

1. Write out the “complete” figured bass (I will demonstrate what I mean by this in class) for the first four bars of Bach’s harmonization of *Alle Menschen müssen sterben*. Below this, add a roman numeral analysis, which should feature the more usual “abbreviated” figured-bass symbols.



2. Indicate the generic intervals (I will demonstrate how in class) between the two voices in the first 9 measures of the Allemande from Handel’s Suite in B-flat major, HWV 440 (attached to the end of this assignment).
 - When one of the voices rests, don’t write anything.
 - Where Handel includes additional inner voices, you can ignore them.
 - *Bonus: can you make any generalizations about what sort of intervals Handel tends to use on each quarter-note beat?*
3. Harmonize the following melodic fragments with *prolongational* progressions.



4. Harmonize the following melodic fragments with *cadential* progressions.



For items 3 and 4, you should choose an appropriate key according to the given key signature and melody. You can indicate your harmonization with either (or even both) of

- a bassline and figured bass
- a complete four-part harmonization

Please submit your work in hard copy at the beginning of Tuesday’s class.

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*) Vgl. Anhang, S. 112.