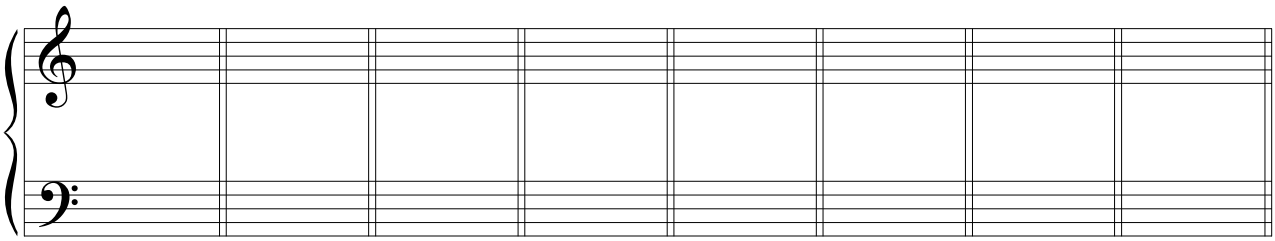
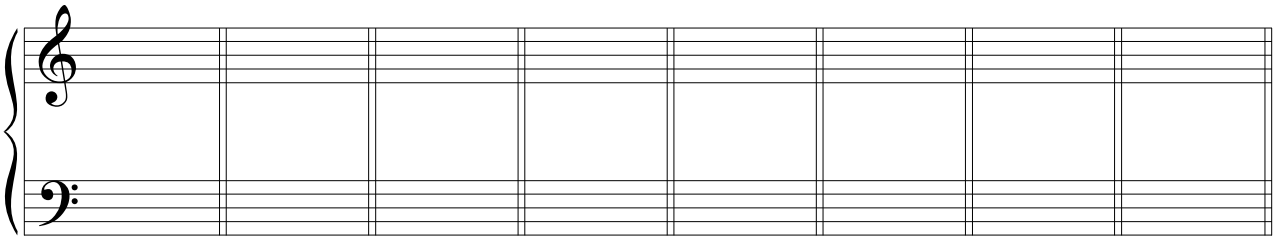
Exercise 13.1 - Add the keysignatures and voice the following chords in a variety of different ways

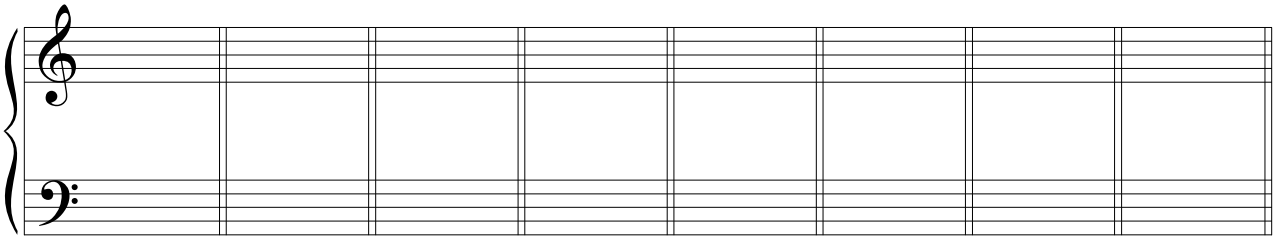
HINTS: - stay within the range for each voice type
- observe the rules for spacing between each voice
- be aware of the rules for doubling
- avoid voice crossing
- raise the seventh scale degree



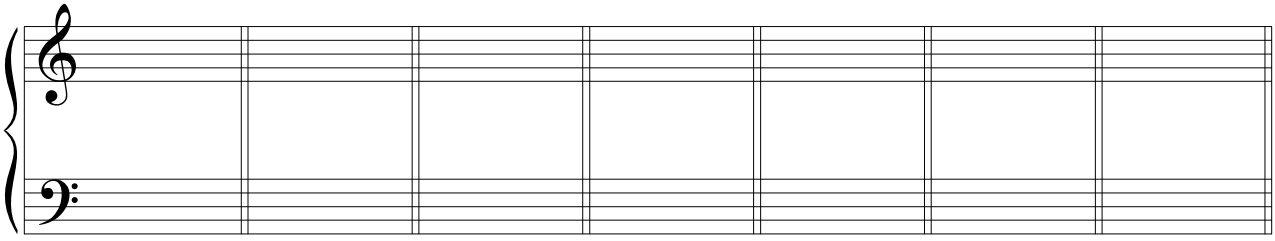
g: i^6_4 c♯: V^6 e: iv^6 f: i^6 b: iv^6_4 a: V^6_4 c: V^6 f♯: i^6_4



