

1. a) Identify the key, and label the harmonies with the appropriate Roman numerals.
 b) At the end of the phrase, label the cadence.
 c) Supply the upper voices, maintaining a four-part KEYBOARD texture
 (SAT in r.h., with no more than an octave between S and T).

A musical staff in G clef, 2/4 time, with a key signature of one flat. The bass staff has a key signature of one sharp. The melody consists of six notes. Below the staff, Roman numerals and figures are provided for harmonic analysis and voicing.

6	6	6	8 — 7	6	8 — 7
4			6 — 5		6 — 5
3			4 — #		4 — #

2. Transfer your solution above, to create a parallel major-key solution. If you need to revise, be sure to adjust *both* solutions, so that all scale degrees in all parts correspond, all harmonic functions (i.e., Roman numerals) correspond, etc.

A musical staff in G clef, 2/4 time, with a key signature of one sharp. The bass staff has a key signature of one flat. The melody consists of six notes. Below the staff, Roman numerals and figures are provided for harmonic analysis and voicing.

4	6	6	8 — 7	6	8 — 7
	3		6 — 5		6 — 5
			4 — 3		

3. a) Mix 'n' match: Choose either key signature above, and then create a solution that interleaves your two solutions, moving between the parallel modes at least once.
 (Please pay *obsessive* attention to accidentals, to make sure that you don't mix modes *simultaneously*, i.e., within the same chord.)
 b) Supply all appropriate Roman numerals and figures (with particular attention to chord qualities).
 c) If you like, feel free to replace one (or both) of the 1st-inv. supertonic triads with a ♫II6.
 If you do, please be sure to label it (or them) accordingly.

A blank musical staff in G clef, 2/4 time, with a key signature of one sharp. The bass staff has a key signature of one flat. This staff is intended for the student's final solution.

4. a) Identify the key, and label the harmonies with the appropriate Roman numerals.
 b) At the end of the phrase, label the cadence.
 c) Supply the upper voices, maintaining a four-part KEYBOARD texture
 (ATB in l.h., with no more than an octave between A and B).

$\begin{matrix} \#4 \\ 2 \end{matrix}$ 6 6 6 6 6-5
 4-#

5. Transfer your solution above, to create a parallel major-key solution. If you need to revise, be sure to adjust *both* solutions, so that all scale degrees in all parts correspond, all harmonic functions (i.e., Roman numerals) correspond, etc.

$\begin{matrix} 4 \\ 2 \end{matrix}$ 6 6 6 6-5
 4-3

6. a) Mix 'n' match: Choose either key signature above, and then create a solution that interleaves your two solutions, moving between the parallel modes at least once.
 b) Supply all appropriate Roman numerals and figures (with particular attention to chord qualities).
 c) If you like, feel free to replace one (or both) of the inverted V7 chords with a leading-tone seventh chord (preserving the given bass note). Likewise, feel free to replace the cadential pre-dominant with the corresponding chord of the augmented sixth.
 If you do, please be sure to label the new chord(s) appropriately.