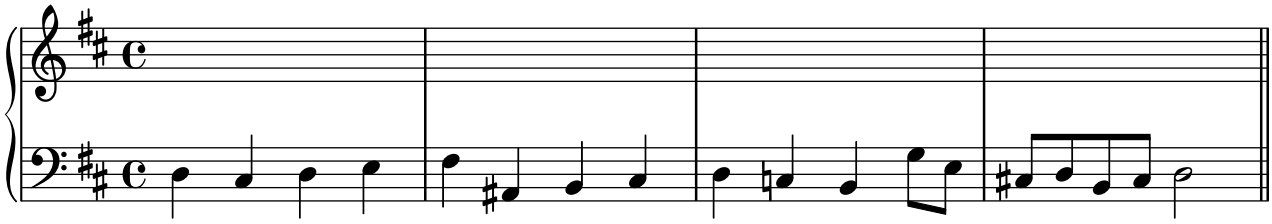
Exercise 08-12b



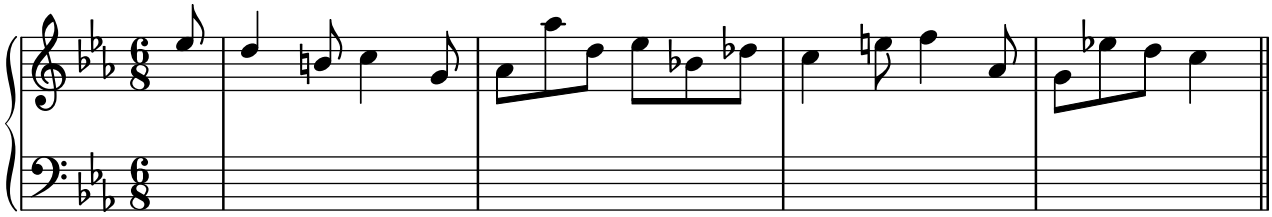
Exercise 08-13a



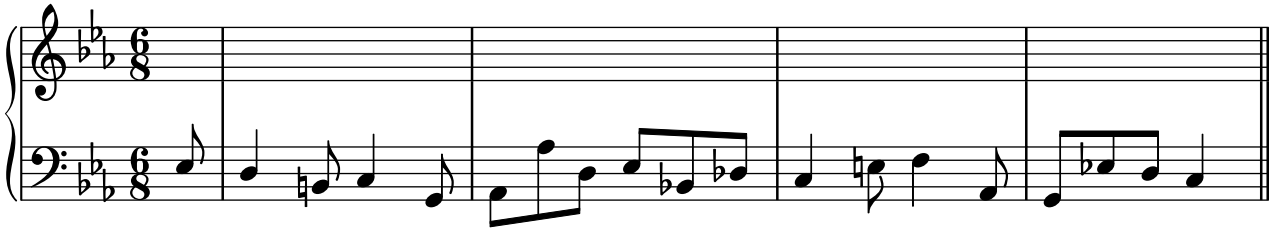
Exercise 08-13b



Exercise 08-14a



Exercise 08-14b



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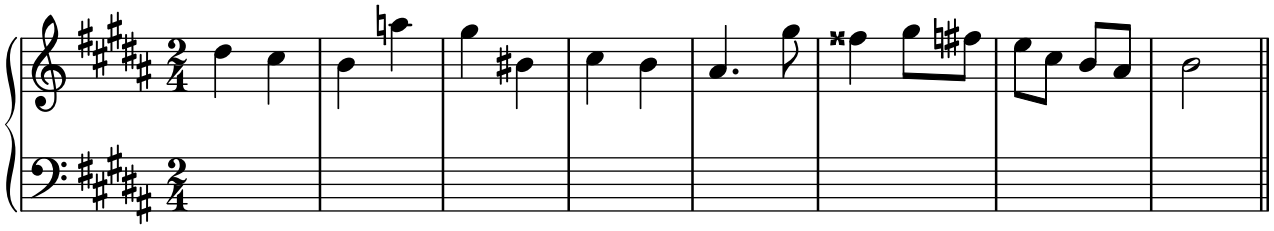

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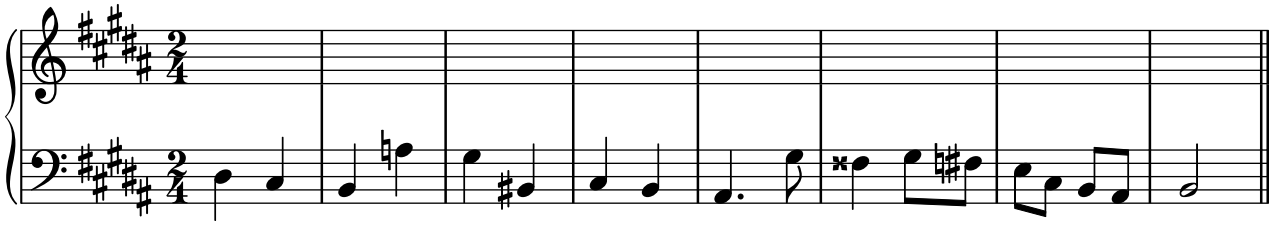

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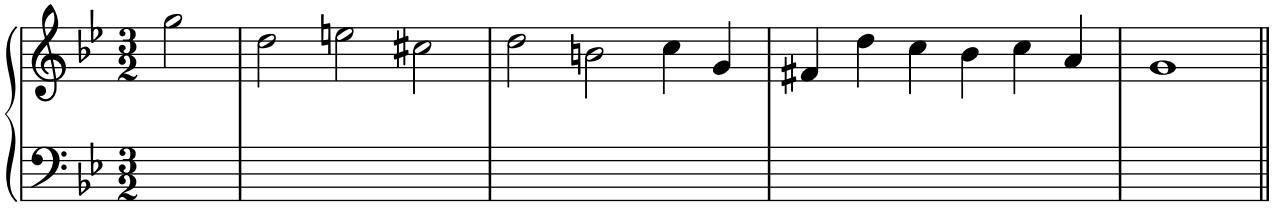
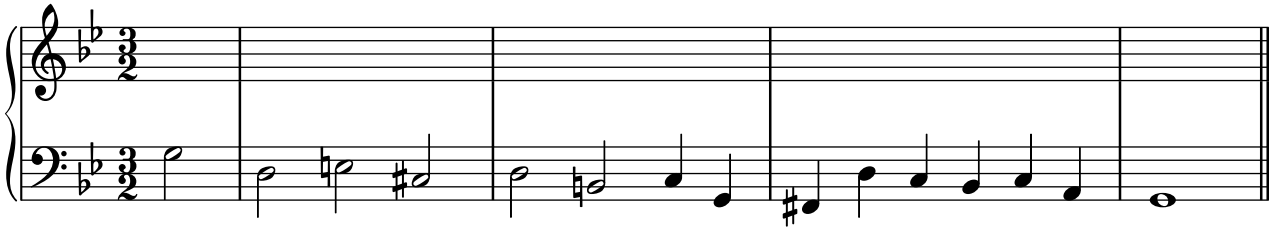
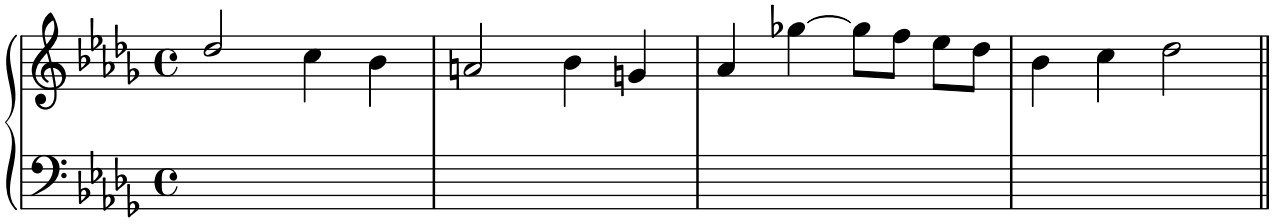


Exercise 08-16b



Exercise 08-17a



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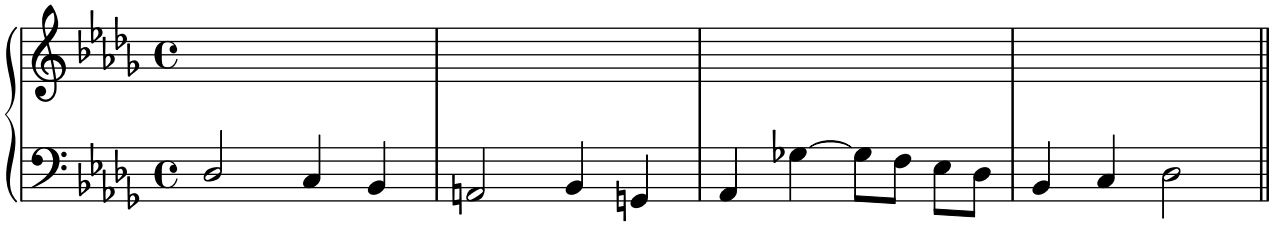
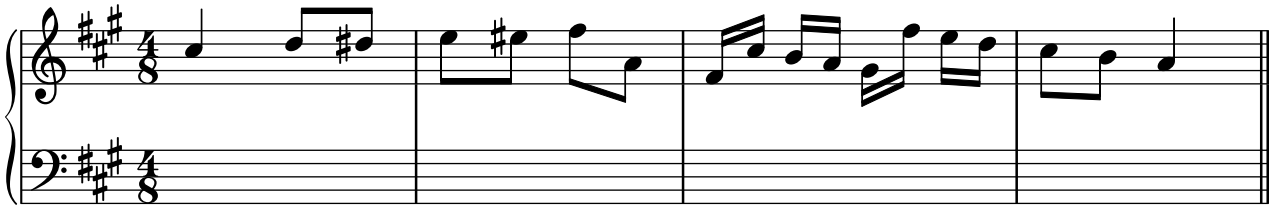
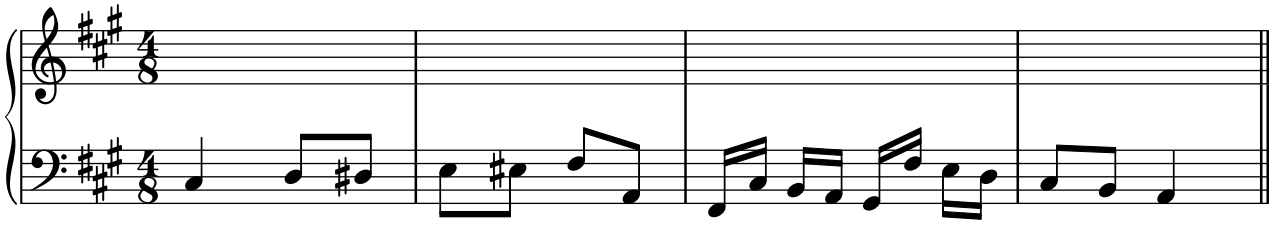


Exercise 08-18a



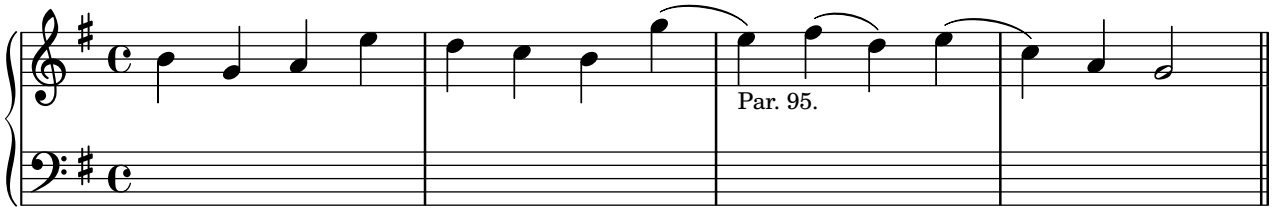
Exercise 08-18b



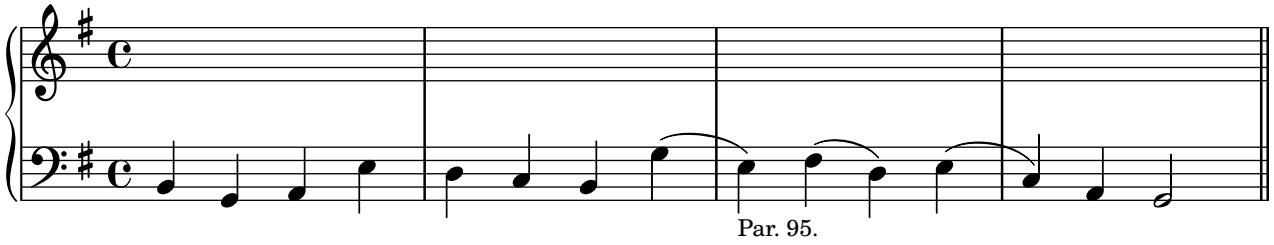
Exercise 9. Three Notes to a Beat.

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:

