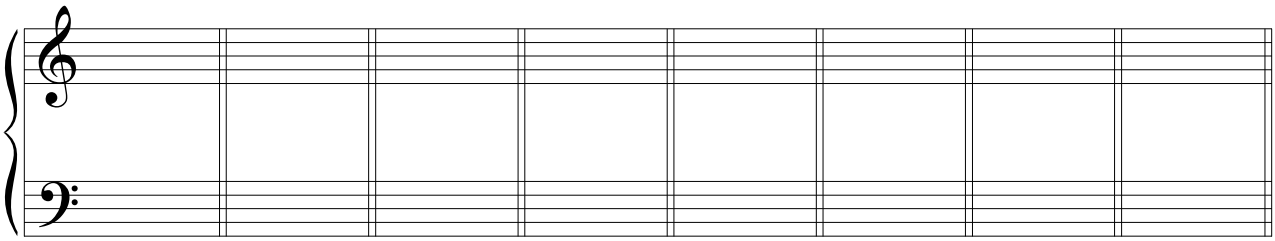
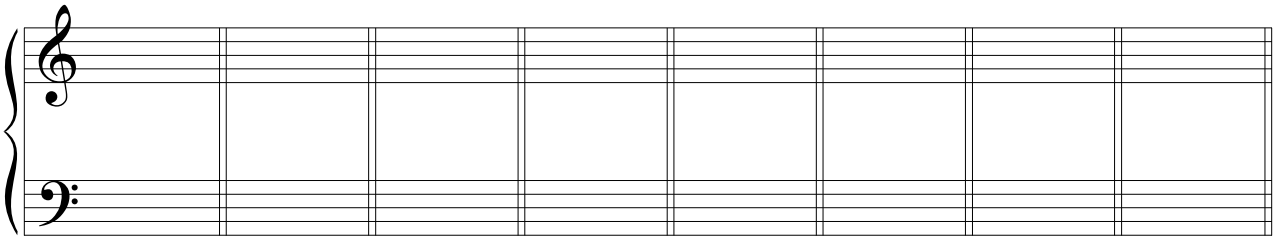
Exercise 12.1 - Add the keysignatures and voice the following chords in a variety of different ways

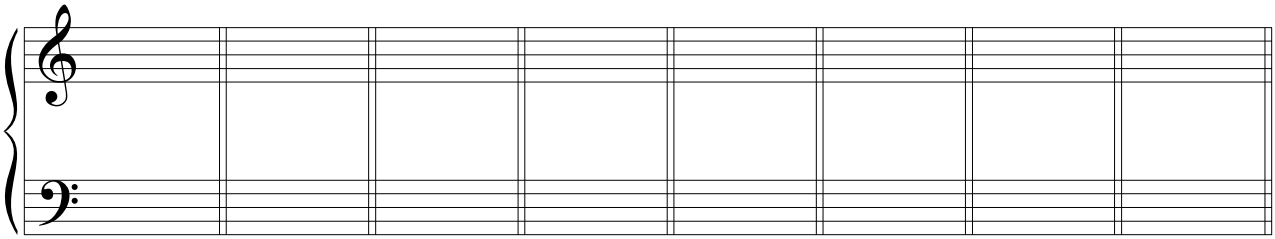
HINTS: - stay within the range for each voice-type
- observe the rules for spacing between each voice
- double the correct chord tone
- avoid voice crossing
- raise the seventh scale degree



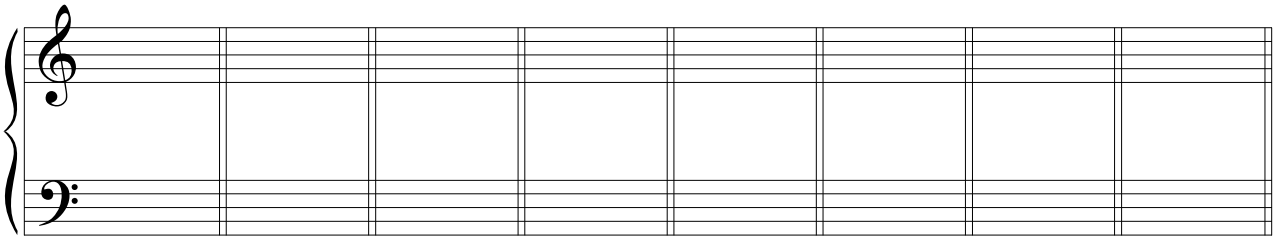
g: i c♯: V f: iv a: iv b: i d: V e♭: V a: V



