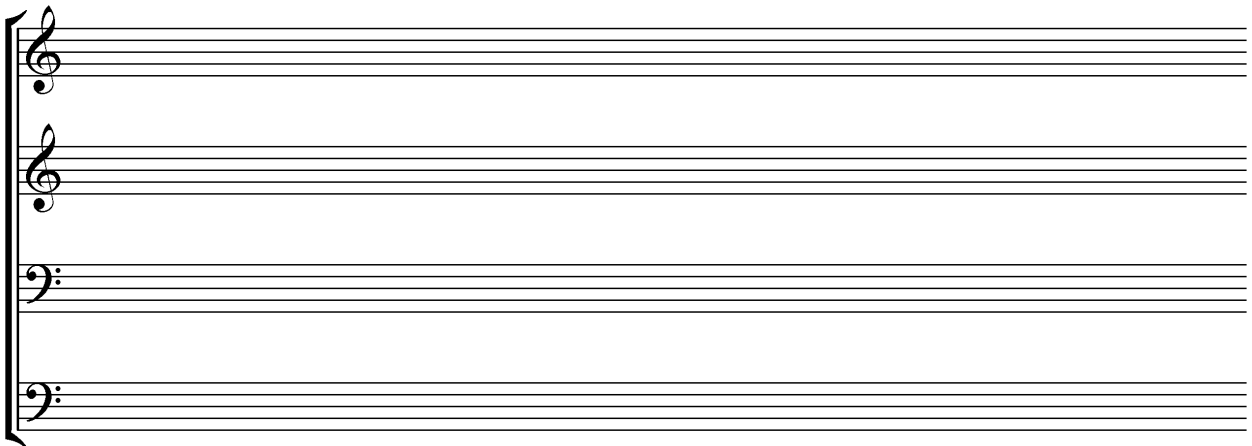


## WORKBOOK

1. Species Counterpoint Analysis: Analyze the fifth species exercise in four voices in figure 16.3.
  - Below the system, identify the key of the exercise.
  - Label the chords by identifying the root and quality. If instructed by your teacher, include inversion.
  - To aid you in your own counterpoint exercises, note the doublings in the triads.
2. Counterpoint: Using some of the cantus firmi at the end of the book, write species exercises in four voices. Use a variety of species, and put the cantus in different voices. Provide an analysis of your exercise:
  - Identify the key of the exercise.
  - Label the chords with their roots, qualities, and, if requested, inversions.
  - Circle and label nonchord tones. For suspensions, also identify the preparation and resolution.



3. Species and Chorale Style:

- Analyze the chorale-style arrangement of the fifth species exercise in figure 16.7. Identify the key, the chords, and the nonharmonic tones. What has changed from species counterpoint?
- Reduce the first phrase (up to the fermata in measure 4) of the Bach chorale in figure 16.5 to first species. This will involve removing the dissonances and presenting only the underlying harmonies. Analyze the key and chords. How has it changed from chorale style?

4. Chorale-Style Counterpoint: Using cantus firmi at the end of the book, create four-voice chorale-style exercises. Vary the location of the cantus firmus, placing it in different voices. Provide an analysis:

- Identify the key of the exercise.
- Label the chords with their roots, qualities, and, if requested, inversions.
- Circle and label nonchord tones. For suspensions, also identify the preparation and resolution.

