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

by Percy Goetschius

# A Workbook to Accompany

## Exercises in Elementary Counterpoint

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- to do whatever you want

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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.

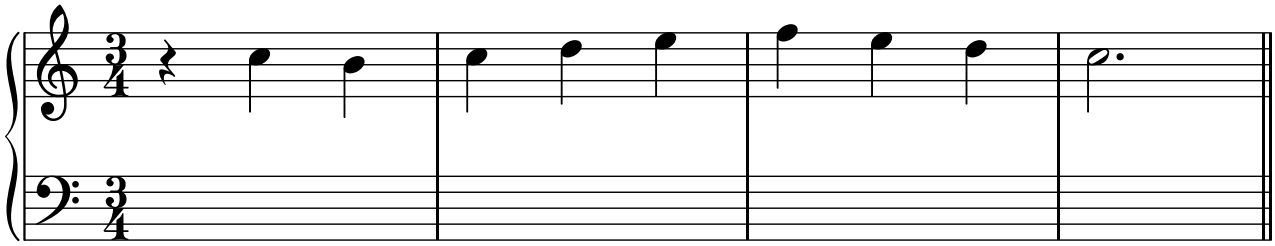
To each of the following given major melodies, a second part is to be added, in corresponding rhythm, according to the above rules, and as shown in *EC* Ex. 39.

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**



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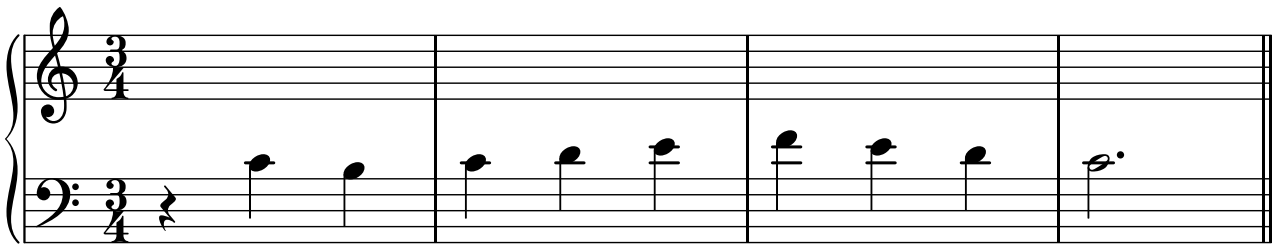

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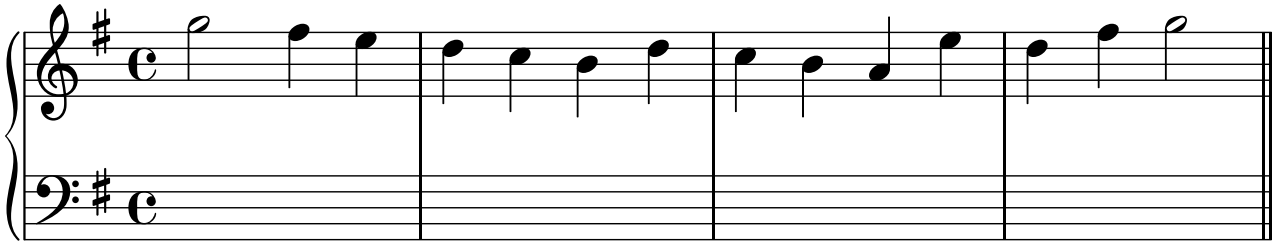

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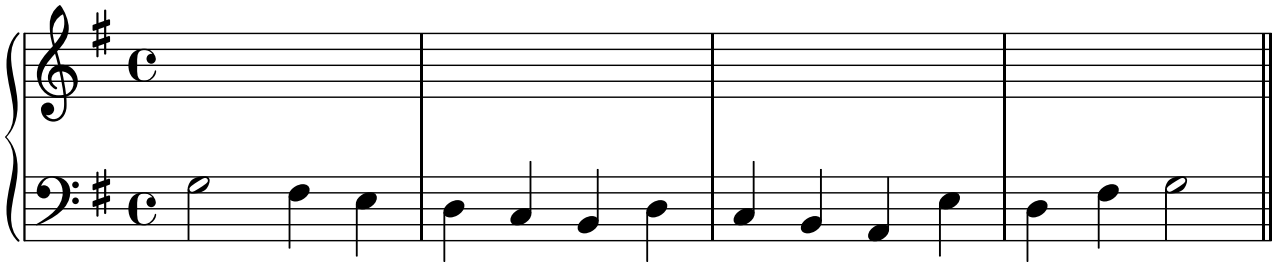

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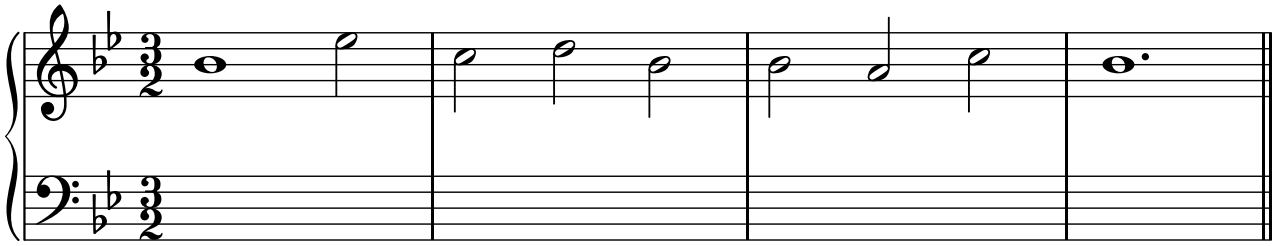

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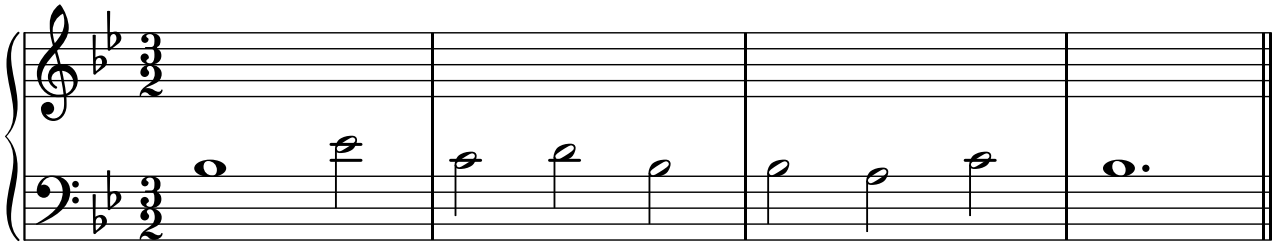

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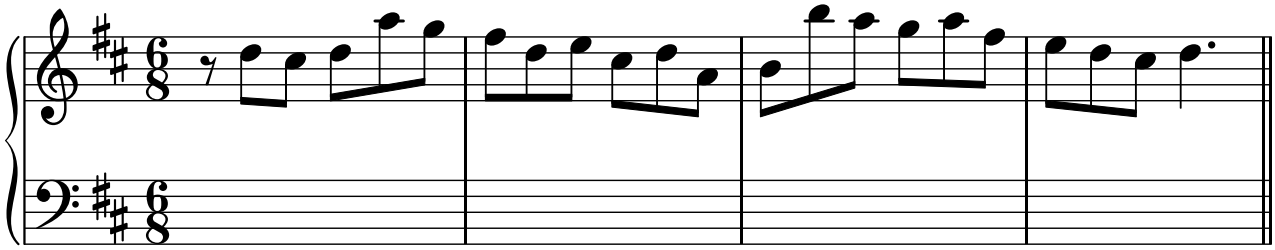

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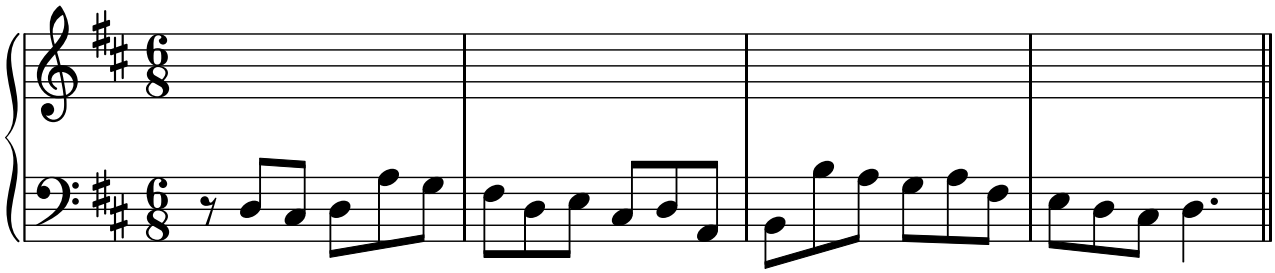

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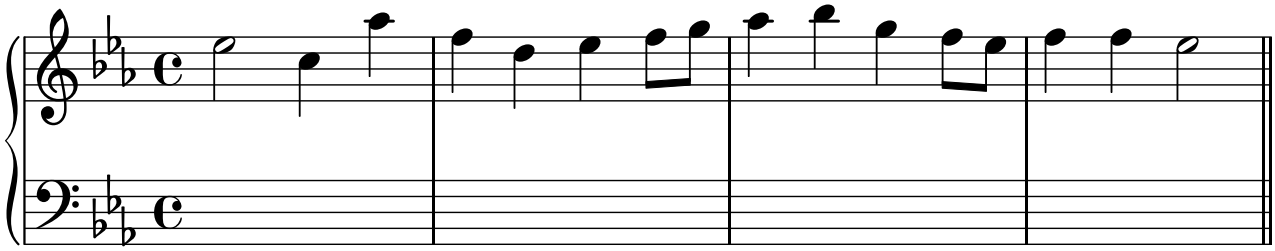

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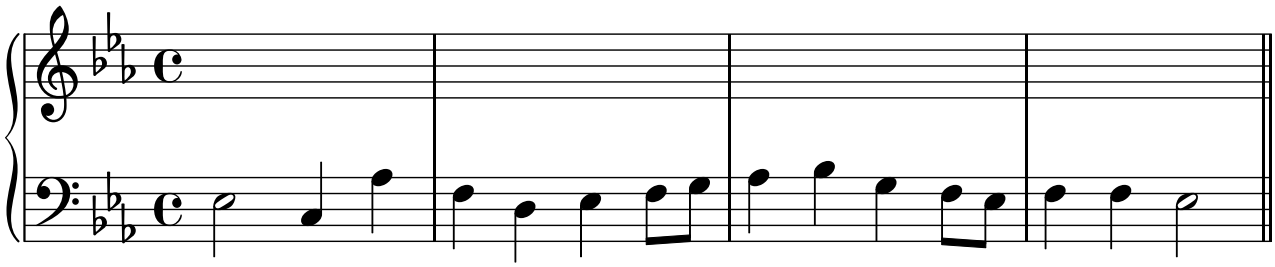

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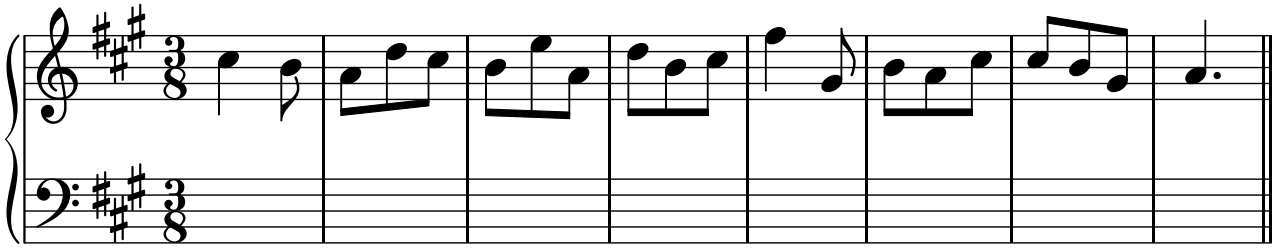

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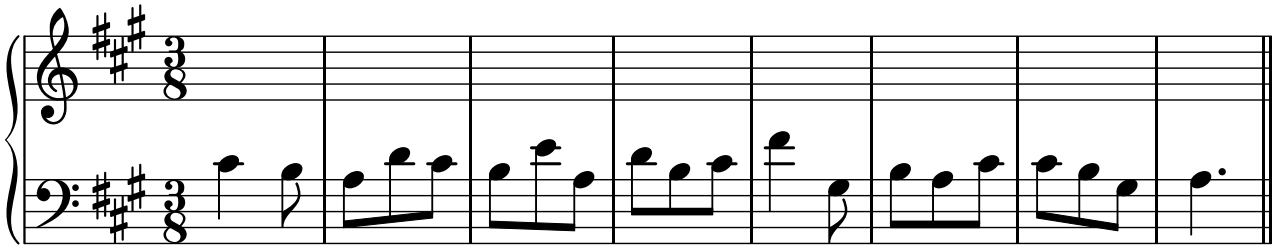

