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.

_____

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.

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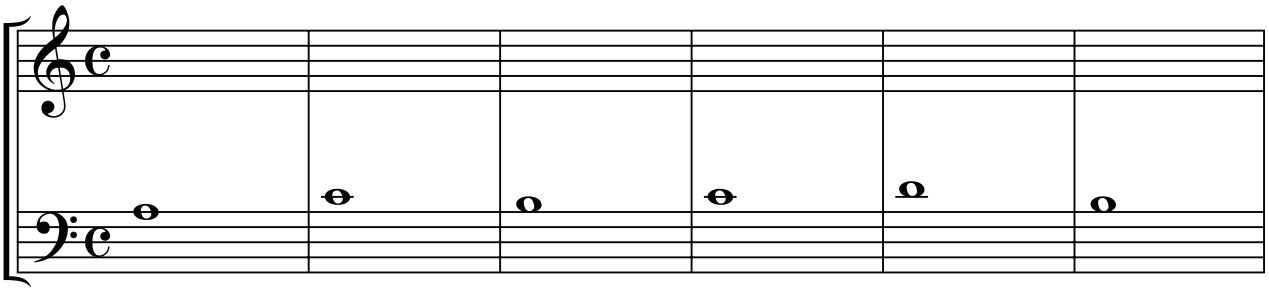
1. Complete each question according to species counterpoint rules using the provided *cantus firmi*. Do not change the *cantus firmi*.

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.



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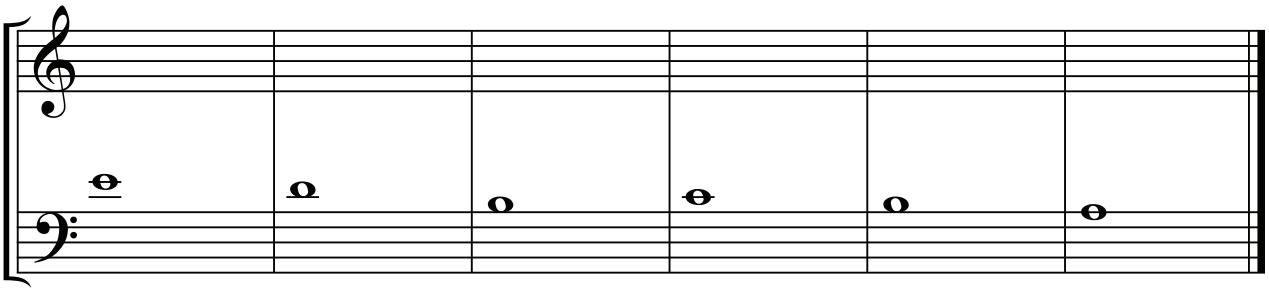
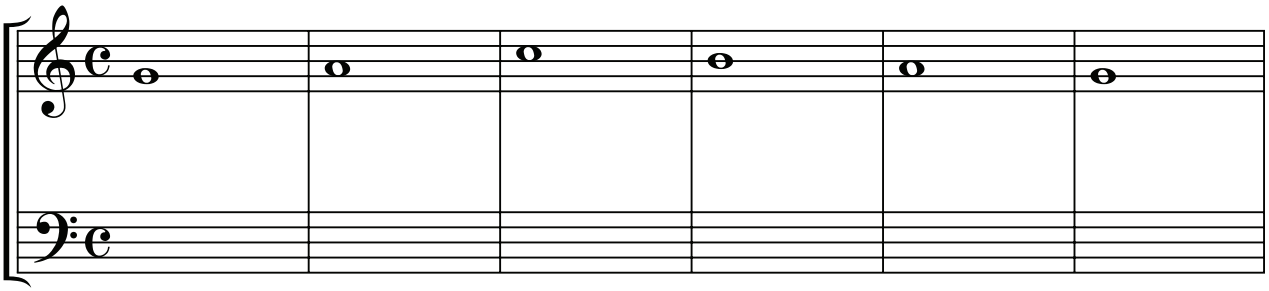


[5]

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

It is optional to begin with a half rest.



