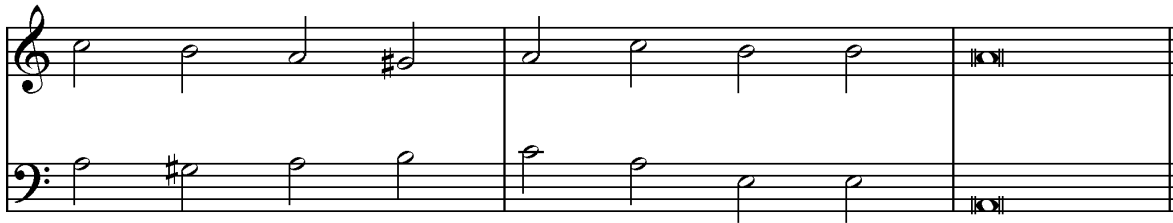
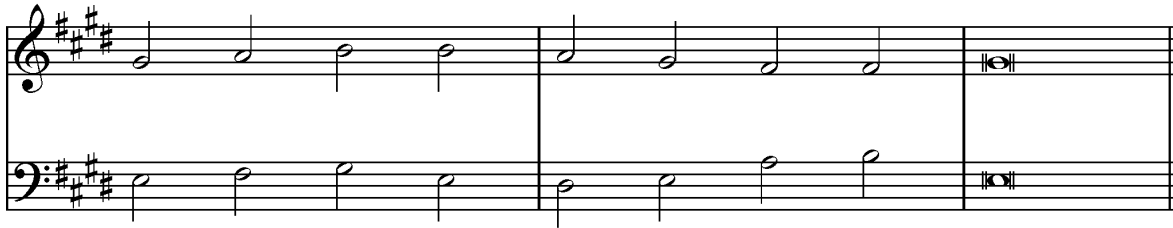


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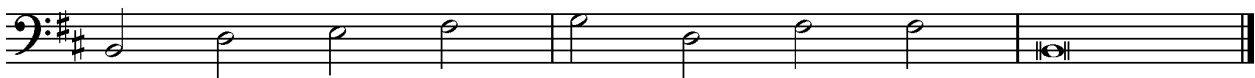
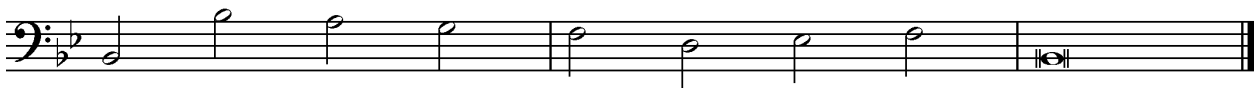
Three-part note-against-note counterpoint

To receive full marks for exercises 1–3, use an $\hat{8}\text{--}\hat{7}$ suspension at the cadence.

1. (10 points) Add a middle voice in note-against-note counterpoint to (at least) one of the below exercises.



2. (10 points) Add two note-against-note parts to (at least) one of the below bass lines. I recommend that you start by adding a melody, then add a middle-voice between the melody and bass.



3. (10 points) Write (at least one) original exercise in three-part note-against-note counterpoint. I recommend that you proceed as follows:

- start with the bassline, which should consist of rule-of-the-octave segments followed by an authentic cadence
- then write the melody
- then write the middle voice

Your exercise should be no shorter than those in parts 1 and 2.

Tonal answer

Use two staves for exercises 4 and 5, one for the subject and one for the countersubject. If the subject is in treble clef, put the countersubject in bass clef, and vice versa.

4. (10 points) Pick (at least) two of the following subjects. (NB The first subject is in D minor.)
- Copy out the subject, and then copy out a tonal answer for it. (I encourage you to annotate the scale degrees on either side of the splice, particularly if you feel at all unsure of what to do, but this is not required.)
 - Write a countersubject in invertible counterpoint above or below the subject. (Part 6 below will be easiest if your countersubject begins on the note on which the answer ends.) Then copy out the tonal “counteranswer” above or below the answer.



5. (10 points) Write (at least) one original subject suitable for an eliding tonal answer.
- Copy out the subject, then copy out a tonal answer for it.
 - Write a countersubject in invertible counterpoint above or below the subject. (Part 6 below will be easiest if your countersubject begins on the note on which the answer ends.) Then copy out the tonal “counteranswer” above or below the answer.
6. (10 points) Pick one of your subject/countersubject pairs from parts 4 or 5. Write an “incomplete” four-voice fugue exposition using these themes. The exposition will be incomplete in that it should consist *only* of the entries of the subject/answer and countersubject/counteranswer; any part that doesn’t have one of these themes should be resting. (I.e., don’t write any three- or four-part counterpoint.) All entries of the subject/answer should elide. (There should not be a retransition or any other linking passages.)

Optional: you can, if you wish, write a second version of your exposition featuring a retransition and/or a cadence at the end (which can be in either the tonic or dominant keys).