

Name: _____

1. (40 points) Choose (at least) one of the following subject/answer pairs. Write a third part to go with the given parts in four ways:
 - a. Add a new middle voice between the given parts.
 - b. Invert the given parts, then add a new middle voice between them.
 - c. Add a new bass voice below the given parts.
 - d. Add a new melody voice above the given parts.

For either c. or d., (but not both) invert the given parts. Thus there should be two exercises with the given parts as provided, and two exercises with them inverted.

In all of the above exercises, you are at liberty to transpose the parts by one or more octaves in order to put them into an appropriate range.

At the asterisk, there is a suspension. Make sure your harmony treats it appropriately.

It is perfectly fine for the new voice to be largely or entirely the same between two or more of your exercises.

I encourage you to begin by putting roman numerals indicating the possible harmonizations below the staff, as we did in class. (The possible harmonizations will differ depending on which voice is in the bass.)



Assignment continues on reverse

2. (20 points) Write (at least) two three-part sequences. At least one of the sequences should be a descending-fifths sequence. Each sequence should be in a different key. For each sequence, copy out the model and at least one repetition. You don't need to finish with a cadence, although you may if you wish.

I suggest following the following procedure in writing your sequences:

- begin with the basic bassline
- add the upper parts, using rhythmic complementarity
- ornament the bassline