

# 16th- and 18th-century Counterpoint

## Sample Examination

Maximum  
Marks  
▼

Confirmation Number

Total Marks

Tips and suggestions (*in grey italics*) have been provided for this sample examination only and will not appear on the official examination.

### Take-home Examination

I certify that this work is completely my own and has been seen by no one other than myself.

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Answers for this take-home examination may be written directly on the enclosed Official Answer Sheets or submitted as a PDF if music notation software has been used.

Sample Examination

- 15 1. Complete each question according to species counterpoint rules using the provided *cantus firmi*.  
Do not change the *cantus firmi*.

*Strive to add contrapuntal lines that are well-shaped and expressive, ending with an appropriate cadential formula according to the mode.*

- [5] a. Add an upper voice in second species (two notes against one note).

*It is optional to begin with a half rest.*

A musical staff in C major, 2/4 time, with a treble clef. The bass line (cantus firmi) consists of six half notes: C2, D2, E2, F2, G2, and A2. The upper voice staff is empty for the student to write.

7

A musical staff in C major, 2/4 time, with a treble clef. The bass line (cantus firmi) consists of six half notes: G2, F2, E2, D2, C2, and B1. The upper voice staff is empty for the student to write.

- [5] b. Add a lower voice in third species (four notes against one note).

*It is optional to begin with a half rest.*

A musical staff in C major, 2/4 time, with a treble clef. The upper voice (cantus firmi) consists of six half notes: C2, D2, E2, F2, G2, and A2. The lower voice staff is empty for the student to write.

7

A musical staff in C major, 2/4 time, with a treble clef. The upper voice (cantus firmi) consists of six half notes: G2, F2, E2, D2, C2, and B1. The lower voice staff is empty for the student to write.

Sample Examination

[5]

- c. Add an upper voice in first species (note against note) and add a middle voice in fourth species (tied half notes over the bar line).

*The two voices should combine effectively. It is acceptable, and often beneficial, to break the tied-note pattern once.*

A musical staff system with three staves. The top staff is in treble clef with a common time signature 'C'. The middle staff is in alto clef with a common time signature 'C' and a whole rest. The bottom staff is in bass clef with a common time signature 'C'. The bottom staff contains six half notes: C4, D4, E4, F4, G4, and A4, each spanning one measure of the six-measure system.

7

A musical staff system with three staves. The top staff is in treble clef. The middle staff is in alto clef. The bottom staff is in bass clef. The bottom staff contains six half notes: C4, D4, E4, F4, G4, and A4, each spanning one measure of the six-measure system. The system ends with a double bar line.

## Sample Examination

- 25 2. Continue the following four-voice motet for SATB in the style of Palestrina. The composition should be twenty to twenty-four measures in length, setting all of the remaining text.

*Agnus Dei, qui tollis peccata mundi, miserere nobis.*

*For a successful realization of this question:*

- Bring in the remaining two voices using the same point of imitation presented in the initial two voices. As appropriate to the style, vary the interval of transposition and duration between the remaining two entries. This section should cadence in some of the voices using the necessary accidentals if needed.
- Create two other sections that set the remaining text in a similar fugal style of entries. The second section should be entirely original except for the final point of imitation, which should include a variation of the opening material treated more conclusively.
- For variety, each section should cadence by momentarily tonicizing a different pitch of the mode.
- Accidentals should be added as appropriate to the style.