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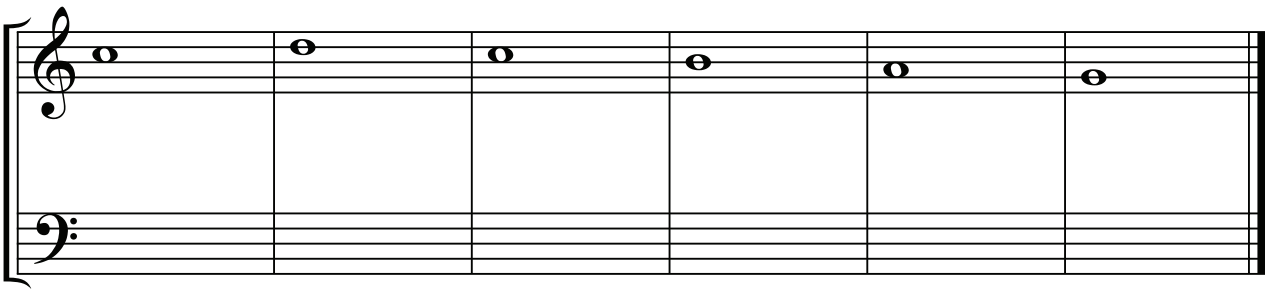

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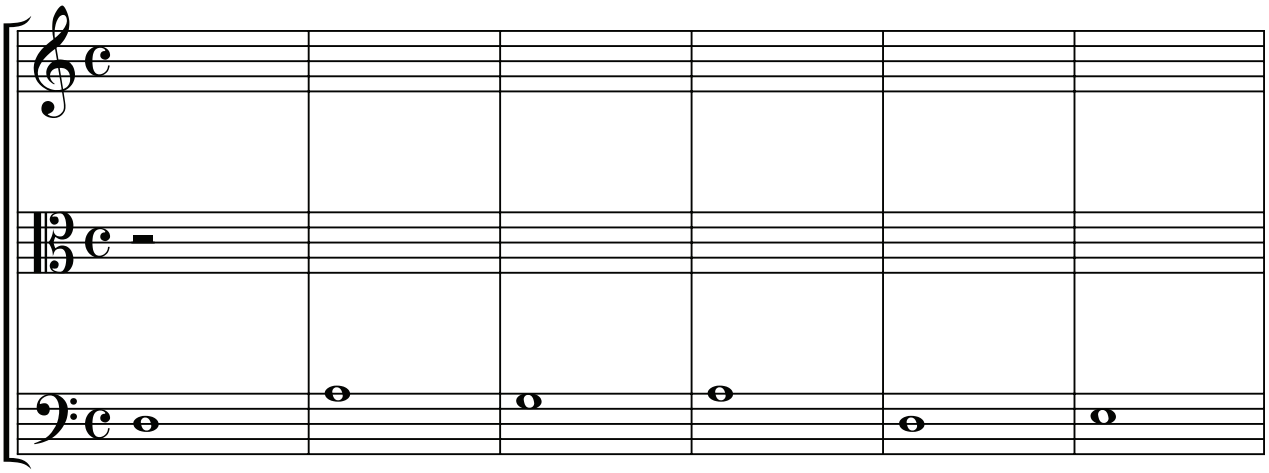
[5] **c.** Add an upper voice in first species (note against note) and add a middle voice in fourth species (tied half notes over the bar line).

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



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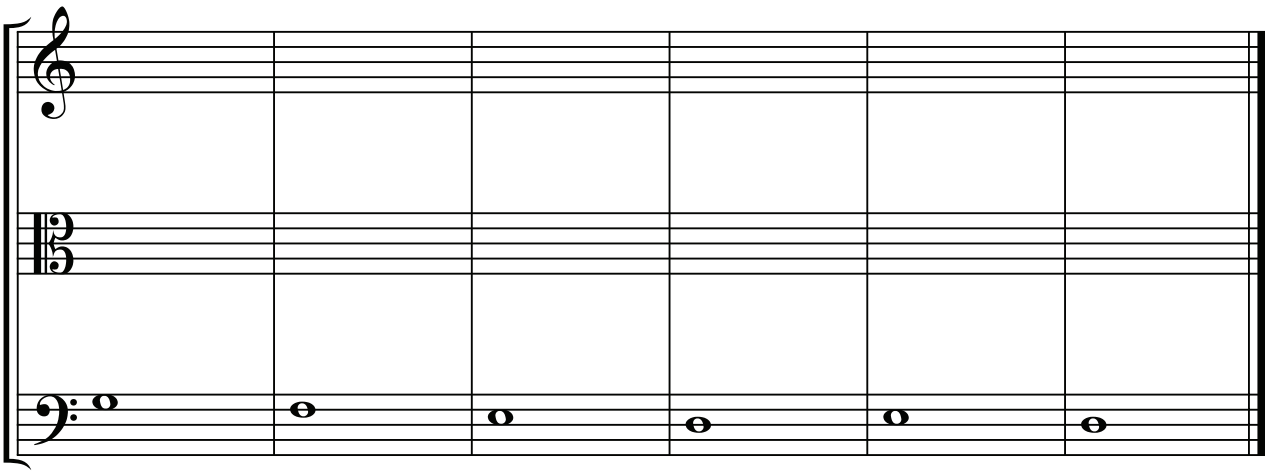