e: iv c: i f♯: V f: i a♭: V g: V b♭: iv d: i



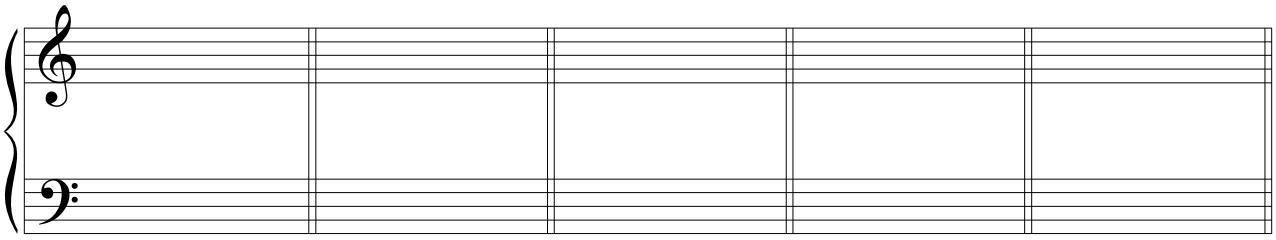
g♯: i g: iv c♯: iv b: iv a: i d: iv f: V c: iv



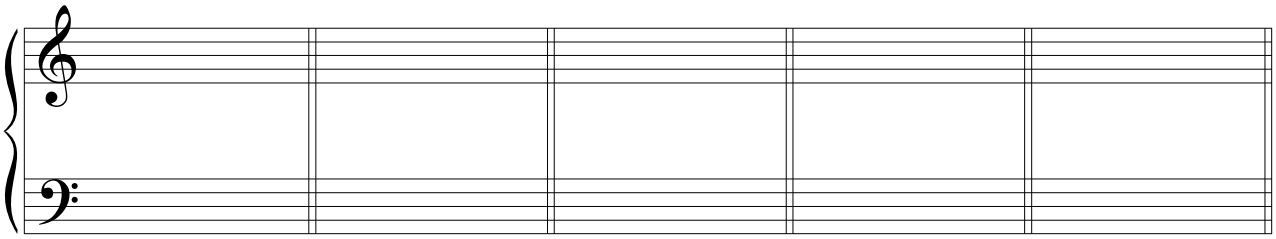
e♭: i f♯: iv b♭: V b: V d♯: i e: V f♯: i c: V

Exercise 12.2 - Add the keysignatures and connect the following chords

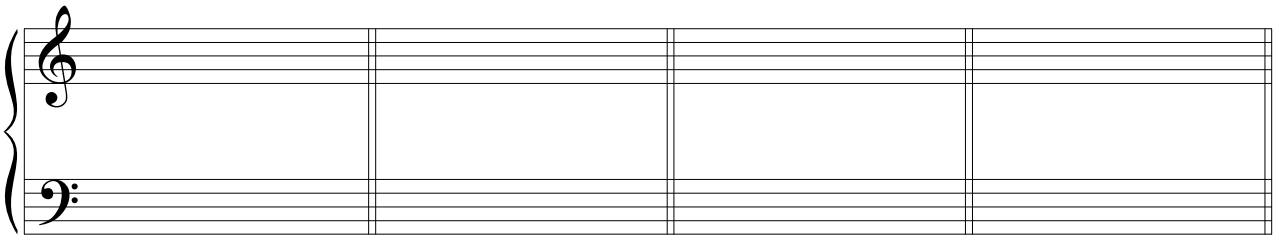
HINTS: - use conjunct motion in preference to disjunct motion, particularly in inner voices
- treat leaps carefully
- be sensitive to the leading tone
- avoid parallel unisons, octaves, and fifths
- avoid overlapping of parts
- raise the seventh scale degree
- avoid the augmented second