Soprano

Alto

Tenor

Bass

A - gnus De - i, A - gnus

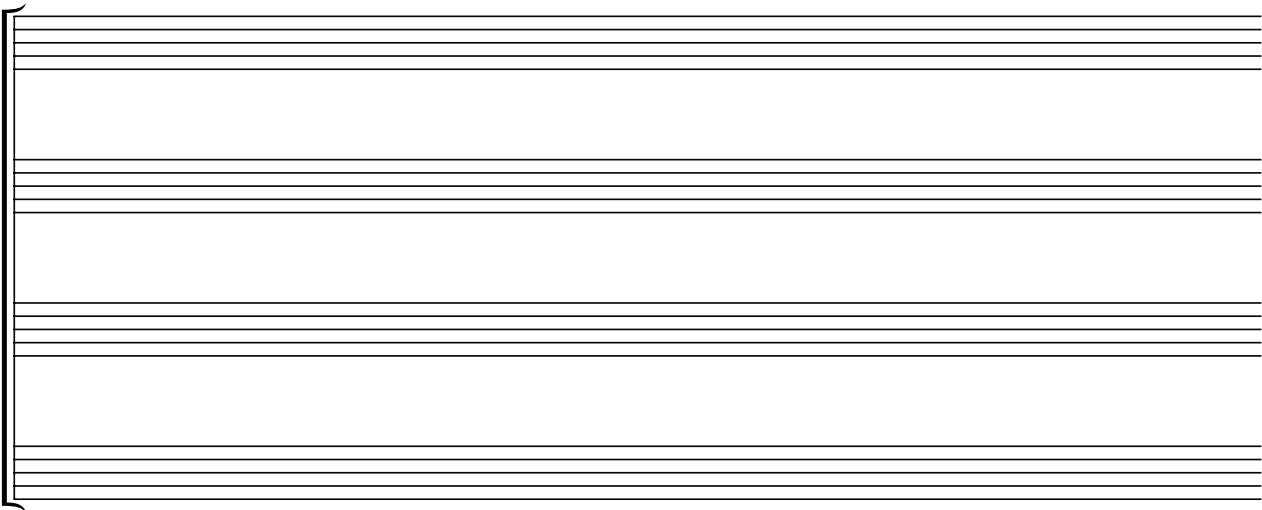
Sample Examination



A system of five blank musical staves. A large left-facing curly brace groups the staves on the left side. Each staff consists of five horizontal lines.



A second system of five blank musical staves, identical in format to the first, with a left-facing curly brace on the left.



A third system of five blank musical staves, identical in format to the first two, with a left-facing curly brace on the left.

Sample Examination

- 15 3. Expand the following material for flute and harpsichord to create the section A of an 18th-century binary-form movement. The answer should be approximately twelve measures in length.

*A successful realization of this question would include:*

- *A significant modulation to a related key other than the relative major.*
- *An ascending chromatic sequence that maintains stylistic unity.*
- *A final cadence in the relative major key, followed by a repeat sign to indicate that this answer is section A, the opening section of the movement.*

