

Name: _____

For those of you who would like extra practice, you are welcome to complete more exercises than indicated below. If you do so your grade will be based on your best work (e.g., if in part 1, you complete three harmonizations, your grade would be based on your best two).

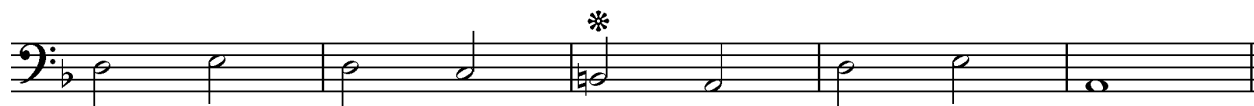
Optionally, if you would like to create some metric variety, for any of the exercises below, you can change the time signature and rhythm in one of the following ways.

- change the time signature to 3/4; change the second half-note in every bar to a quarter-note
 - change the time signature to 6/8; change every half-note to a dotted quarter-note
- _____

1. (20 points) For *two* (or more) of the following basslines:

a. Indicate a harmonization of the bassline using figured bass. Wherever possible, your harmonization should be based on fragments of the rule of the octave. At or before the point indicated with an asterisk (*), switch to the key of the dominant.

b. Write a note-against-note counterpoint above the bassline.



2. (10 points) Pick *one* (or more) of your realizations from part 1. Copy out the bassline and figured bass again, and write an ornamented version of the **melody**, making use of suspensions, dissonant diminutions, and arpeggiations. (You must use at least one suspension in each melody.)

In parts 3 and 4, I have indicated the key in which I expect the melodies to be harmonized. Unlike part one, these exercises do not modulate.

3. (10 points) Pick *one* (or more) of the following melodies. Write a note-against-note bassline for the melody. Base your harmonization upon fragments of the rule of the octave as much as possible. I have got you started by indicating a number of bass notes. Indicate the harmonization you understand using figured bass.

G major

A minor

4. (10 points) Pick *one* (or more) of the following melodies. Write a note-against-note bassline for the melody. Base your harmonization upon fragments of the rule of the octave as much as possible. Indicate the harmonization you understand using figured bass. (The difference from part 2 is that I have not provided you with any bass notes.)

F major

D minor

5. (10 points) Pick *one* (or more) of your realizations from parts 2 or 3. Copy out the melody again, and write an ornamented version of your **bassline**, making use of dissonant diminutions, arpeggiations, and possibly suspensions.