

More practice with applied harmonies

1. a) Identify the key, and label the harmonies with the appropriate Roman numerals, brackets, and arrows.
Note carefully the chromatic alterations; make sure that the quality of each chord is appropriate.
- b) At the end of each phrase, label the cadence.
- c) Supply the upper voices, maintaining a four-part VOCAL texture.

Key: G major (one sharp), Time: 2/4. Bass line notes: G, A, B, B[#], G. Roman numerals: $\#4/2$, 6, $\bar{6}$, $6/5/\#$, $6-5/4-\#$.

Key: B^b major (two flats), Time: 3/4. Bass line notes: B^b, C, D, E^b, E, F, F[#], G, F. Roman numerals: $4/3$, 6, $b4/2$, 6, $4/2$, 6, $6/5$, $8-7/6-5/4-3$, 6, $b4/2$, 6, $8-7/6-5/4-3$.

2. As above, but maintain a four-part KEYBOARD texture. Treat ALL sevenths in the upper voices as dissonant suspensions (even those that fall on weak beats).

Key: G major (one sharp), Time: 4/4. Bass line notes: G, A, B, B[#], G. Roman numerals: $7-6/5$, $4-\#$, 6, $b6/4/2$, $6/5$, $6/5/\#$, $6-5/4-\#$.