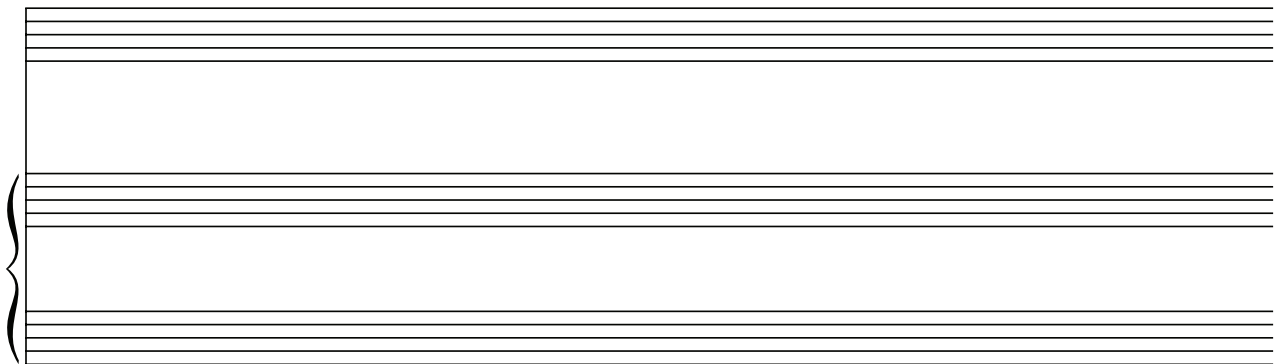
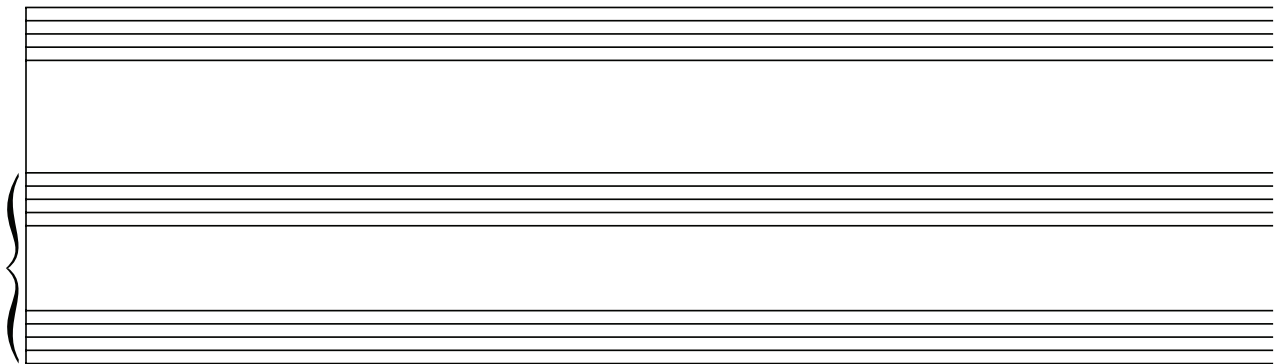
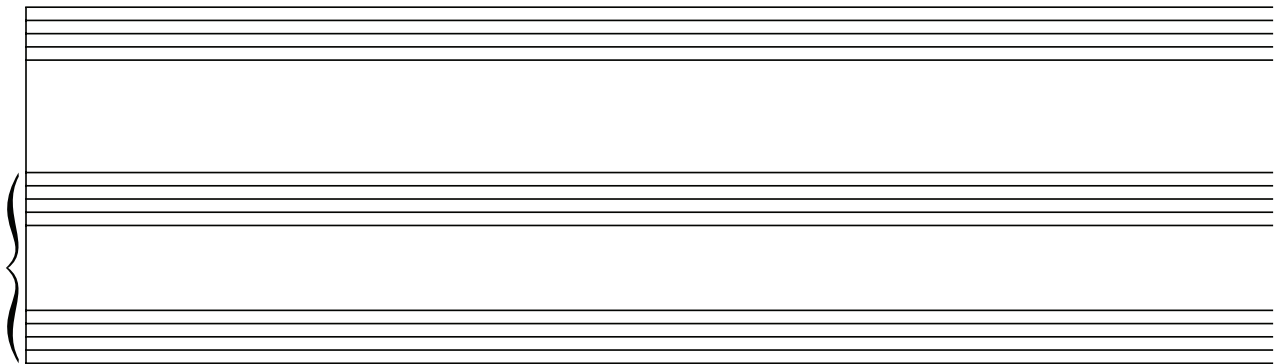
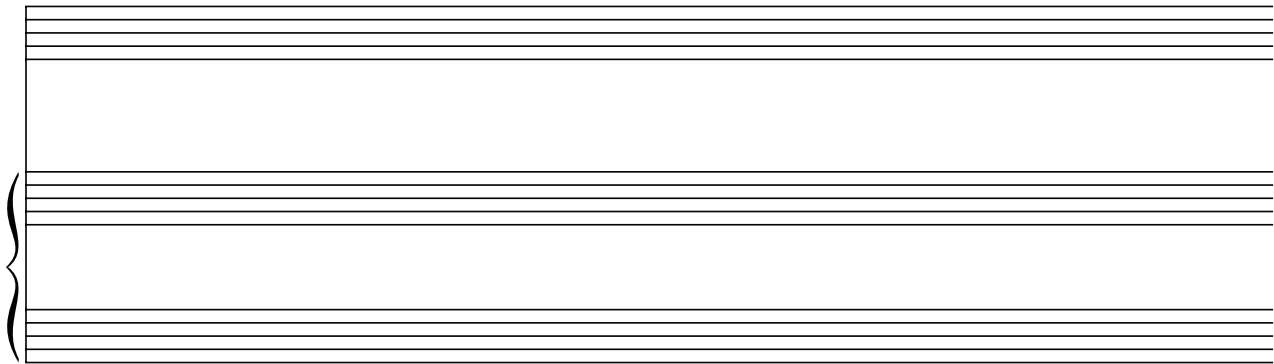
**Andante**

The musical score is for a piece in B-flat major (two flats) and 3/4 time, marked Andante. It consists of two staves: a single staff for the flute and a grand staff (treble and bass clef) for the harpsichord. The flute part starts with a quarter rest, followed by eighth-note patterns. The harpsichord part has a steady eighth-note accompaniment in the left hand and a melody in the right hand. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked Andante.

Two sets of empty musical staves for the answer. Each set consists of a single staff for the flute and a grand staff (treble and bass clef) for the harpsichord.