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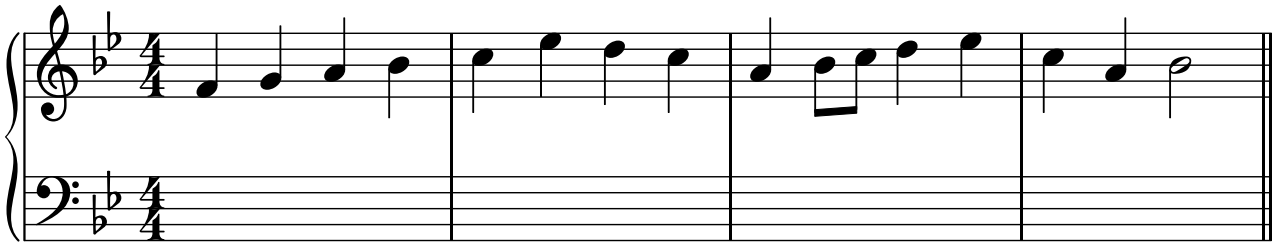

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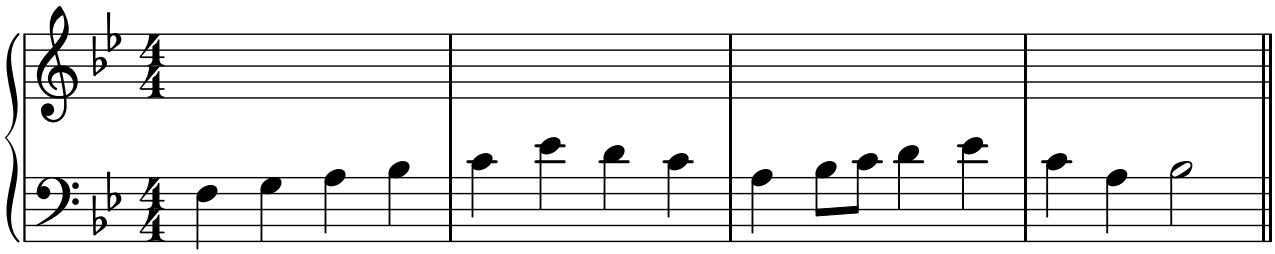

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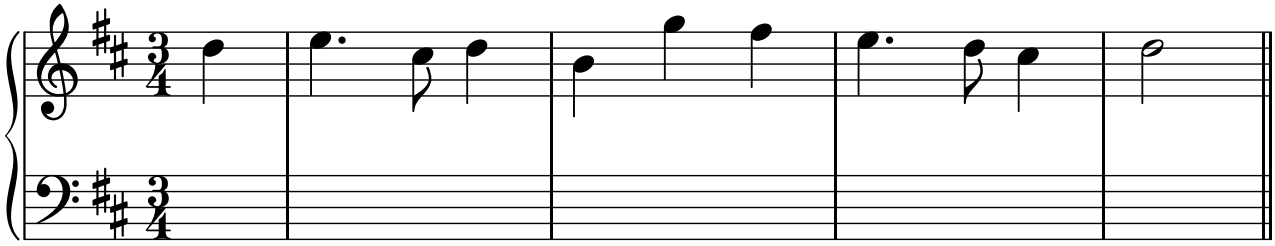

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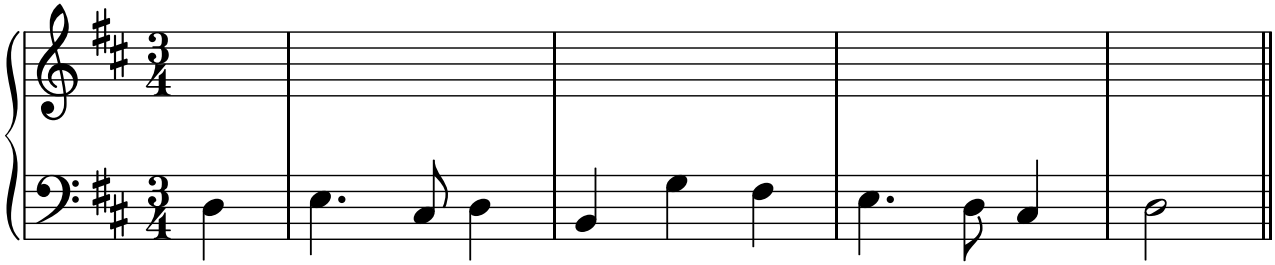

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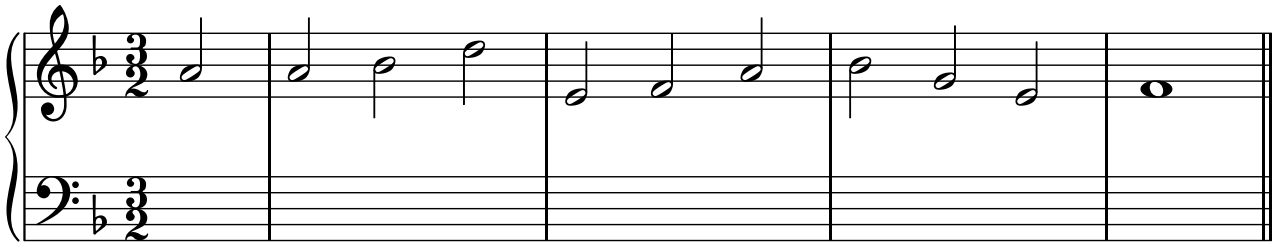

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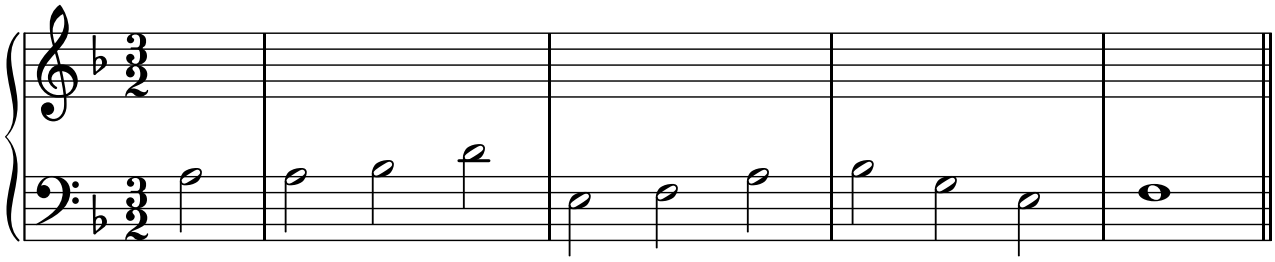

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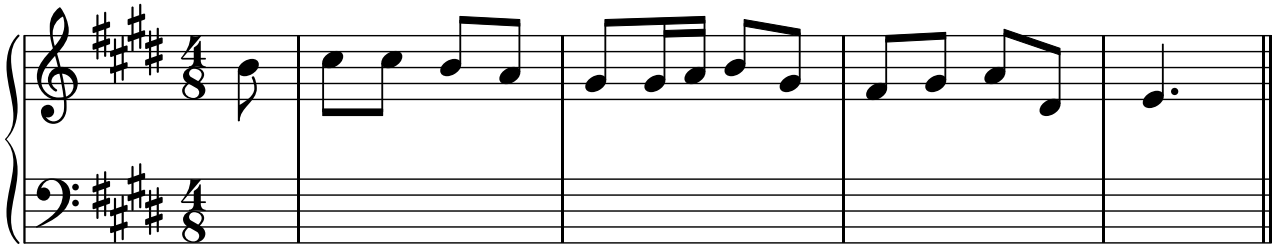

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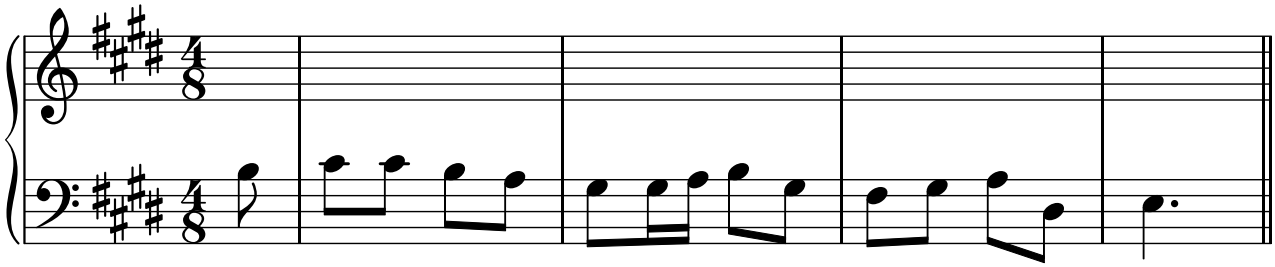

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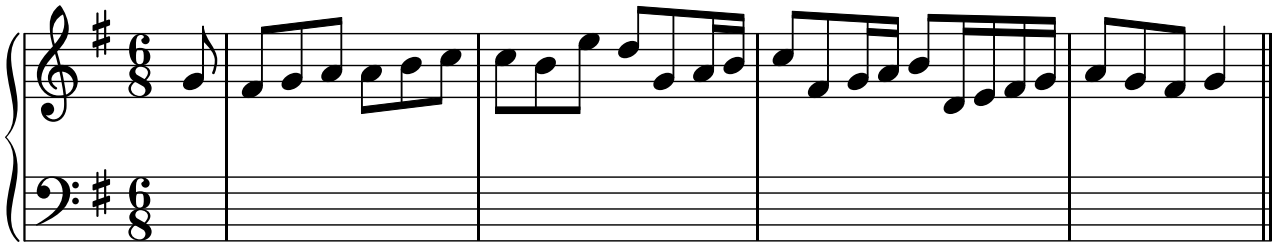

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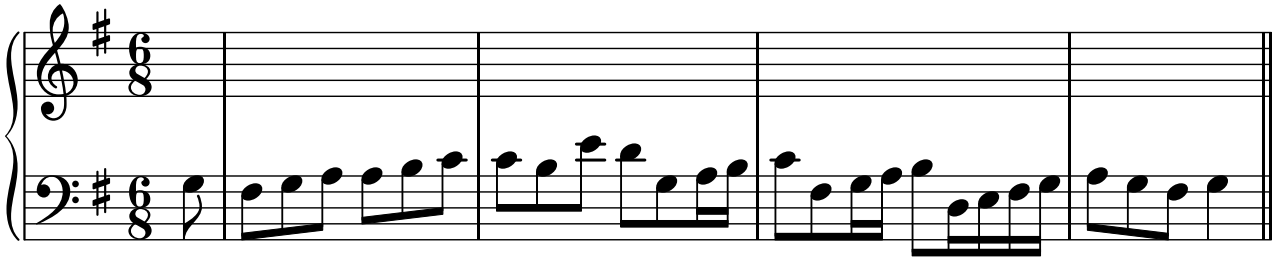

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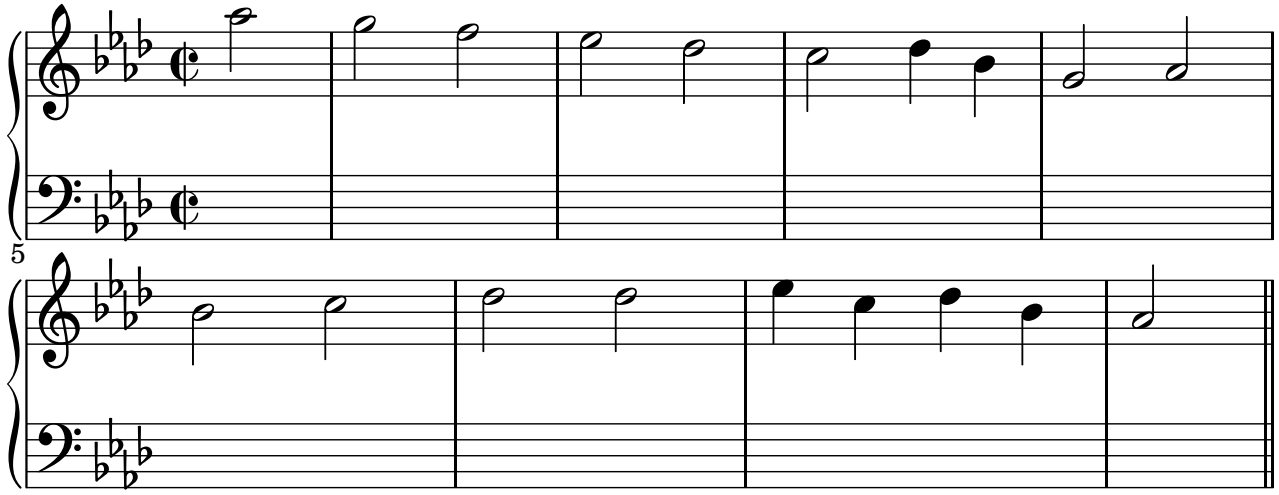