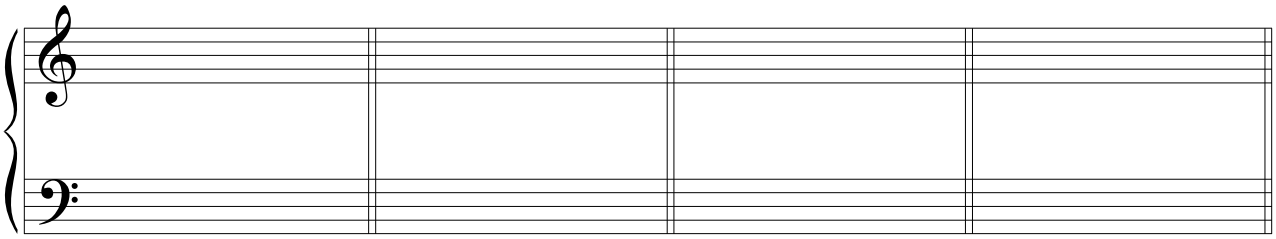
d: i V b: i iv g: V i a: iv V f: iv i



f♯: iv V a: i iv c: V i c♯: iv V e: i V

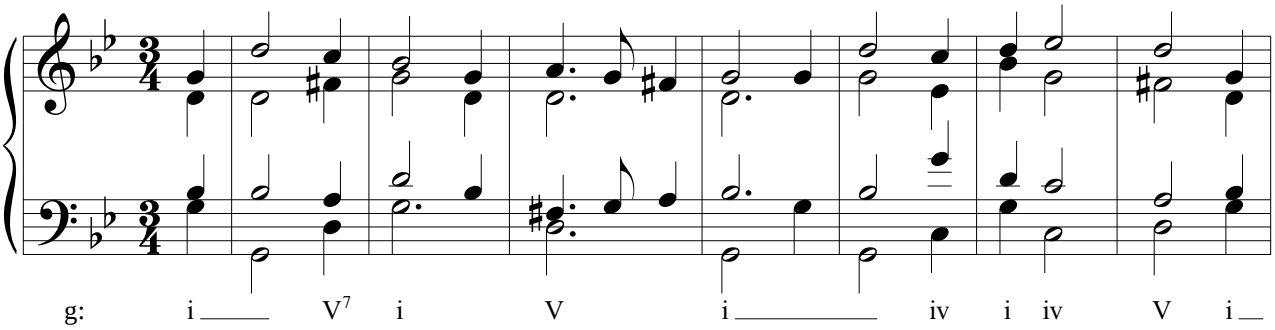


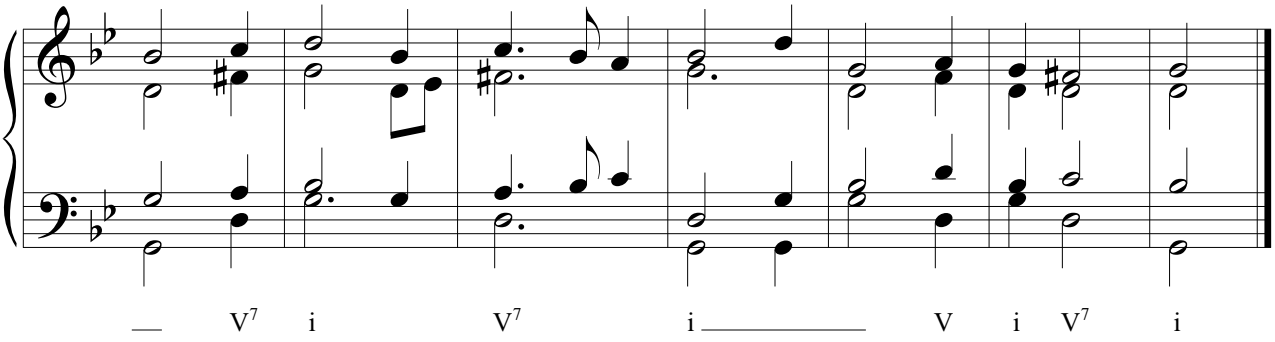
g: i V i f♯: i iv V e: iv V i f: i iv i

