Using root-position I, V, and V7 with first-inversion I\(^6\), V\(^6\), and vii\(^6\)

1. a) Identify the key, and label the harmonies with the appropriate Roman numerals.  
   b) Supply the upper voices, maintaining a four-part VOCAL texture.  
   In minor keys, be sure to raise the subtonic to form the leading tone.  
   In any V\(^7\), be sure that the 7th resolves downward by step.

2. a) Identify the key, and harmonize in KEYBOARD style (i.e., with both alto and tenor in the right hand; write them with downward stems), using only I, V, V\(^7\), I\(^6\), V\(^6\), and vii\(^6\).  
   b) Label the harmonies with the appropriate Roman numerals and bass figures.

DON'T PANIC. For the following melodic fragment, simply disregard the middle eighth of each beat.  
In other words, treat it as a dissonant neighbor, i.e., a note next-to the chord tone.  
Write the bass, alto, and tenor (keyboard style) in dotted-quarters, not as running eighth-notes.