

Here's the IV 8-7 V 8-7 progression. The crucial note is the alto's B natural on the first beat of the second measure. You might write an E-natural that moves to a D. That would be good, since the 8-7 implies that precise motion. But you'd have parallel perfect fifths (F-sharp / C-sharp between alto and soprano measure 1 beat 4 moving to E / B between alto and soprano measure 2 beat 1).

So Schachter tells us in this circumstance to write a B instead of the E. A couple of things may feel odd (just realize that this odd feeling is fine): 1) There is no 8-7 motion in one voice over the E in the bass at the beginning of the second measure, and 2) you leap to the seventh of the dominant.

A major:      I                  V<sup>6</sup><sub>4</sub>                  I<sup>6</sup>                  IV<sup>8</sup><sub>7</sub>                  V<sup>8</sup><sub>3</sub>                  I