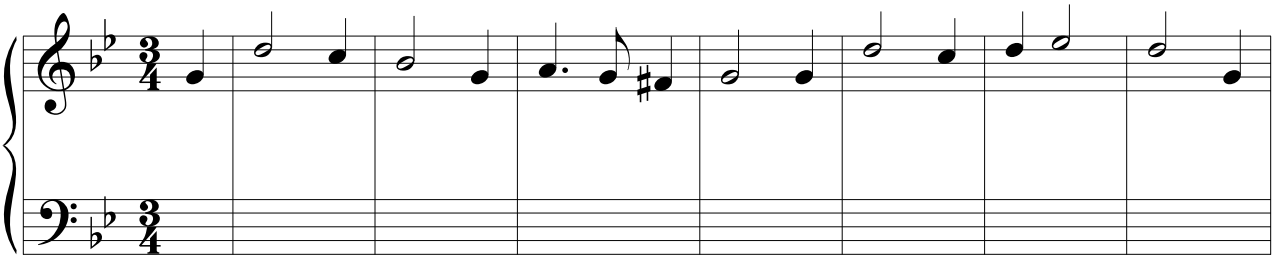


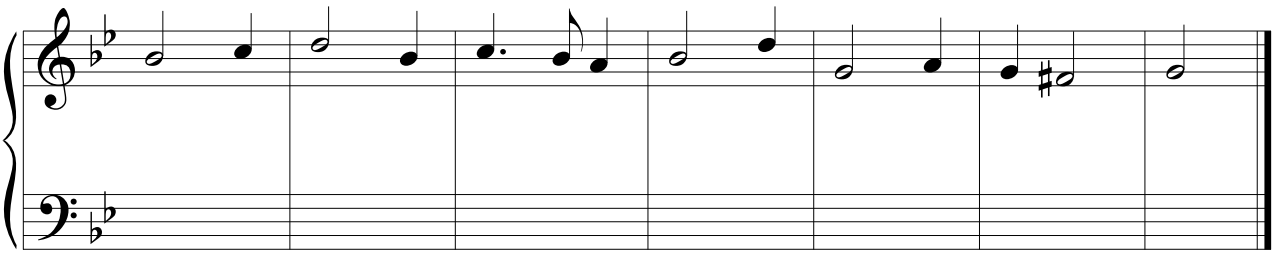
b: iv i V c: i iv V d: V i iv e: iv V i

Exercise 12.3 - Identify the errors in the following harmonization and circle non-chord tones
OPTIONAL: write an improved version in the space below