d: i^6 c♯: iv^6 g: V^6_4 b: V^6 a: iv^6_4 f♯: V^6 e: i^6 f: i^6_4



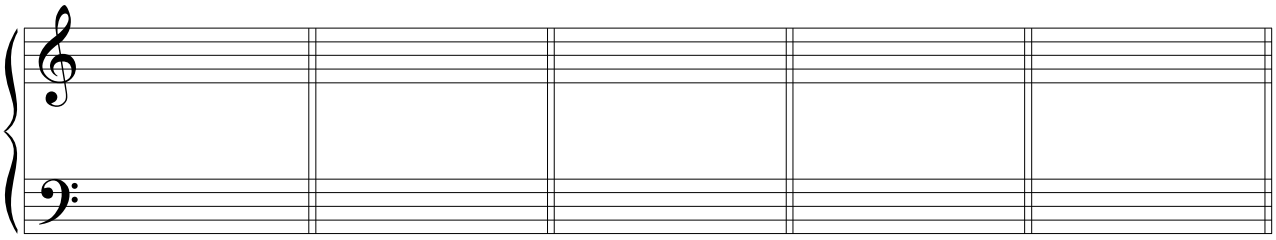
c: i^6_4 b: i^6 a: V^6 g: iv^6 f♯: i^6_4 d: V^6_4 e: V^6 c♯: i^6

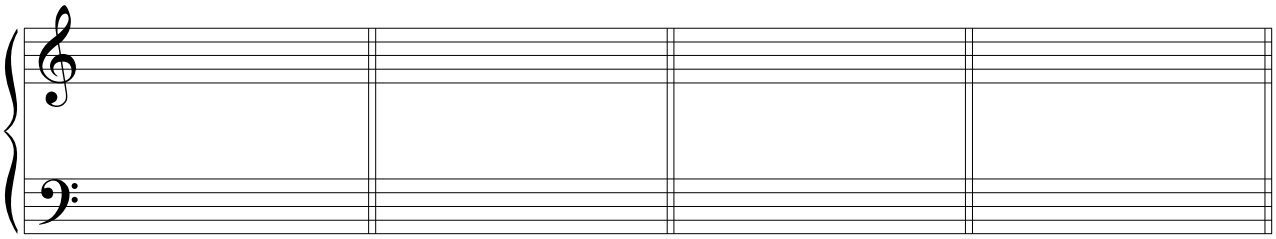


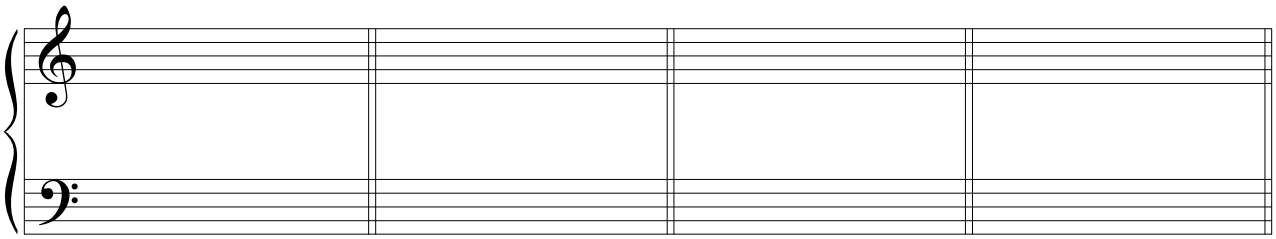
g♯: iv^6_4 e♭: i^6 d♯: V^6 b♭: iv^6 d: iv^6 a♯: i^6_4 a♭: V^6_4