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Sample Examination



## Sample Examination

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[40]

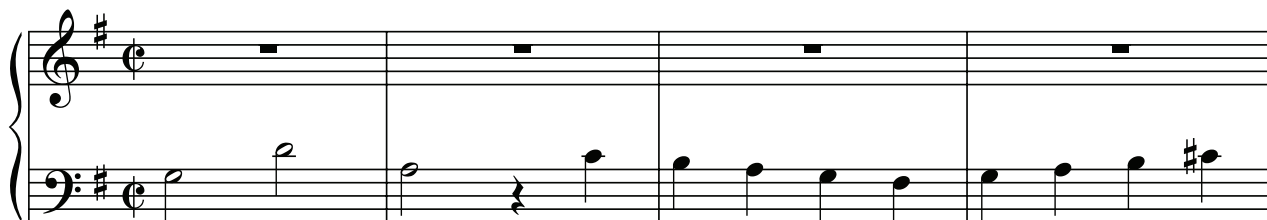
4. a. Compose a three-voice fugue based on the subject below that exemplifies the style of 18th-century Baroque counterpoint. The composition should be at least sixty measures in length. Answer this question on the enclosed Official Answer Sheets.

*A successful answer to this question would move through an exposition of the subject in all voices, incorporate modulations to related key areas that are established by statements of the subject, and build to a climax that eventually ends with a concluding statement of the subject in the tonic key.*

*As there are many possible fugal procedures that can be incorporated into the final version of this question, it will be advantageous to first study the given material carefully, exploring the options available before deciding on the best procedures to follow.*

*Additional suggestions:*

- *If desired, a slight modification of the given subject is possible, especially among the final notes.*
- *The complementary material should make use of eighth notes but not sixteenth notes.*



[5]

- b. Provide a well-constructed explanation describing the formal design and important compositional features of the fugue composed in part (a). Include specific measure numbers. Answer this question on the enclosed Official Answer Sheets.

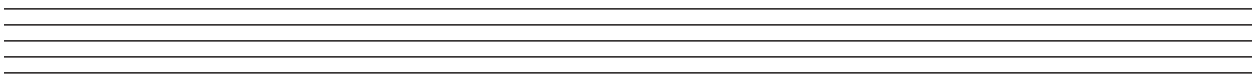
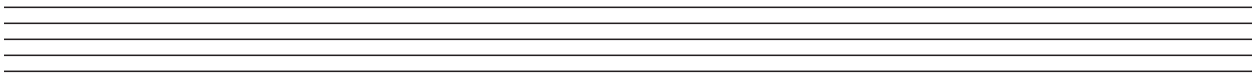
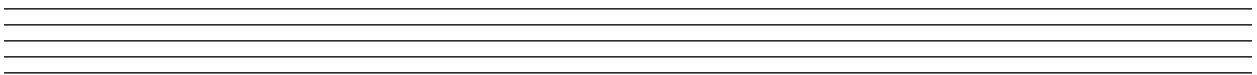
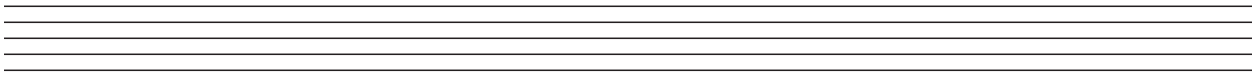
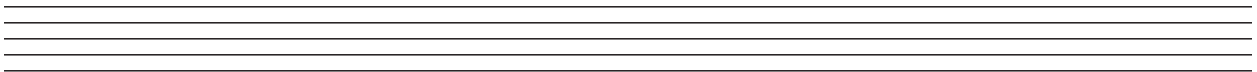
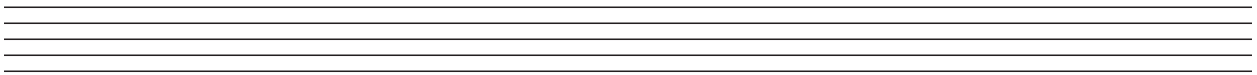
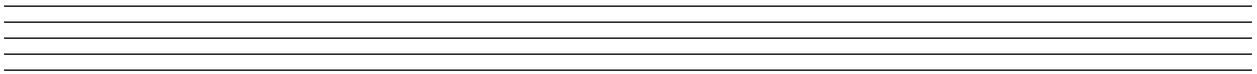
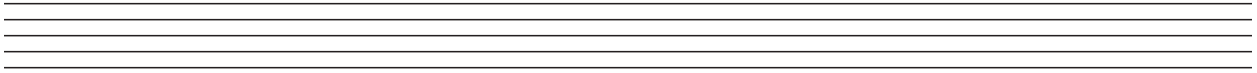