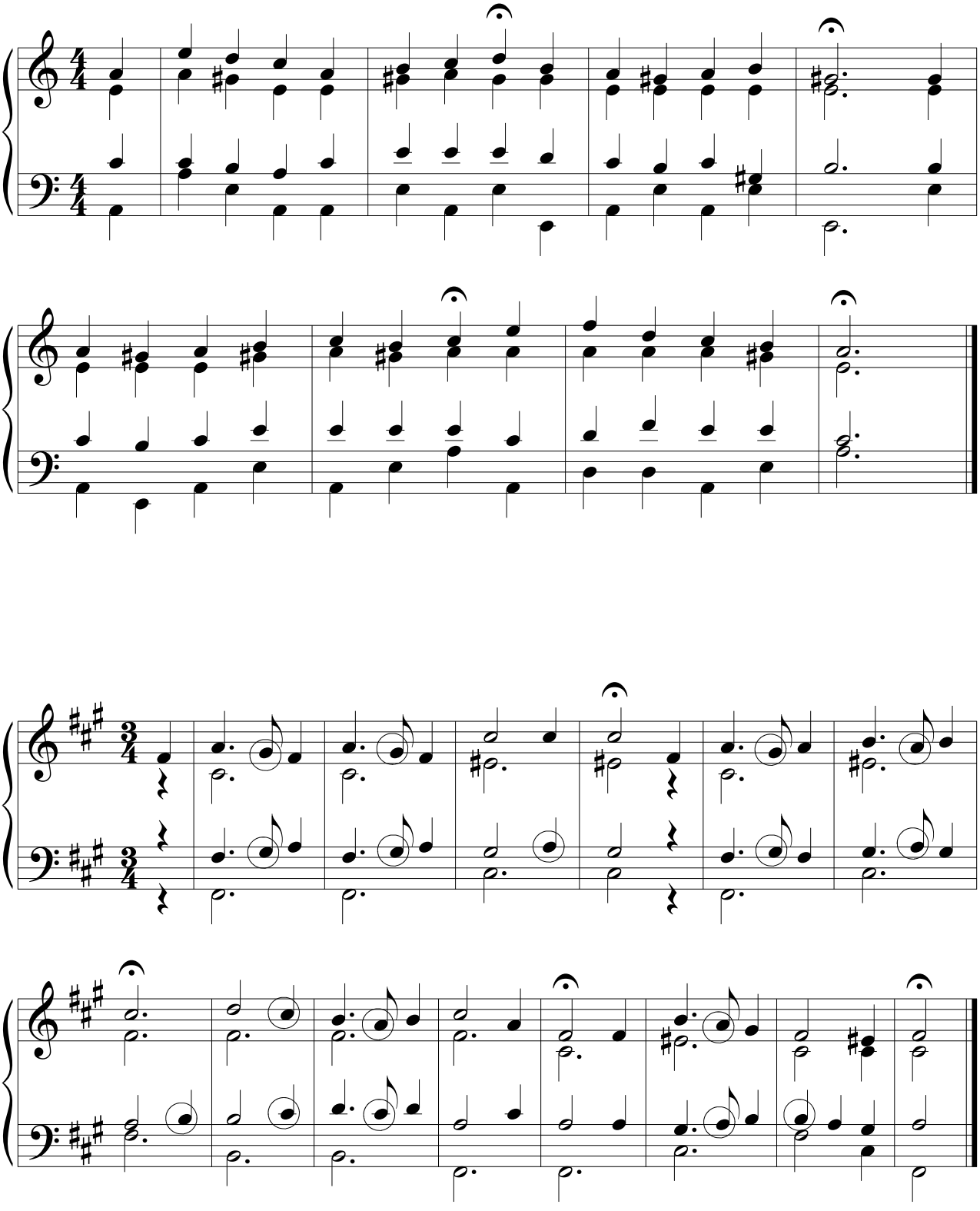




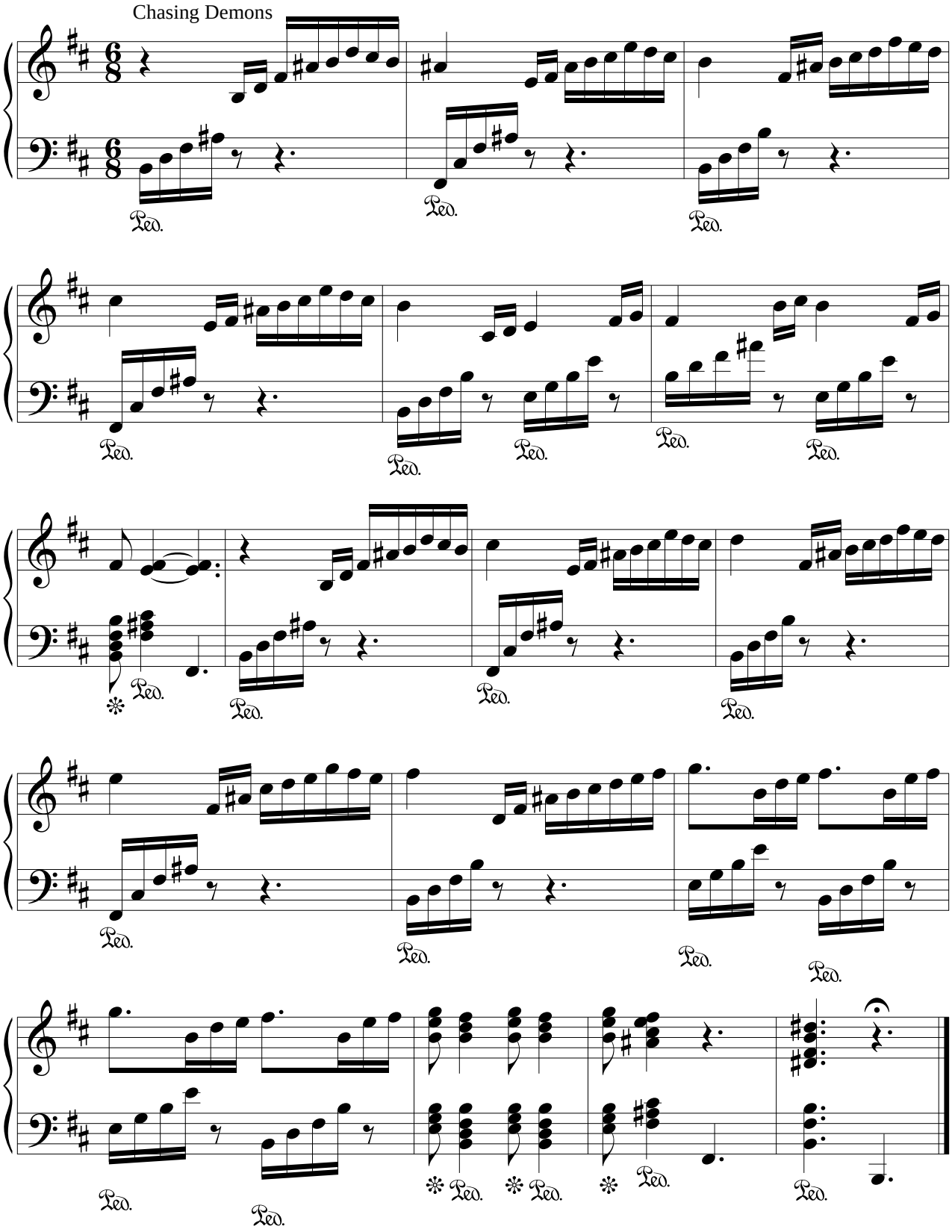




