





Exercise 2: Writing inversions of V<sup>7</sup> and vii<sup>o7</sup>. Complete the following exercises, all of which include significant expansions of the tonic.

A. B. C.

e: i V<sub>5</sub><sup>6</sup> i V<sub>3</sub><sup>4</sup> i<sup>6</sup> V<sub>2</sub><sup>4</sup> i<sup>6</sup> e: V<sub>2</sub><sup>4</sup> i<sup>6</sup> vii<sub>5</sub><sup>6</sup> i vii<sup>7</sup> i F: I V<sub>5</sub><sup>6</sup> i V<sub>3</sub><sup>4</sup> I I N I V<sub>3</sub><sup>4</sup> I<sup>6</sup> V<sub>2</sub><sup>4</sup> I<sup>6</sup>

D. E. F. unfigured bass

g: i vii<sub>5</sub><sup>6</sup> i<sup>6</sup> V<sub>5</sub><sup>6</sup> i g: i vii<sup>o7</sup> i vii<sub>5</sub><sup>6</sup> i V<sub>2</sub><sup>4</sup> i<sup>6</sup> b: i vii<sup>o</sup> i V<sub>2</sub><sup>4</sup> i<sup>6</sup> vii<sub>5</sub><sup>6</sup> i V<sub>5</sub><sup>6</sup> V<sub>2</sub><sup>4</sup> i V<sub>3</sub><sup>4</sup> i<sup>6</sup> V<sup>7</sup> i

Exercise 3: Writing. Write the following progressions in four-part keyboard style.

- Use any meter, remembering to place contrapuntal harmonies on weak beats.
- You may use a variety of rhythmic values.
- Your solution should be four meters long.
- Provide a second-level analysis.

A. Write in D major:

Soprano note:     $\hat{3} \hat{4} \hat{5} \hat{4} \hat{3} \hat{2} \hat{1}$   
 Roman numeral: I V<sub>3</sub><sup>4</sup> I<sup>6</sup> V<sub>5</sub><sup>6</sup> I V<sup>7</sup> I

or:

D:

B. Write in G minor:

Soprano note:     $\hat{1} \hat{7} \hat{1} \hat{2} \hat{4} \hat{3} \hat{2} \hat{1} \hat{2} \hat{7} \hat{1}$   
 Roman numeral: i V<sub>3</sub><sup>4</sup> i<sup>6</sup> V<sup>6</sup> V<sub>5</sub><sup>6</sup> i V<sub>2</sub><sup>4</sup> i<sup>6</sup> vii<sub>5</sub><sup>6</sup> i

g: