



D. Provide roman numerals to show how the first note could be harmonized as a secondary dominant. The second note should be a member of the tonicized triad.

1 2 3 4 5



g: F: b: f: E:

6 7 8 9 10



c: C: Bb: e: A:

E. Analyze the chords specified by each figured bass, putting your analysis *beneath* the figures. Then, make an arrangement for SATB chorus. Strive for smooth voice leading, even if this results in a dull soprano line.


1



4 6 7 6 6  
2 5 4 5 5

B<sup>b</sup> I V<sup>4</sup><sub>2</sub>/IV IV V<sup>7</sup> V<sup>6</sup><sub>5</sub>/vi vi ii V I

2



7 6 6 4 6 7 7  
# 5 4 2 6 #

f<sup>#</sup> i V<sup>7</sup> V<sup>6</sup><sub>5</sub>/VI VI i<sup>4</sup><sub>3</sub> iv V<sup>4</sup><sub>2</sub> i<sup>6</sup> vii<sup>07</sup> V<sup>7</sup> i