

Write in Roman Numerals and add the alto and tenor voices. You can assume that in pairs of eighth notes, the second one is passing and not harmonized. (The eighths in the first full measure are an exception.)

MY FIRST CHORALE

using triads in all positions

think c minor

PAC in I

B \flat : 6 6 6 \flat 6 6 4 — 3

two 6s in a row...

my voice-exchange sense is tingling!

HC in I

some sort of voice-leading pattern would sure be useful here!

this soprano seems familiar...

PAC in V

you might need to do a non-standard doubling here

PAC in I

F: \flat B \flat : 6 6 6 6 — 5

Chorale:
Wenn wir
in höchsten
Nöthen sein

REMINDERS

For **more than two 1st inversion chords in a row**, the soprano and alto move in parallel fourths; the bass and tenor alternate sixths and thirds or octaves and sixths.

For **1st inversion leaping to root position (with filled-in bass passing tone)**, double the root or the third—especially the root if there is an opportunity for a voice exchange; especially the third if the soprano also has the third leading in opposite direction to a cadence.

For **2nd inversion, either passing or cadential**, double the fifth (the bass).

Look for several situations to use $I \longleftrightarrow vii^{\circ} \longleftrightarrow I^6$ with various soprano scale degrees.