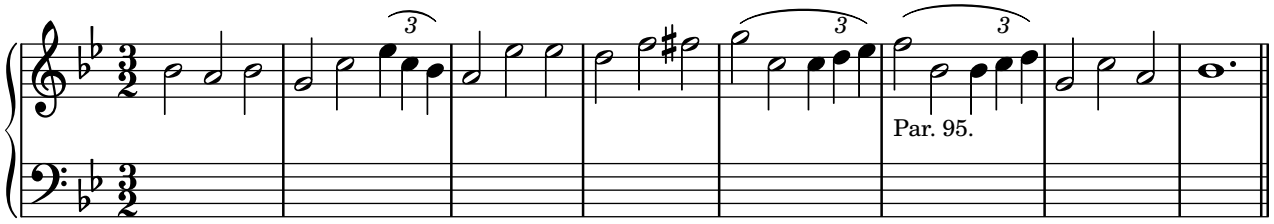
Exercise 09-01a



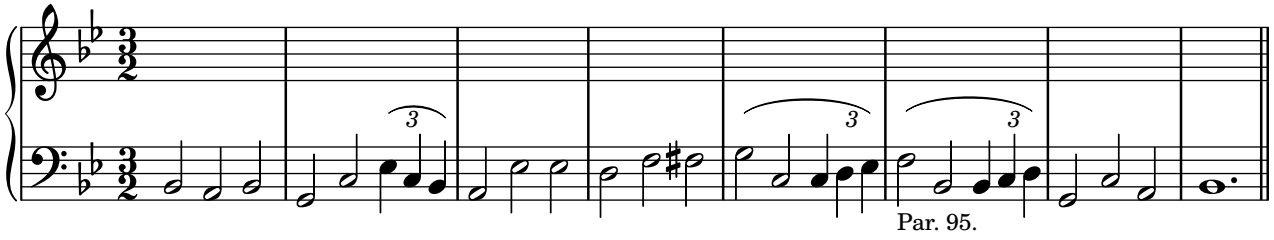
Exercise 09-01b



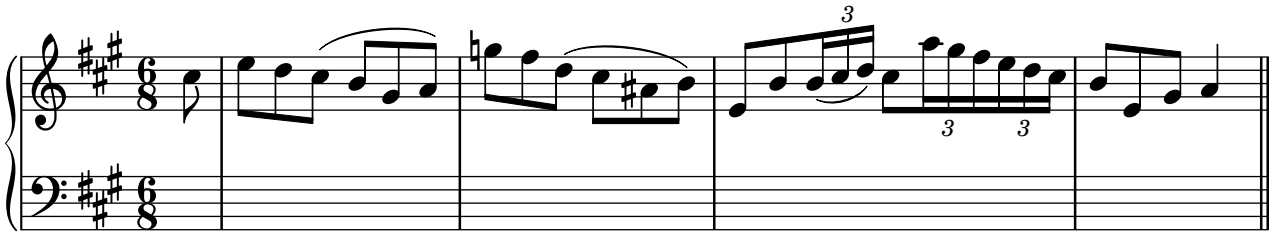
Exercise 09-02a



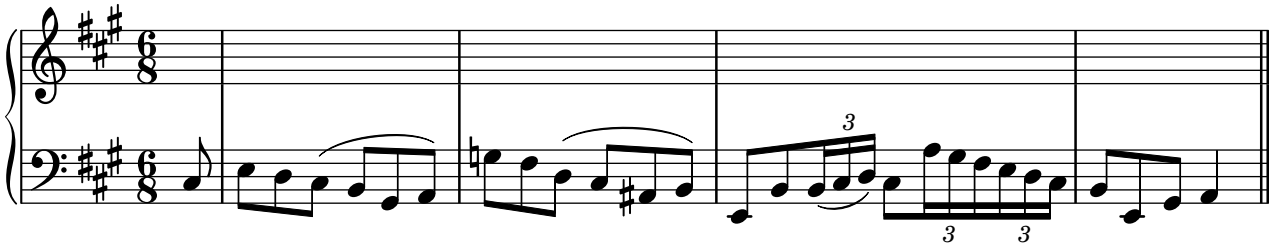
Exercise 09-02b



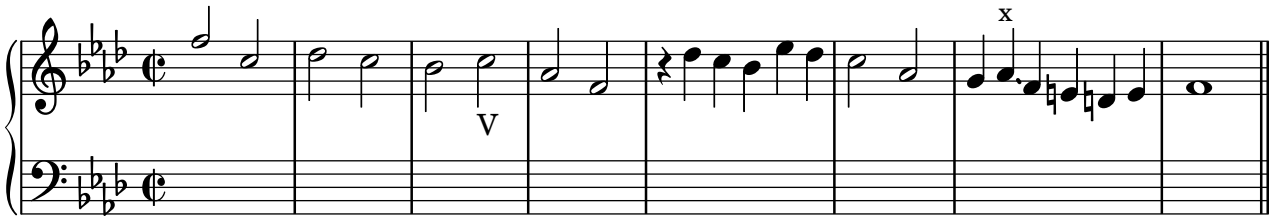
Exercise 09-03a



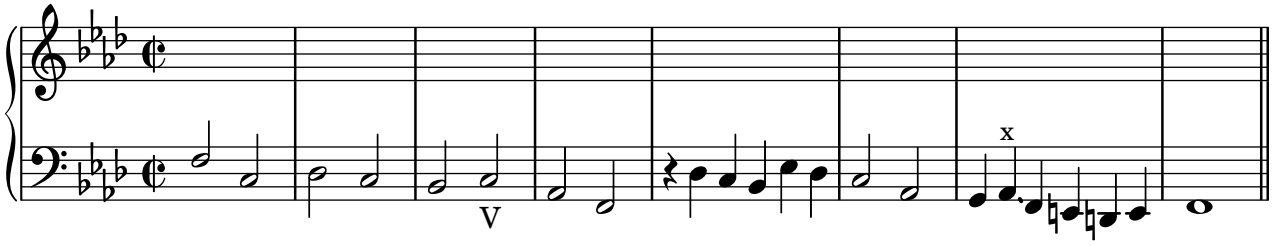
Exercise 09-03b



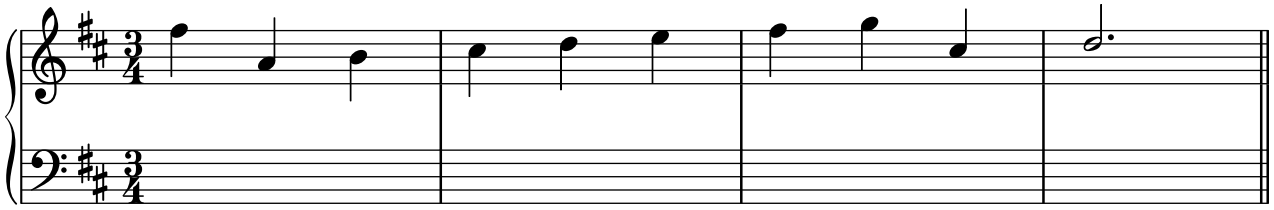
Exercise 09-04a



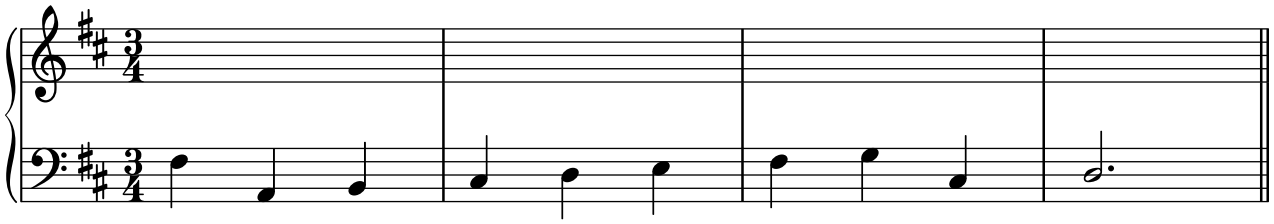
Exercise 09-04b



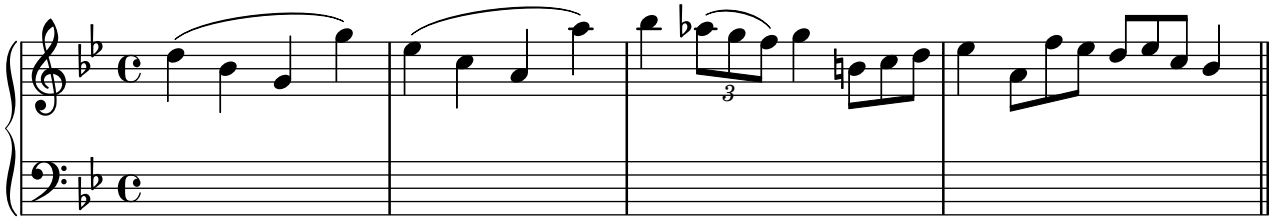
Exercise 09-05a



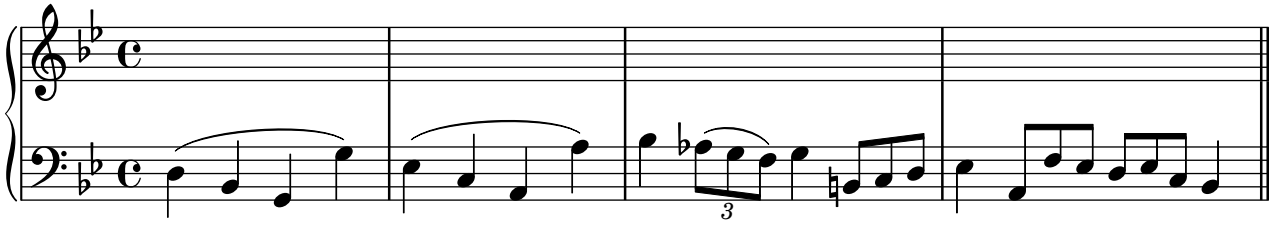
Exercise 09-05b



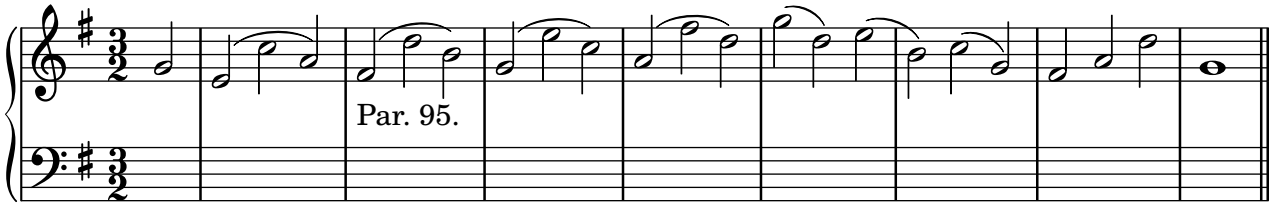
Exercise 09-06a



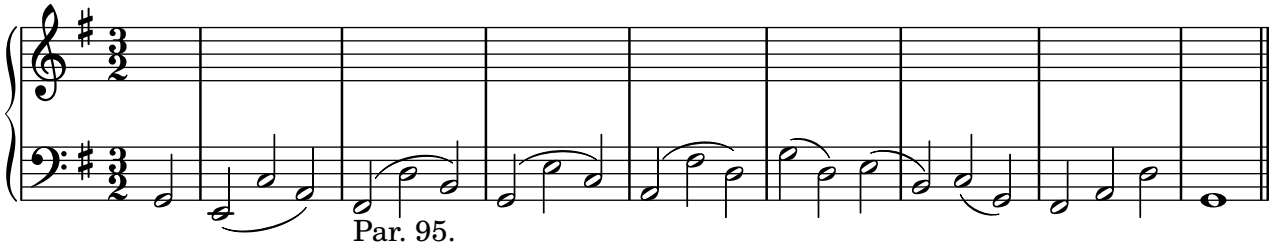
Exercise 09-06b



Exercise 09-07a



Exercise 09-07b

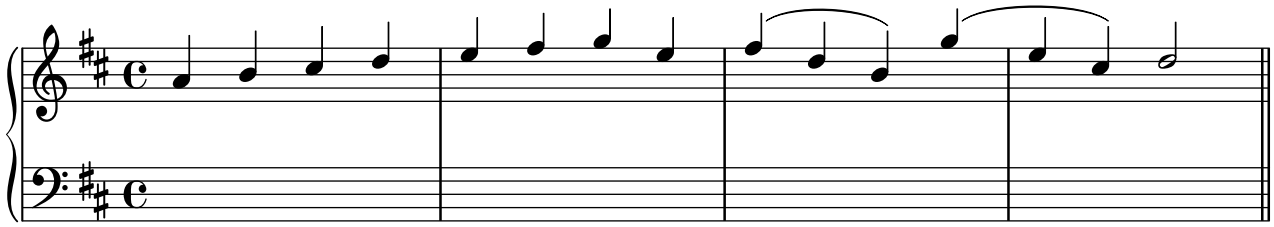


Exercise 10. Shifted Rhythm and Ties; Two and Three Notes to a Beat.

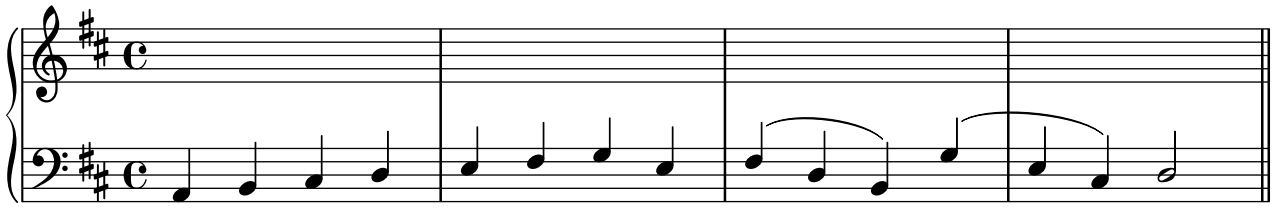
Manipulate the following melodies, according to the above rules, as follows:

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.

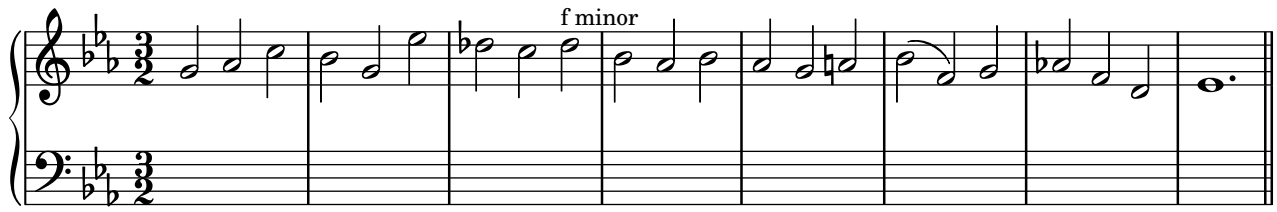
Exercise 10-01a



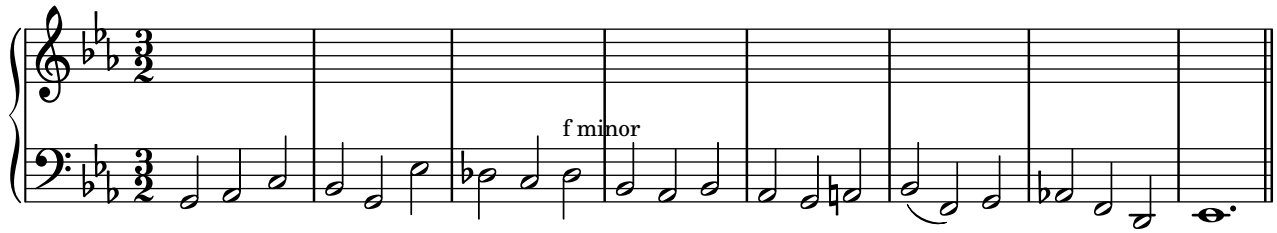
Exercise 10-01b



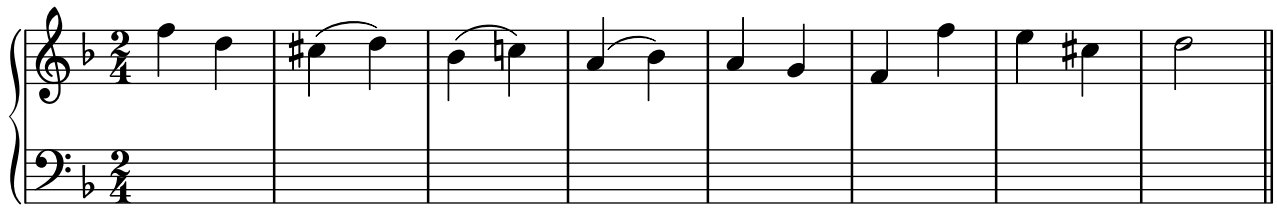
Exercise 10-02a



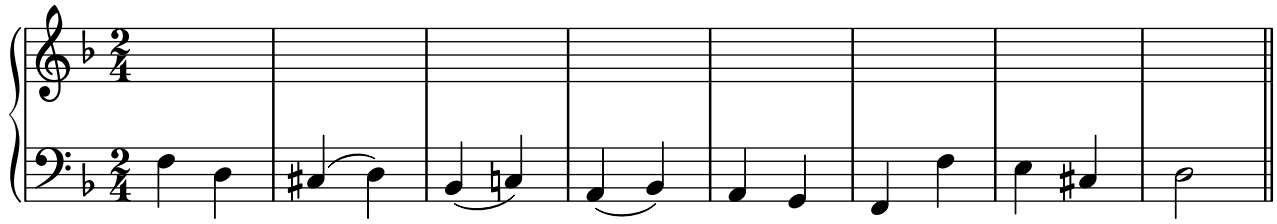
Exercise 10-02b



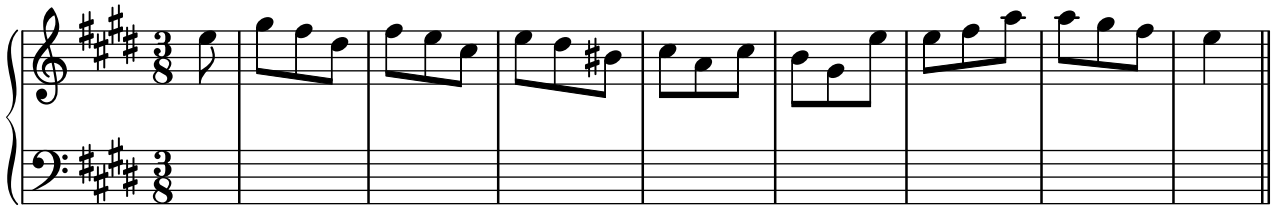
Exercise 10-03a



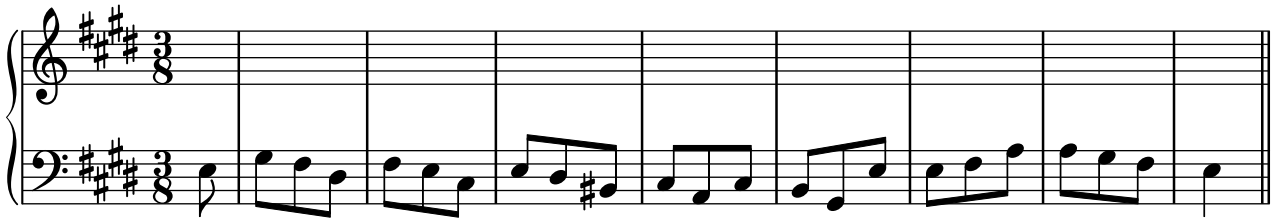
Exercise 10-03b



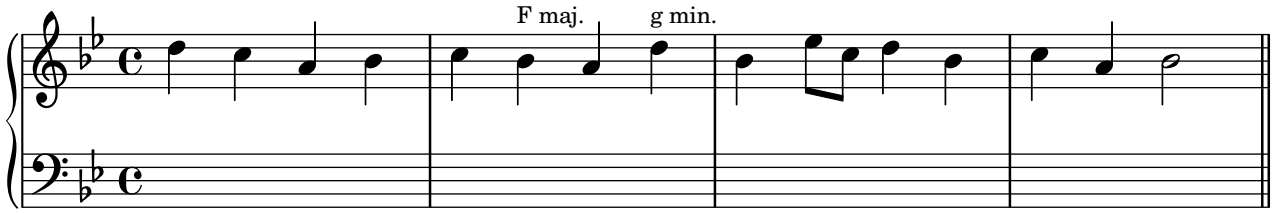
Exercise 10-04a



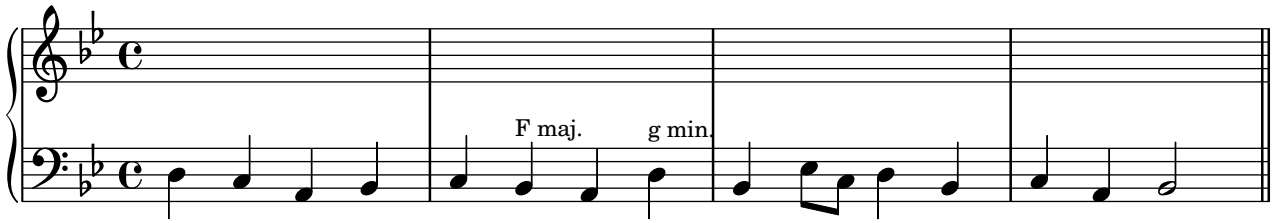
Exercise 10-04b



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.