# Official Answer Sheet

## Sample Examination



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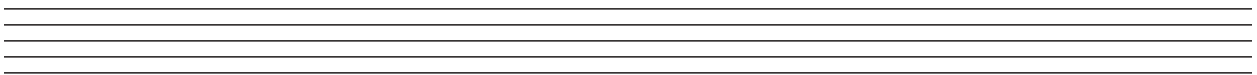
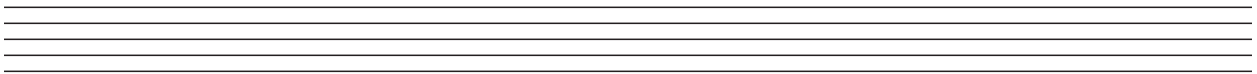
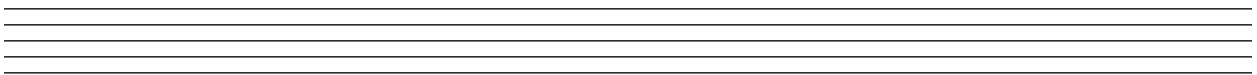
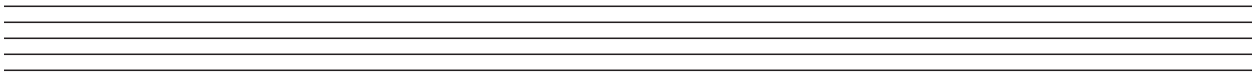
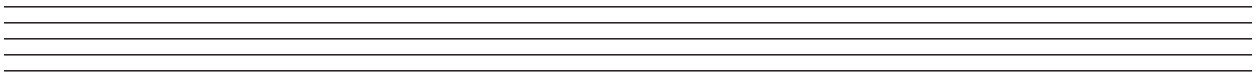
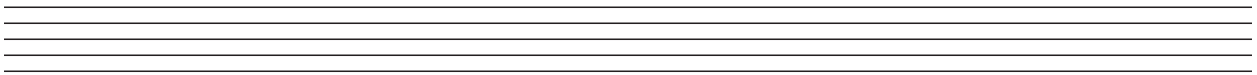
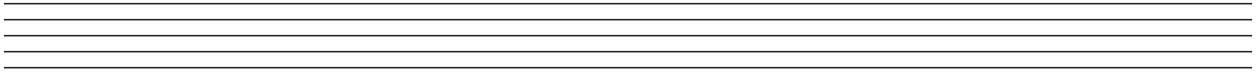


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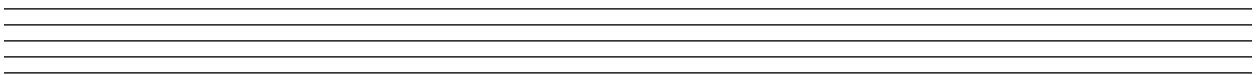
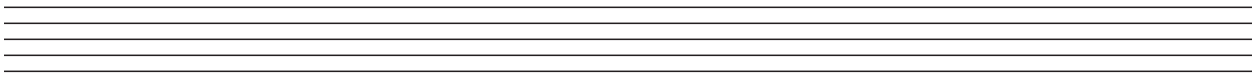
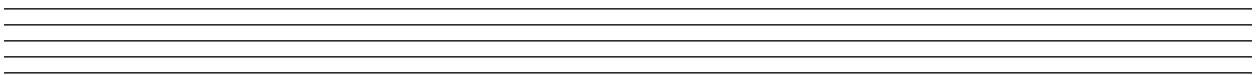
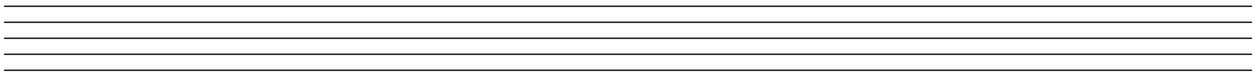
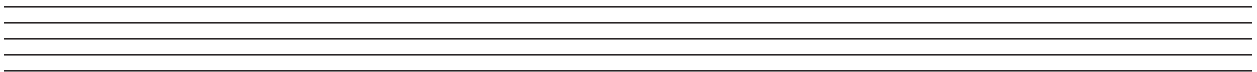
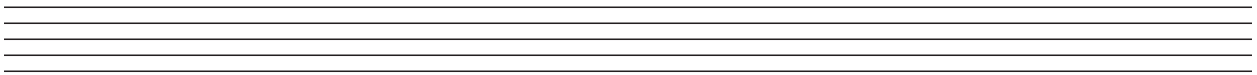
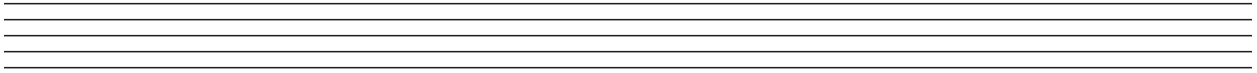