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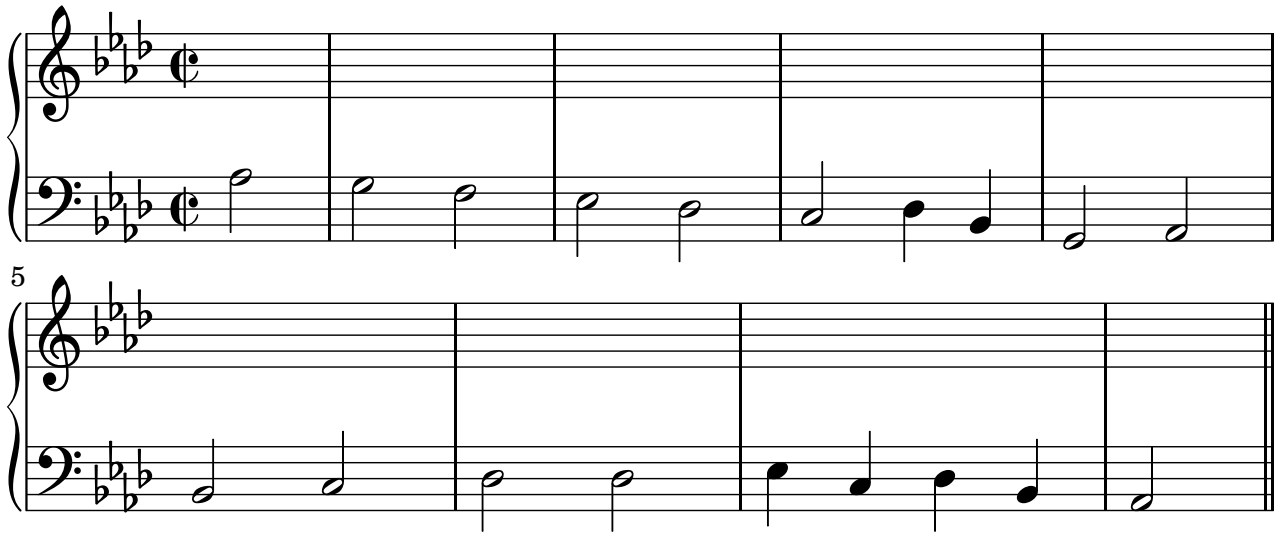


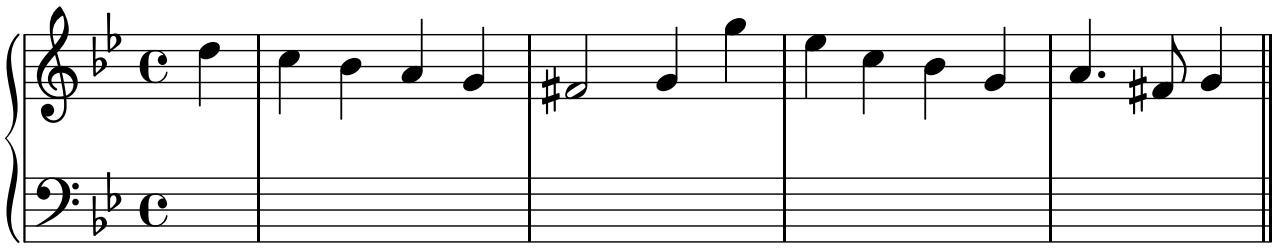
# Exercise 5

## 1:1 Counterpoint, minor mode

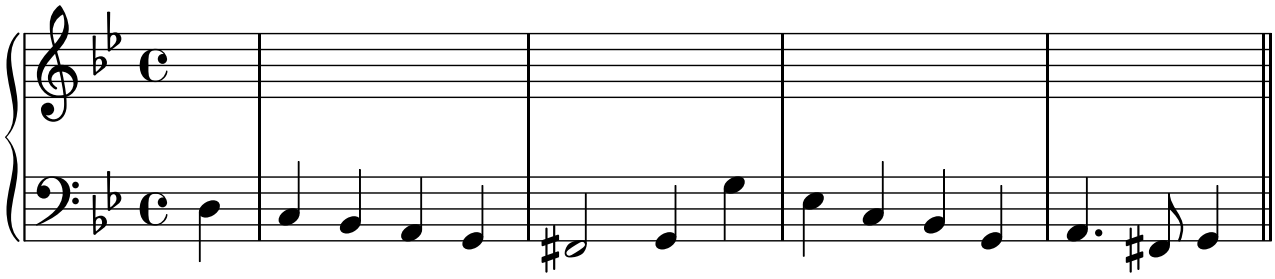
Two-Part Counterpoint with Fundamental Intervals, Minor Mode.

