

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).

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.

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 \flat II6. If you do, please be sure to label it (or them) accordingly.

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).

#4
2

6

6
5

6
5

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.

4
2

6

6
5

6
5

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.