

Name: _____

Previously, your “note-against-note” counterpoint was to contain only consonances or the dissonances of the dominant-seventh chord. In your note-against-note counterpoint for this and all future assignments, you may also use

- suspensions, provided of course they are correctly prepared/resolved
- the fourth of the cadential 6/4 chord (which doesn’t necessarily need to be prepared, but does need to be resolved)

As in assignment 4, you are welcome, and indeed encouraged, to change the time signature and rhythm of the exercises to create some metric variety. E.g.,

- change the time signature to 3/4; change the second half-note in every bar to a quarter-note
- change the time signature to 6/8; change every half-note to a dotted quarter-note

This assignment focuses on invertible counterpoint. Because of the constraints of invertible counterpoint, it is not necessary to end your exercises with a cadence, nor is it necessary that they begin or end with a root position chord in both versions. (I.e., one of the voices might have the 3rd of a chord at the beginning and/or ending, so when it is the bass, your exercise will have an inverted chord at that point.)

1. (10 points) For *one* (or more) of the following basslines:

- Indicate a harmonization using figured bass. Favor the rule of the octave in your choice of chords.
- Write a note-against-note counterpoint *in invertible counterpoint* above the bassline.
- Copy out the inversion (i.e., with melody and bass exchanging places) and double-check your counterpoint.



2. (10 points) For *one* (or more) of the following melodies:

- Write a bassline *in invertible counterpoint* below the melody. Indicate the harmonization you intend using figured bass. Favor the rule of the octave in your choice of chords.
- Copy out the inversion (i.e., with melody and bass exchanging places) and double-check your counterpoint.



3. (20 points) Take your realization from part 1 (or one of them, if you made more than one), and your realization from part 2 (or one of them, if you made more than one). In each case, create an ornamented version of the realization. You may ornament *both* parts. In general, try to make the activity alternate between the parts—there should not generally be activity in both parts at once.
4. (20 points) Use invertible counterpoint to write a perpetual canon. You can choose any key for your canon other than C major. The follower can be either the bass or the melody voice, it is up to you.
 - Begin by writing a note-against-note version.
 - the initial melody in the leader should begin with $\hat{1}$ and end on $\hat{3}$. This initial melody doesn't need to be more than four or five notes long. It should begin and end on a strong beat.
 - the follower begins when the leader arrives on $\hat{3}$
 - while the follower has the initial melody (going from $\hat{1}$ to $\hat{3}$), the leader will have a countermelody from $\hat{3}$ to $\hat{1}$.
 - copy out both parts at least until the end of the countermelody in the follower. When the follower has the countermelody, the leader will resume the initial melody. (Since it's a perpetual canon, your canon need not have a cadence or any other kind of proper ending.)
 - Create an ornamented version of your canon. Try to have the rhythmic activity alternate between the parts. Double-check the counterpoint.