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

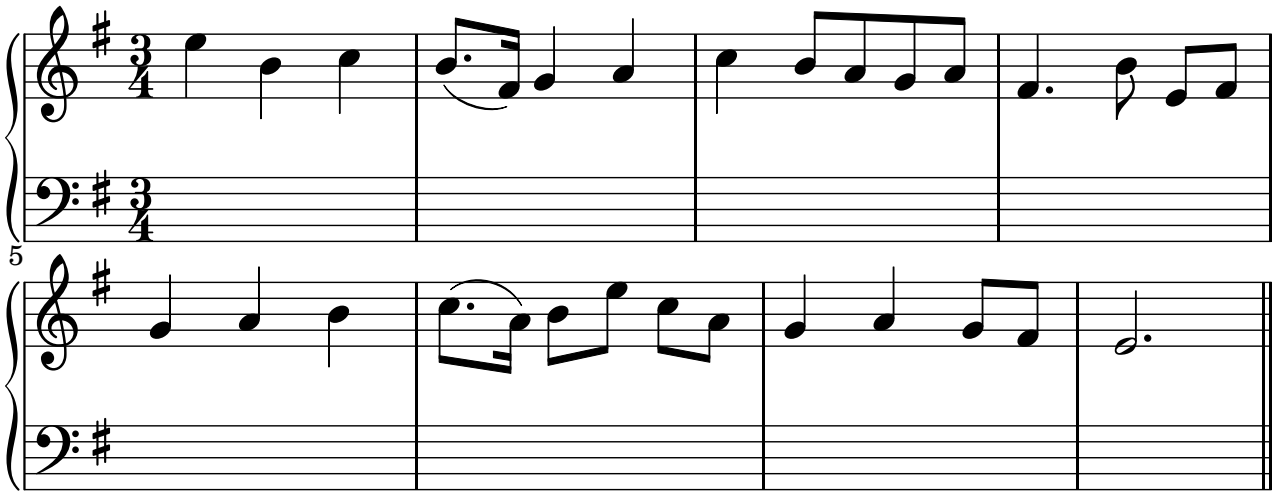
**Exercise 5-1a**



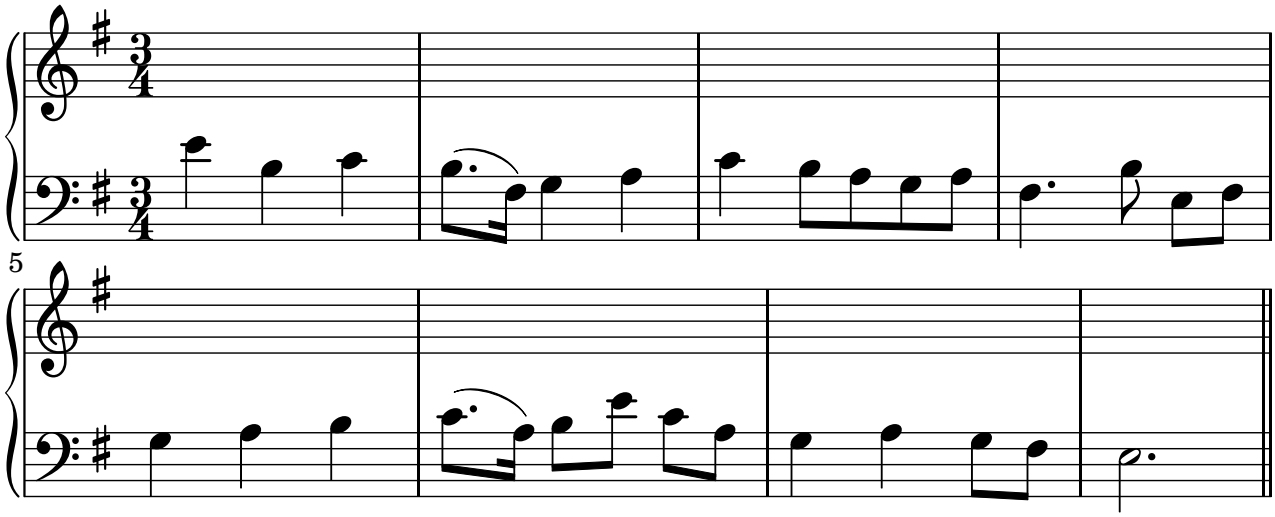
**Exercise 5-1b**



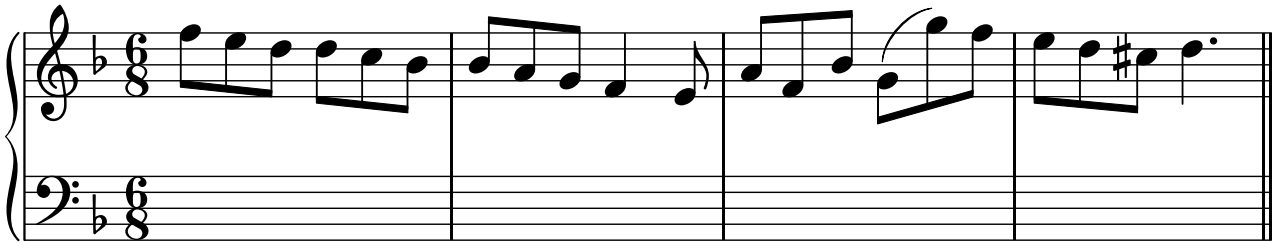
**Exercise 5-2a**



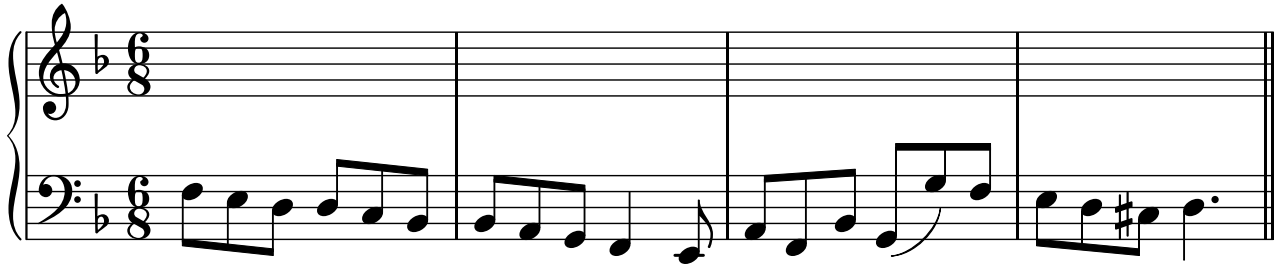
**Exercise 5-2b**



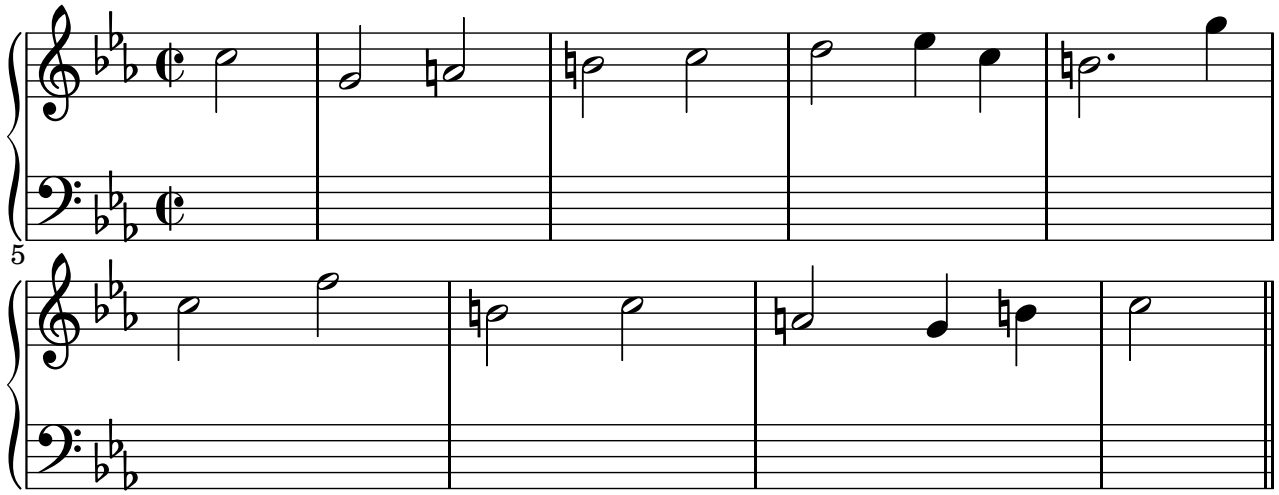
**Exercise 5-3a**



**Exercise 5-3b**



**Exercise 5-4a**

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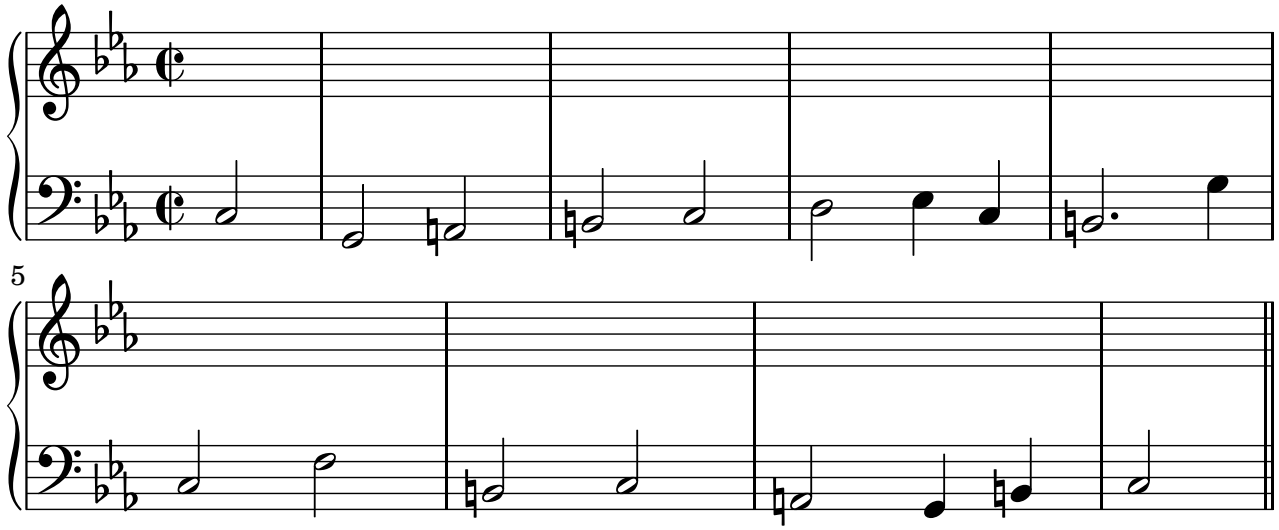
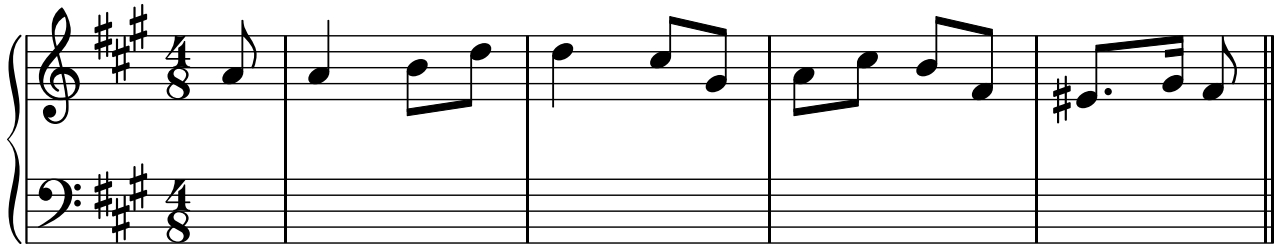


**Exercise 5-5a**



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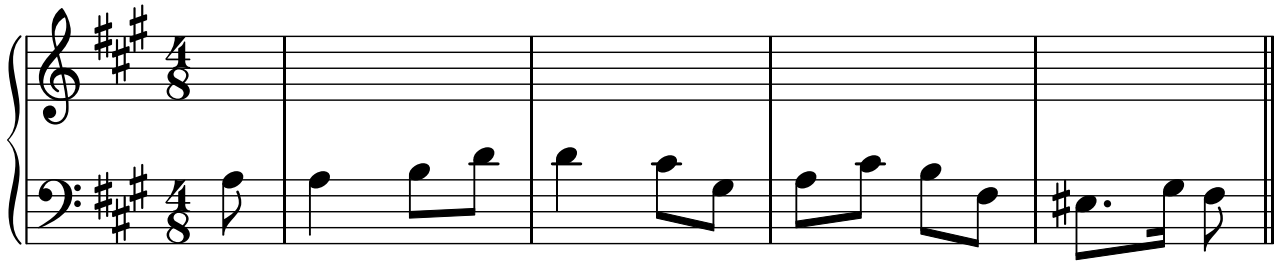

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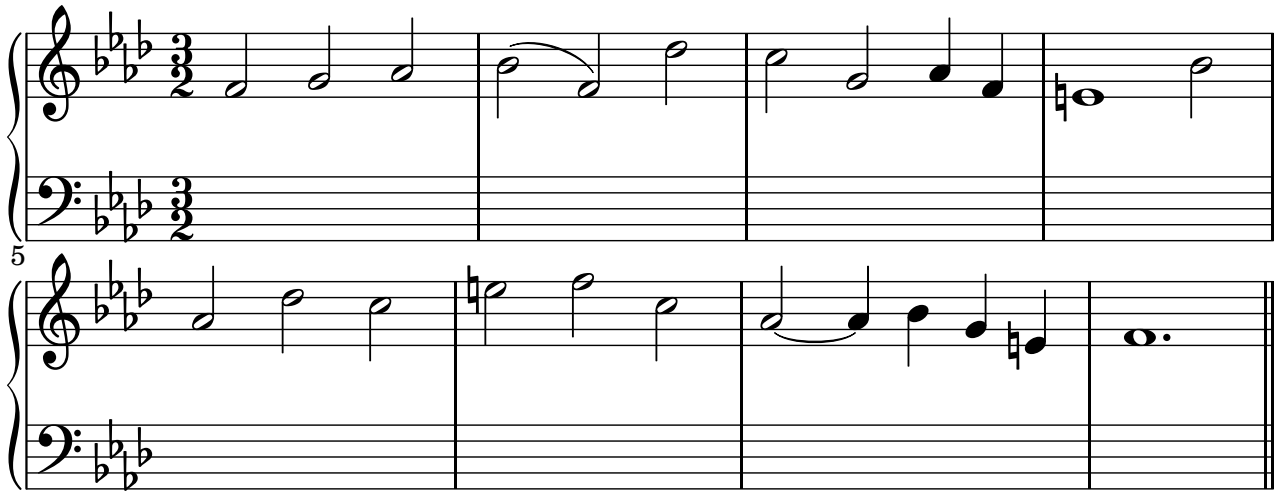

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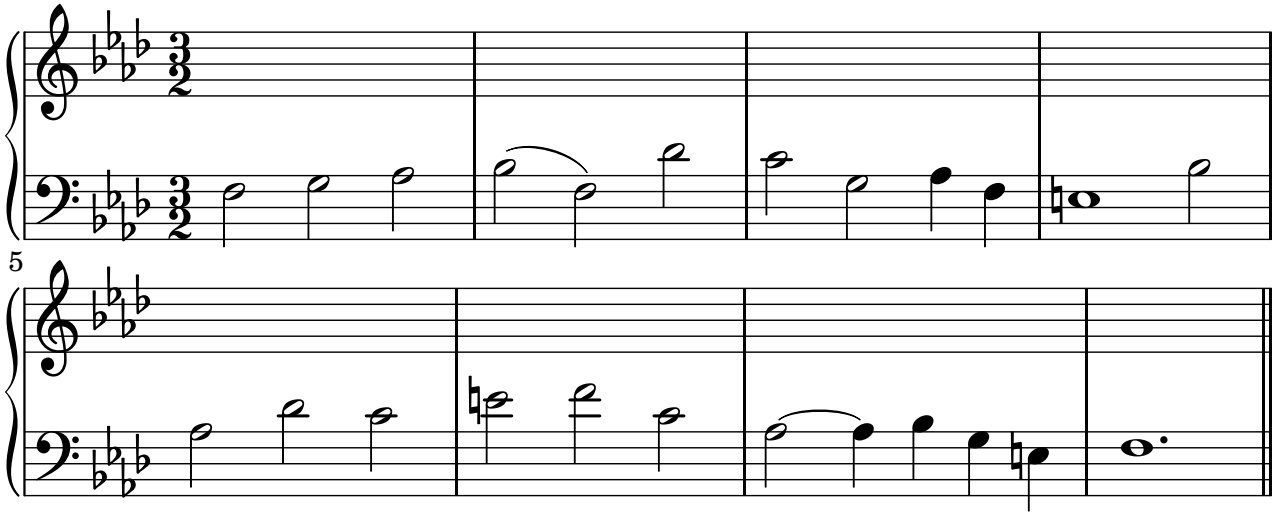
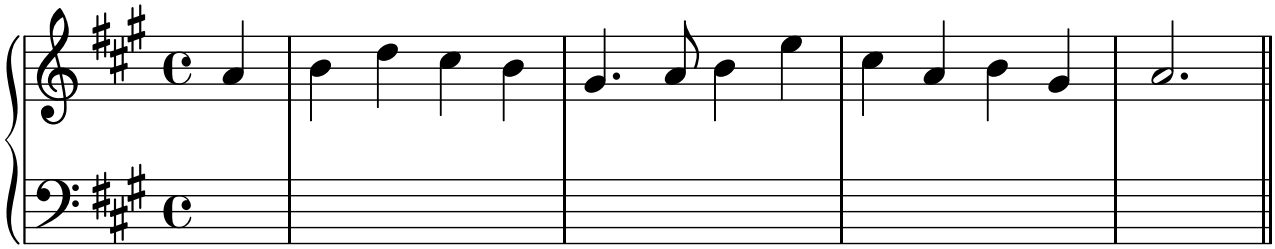


# Exercise 6

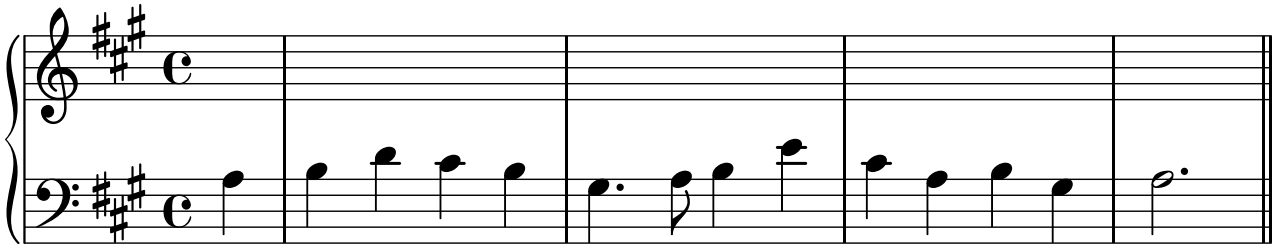
## 1:1 Counterpoint, Fundamental and Secondary Intervals; Major and Minor Modes.

- 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:

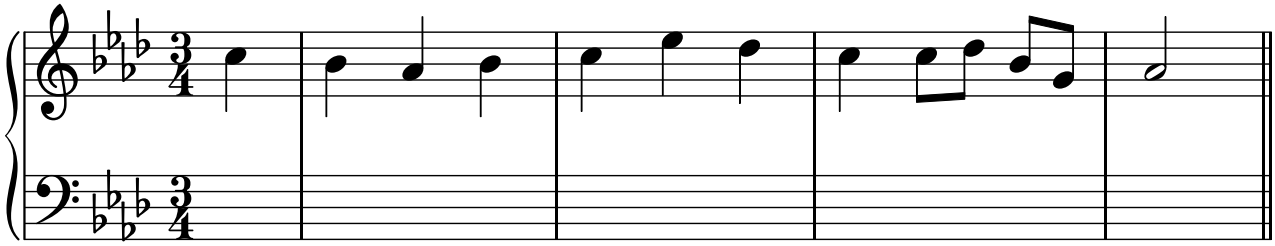
**Exercise 6-1a**



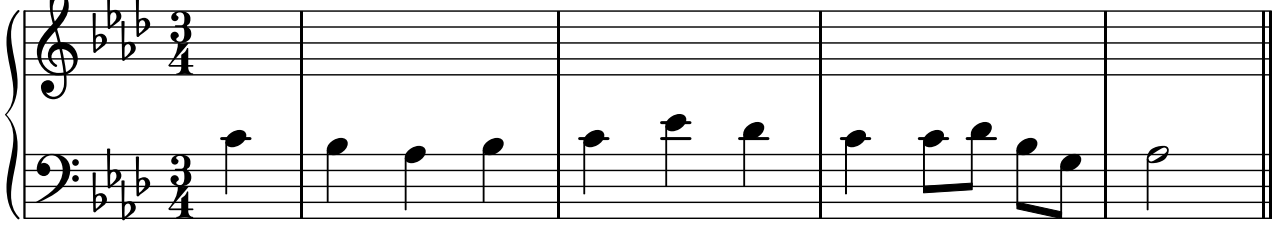
**Exercise 6-1b**



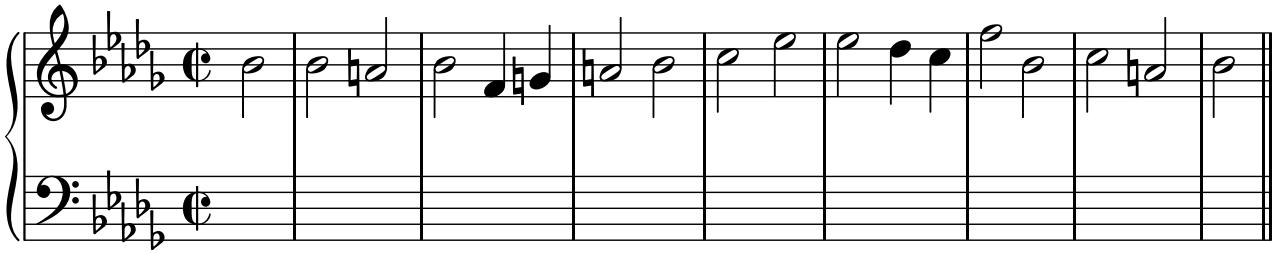
**Exercise 6-2a**



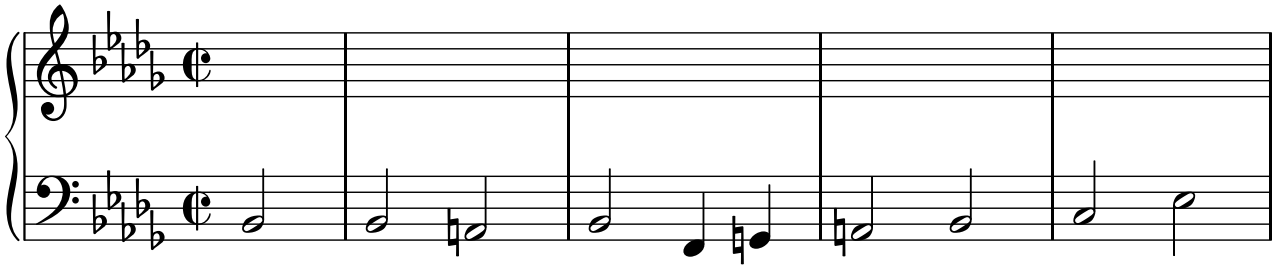
**Exercise 6-2b**

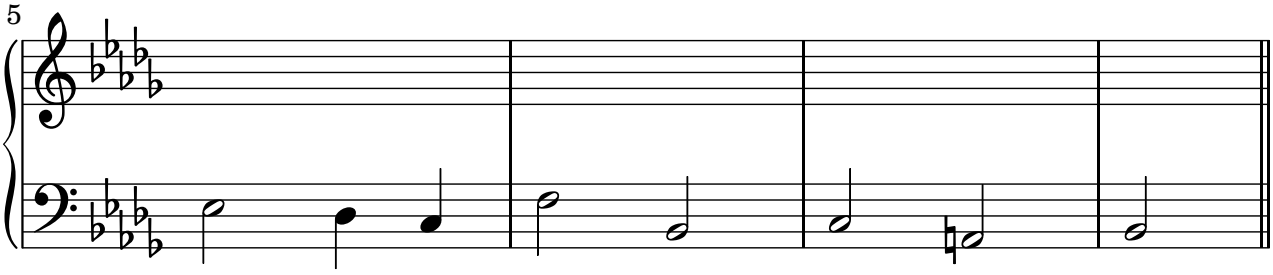


**Exercise 6-3a**



**Exercise 6-3b**



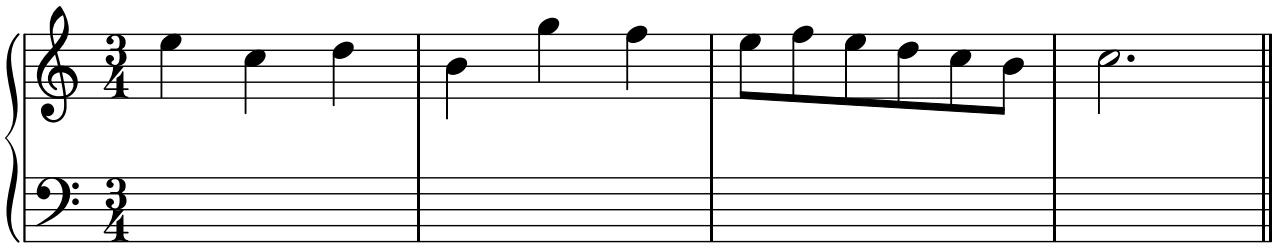

5

# Exercise 7

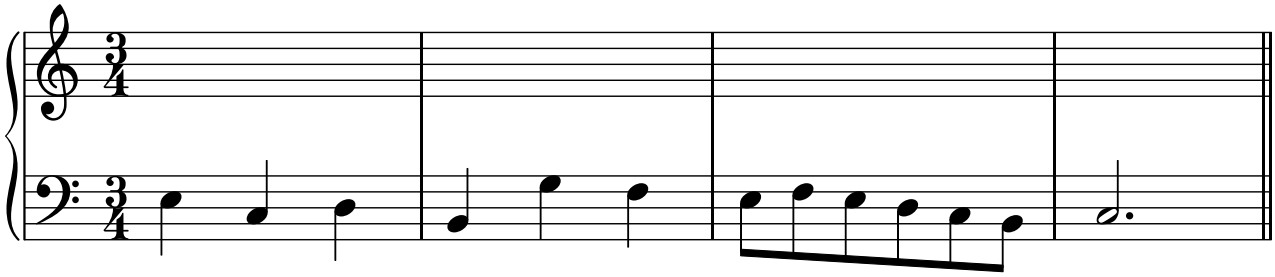
## 2:1 Counterpoint

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

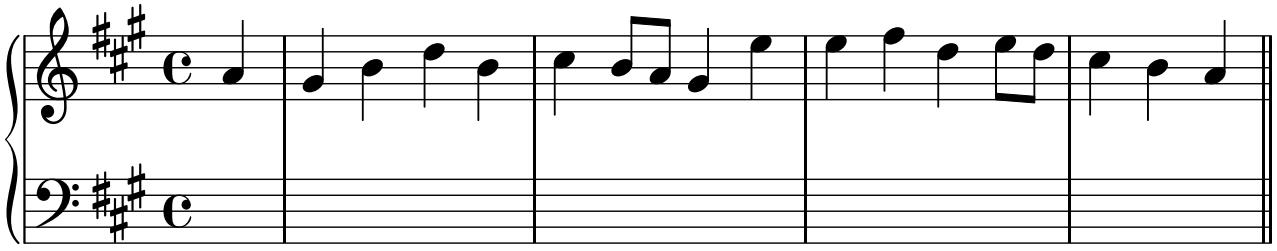
**Exercise 7, No. 1a. 2:1 counterpoint**



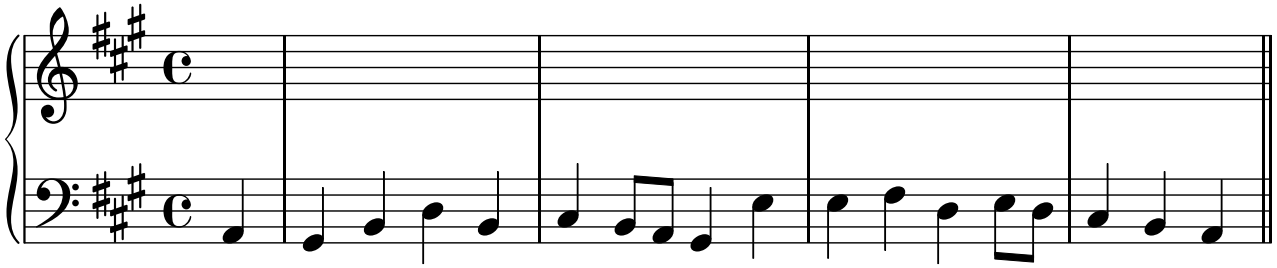
**Exercise 7, No. 1b. 2:1 counterpoint**



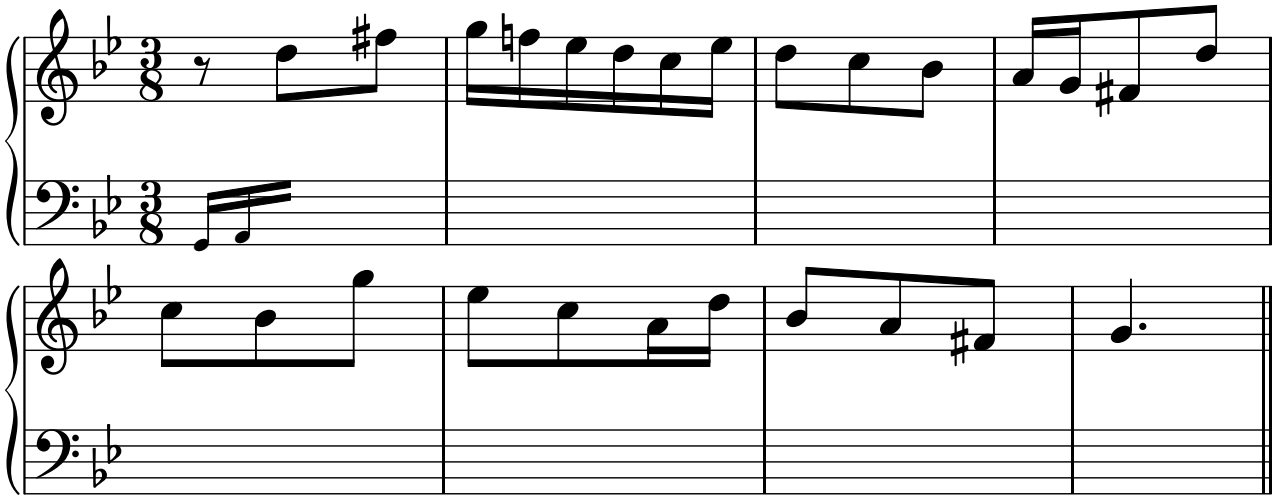
**Exercise 7, No. 2a. 2:1 counterpoint**



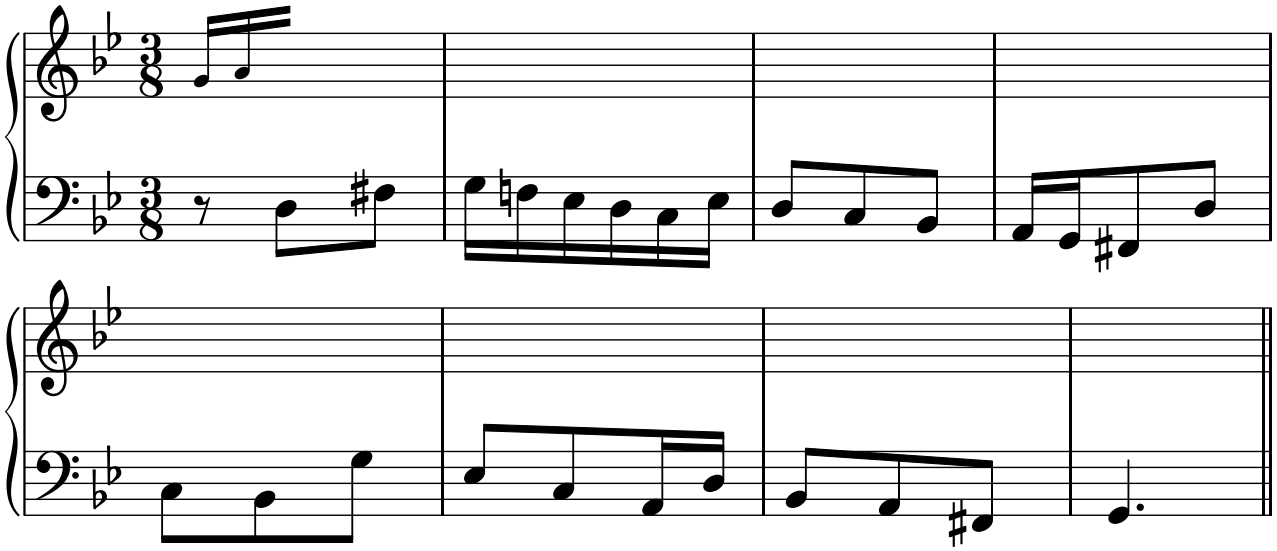
**Exercise 7, No. 2b. 2:1 counterpoint**



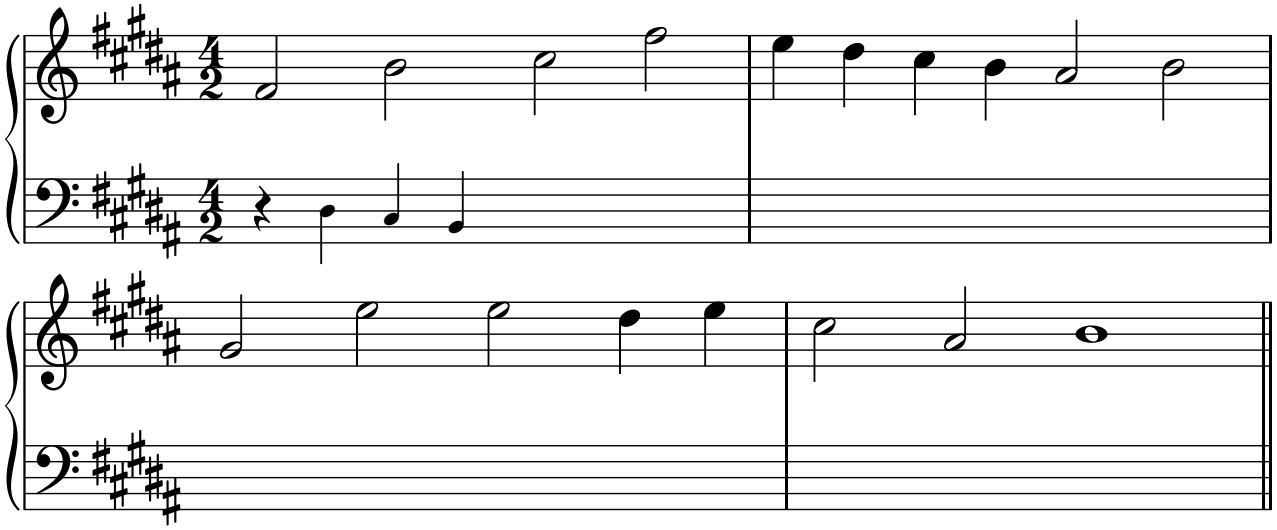
**Exercise 7, No. 3a. 2:1 counterpoint**