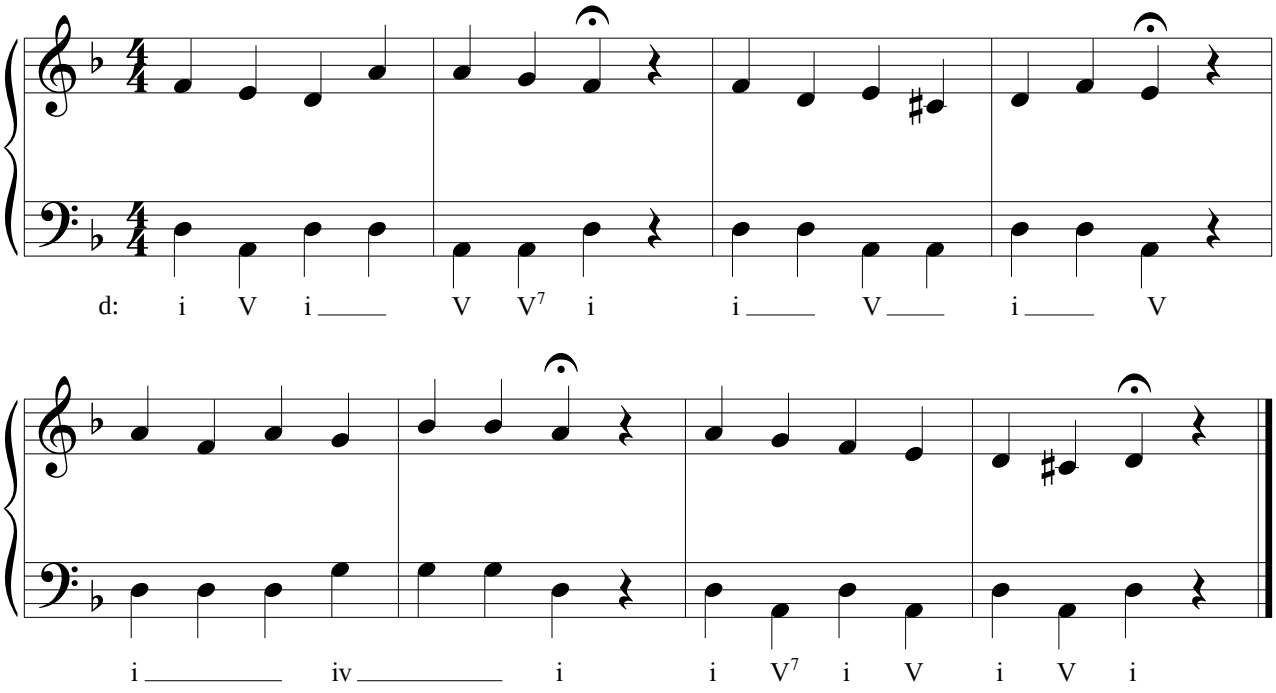
Exercise 12.4 - Analyze the following four-part harmonizations and identify cadences