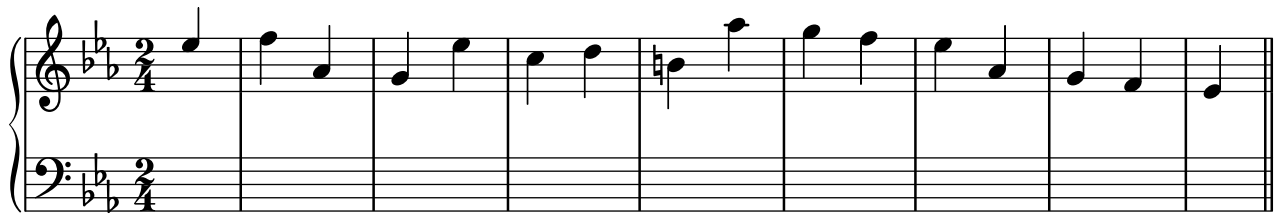
1. Add a contrapuntal part to each of the following melodies, in a rhythm of two notes to each beat, *with ties*, as in Ex. 86.

   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).

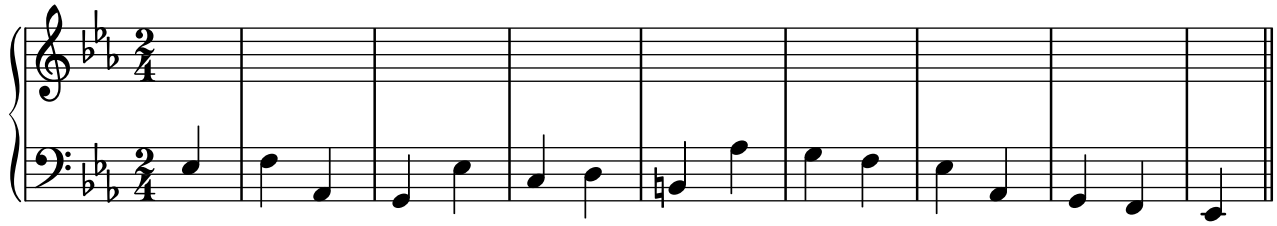
   Each melody to be used as upper, and also as lower part, as usual.

   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.

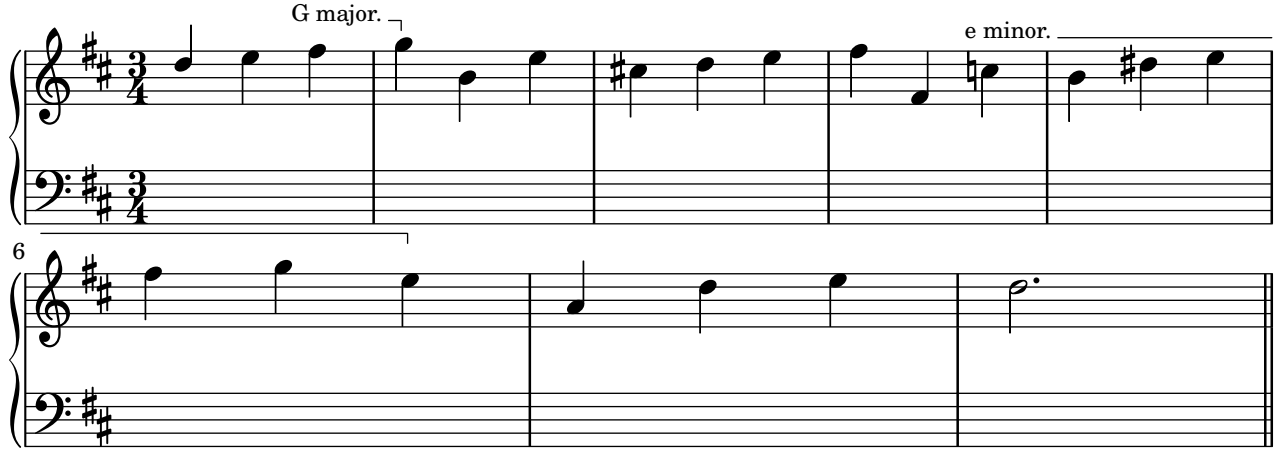
Exercise 11-01a



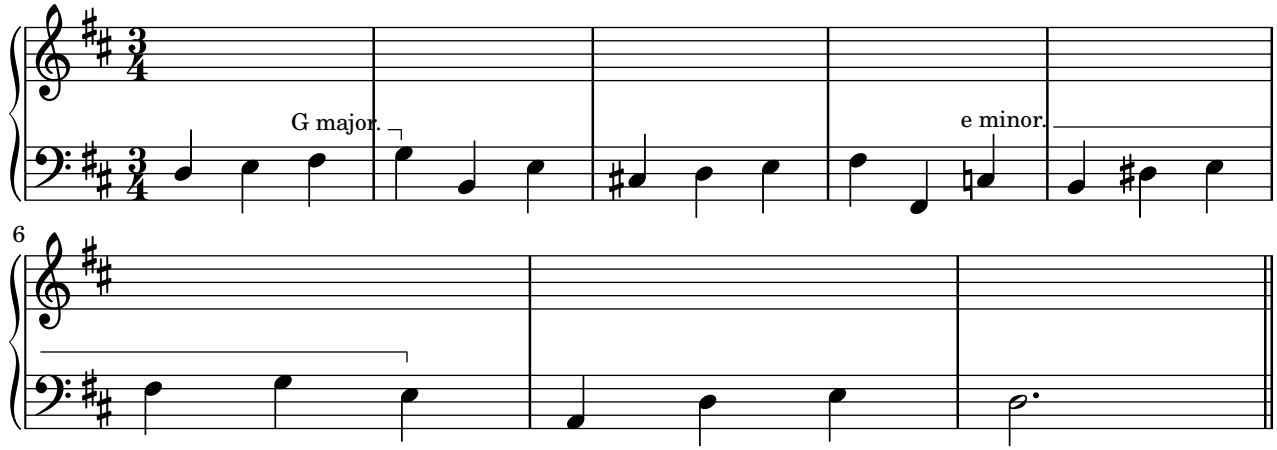
Exercise 11-01b



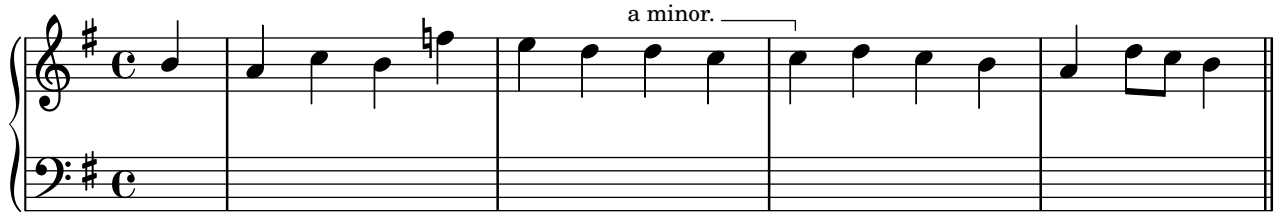
Exercise 11-02a



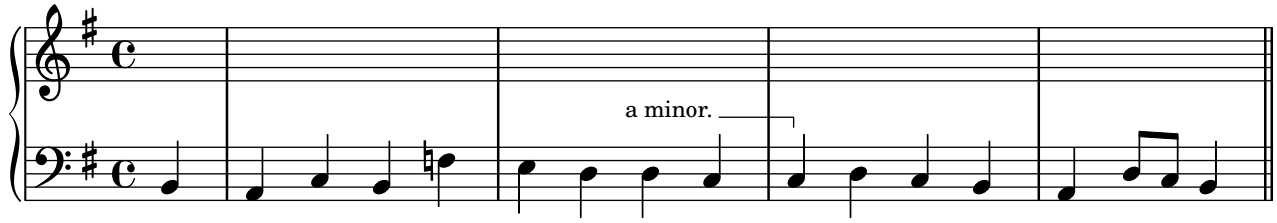
Exercise 11-02b



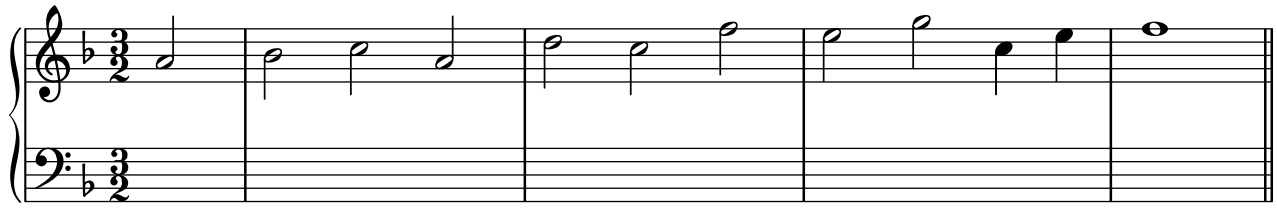
Exercise 11-03a



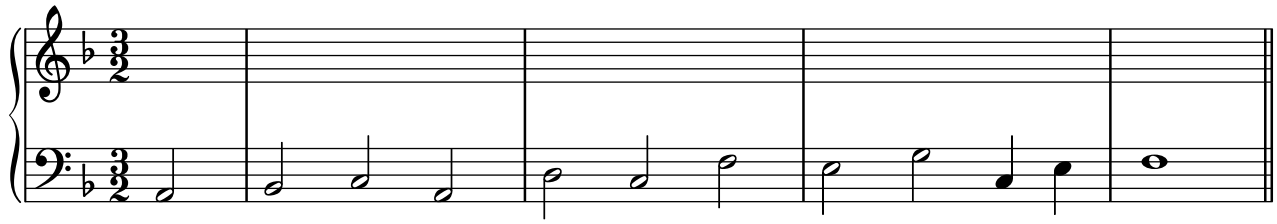
Exercise 11-03b



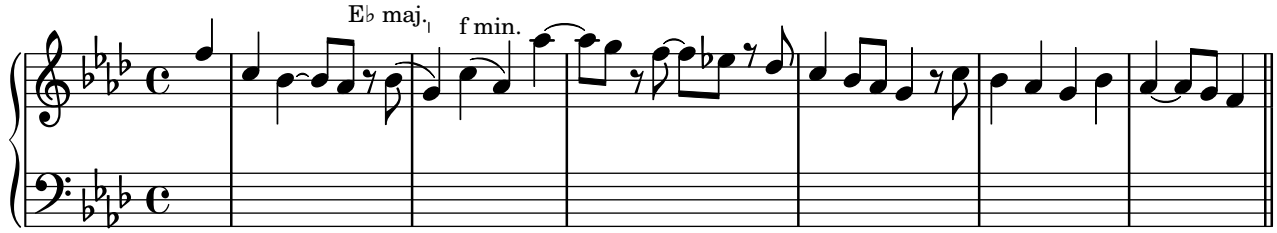
Exercise 11-04a



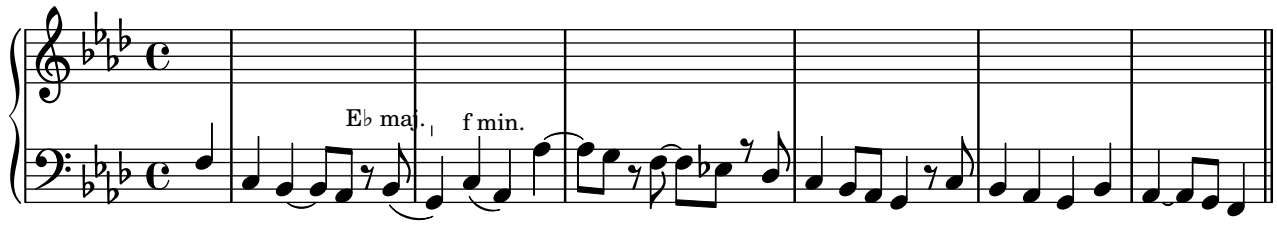
Exercise 11-04b



Exercise 11-05a



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.

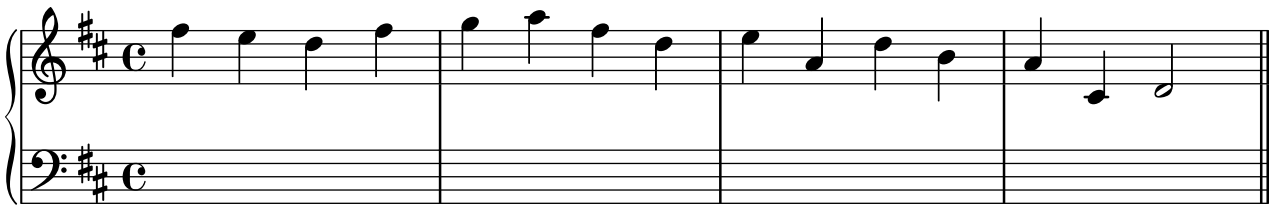
   [A solution of Melody 3 will be found in the Appendix.]

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

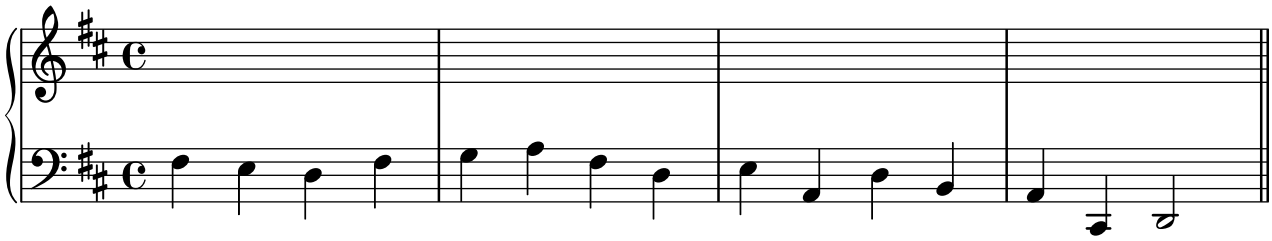
Exercise 12. Two-Part Counterpoint. Four Notes to Each Beat.

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.