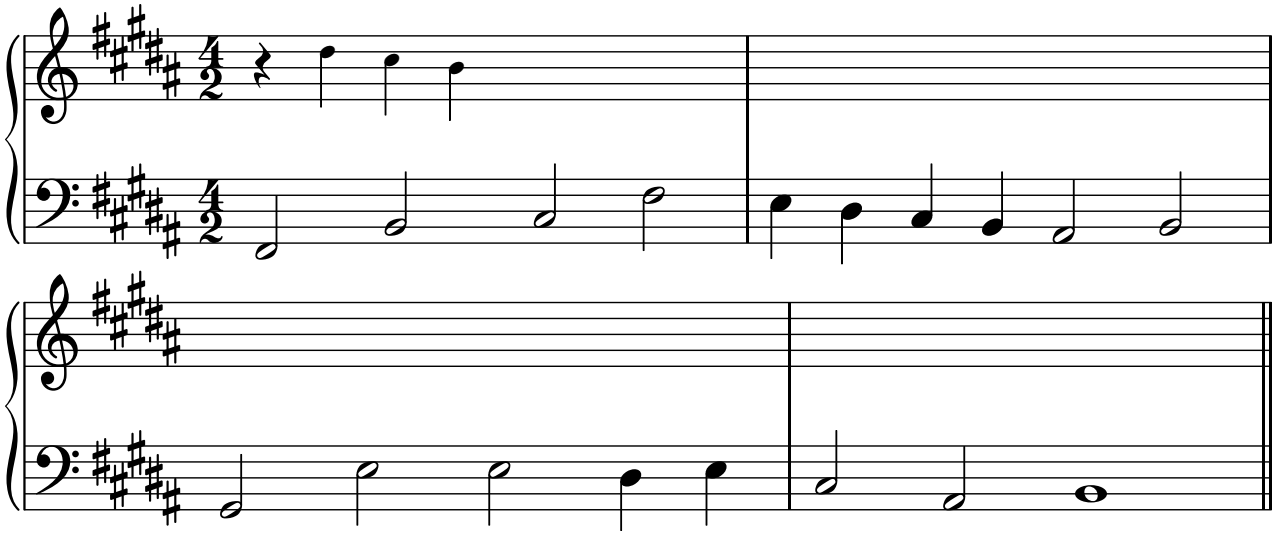
**Exercise 7, No. 3b. 2:1 counterpoint**



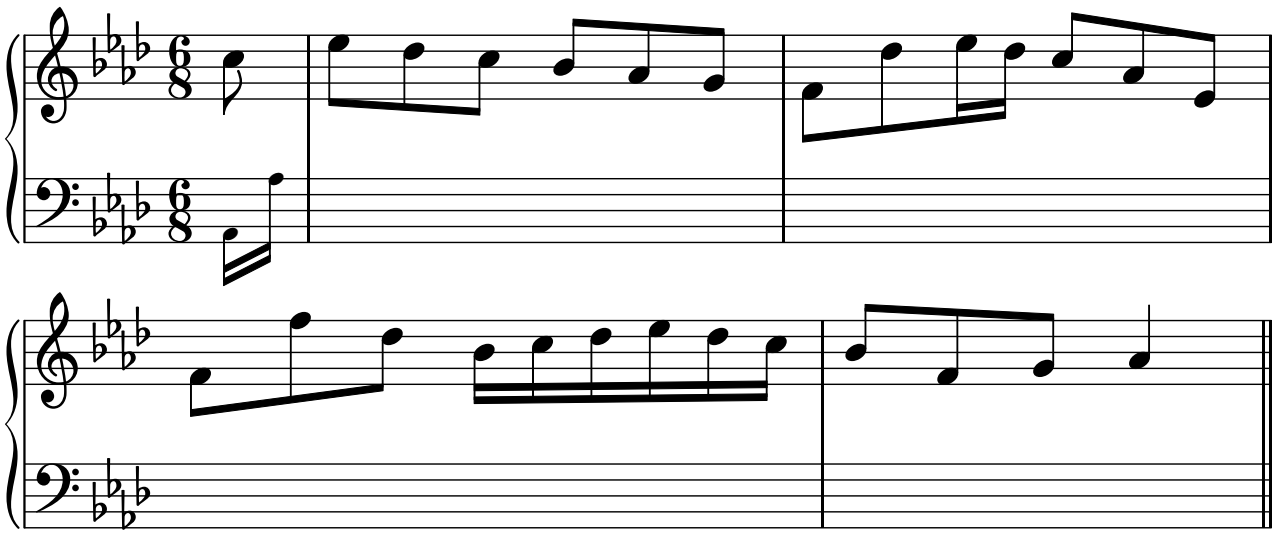
**Exercise 7, No. 4a: 2:1 counterpoint.**



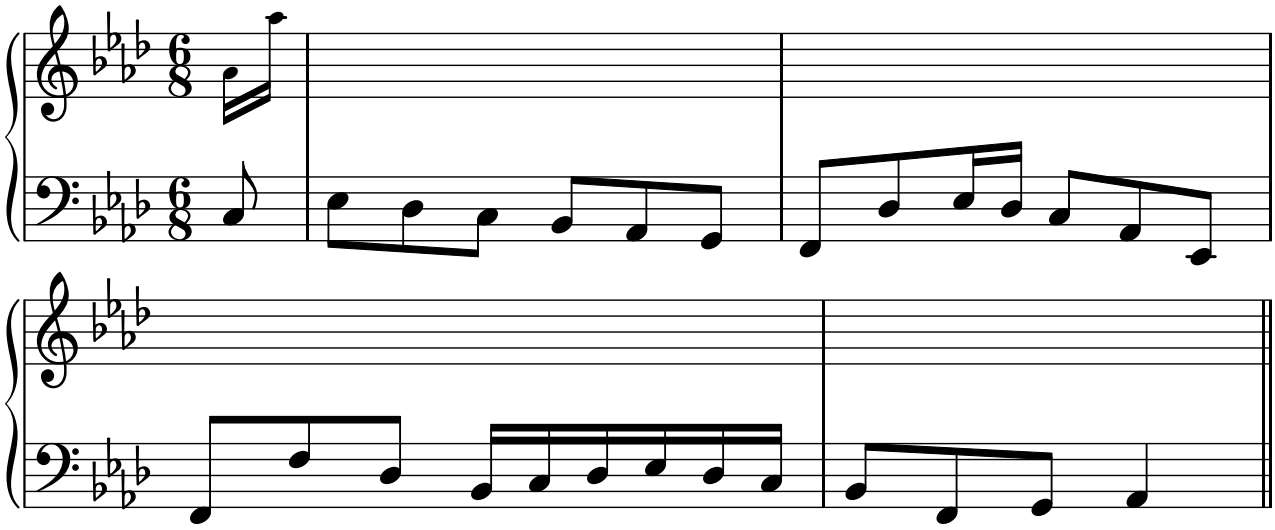
**Exercise 7, No. 4b: 2:1 counterpoint.**



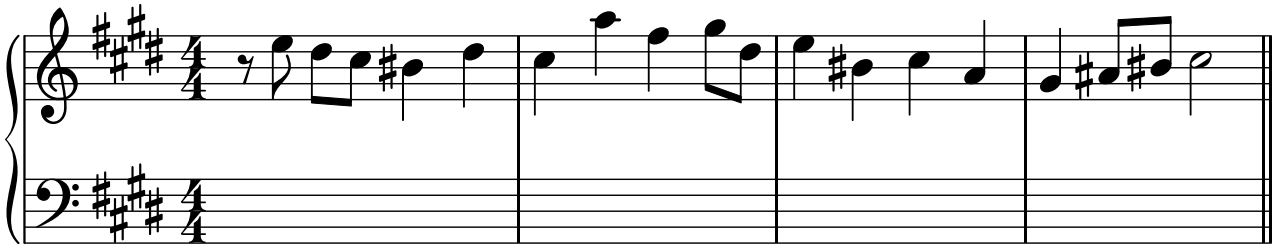
**Exercise 7, No. 5a: 2:1 counterpoint.**



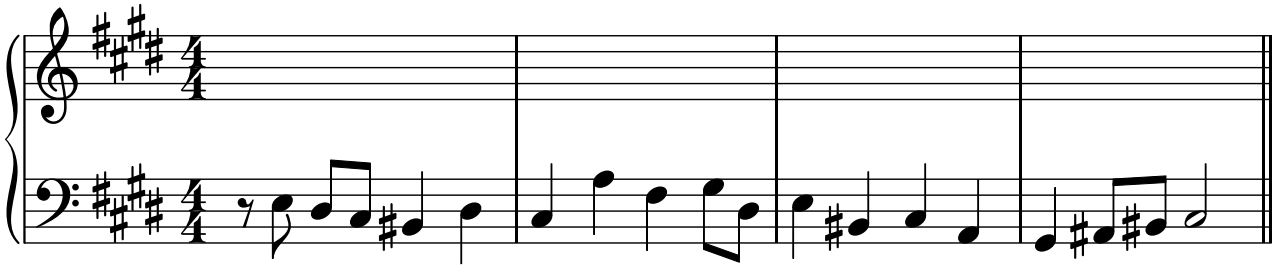
**Exercise 7, No. 5b: 2:1 counterpoint.**



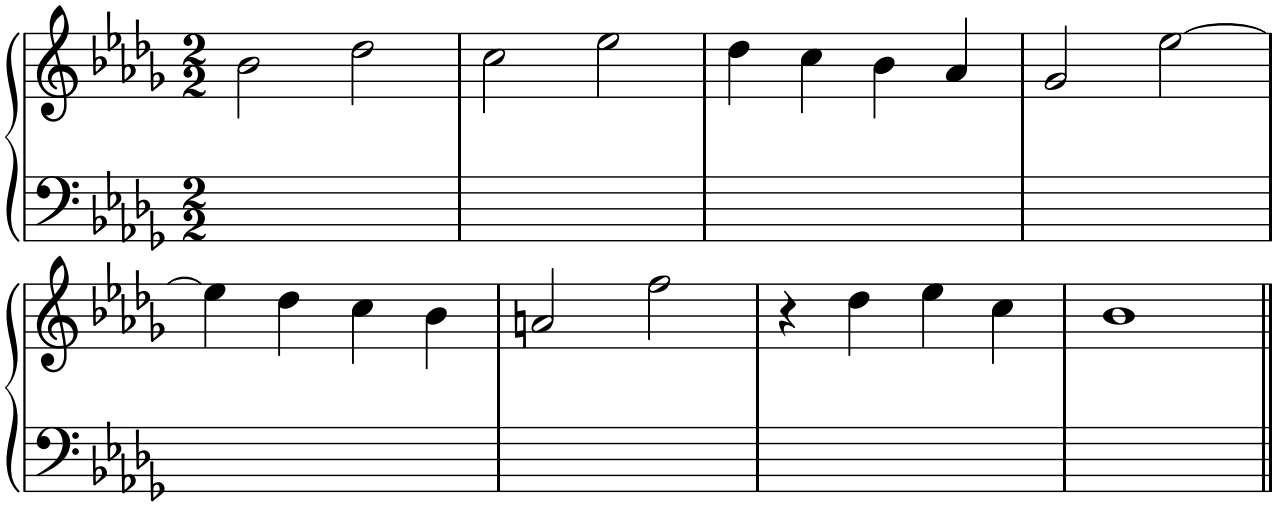
**Exercise 7, No. 6a.**



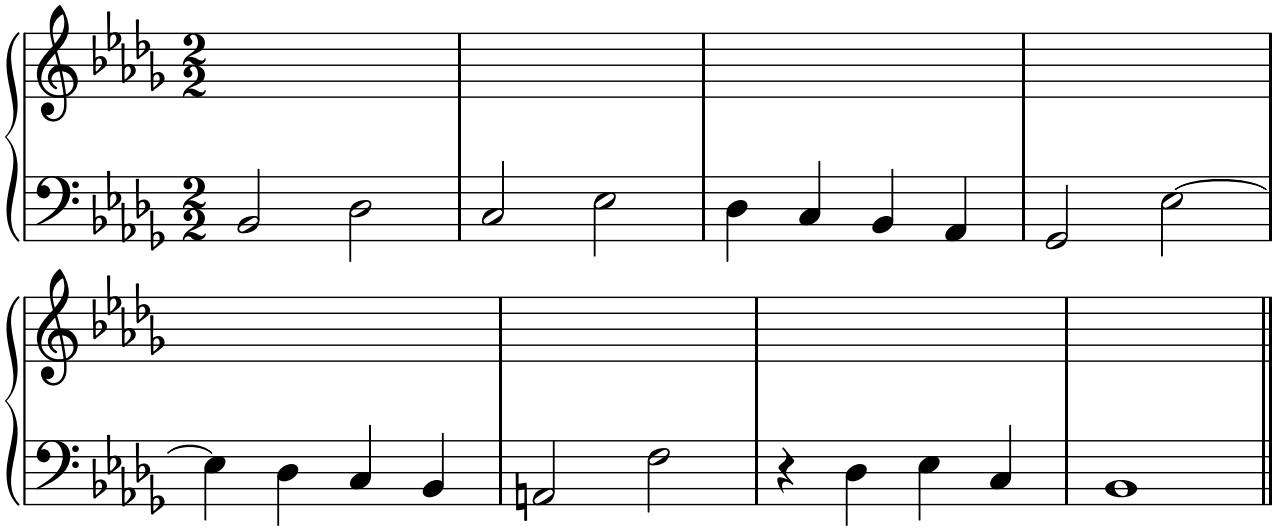
**Exercise 7, No. 6b.**



**Exercise 7, No. 7a.**



**Exercise 7, No. 7b.**



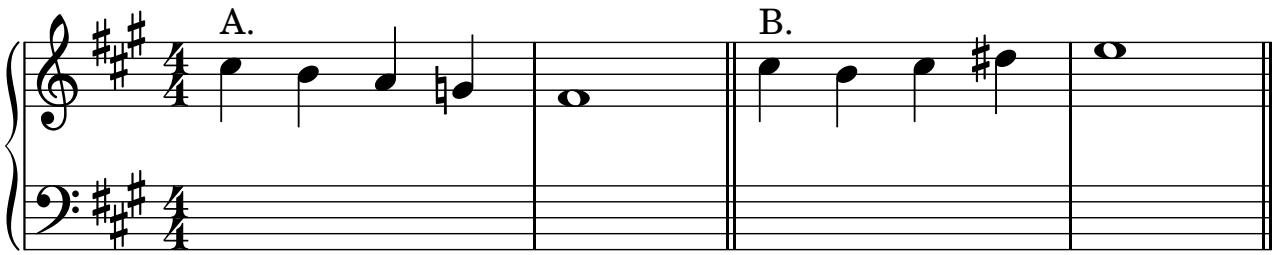
# Chromaticism in Two Voices

Chromaticism is used either to imply harmonies outside the key or for melodic embellishment. Here are suggestions for how to deal with chromatic pitches when you find them in a cantus firmus, or how to use them when writing your own counterpoint.

