

The Leading-Tone Triad and Other First-Inversion Practices

PRACTICE BOX ANSWERS

PRACTICE BOX 13.1

D major: I ii vii^{°6} I A^b major: I IV vii^{°6} I

B minor: i iv vii^{°6} i E^b major: I vii^{°6} I V I

PRACTICE BOX 13.2

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|-------------------|-----------------------|-------------------|----|----|---|
| 1. PAC and plagal | A minor: | V | i | iv | i |
| 2. IAC | B ^b major: | vii ^{°6} | I | | |
| 3. deceptive | D major: | I | V | vi | |
| 4. half | F major: | I | IV | V | |
| 5. IAC | B minor: | V ⁶ | i | | |
| 6. deceptive | C minor: | i | V | VI | |

PRACTICE BOX 13.3

B \flat major: I IV⁶ V⁶ I A major: I vii^{o6} I⁶ IV I⁴₄ V I

A minor: i IV⁶ V⁶ i iv i A \flat major: I V⁶ vi ii⁶ vii^{o6} I⁶

C# minor: i vii^{o6} i⁶ VI ii^{o6} V i iv I

PRACTICE BOX 13.3, continued

The musical notation consists of two staves, treble and bass clef, in 4/4 time with a key signature of two flats (Bb and Eb). The sequence of chords and their fingerings is as follows:

Chord	Fingering
V ⁶	6
i	6
iv ⁶	#
V	6
i ⁶	*
vii ⁶	#
i	#
V	
i	

G minor: V⁶ i iv⁶ V i⁶ vii⁶ i V i

* Irregular doubling is required on this chord to prevent parallelism.