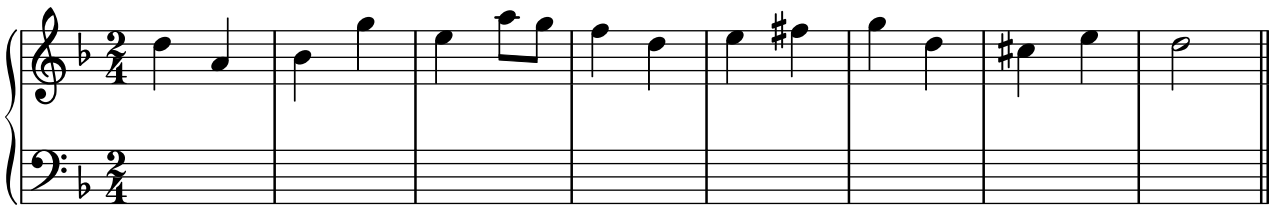
Exercise 12-01a



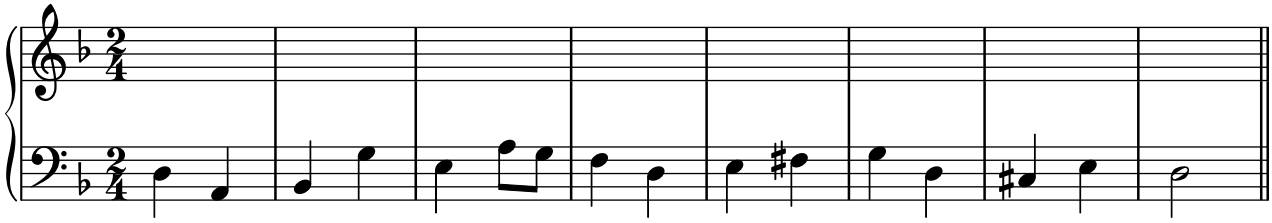
Exercise 12-01b



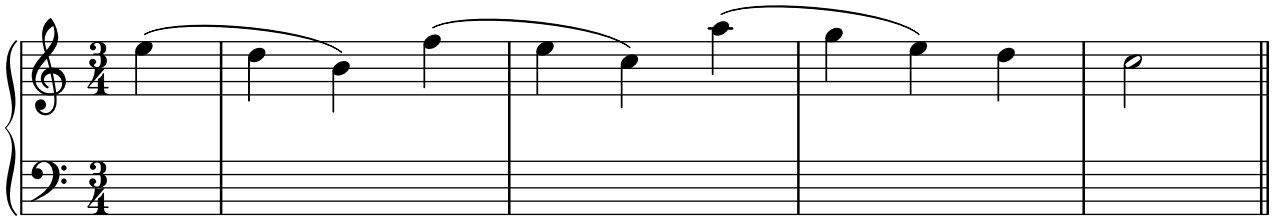
Exercise 12-02a



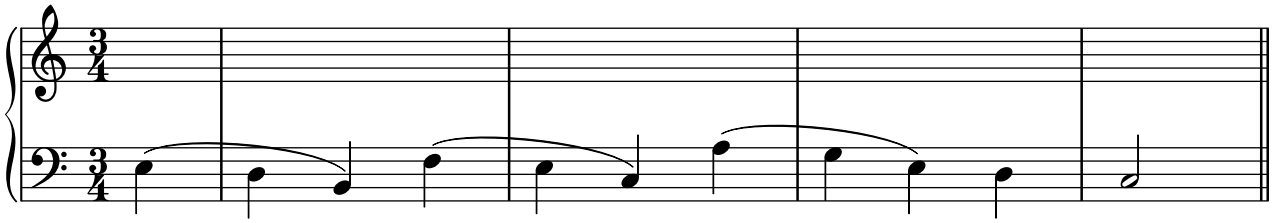
Exercise 12-02b



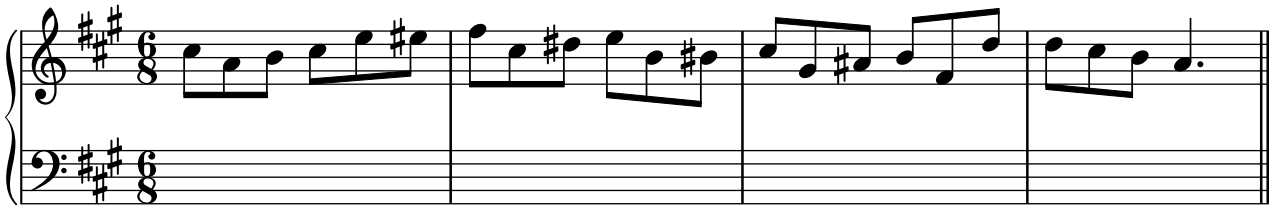
Exercise 12-03a



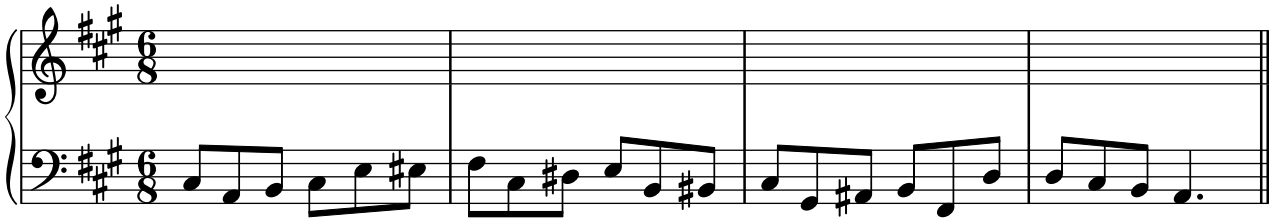
Exercise 12-03b



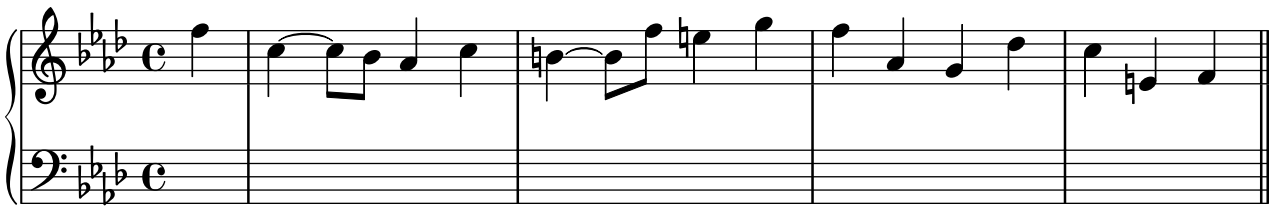
Exercise 12-04a



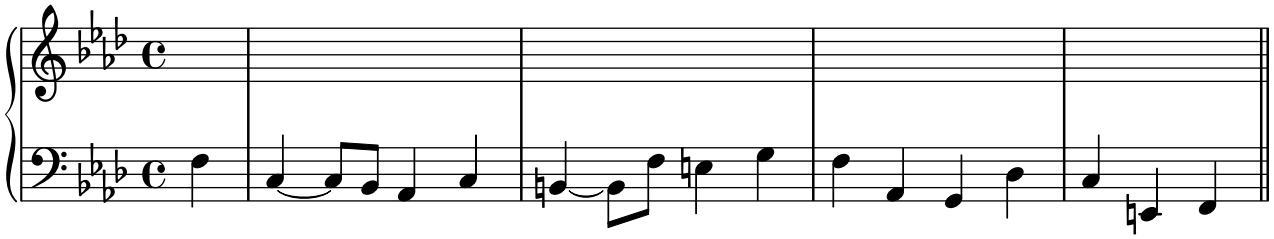
Exercise 12-04b



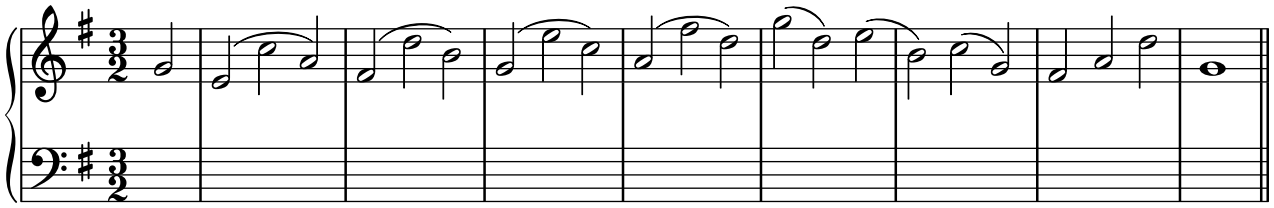
Exercise 12-05a



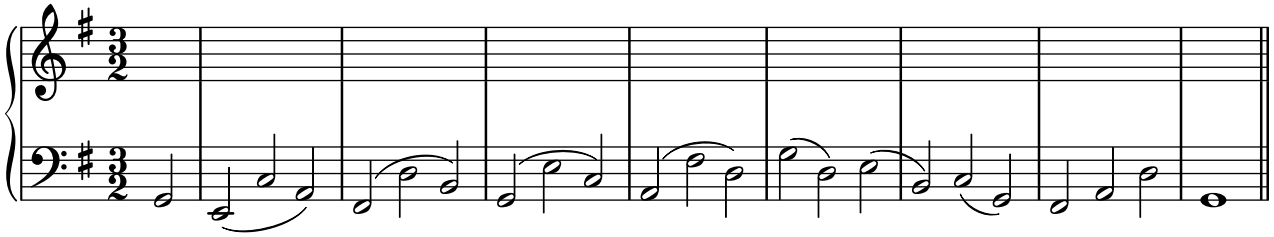
Exercise 12-05b



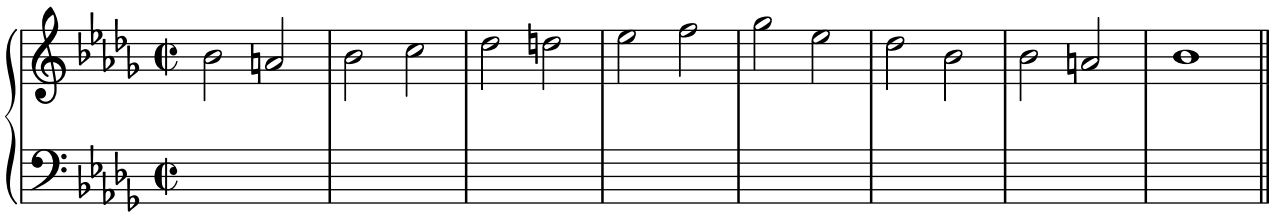
Exercise 12-06a



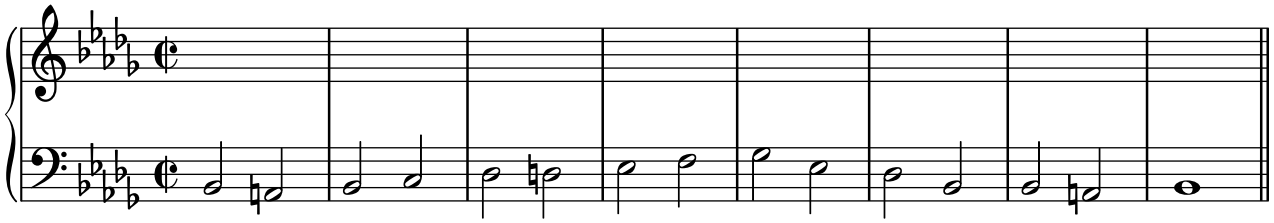
Exercise 12-06b



Exercise 12-07a



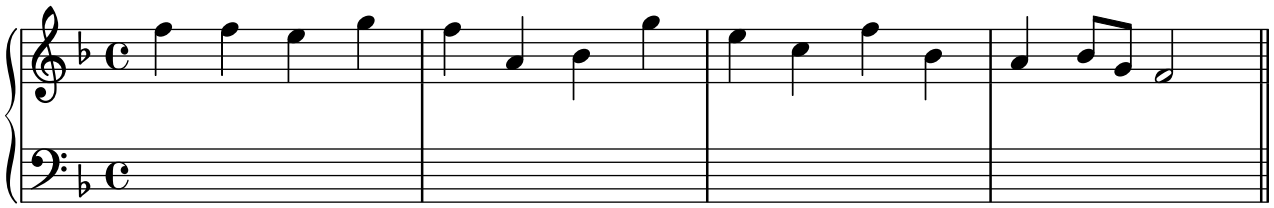
Exercise 12-07b



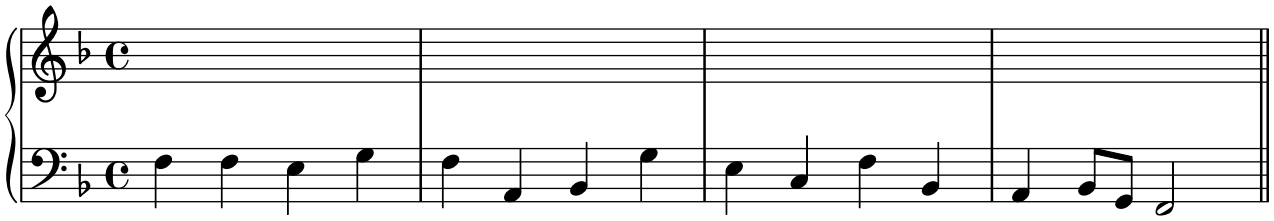
Exercise 13. Four Notes to Each Beat.