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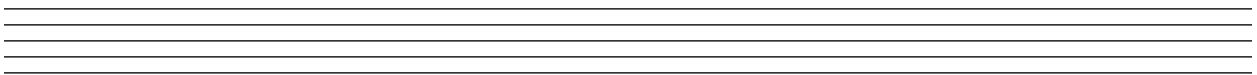
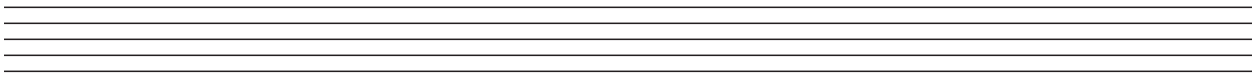
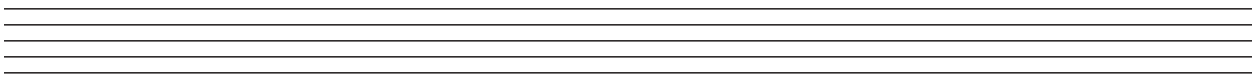
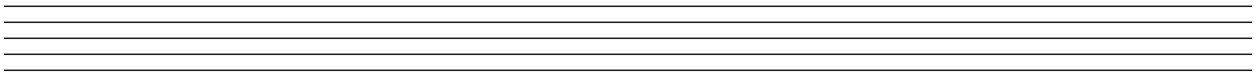
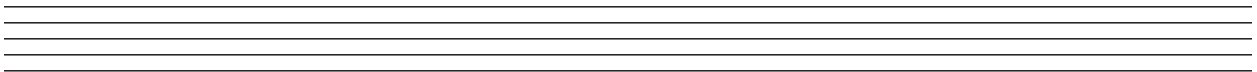
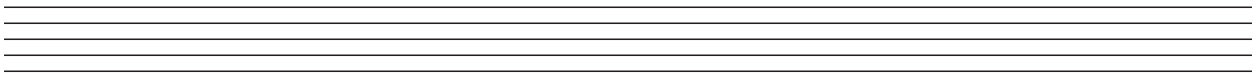
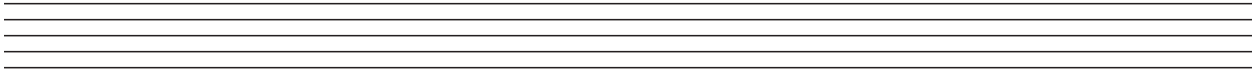