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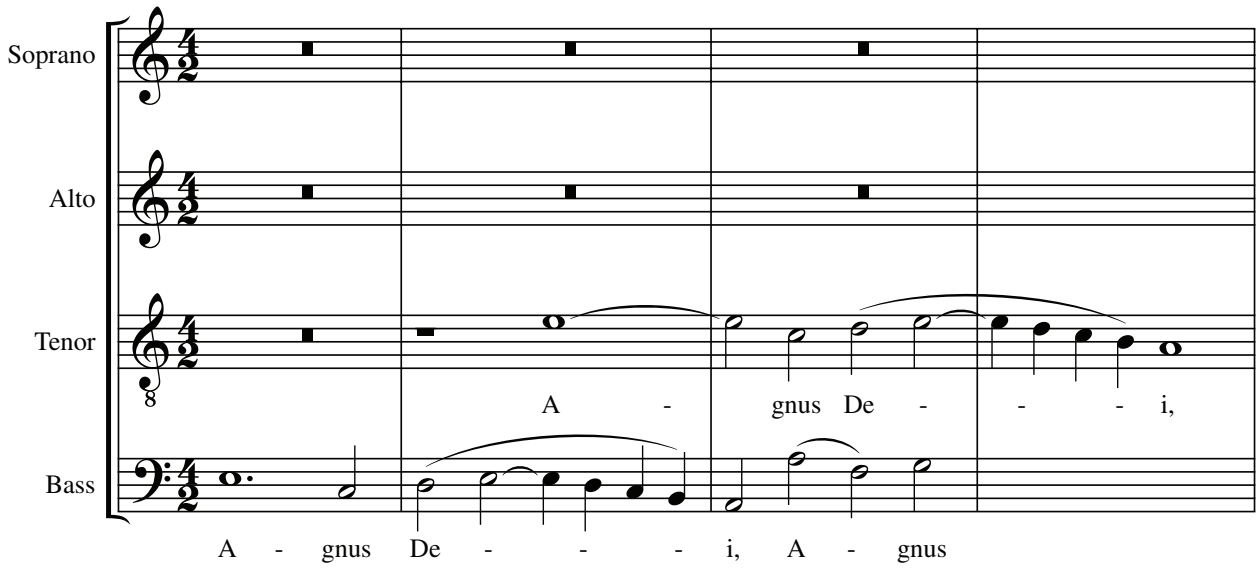
2. Continue the following four-voice motet for SATB in the style of Palestrina. The composition should be twenty to twenty-four measures in length, setting all of the remaining text.