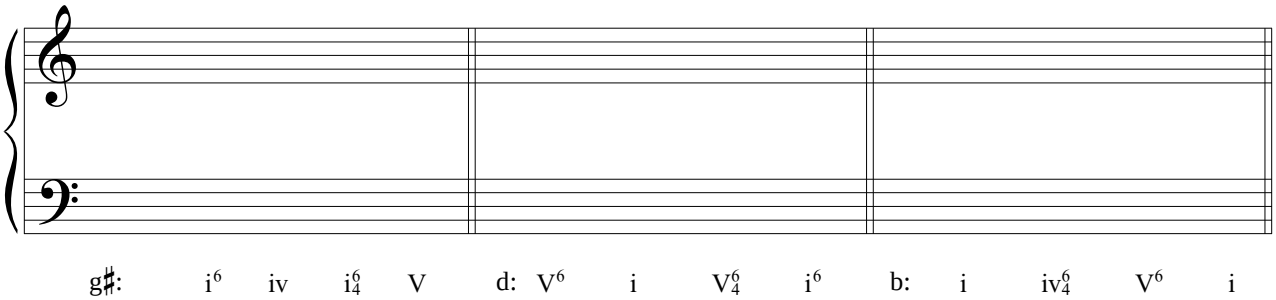
Exercise 13.2 - Add the keysignatures and connect the following chords

