

# Primary Triads in First Inversion – Homework

Complete the chord progressions by adding the missing voices. Add at least one passing tone, neighboring tone, or escape tone in each example. Add anticipations at cadences. (See Appendix A for definitions of nonharmonic tones.) Provide full analysis.

1. C C/E F C/G G7 C

C: I I<sup>6</sup> IV [I<sub>4</sub><sup>6</sup>] V<sup>7</sup> I

3. K3 NT

4. C3

5. C3 Unfigured C3

7. Unfigured C3 C3

8. C3

9. K5 C5

10. C5

11.

K8 C8

8 6

13.

O8

7 6

14.

C5 Unfigured

O C

7

15.

Unfigured

7

16.

esc

7

17.

6 6 #

18.

6 6 6 6 6 8-7

19.

Unfigured C3

O

7