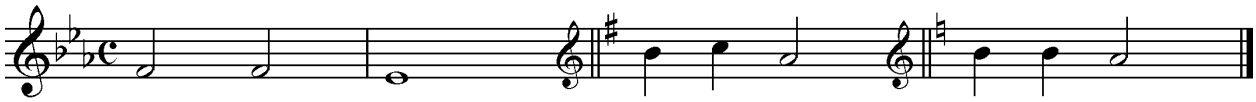
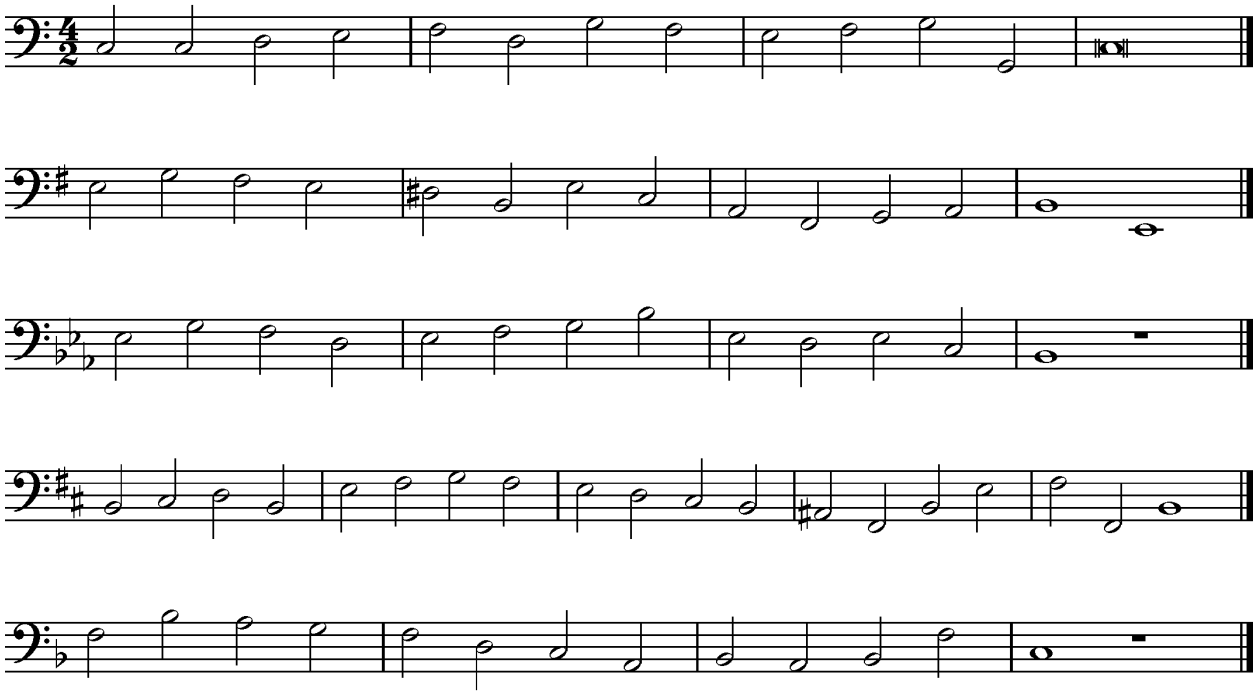
Name: _____

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.)



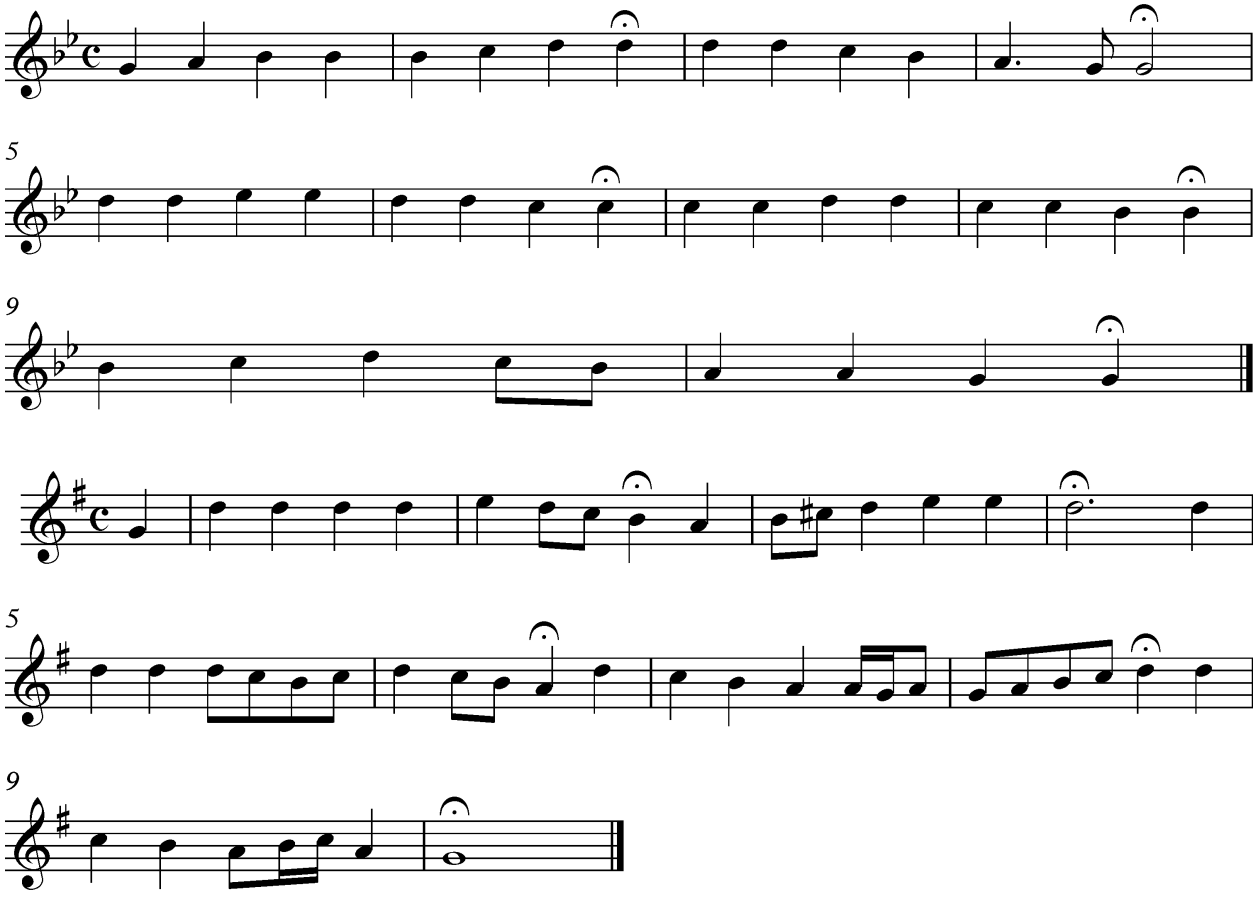
2. (25 points) Write note-against-note counterpoints above at least 3 of the following basslines. (Regardless of how many counterpoints you complete, your grade will be based on your best 3.)

- 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.



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

Please submit your work in hard copy.