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.*



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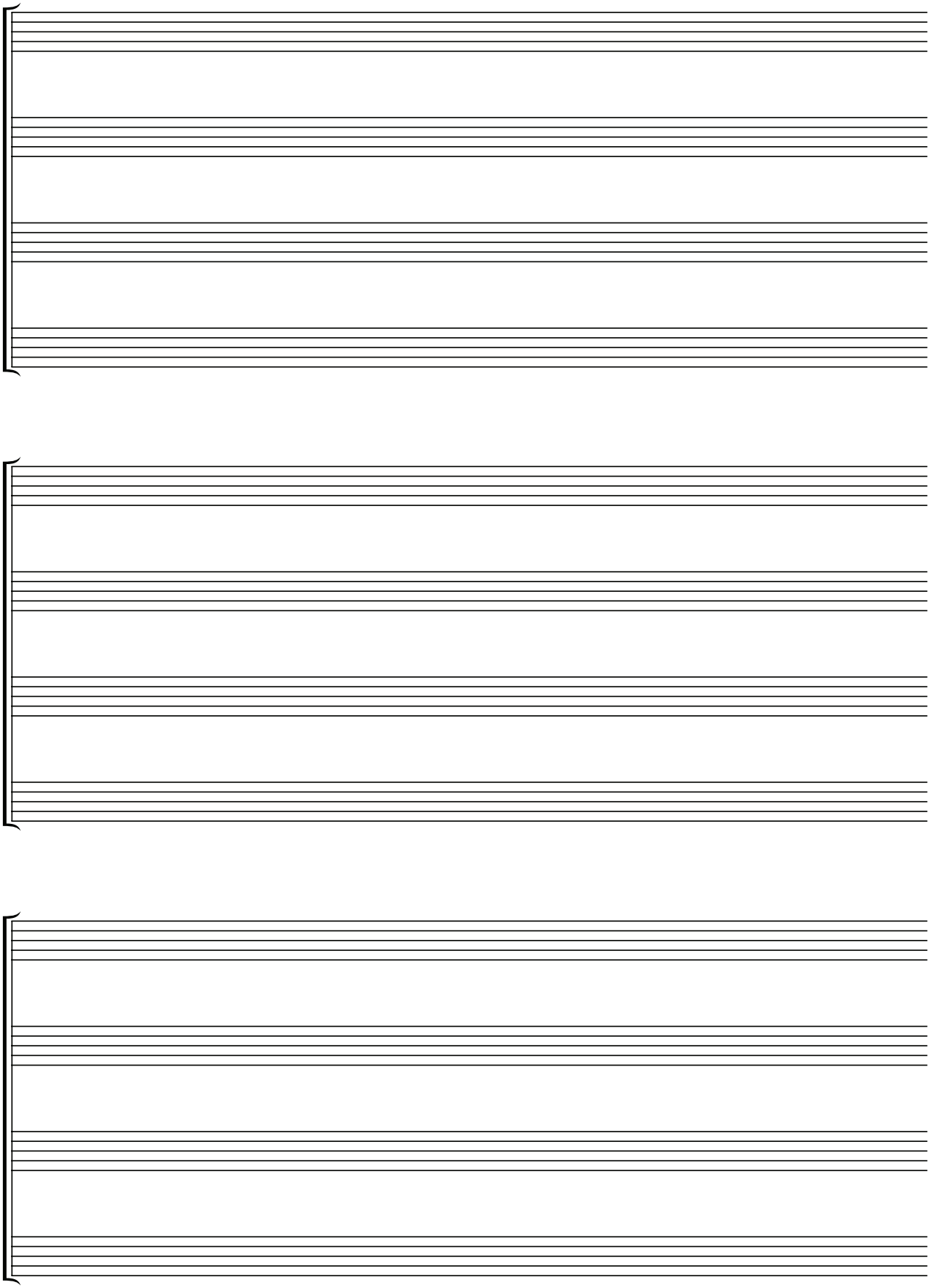

