

## A. Model Analysis

1. *consonant leap* *consonant passing tone* *consonant leap*

3rd 3rd 3rd 3rd

consonant skip

2. *3rd, but dissonance on downbeat* *dissonant downbeat* *leap to dissonance* *dissonant downbeat* *leap to dissonance* *must end on  $\hat{1}$*

skip from dissonance

## B.

DVD 2  
CH 4  
TRACK 2

## 4.5 Analysis of Outer-Voice Counterpoint

Determine whether the given examples demonstrate primarily first- or second-species counterpoint. Then label each interval. Some examples involve two voices, others three to four voices; examine only the outer voices of examples with three or more voices. Finally, some examples shift the 2:1 relationship between voices.

A. Handel, *Water Music*, Minuet

Tempo di Minuetto

Violini

Bassi

# 6 7 6 5  
4 #