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. *

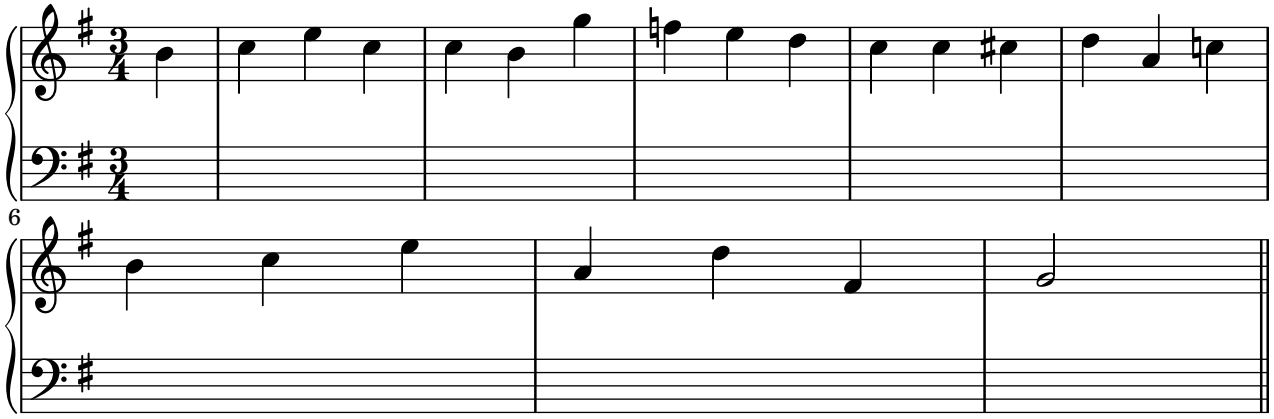
Exercise 13-01a



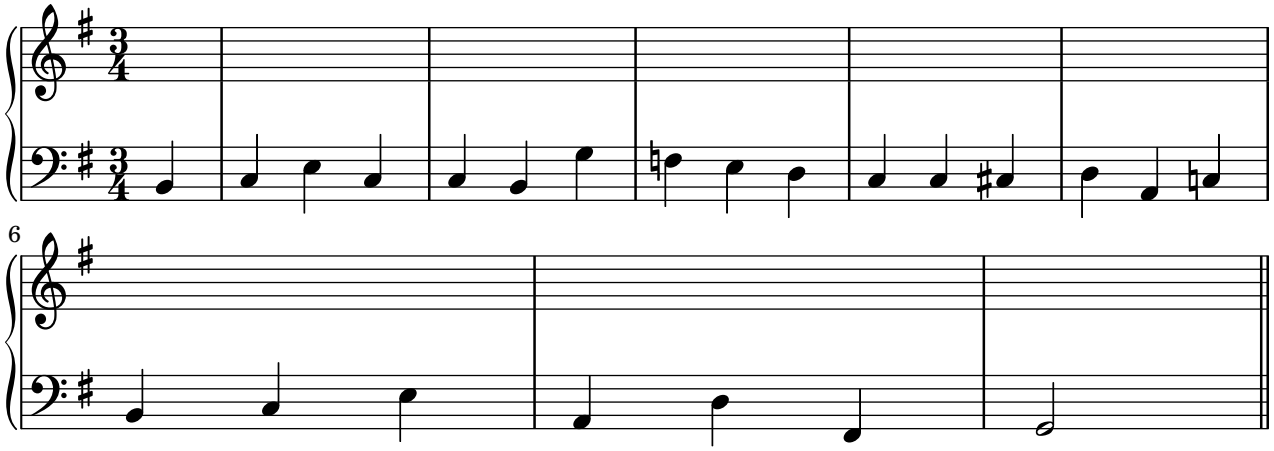
Exercise 13-01b



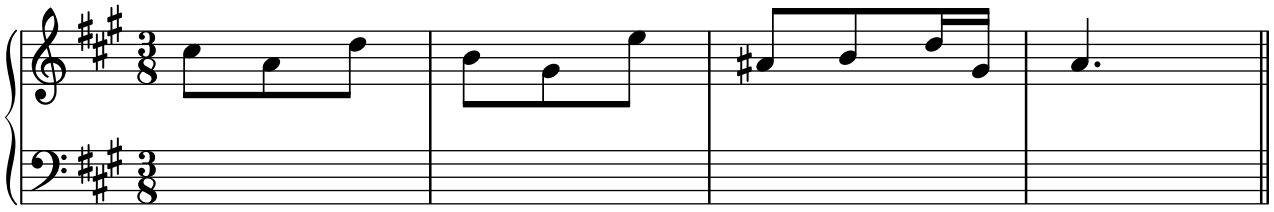
Exercise 13-02a



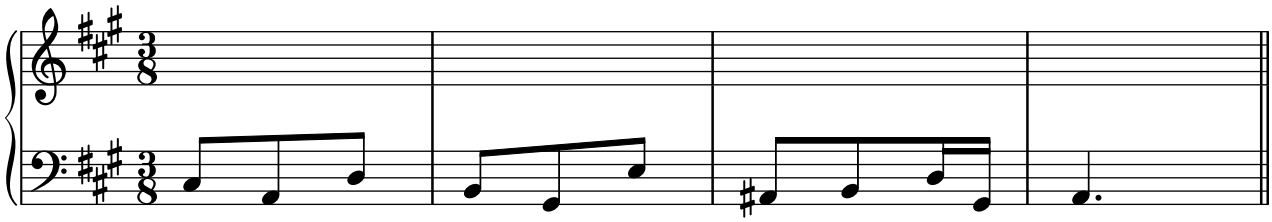
Exercise 13-02b



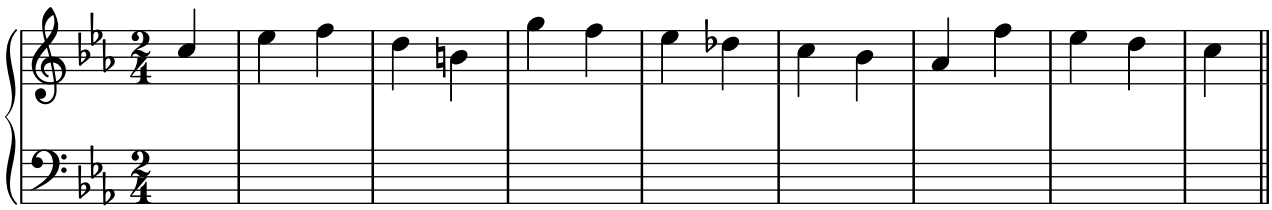
Exercise 13-03a



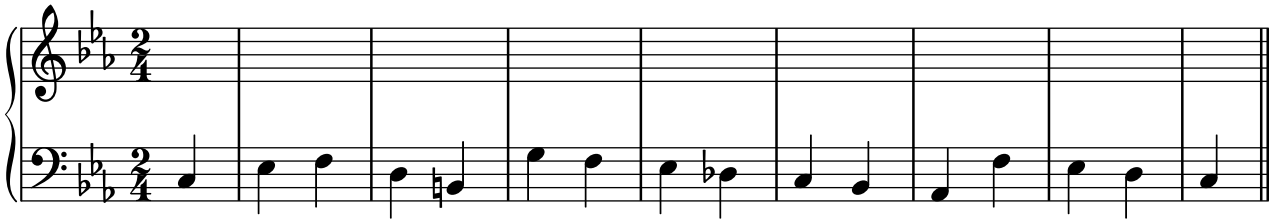
Exercise 13-03b



Exercise 13-04a



Exercise 13-04b



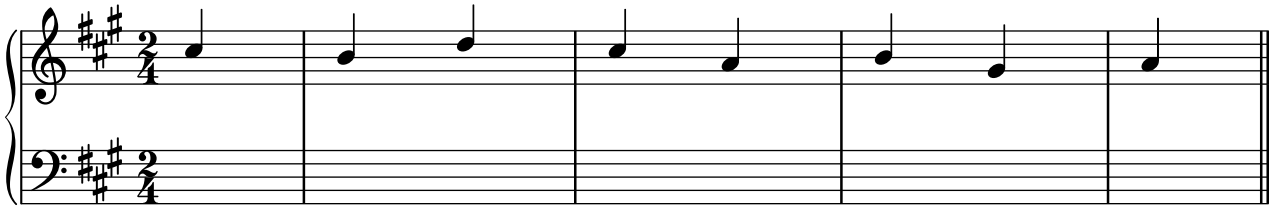
Add a contrapuntal part to each, in a rhythm of *three notes* to each beat, and quicken to a rhythm of four notes by means of the tie (and occasional rest) as shown in Exs. 99 and 106. Manipulate some of the two-note counterpoints of Exercise 7 and Exercise 8, section 2; and the three-note counterpoints of Exercise 9; accelerating them to four-tone groups according to this chapter. Some of this expansion may be done at sight, at the keyboard.

Exercise 14. Rhythmic Movement in Alternating Parts.

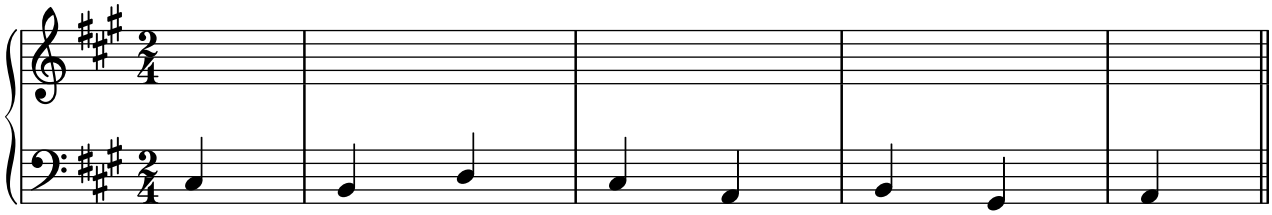
Add a contrapuntal part to each of the following melodies, in *corresponding rhythm* (note against note, as in Exercise 4), being careful to select good essential intervals, as required in par. 101, — which review.

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.

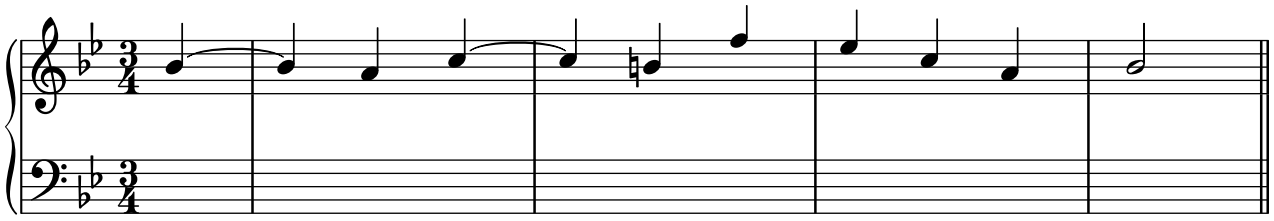
Exercise 14-01a



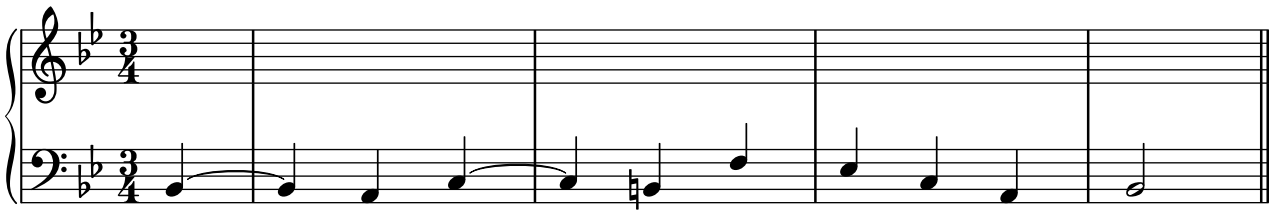
Exercise 14-01b



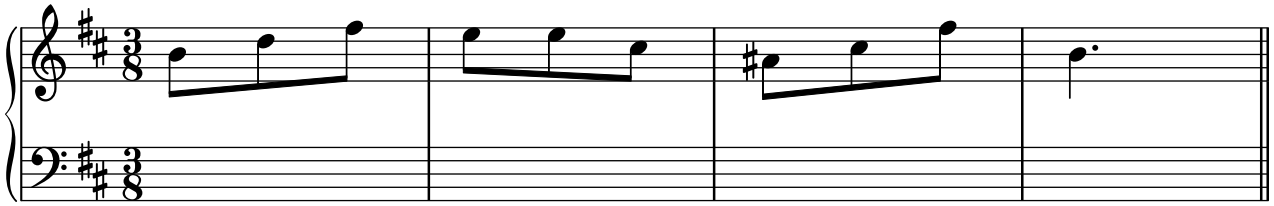
Exercise 14-02a



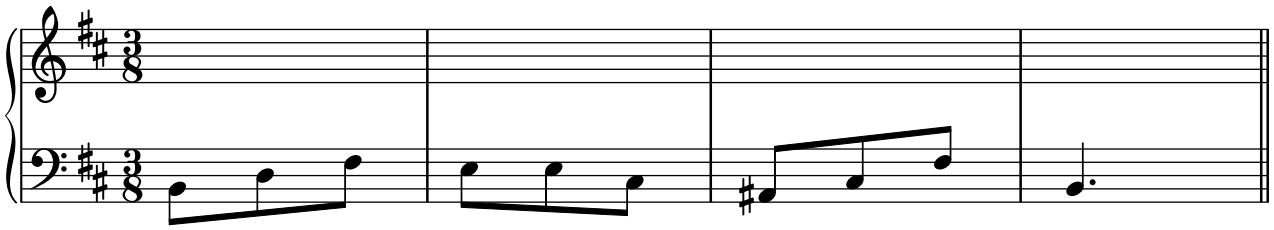
Exercise 14-02b



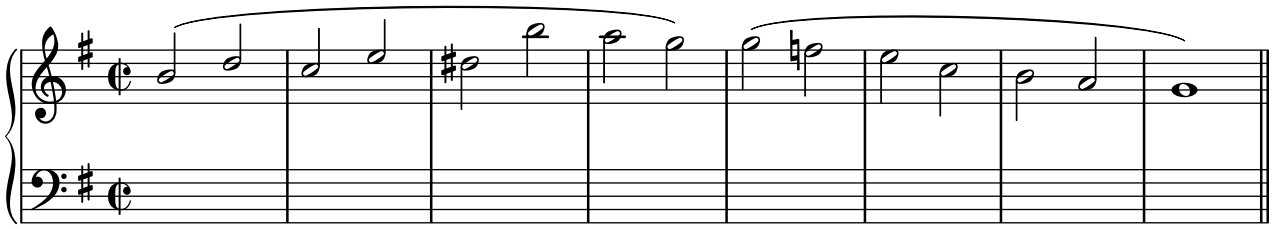
Exercise 14-03a



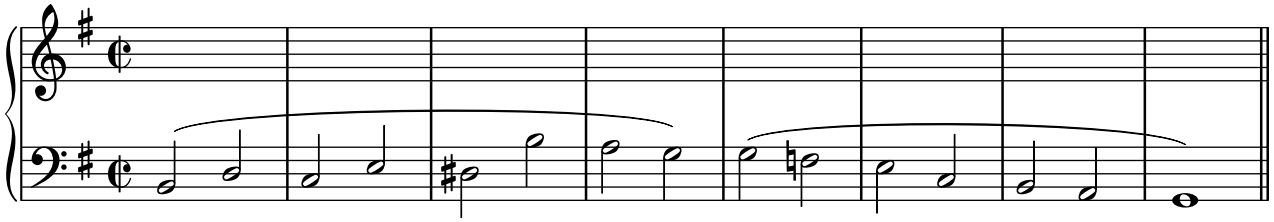
Exercise 14-03b



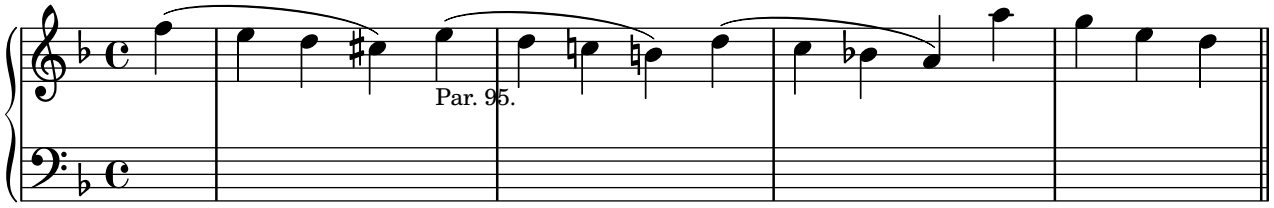
Exercise 14-04a



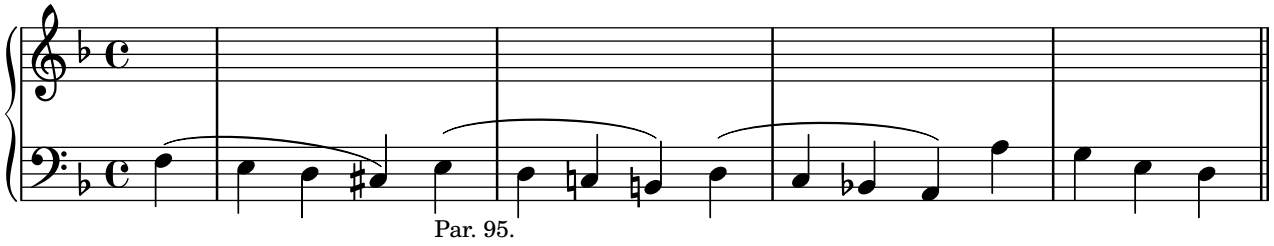
Exercise 14-04b



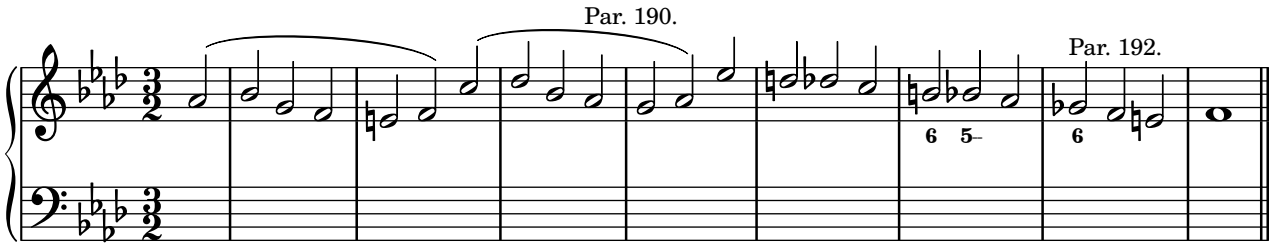
Exercise 14-05a



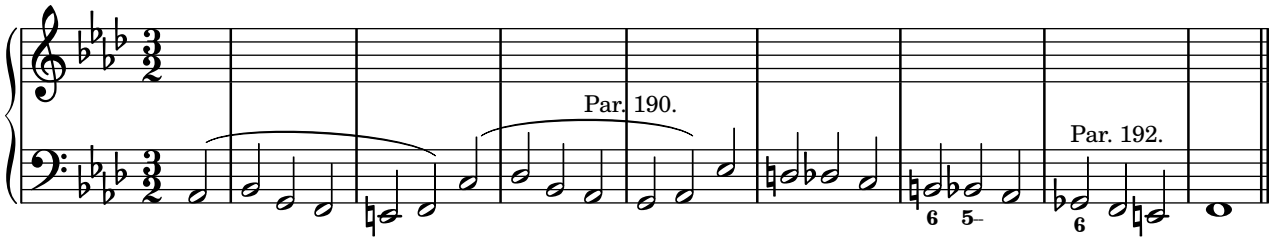
Exercise 14-05b



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

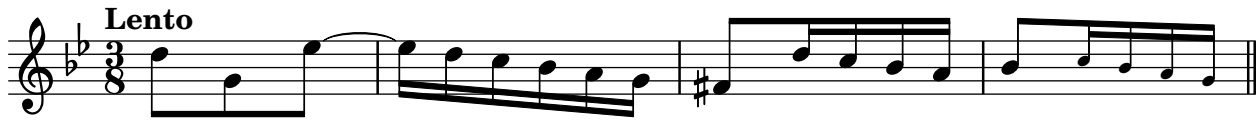
Manipulate each of the following Motives according to the schedule given below (from *EC* par. 154) as small INVENTION.

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.

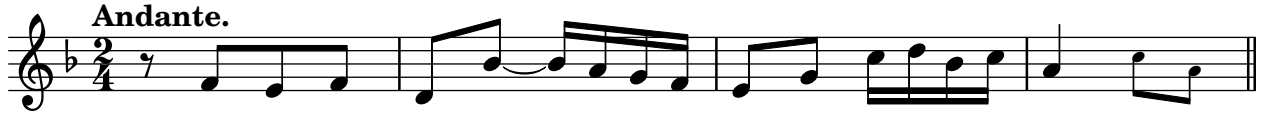
Note. Either 5 and 6, or 7 and 8, or all of these, may be omitted.