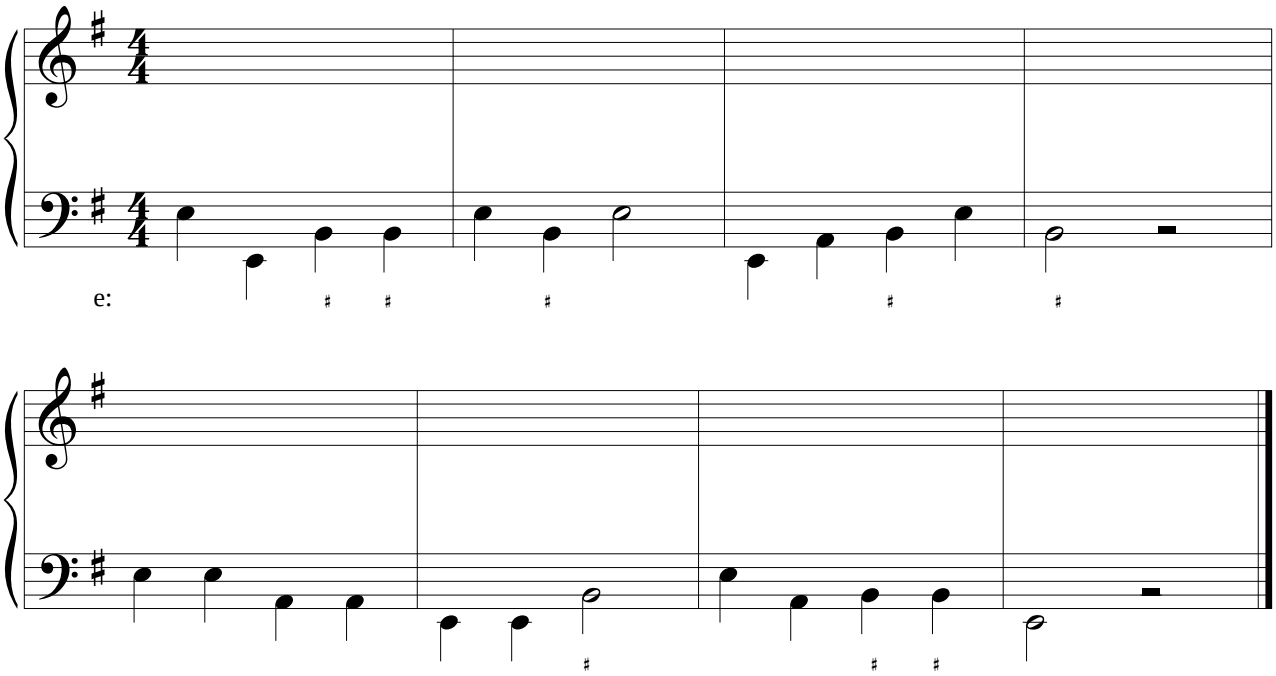
Exercise 12.5 - Analyze the following piano piece, circle non-chord tones, and identify cadences



Exercise 12.6 - Complete the inner voices for the following progression and identify cadences