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

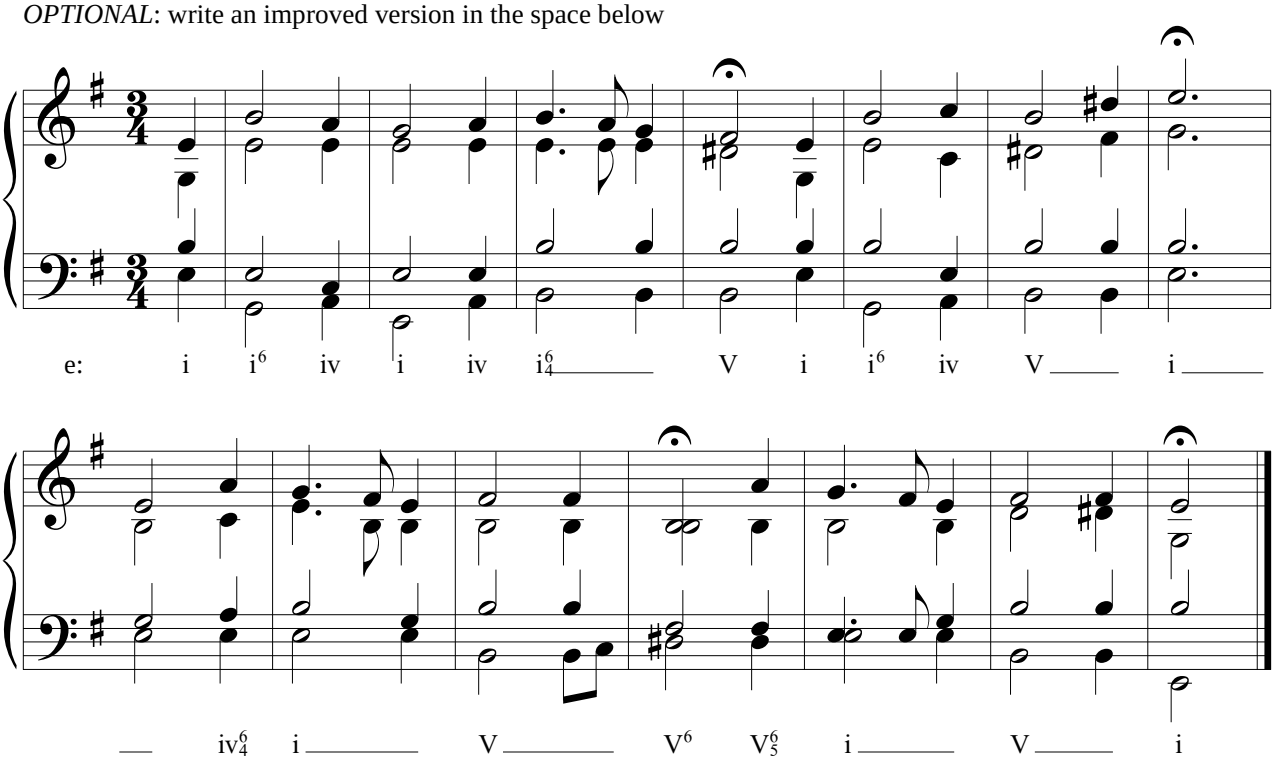


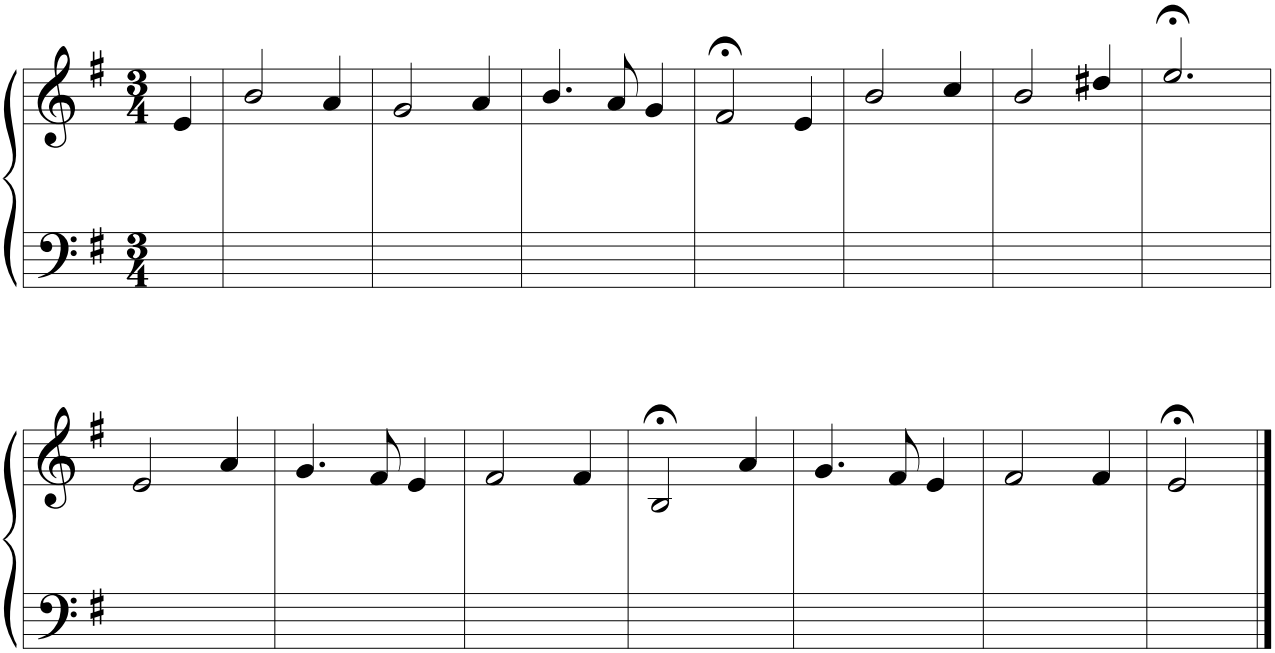




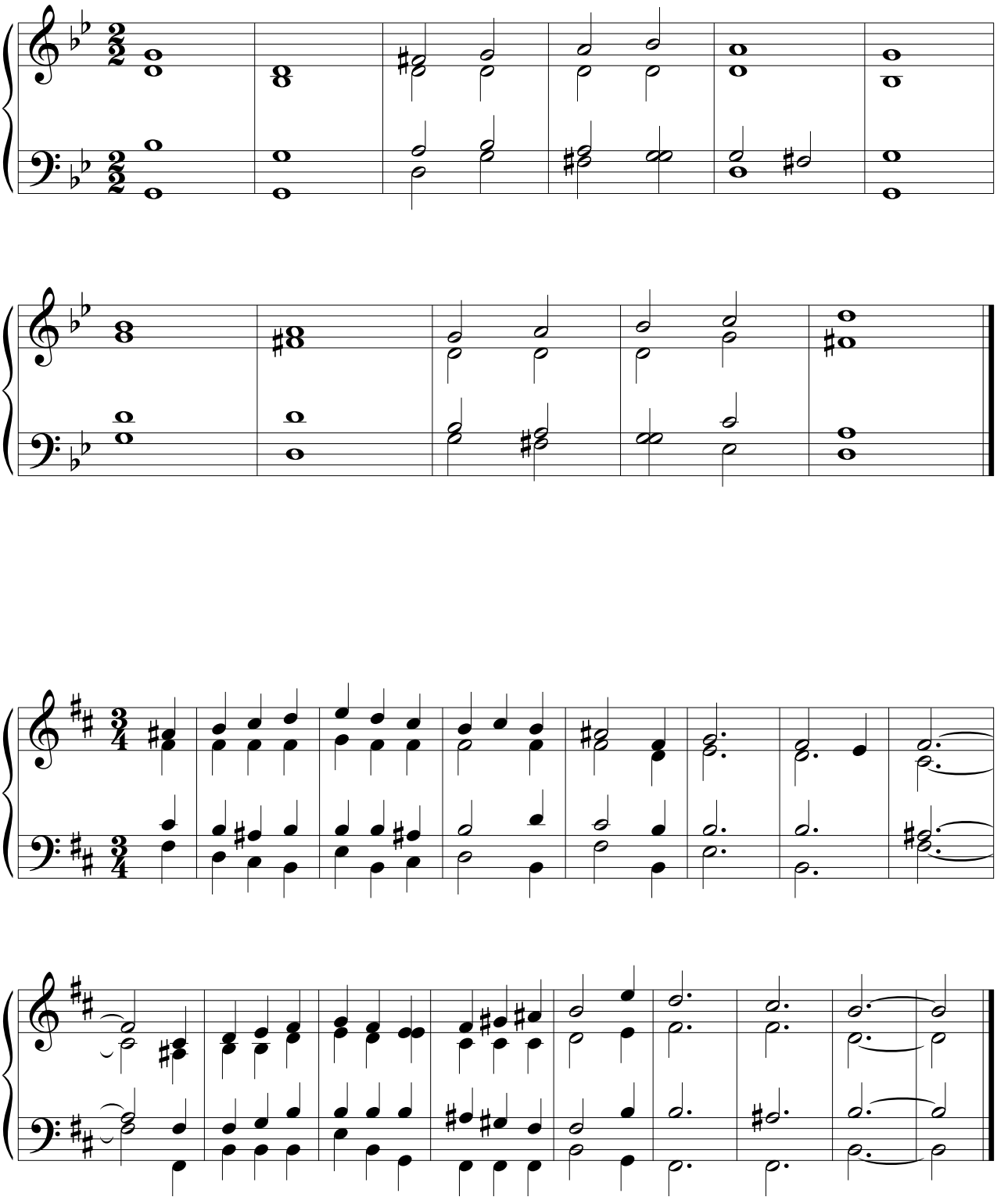


Exercise 13.3 - Identify the errors in the following harmonization and circle non-chord tones
OPTIONAL: write an improved version in the space below