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

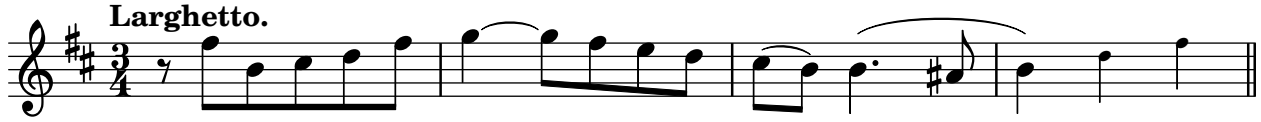
Exercise 15-01



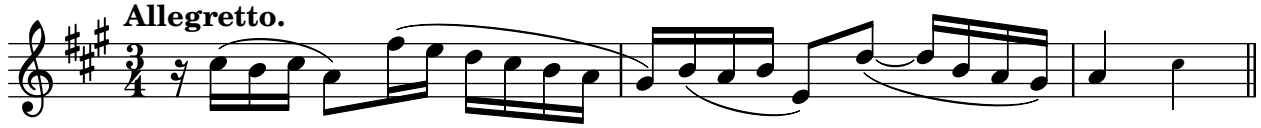
Exercise 15-02



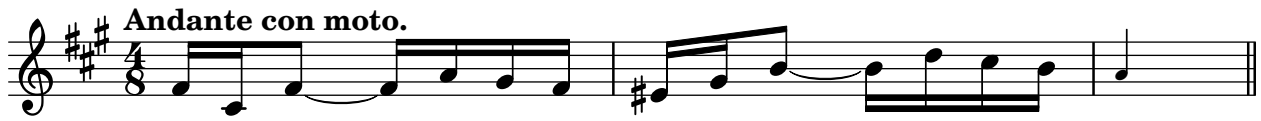
Exercise 15-03



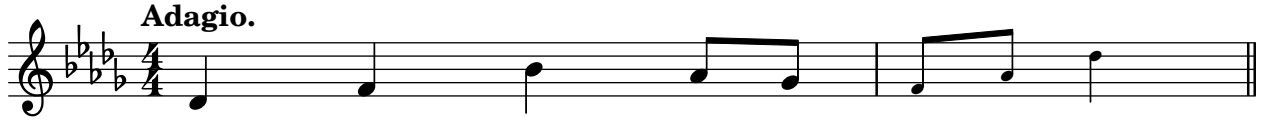
Exercise 15-04



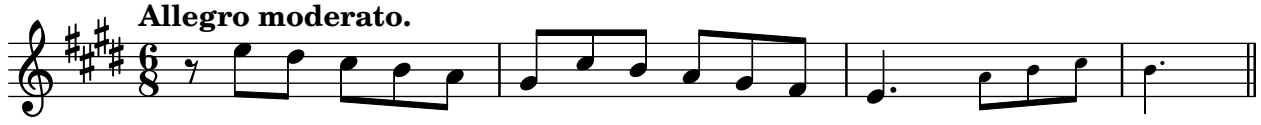
Exercise 15-05



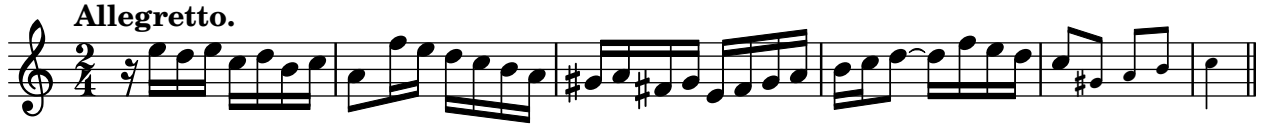
Exercise 15-06



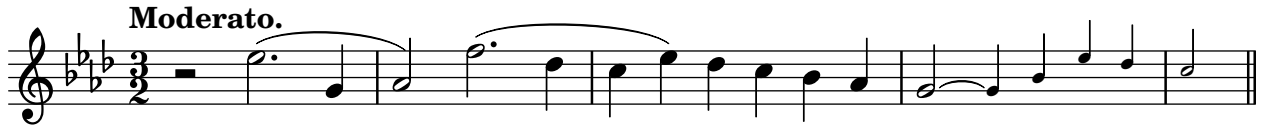
Exercise 15-07



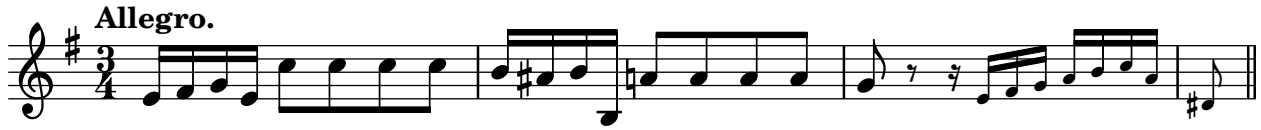
Exercise 15-08



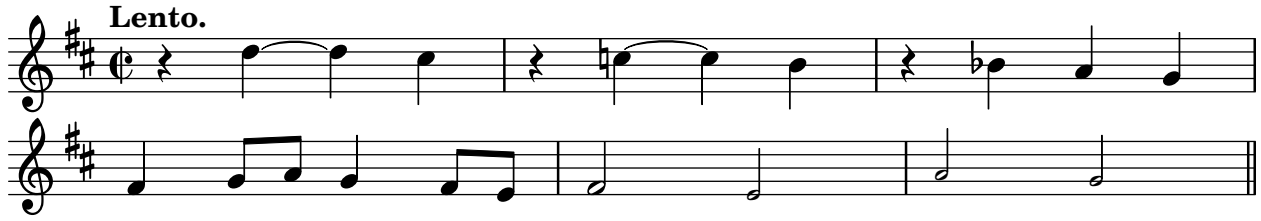
Exercise 15-09



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.

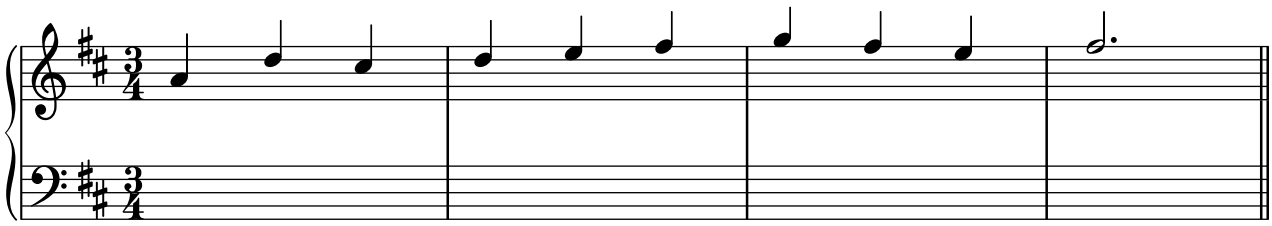
Each melody in the same key throughout.

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

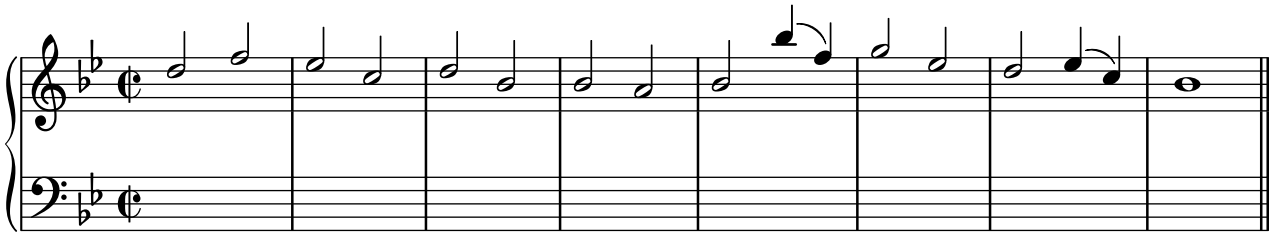
If the melody is high, one staff will suffice (as in Ex. 128); if low, two staves will be more convenient. Or, in any case, the student may use two staves, if he so desires.