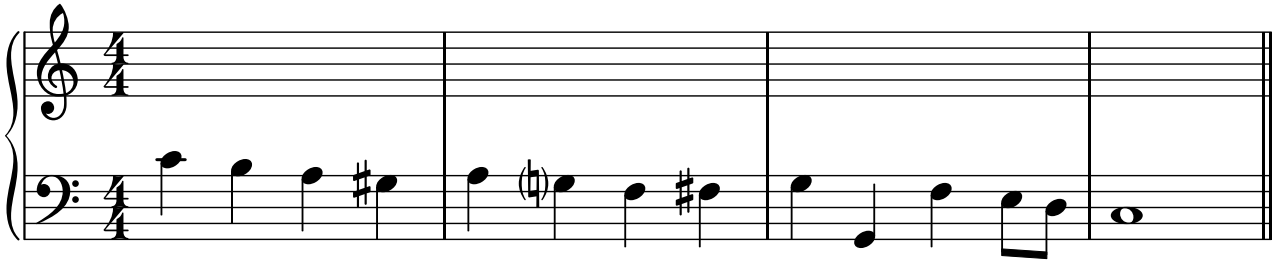
- Treat a raised pitch as the **third** of a secondary dominant—supply either the root or the $7^{\text{th}}$ in your added voice.
  - The $7^{\text{th}}$ creates a tritone and makes for strong harmonic movement.
- Treat a lowered pitch as the $\mathbf{7^{th}}$ of a secondary dominant—supply third in your added voice.
- Be sure to make tendency tones follow their tendencies.
  - Raised pitches tend to move upward by step.
  - Lowered pitches tend to go down by step.
  - Leading tones (even temporary ones) must go up by step.
  - The $7^{\text{th}}$ of a chord resolves downward by step.
- Play through the cantus firmus three or four times to get a sense of its harmonic implications before trying to write counterpoint against it.

## Exercises with Chromaticism

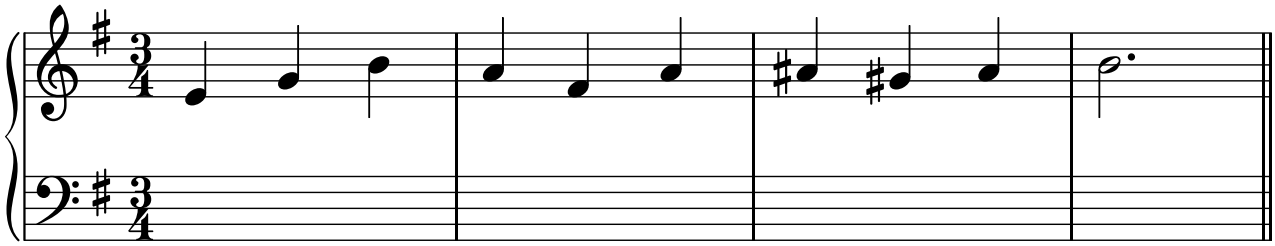
### Exercise 1a-1b



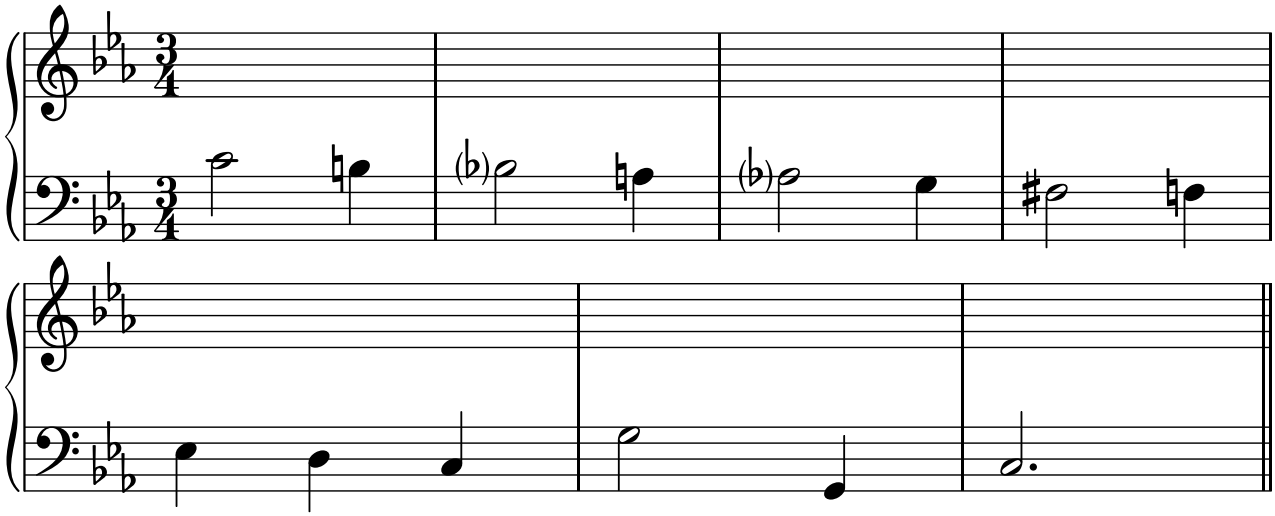
**Exercise 2**



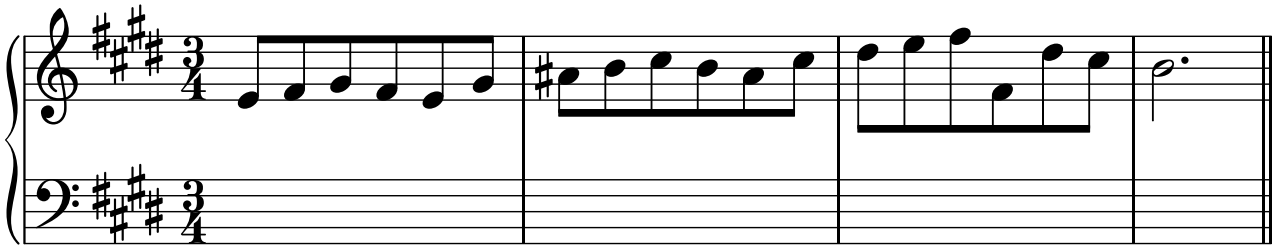
**Exercise 3**



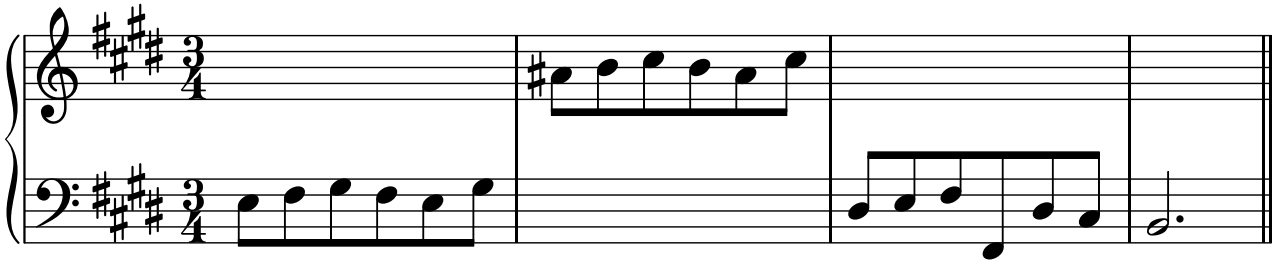
**Exercise 4: Added voice should have mostly 8ths and some quarter notes.**



**Exercise 5: Any ratio is fine. Where there's a sequence in the given voice, use one in the added voice as well. Note that this example modulates.**



**Exercise 6: Any ratio is fine.**



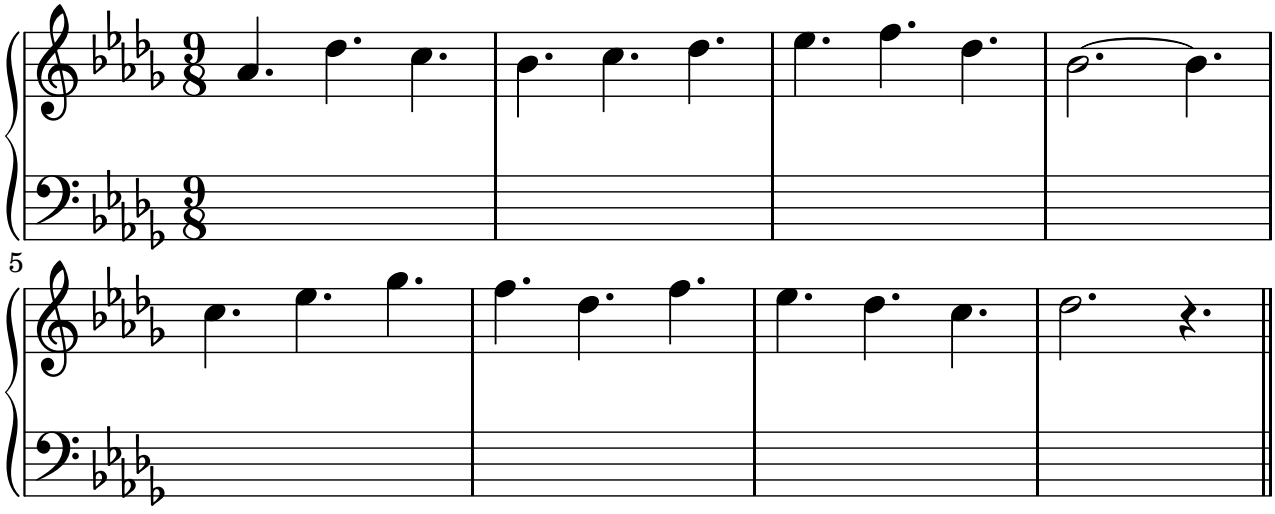
# 3:1 and 4:1 Counterpoint

Third-species (3:1) counterpont is most often found in pieces having compound meters like $\frac{6}{8}$ or $\frac{9}{8}$. Just as in 2:1 counterpoint, you are strongly encouraged to use dissonance (correctly!).

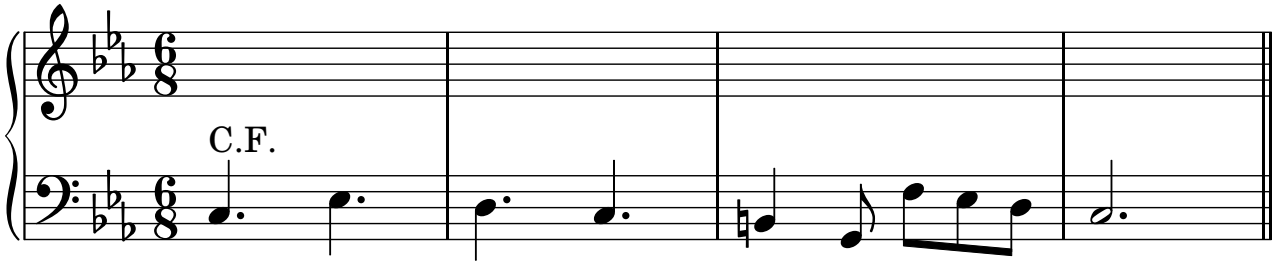
## Tips & Warnings

- Avoid stepwise motion followed by a leap in the same direction.
- Watch out for sneaky parallels.
- Don't revolve around the same pitches over and over.
- Don't use too many different patterns in the same exercise.
- No repeated tones—these change the relationship from 3:1 to 2:1

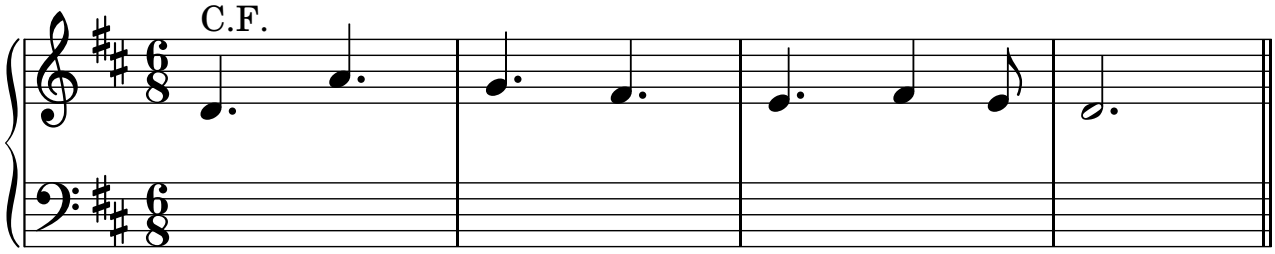
## Exercise 1: Write eighth notes against the cantus firmus.