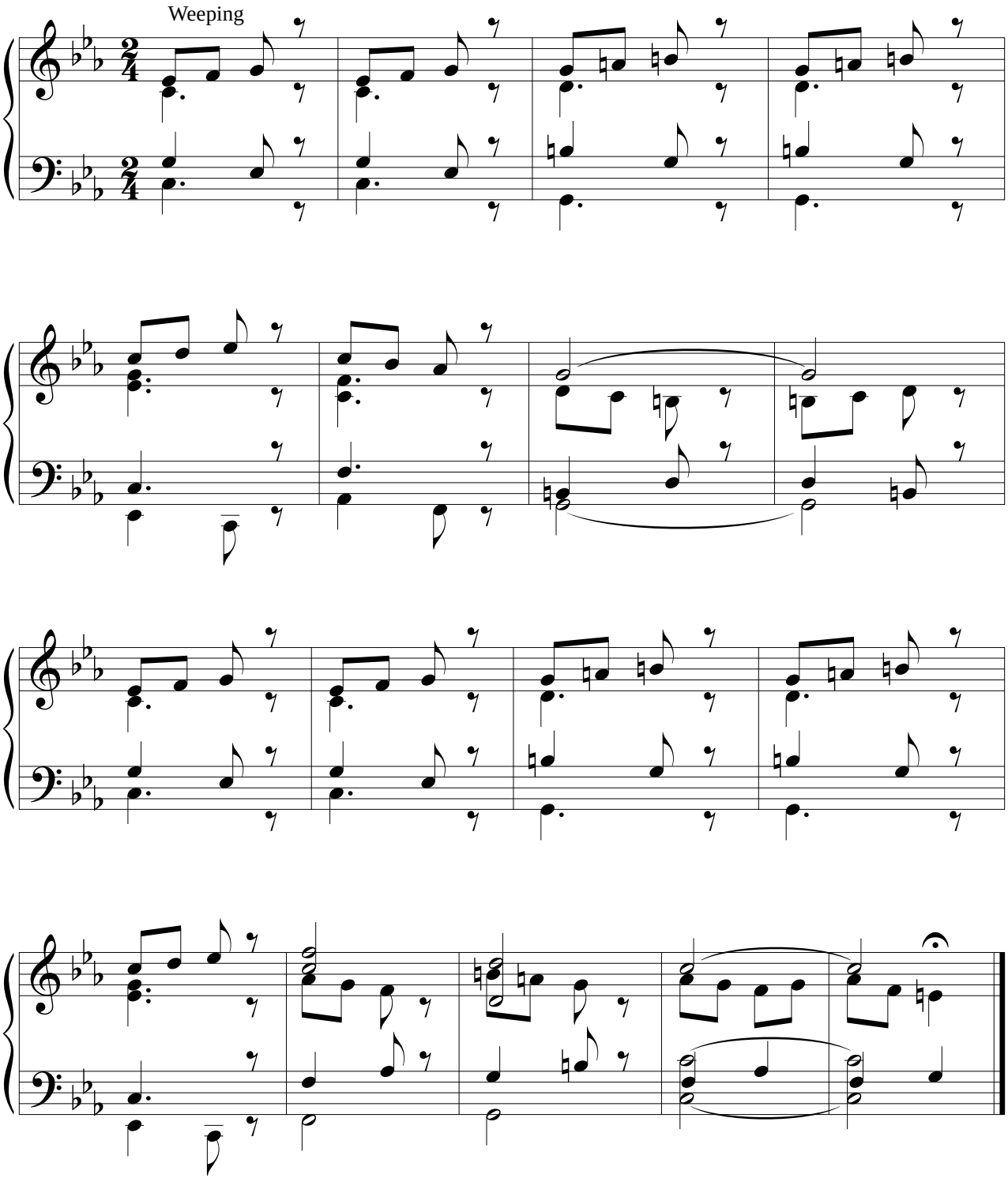




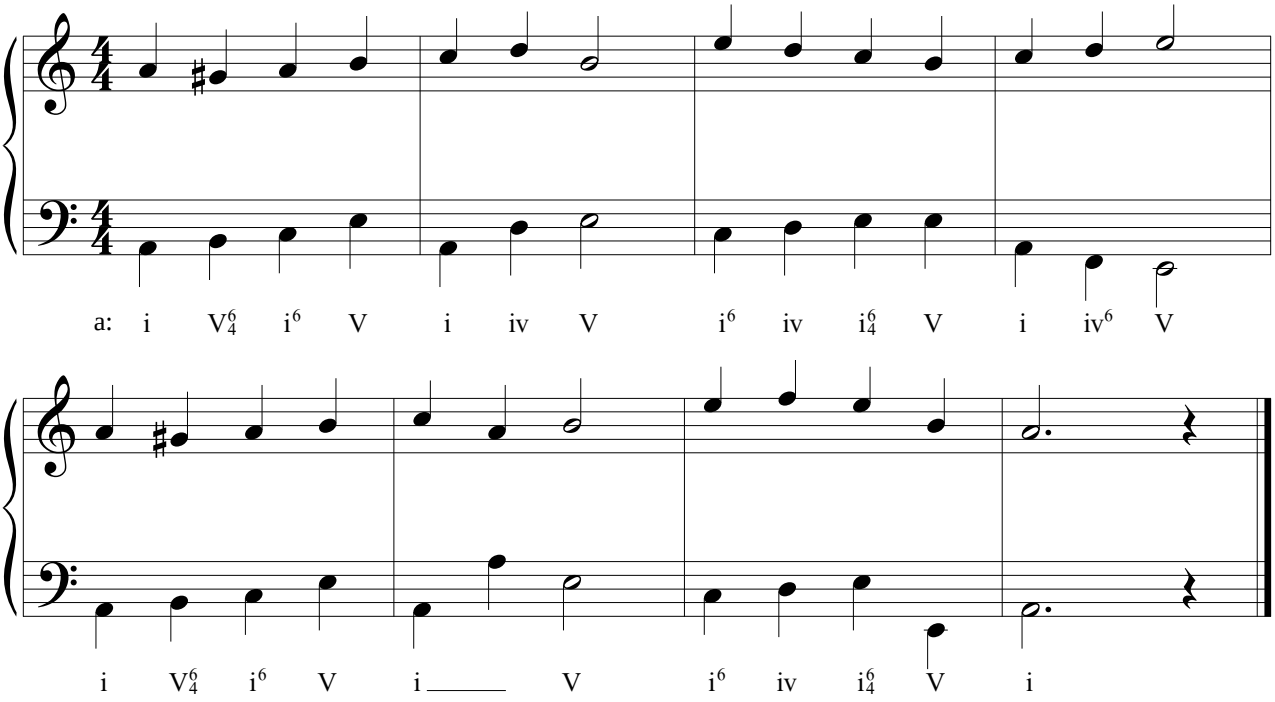
Exercise 13.4 - Analyze the following four-part harmonizations, circle non-chord tones, and identify cadences