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

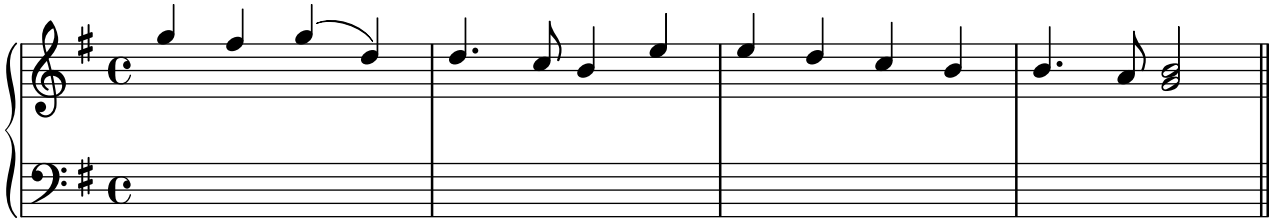
Exercise 16-01



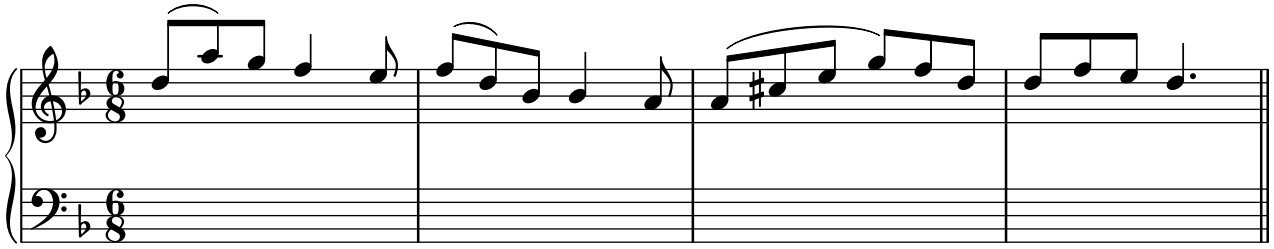
Exercise 16-02



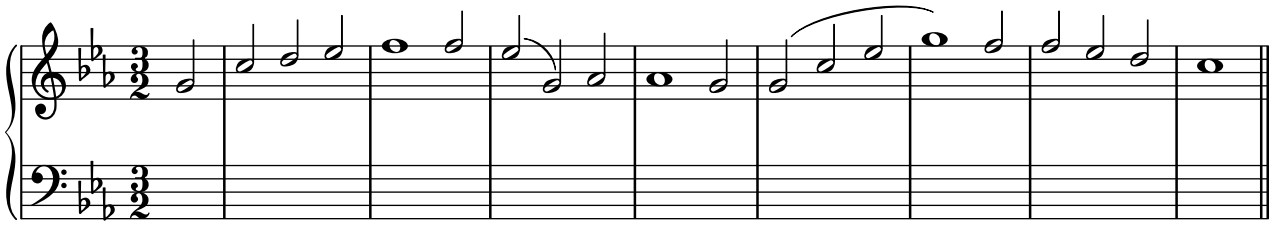
Exercise 16-03



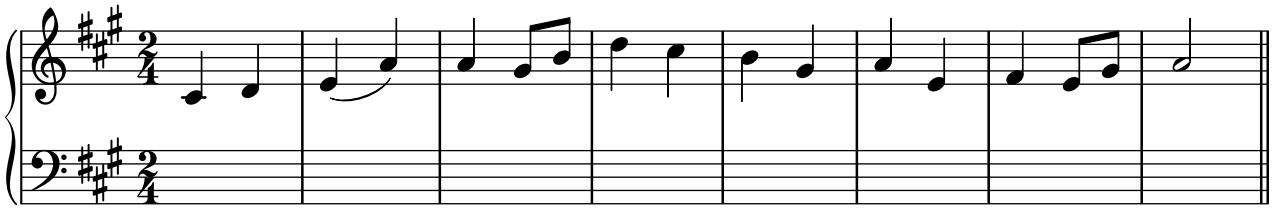
Exercise 16-04



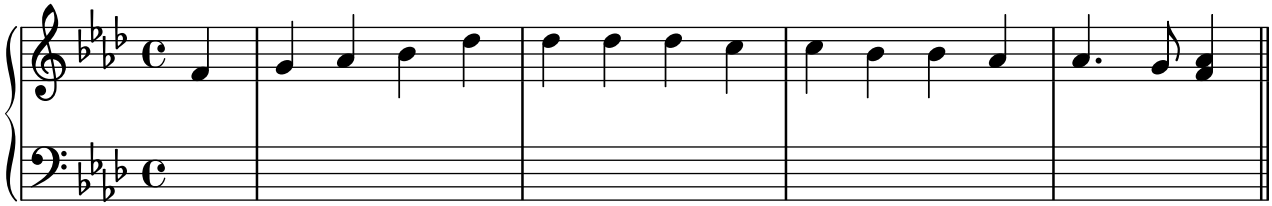
Exercise 16-05



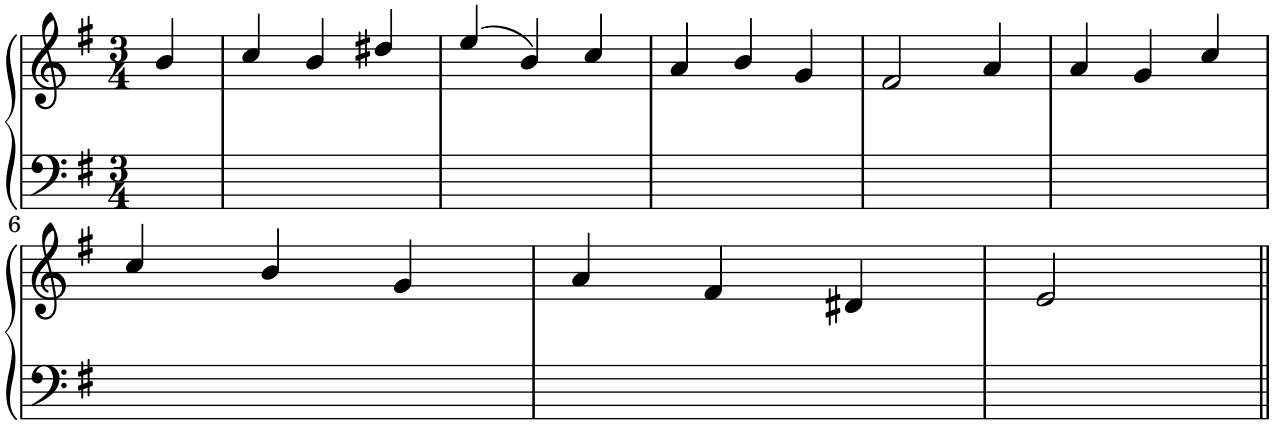
Exercise 16-06



Exercise 16-07



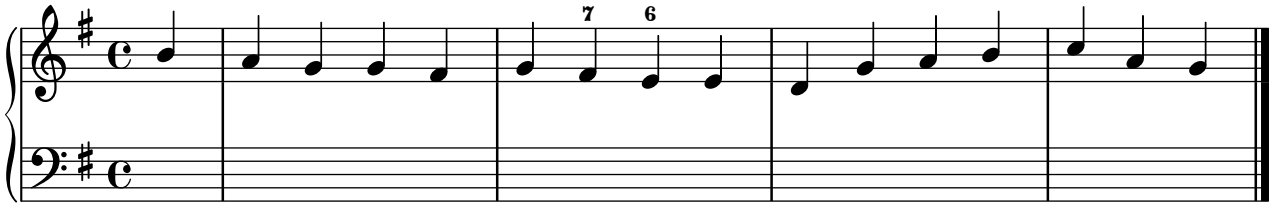
Exercise 16-08



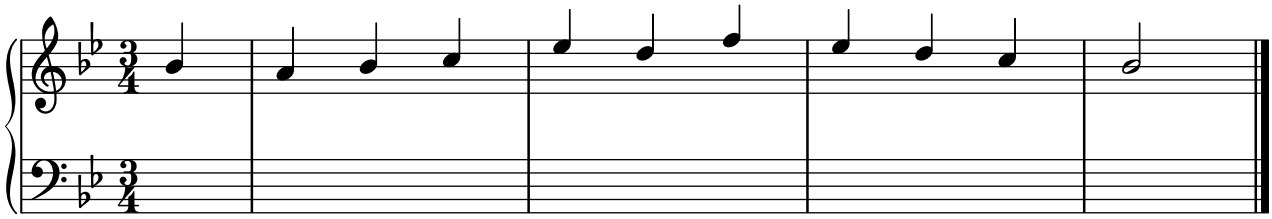
Exercise 17

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

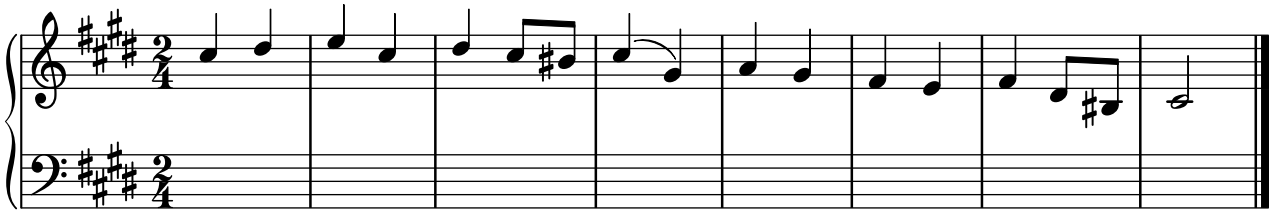
Exercise 17-01



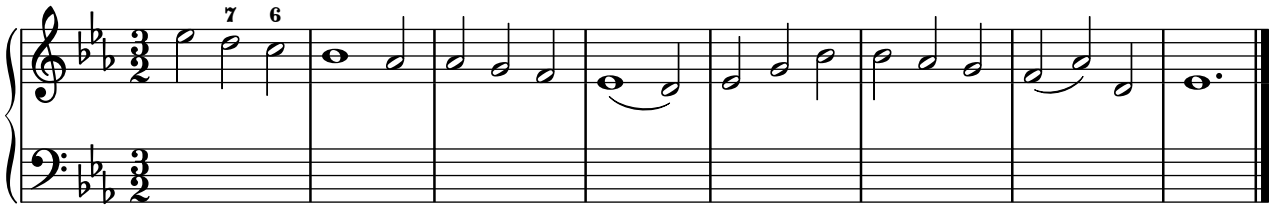
Exercise 17-02



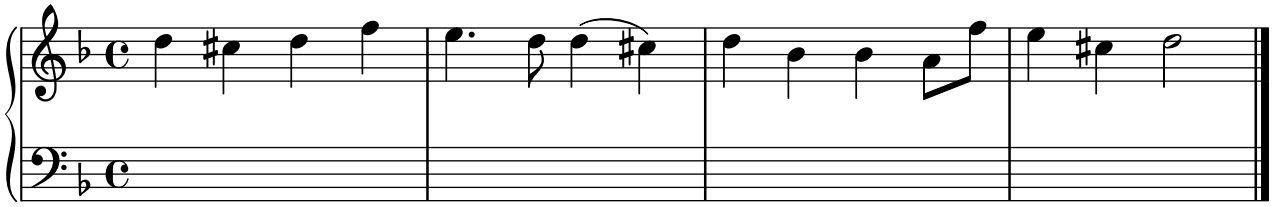
Exercise 17-03



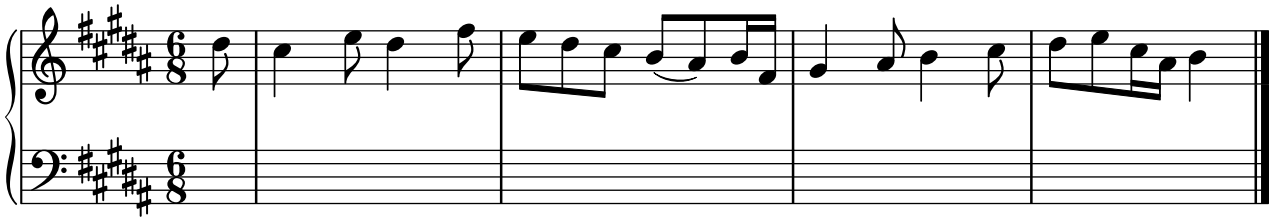
Exercise 17-04



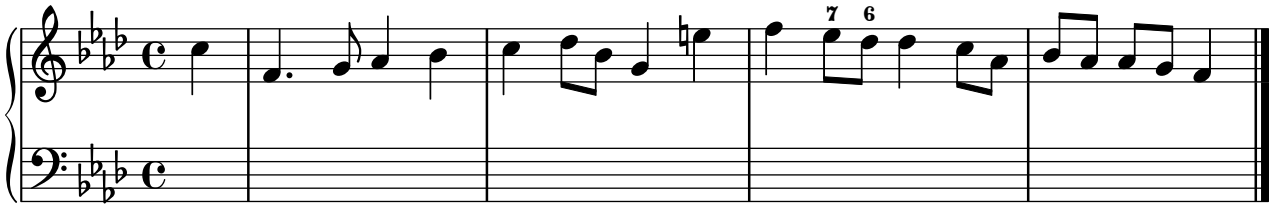
Exercise 17-05



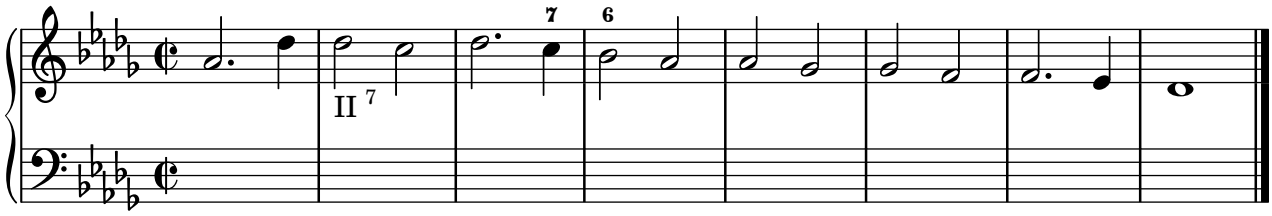
Exercise 17-06



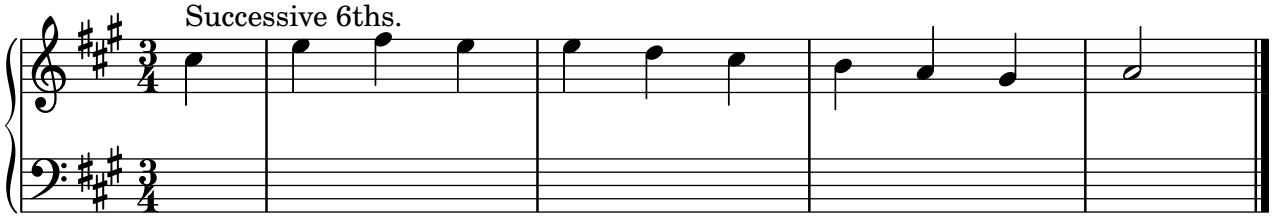
Exercise 17-07



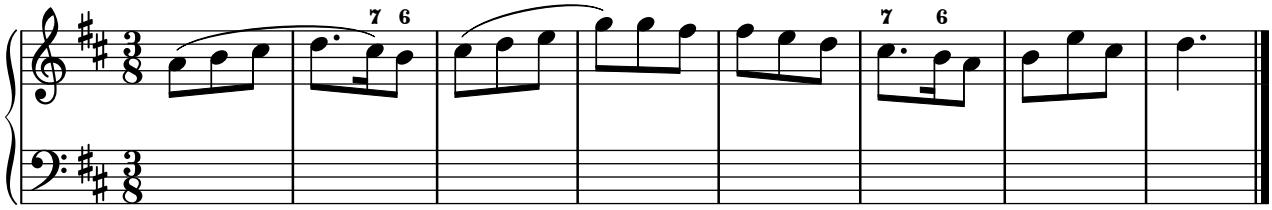
Exercise 17-08



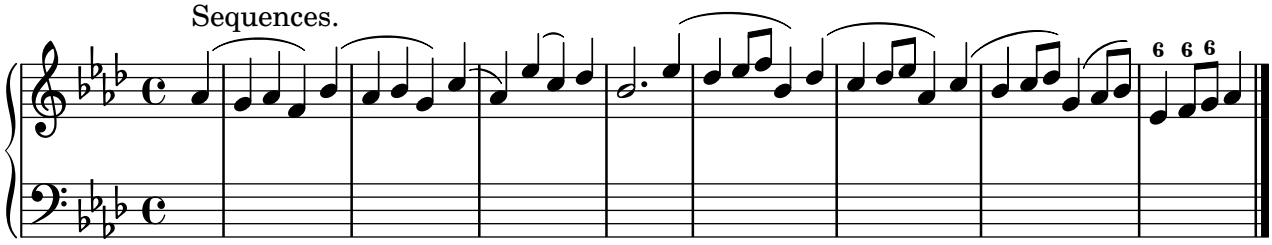
Exercise 17-09



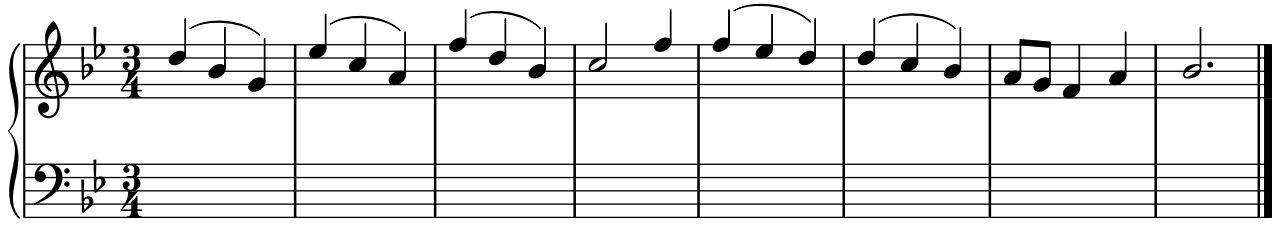
Exercise 17-10



Exercise 17-11



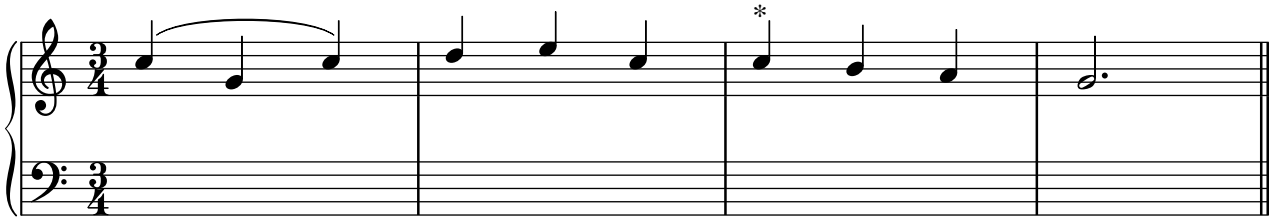
Exercise 17-12



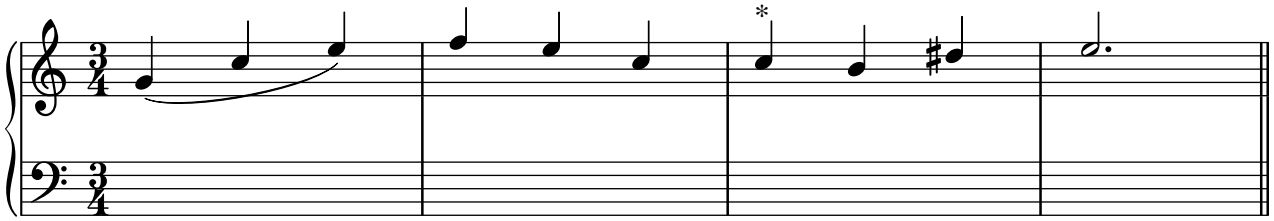
Exercise 18

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.