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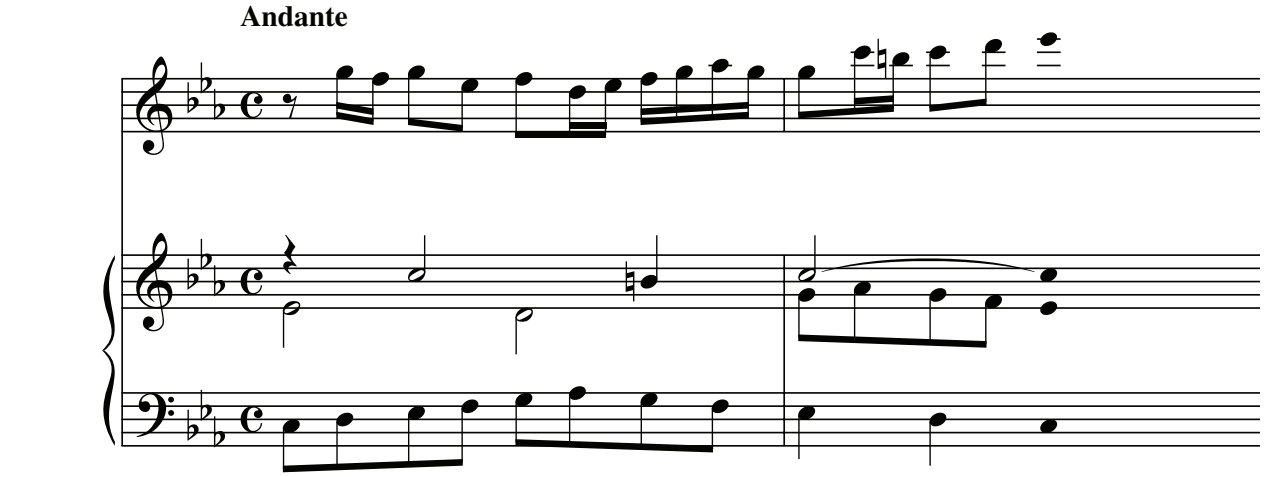
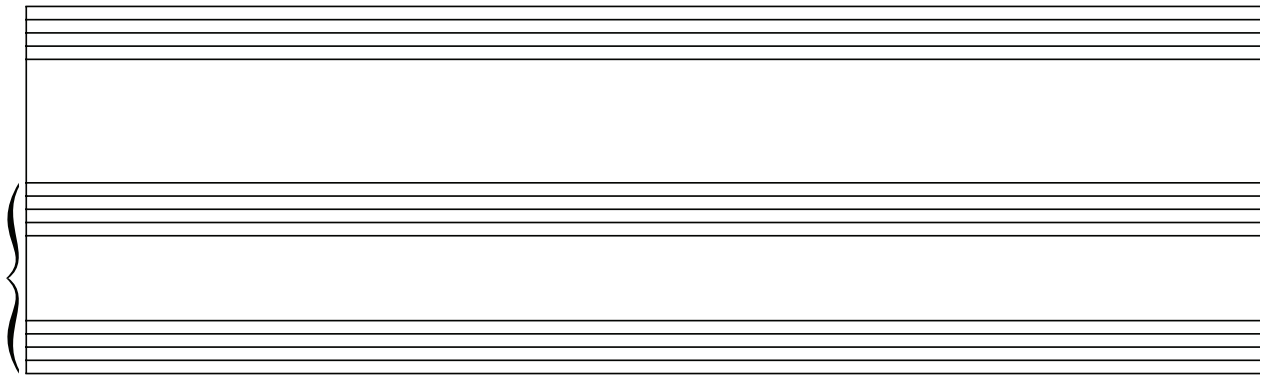
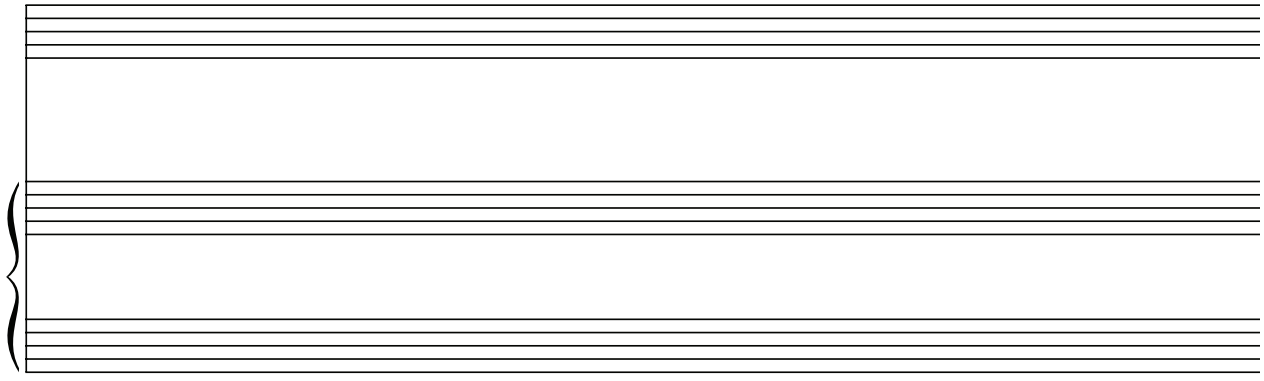
3. Expand the following material for flute and harpsichord to create the section A of an 18th-century binary-form movement. The answer should be approximately twelve measures in length.