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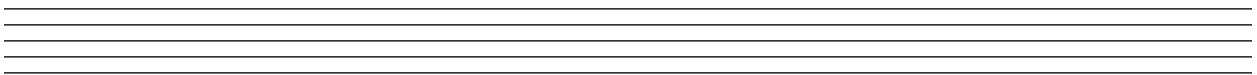
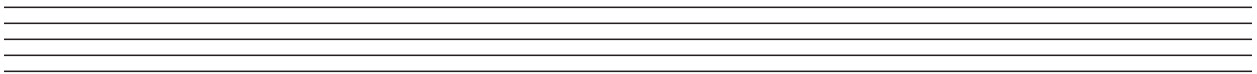
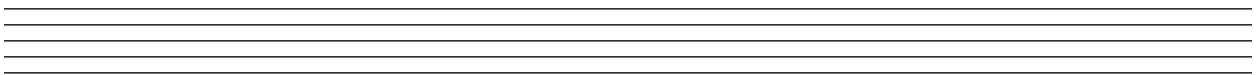
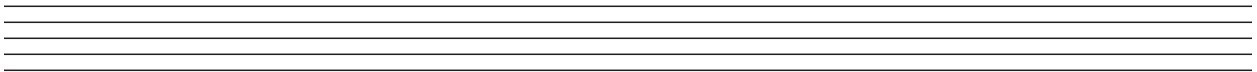
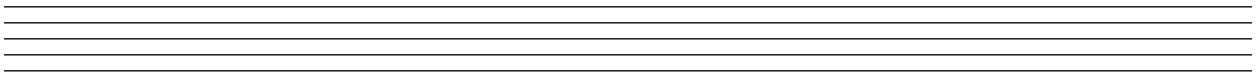
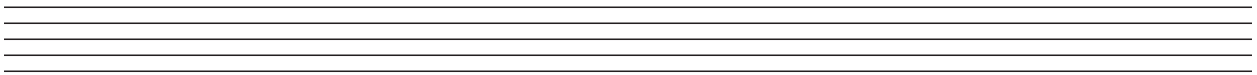
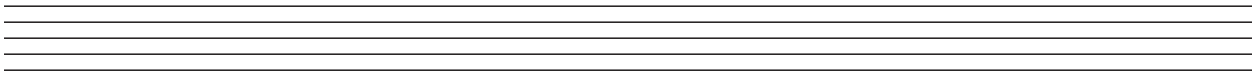
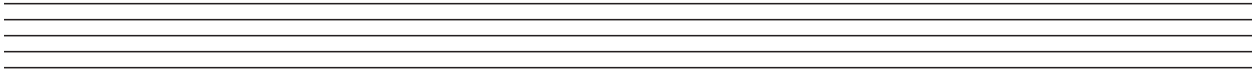


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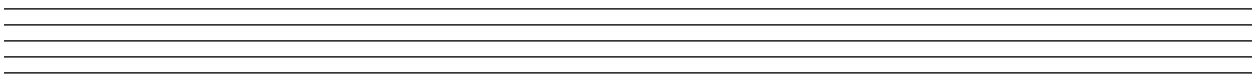
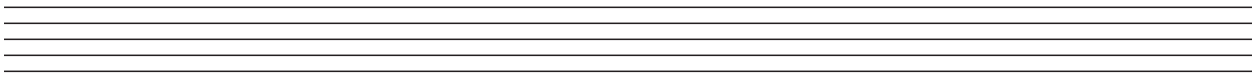
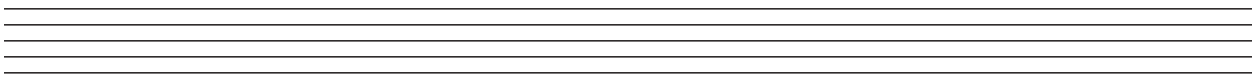
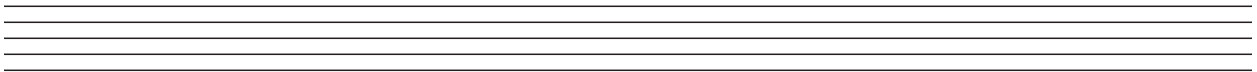
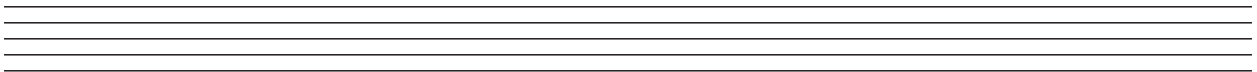
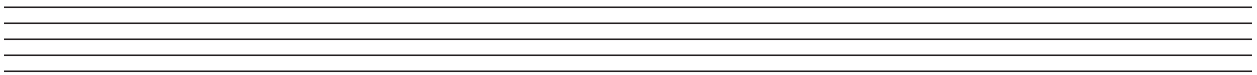
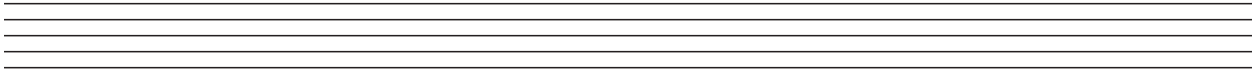


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## Sample Examination

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**16th- and 18th-Century Counterpoint**  
Rough Work

