

EXERCISE 21-2 Writing two-part counterpoint

For each passage, study the melody already written for you and identify the key. Then write a melody on the blank staff provided against this part to create counterpoint. Do not change the given melody. Please follow the principles we've studied:

- Start and end on a consonant interval
- Use more stepwise motion than not
- Restrict leaps to outlining chord tones (all notes approached by leap should be consonant with the other part)
- Prefer contrary and oblique motion, unless using successive imperfect consonances (thirds and sixths) in parallel motion
- Prepare and resolve all dissonances by step to a consonant interval
- When in a minor key, raise the leading tone (scale-degree 7, as in harmonic or ascending melodic minor)
- Do not double the leading tone (it's too unstable to have sounding at the same time in both parts)
- Have at least one part end on the tonic scale degree
- Pro-tip: when one part is more rhythmically active, it often works well to write a less rhythmically active part in counterpoint to it

Passage 1



Passage 1: A musical score in G major (one sharp) and 6/8 time. The bass staff contains a single melodic line with four dotted half notes: G2, B1, D2, and G2. The treble staff is empty.

Passage 2



Passage 2: A musical score in A major (two sharps) and 3/8 time. The bass staff contains a single melodic line with eight quarter notes: A2, B2, C3, D3, E3, F#3, G3, and A3. The treble staff is empty.

