

Using root-position I, V, and V⁷
with first-inversion I⁶, V⁶, and vii^{o6}

1. a) Identify the key, and label the harmonies with the appropriate Roman numerals.
- b) Supply the upper voices, maintaining a four-part VOCAL texture.
In minor keys, be sure to raise the subtonic to form the leading tone.
In any V⁷, be sure that the 7th resolves downward by step.

2. a) Identify the key, and harmonize in KEYBOARD style (i.e., with both alto and tenor in the right hand; write them with downward stems), using only I, V, V⁷, I⁶, V⁶, and vii^{o6}.
- b) Label the harmonies with the appropriate Roman numerals and bass figures.

DON'T PANIC. For the following melodic fragment, simply *disregard* the middle eighth of each beat.
In other words, treat it as a *dissonant* neighbor, i.e., a note *next-to* the chord tone.
Write the bass, alto, and tenor (keyboard style) in dotted-quarters, *not* as running eighth-notes.