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.*







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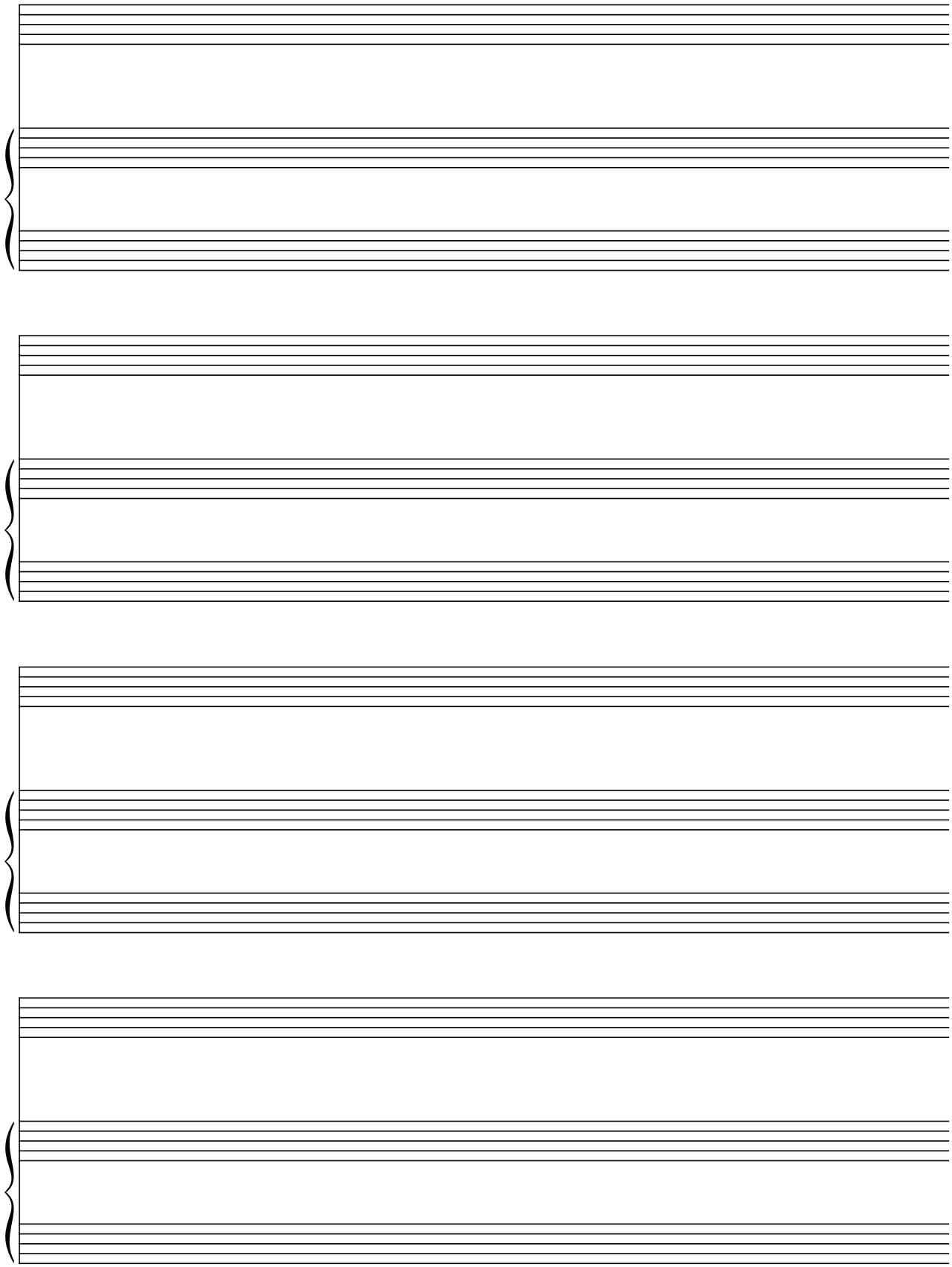

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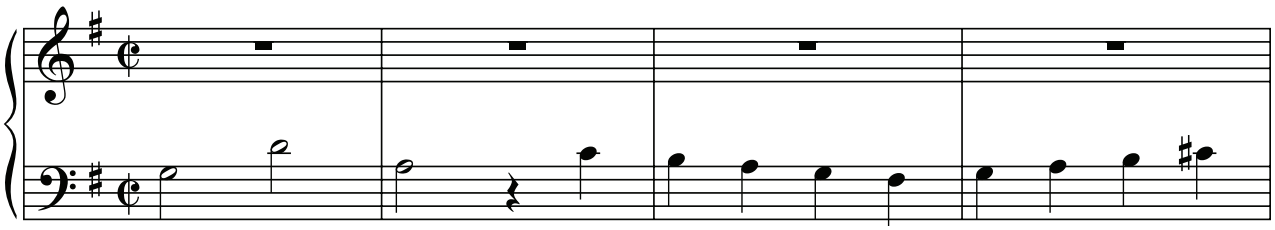
[40] **4. a.** Compose a three-voice fugue based on the subject below that exemplifies the style of 18th-century Baroque counterpoint. The composition should be at least sixty measures in length. Answer this question on the enclosed Official Answer Sheets.

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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The finest instrument is the mind.

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Essay responses MUST be written on both sides of the Official Answer Sheet.

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Rough Work