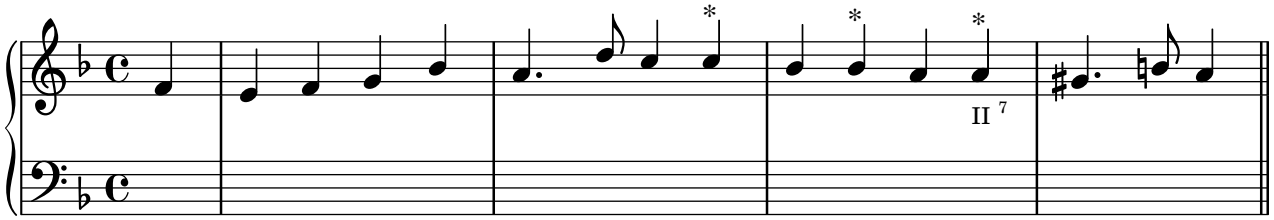
Exercise 18-01



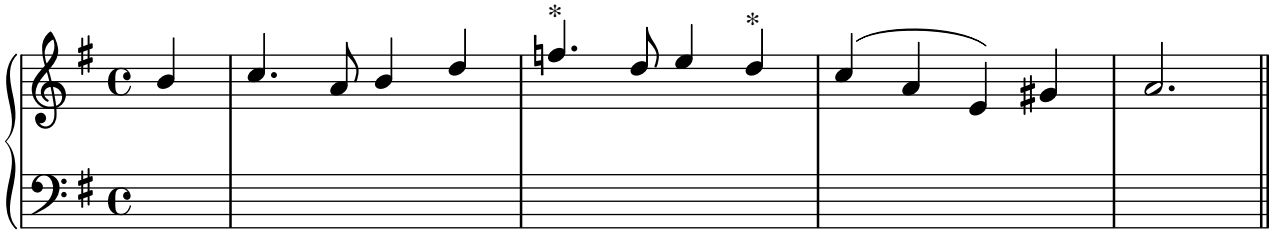
Exercise 18-02



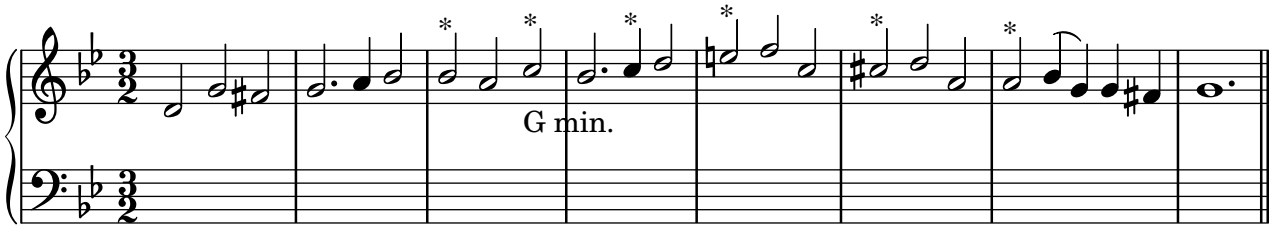
Exercise 18-03



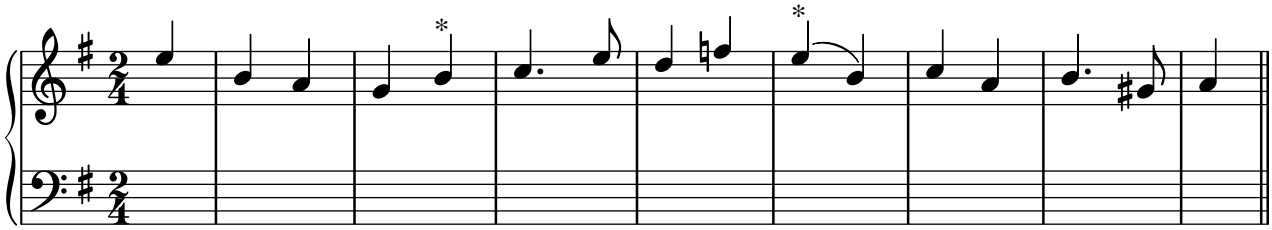
Exercise 18-04



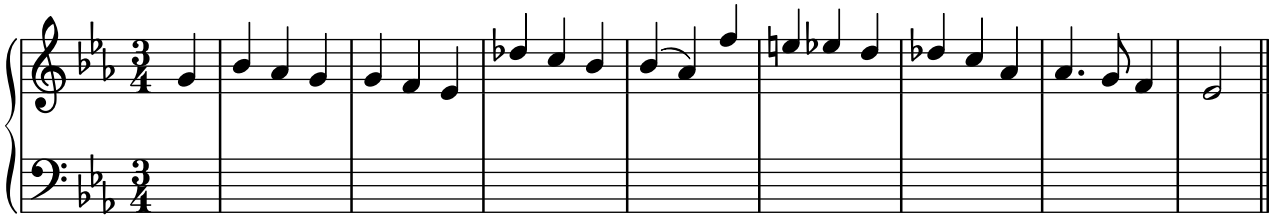
Exercise 18-05



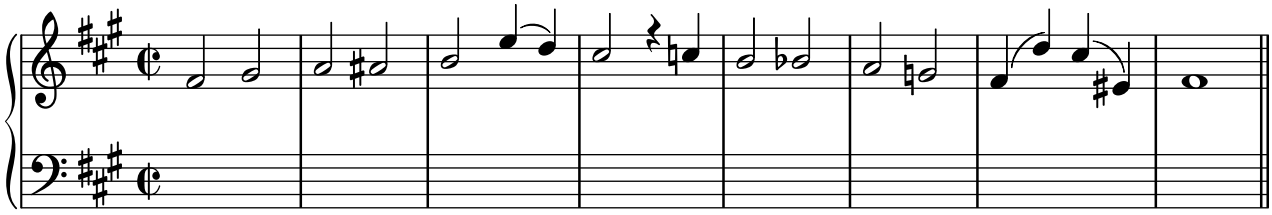
Exercise 18-06



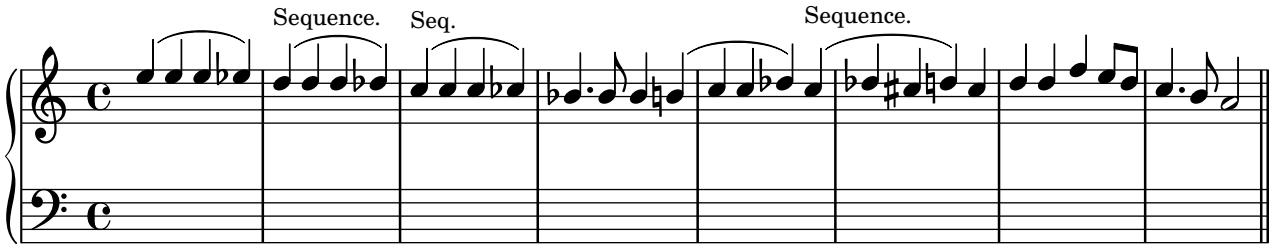
Exercise 18-07



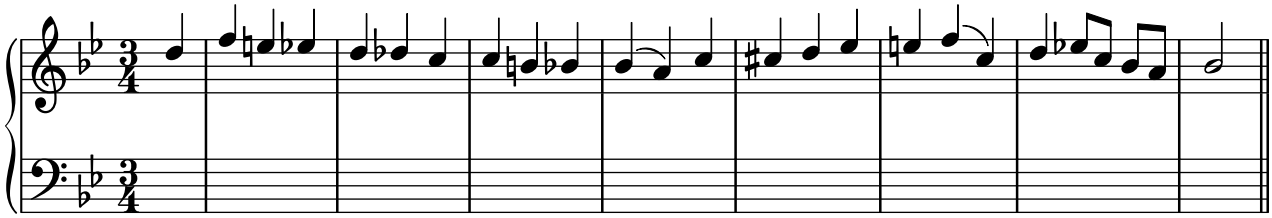
Exercise 18-08



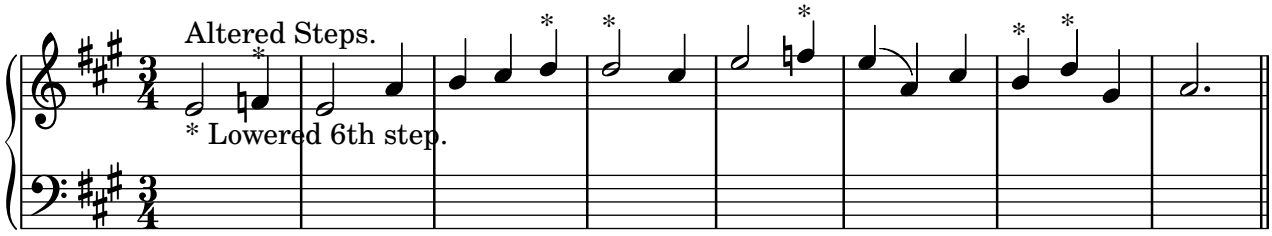
Exercise 18-09



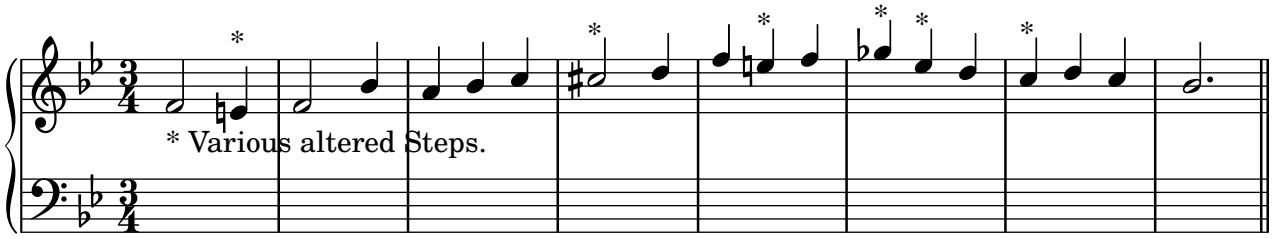
Exercise 18-10



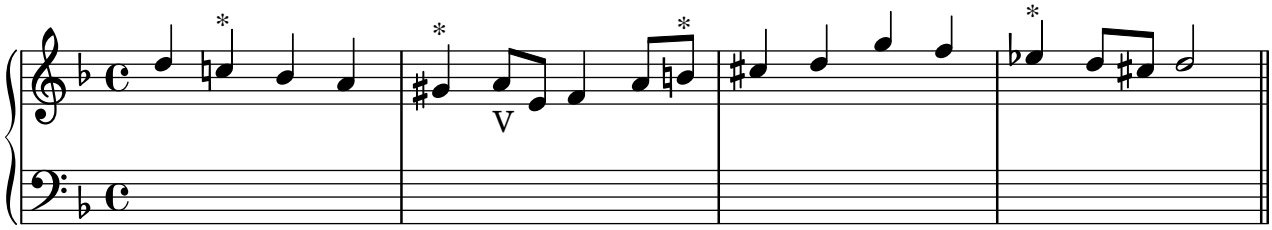
Exercise 18-11



Exercise 18-12



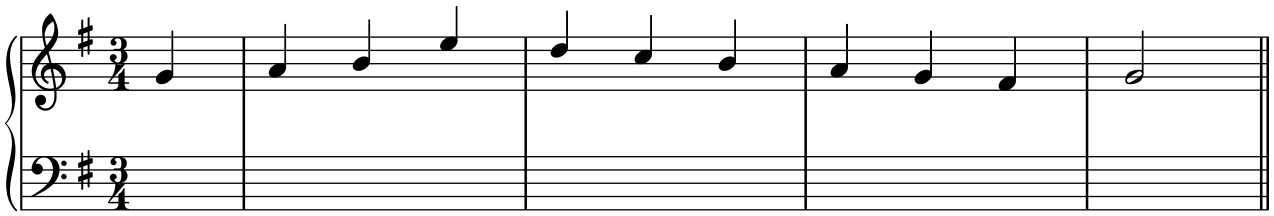
Exercise 18-13



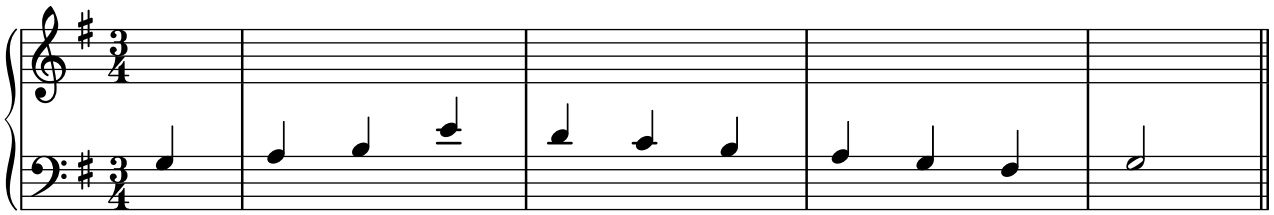
Exercise 19

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.

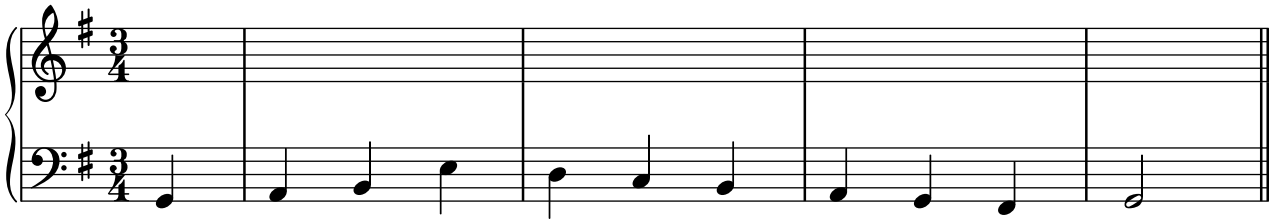
Exercise 19-01a



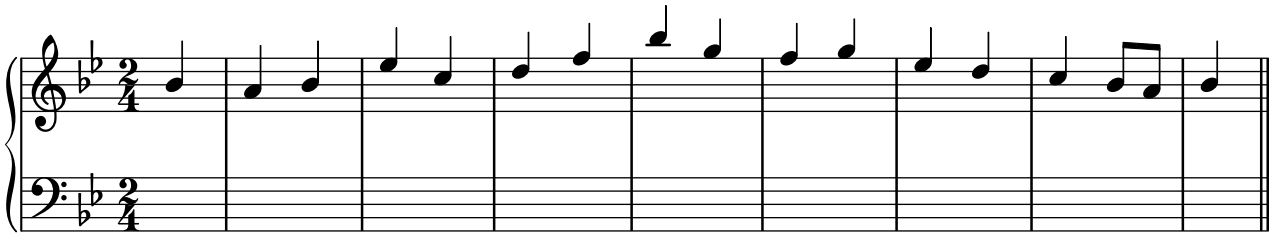
Exercise 19-01b



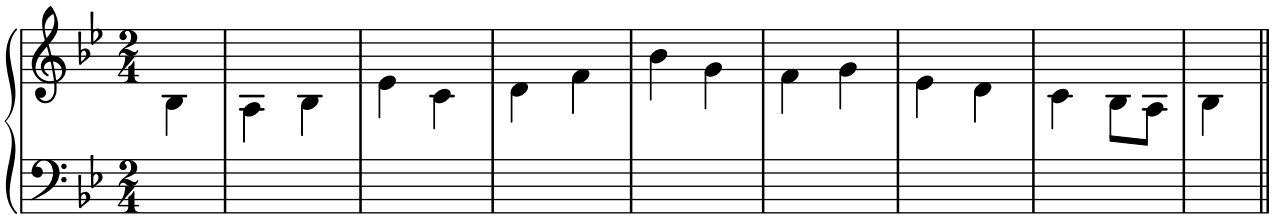
Exercise 19-01c



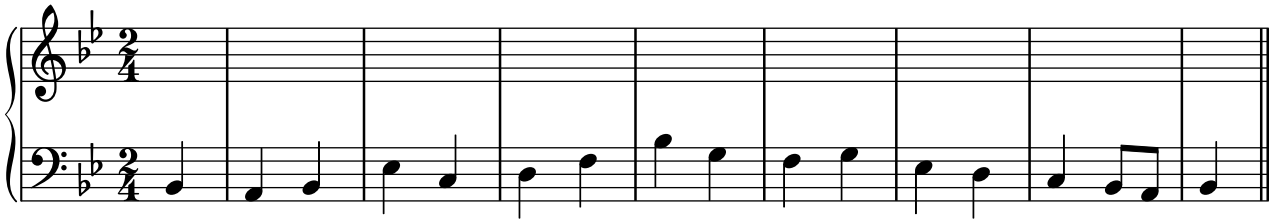
Exercise 19-02a



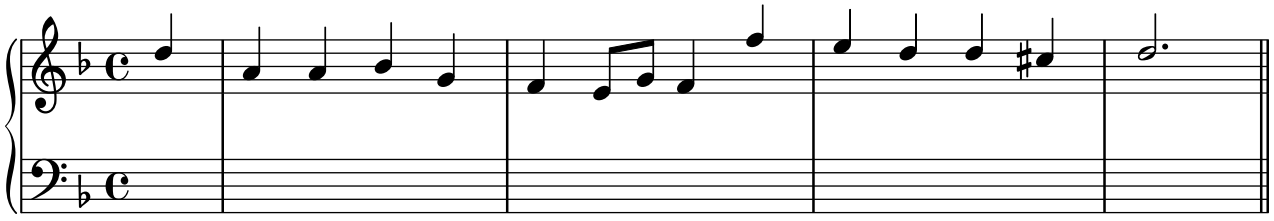
Exercise 19-02b



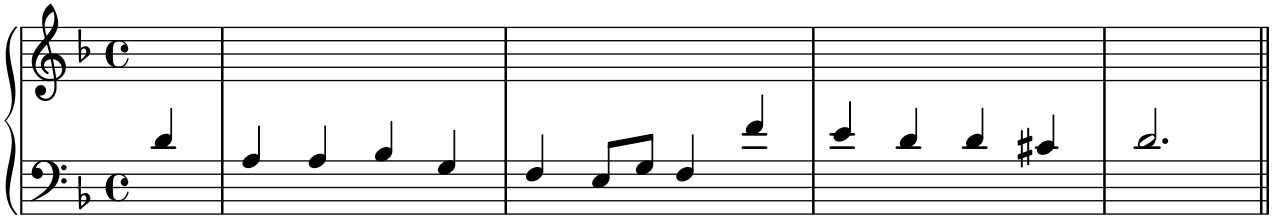
Exercise 19-02c



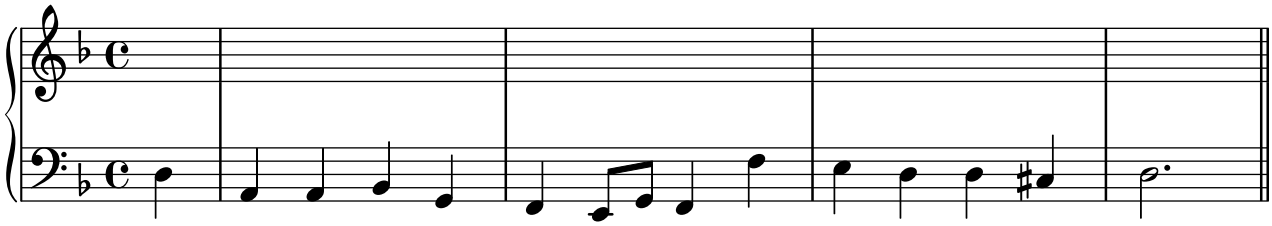
Exercise 19-03a



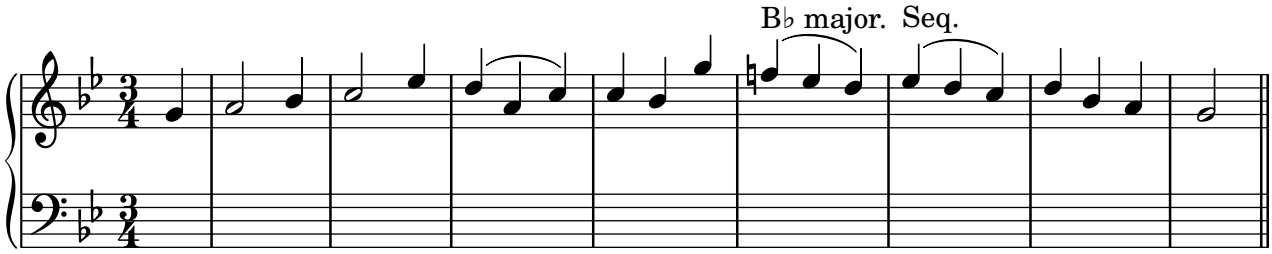
Exercise 19-03b



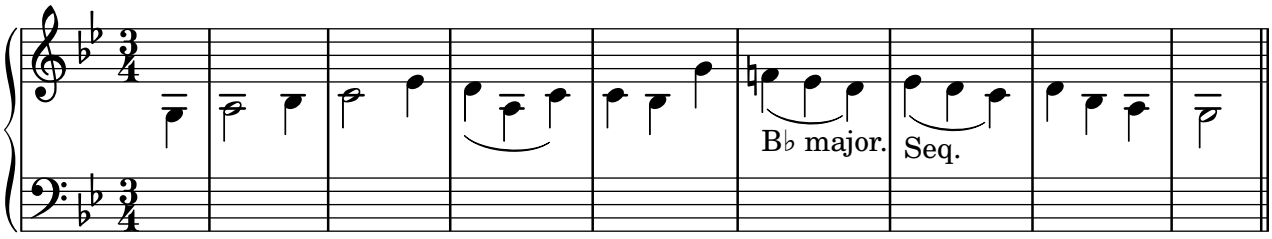
Exercise 19-03c



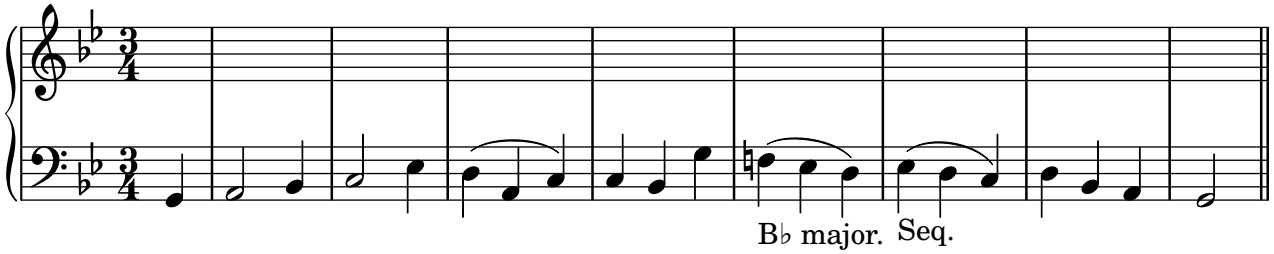
Exercise 19-04a



Exercise 19-04b



Exercise 19-04c



Colophon

The main text of this book was typeset using the LaTeX 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 LaTeX for this project not only because of its beautiful output, but also because it supports musical accidental symbols perfectly (♭,♯,♮) without messing up line spacing. LaTeX 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, LaTeX 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"

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  \time 2/4
  c16(\mp\< d es f g8)-. a16 b
  c2\f
}
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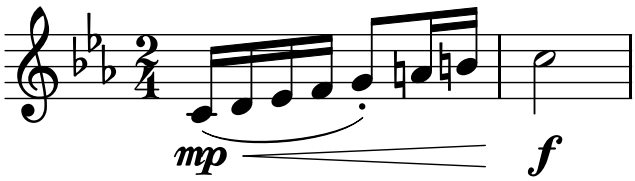

For information about Lilypond visit `http://lilypond.org`. Lilypond runs on Linux, Windows, and Mac platforms and is available for free download at the website.