First play the notes as given, then write in the inner voices and play the full version. Four-note voicings will usually produce a good sound, but 3-voice chords will be necessary once in a while, or will occasionally be helpful for good voice-leading or ease of fingering.

(---) under a bass means that no new chord is to be played.

Write a Roman numeral analysis above each exercise.
When given figures below an inversion, those figures apply to the notes in relation to the bass, not the root.

Examples:

Given: \[ \text{You would play:} \]
\[ \text{Given:} \]
\[ \text{You would play:} \]

because C is a 6th above the bass (E)
because C is a 3rd above the bass (A)
PHRASES WITH INVERSIONS & EMBELLISHING TONES (CHORAL STYLE)

First play the notes as given, then write in the inner voices and play the full version. A more richly harmonized version will usually produce a good sound, but a rarer chord will be necessary here in a while at will occasionally be helpful for good voice leading. Ask your teacher for help.

When given figures below an inversion, these figures apply to the notes in relation to the bass, not the root.

Example:

Given: 7th

Would: 9th

Should: 5th

Because C is a 6th above the bass (E)

#5

Because C is a 3rd above the bass (A)
Phrases with Inversions & Embellishing Tones  
(Chorale Style)

First play the notes as given, then write in the inner voices and play the full version. Four-note voicings will usually produce a good sound, but 3-voice chords will be necessary once in a while, or will occasionally be helpful for good voice-leading or ease of fingerig.

(—) under a bass means that no new chord is to be played. Write a Roman numeral analysis above each exercise.

[Inner voices and chord names added as suggestions. 
Other voicings are also possible. ~ Editor’s note]
When given figures below an inversion, those figures apply to the notes in relation to the bass, not the root.

Examples:

because C is a 6th above the bass (E)