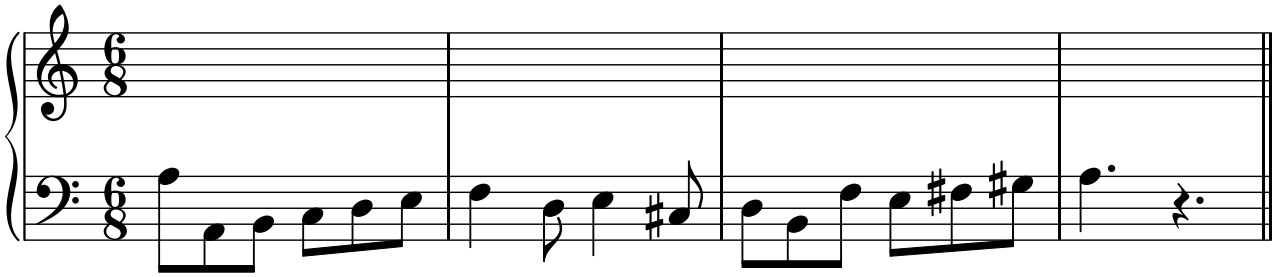
**Exercise 2: Write eighth notes against the cantus firmus.**



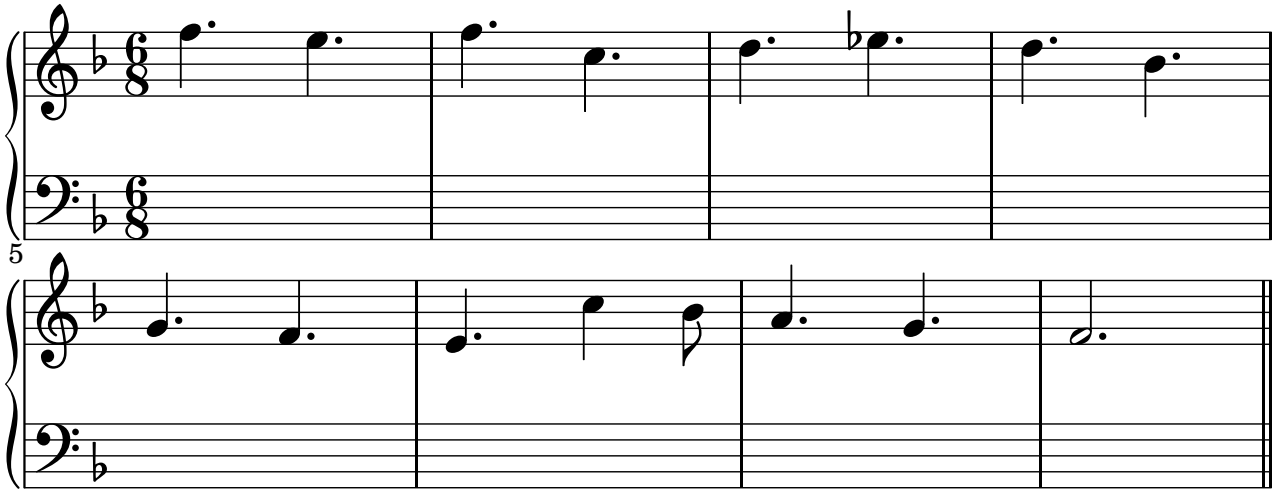

**Exercise 3: Write eighth notes against the cantus firmus.**



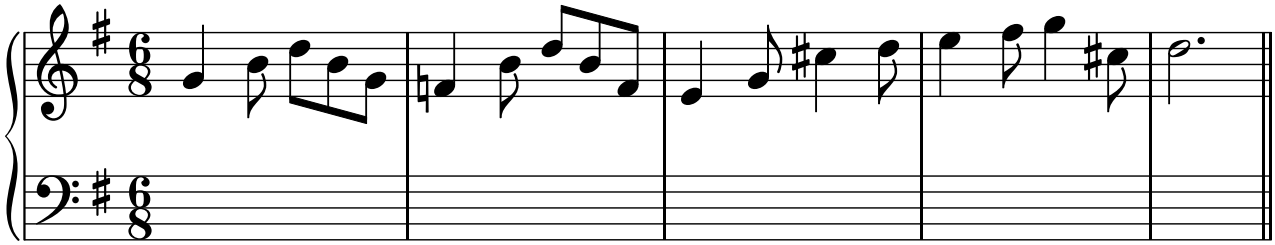

**Exercise 4: Use any combination of 3:1 or 1:1 counterpoint.**



**Exercise 5: 3:1 counterpoint**



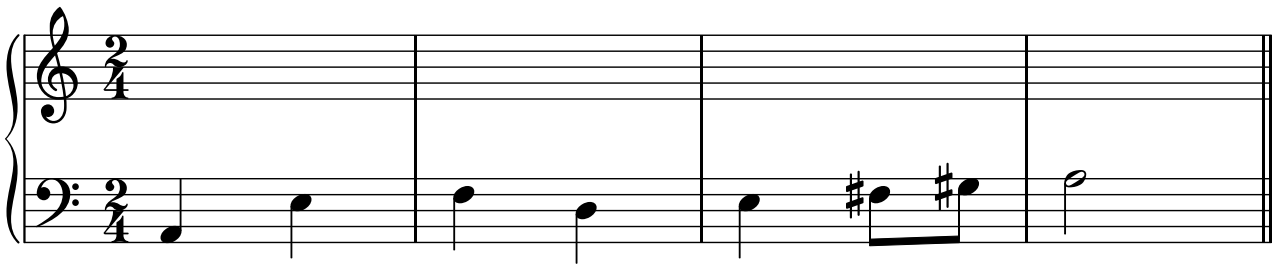
**Exercise 6: Use any ratio of counterpoint.**



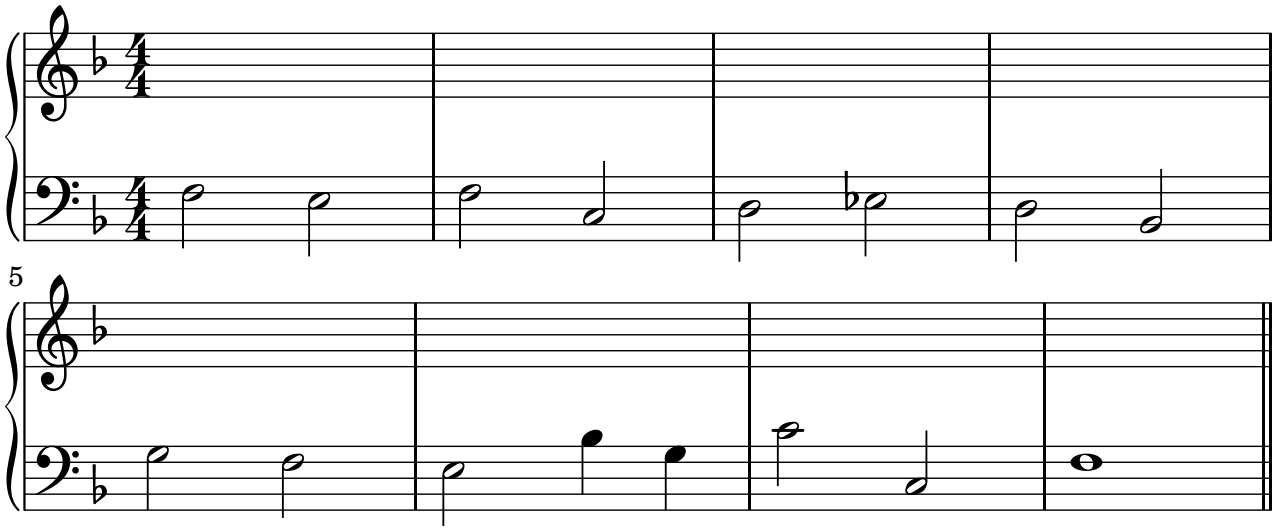
## 4:1 Counterpoint

The same principles apply in 4:1 counterpoint as in 3:1 and 2:1.

### Exercise 1: Write sixteenth notes against the cantus firmus



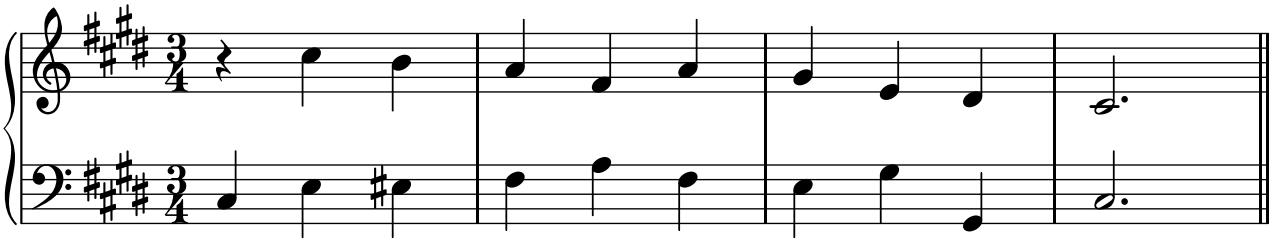
### Exercise 2: Write eighth notes against the cantus firmus



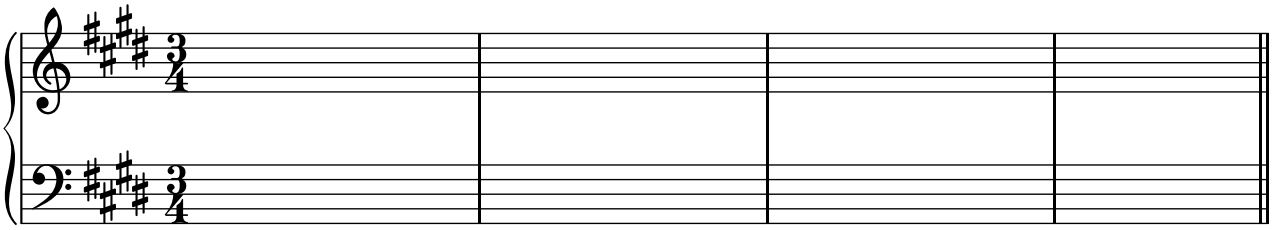
# Conversion of 1:1 to other species

Convert the following 1:1 counterpoint to other species. The rhythmic activity may be spread between the voices but keep a steady stream of the smaller value of notes.

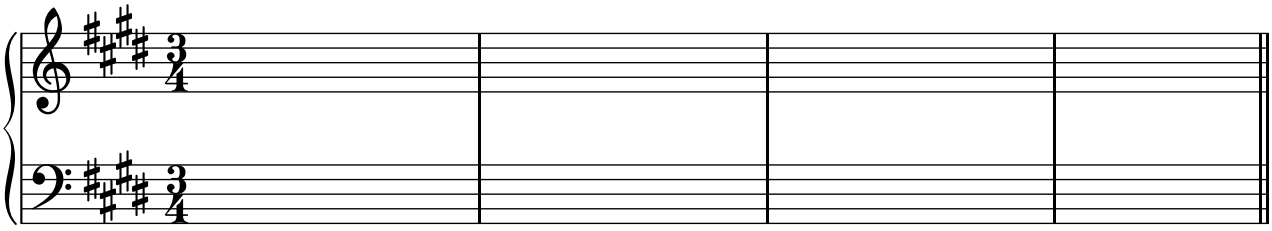
## Basic 1:1 Counterpoint



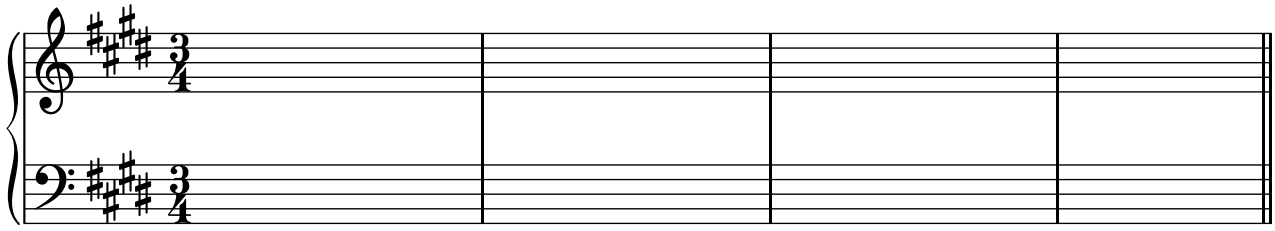
## Convert to 2:1 Counterpoint



## Convert to 3:1 Counterpoint



**Convert to 4:1 Counterpoint**



# 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 $\frac{3}{4}$.

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 entered 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 "2.17.97"

\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.