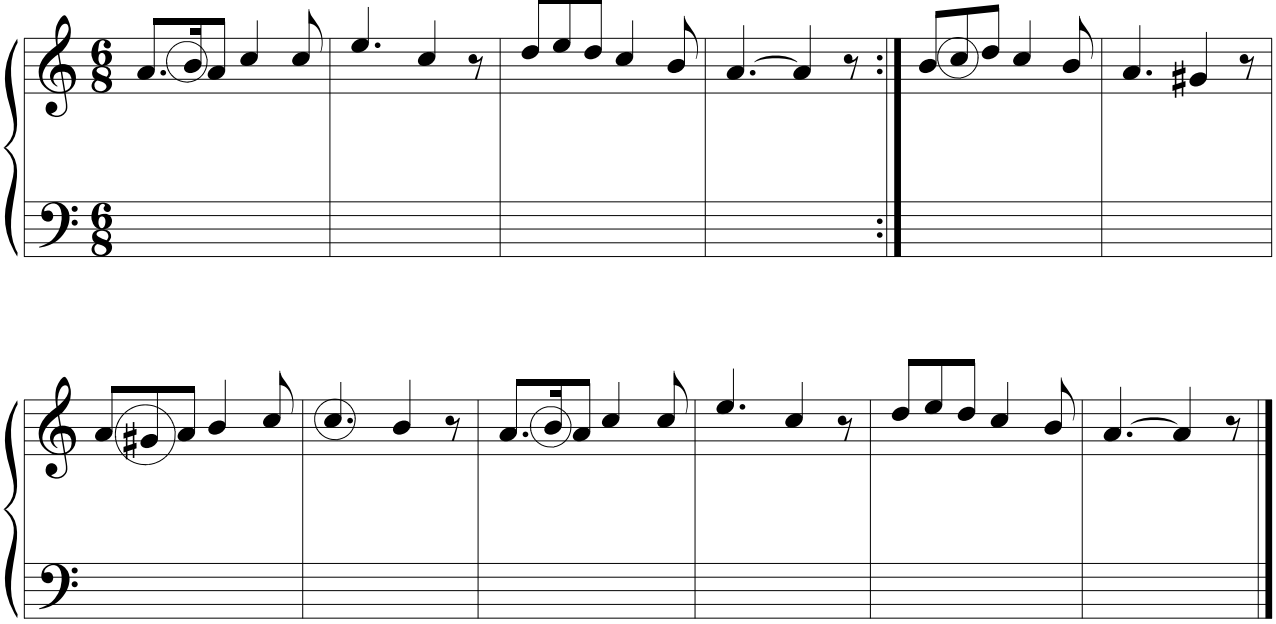


Exercise 12.7 - Add Roman numerals, identify cadences, and complete the upper three voices of the following figured bass, giving the soprano line melodic interest

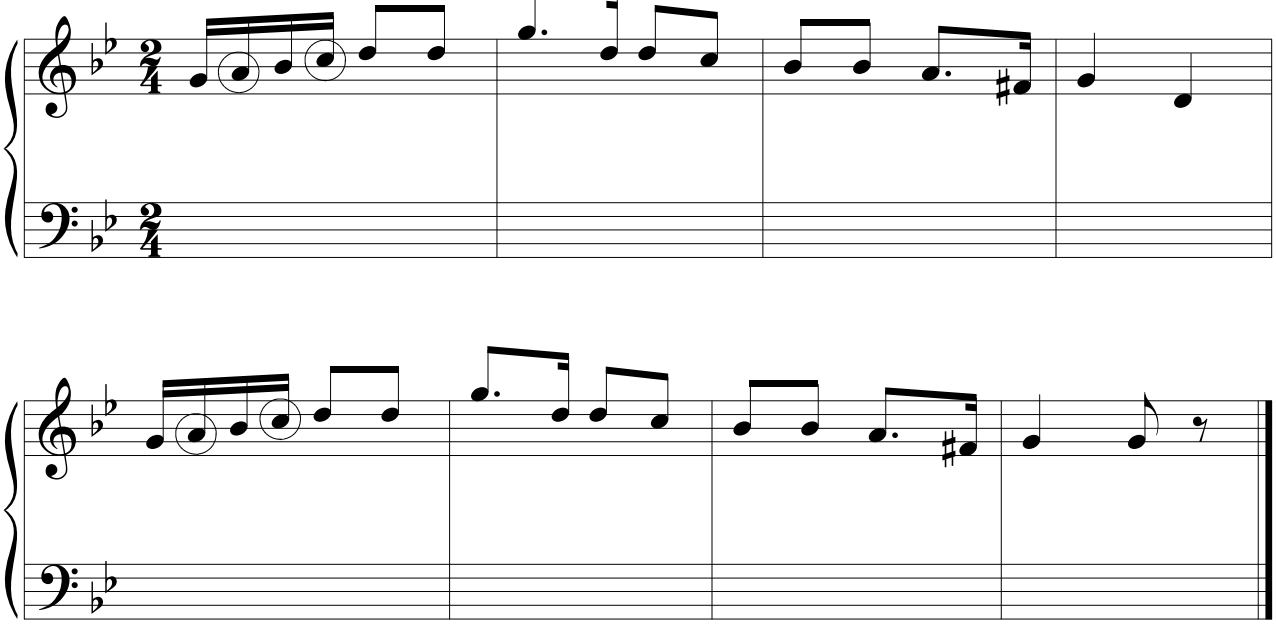


Exercise 12.8 - Harmonize the following melodies using primary triads and the dominant seventh, realize them in four parts, and provide Roman numerals

Traditional Song "Sing to Me, Sweet Musetta"



Traditional Song "Over the Distant Lonely Mountains"



Exercise 12.9 - Compose a piano piece in E-flat minor using only i, iv, and V