

Name: _____

1. (5 points) Harmonize the following melodic fragments with *cadential* progressions. (If you already completed this item in assignment 1, you can skip it here.)



2. (25 points) Write note-against-note counterpoints above at least 3 of the following basslines. (Regardless of how many counterpoints you complete, your grade will be based on your best 3.)

- In general, all the intervals between the parts should be consonant. But you can also use the dissonant intervals of the dominant seventh harmony, provided they resolve properly.
- Make sure to begin with a melody note that implies the tonic harmony, and to end with a melody that implies a cadence.



3. (25 points) Write a bassline for at least one of following chorale melodies. (Regardless of how many basslines you write, your grade will be based on the best one.)

- The bassline should be mostly or entirely in quarter notes. That is, it should be mainly note-against-note with the melody, but where the melody has eighth- or sixteenth-notes off the beat, these should generally be treated as passing tones or the like.
- Add figured bass numbers to indicate the harmonies.
- Where appropriate, use prolongational progressions at the beginnings of phrases.
- Always use cadential progressions at the ends of phrases (indicated with fermatas).
- Your harmonization should begin and end in the home key. But somewhere in the middle, it should visit one or more related keys.

The image displays six musical staves, each containing a melody in treble clef. The first three staves are in the key of B-flat major (two flats), and the last three are in the key of D major (two sharps). Each staff is divided into measures by bar lines. Some measures contain fermatas, indicating the end of a phrase. The staves are numbered 5, 9, and 5, and 9, suggesting they are part of a larger sequence or exercise.

In both parts 2 and 3, please indicate the intervals between the two parts between the staves.

Please submit your work in hard copy.