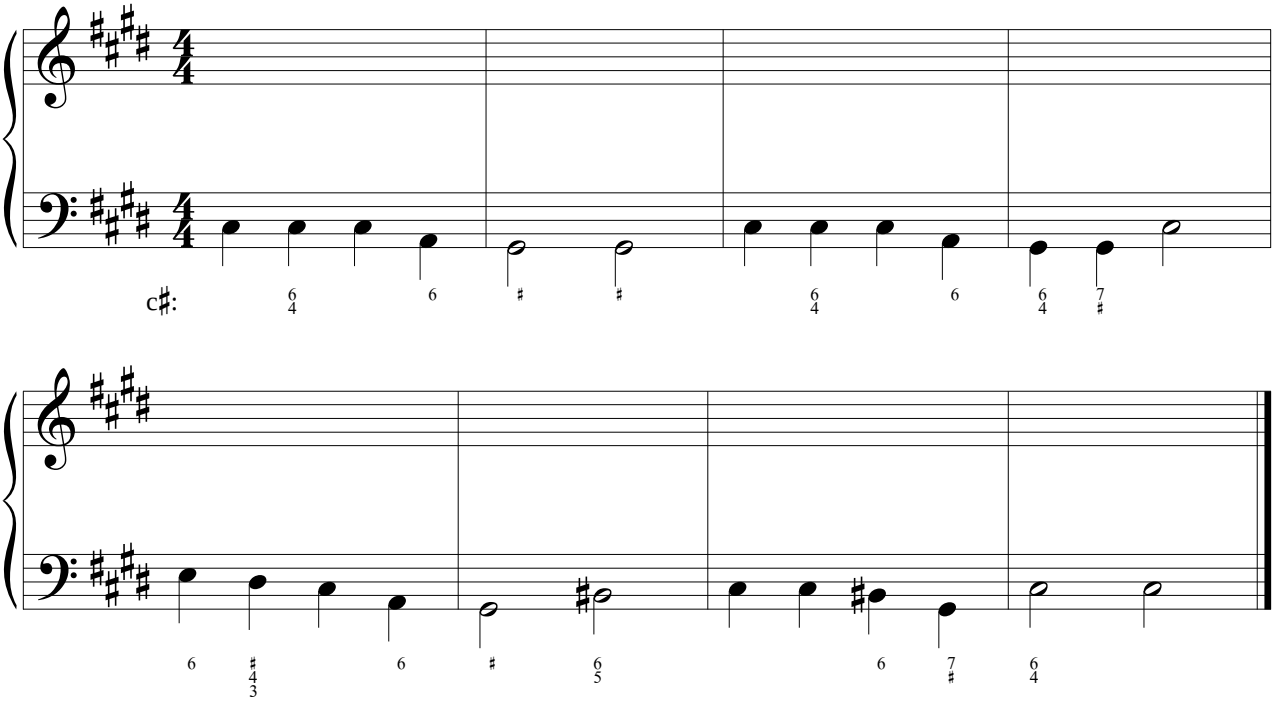
Exercise 13.5 - Analyze the following piano piece, circle non-chord tones, and identify cadences



Exercise 13.6 - Complete the inner voices for the following progression and identify cadences

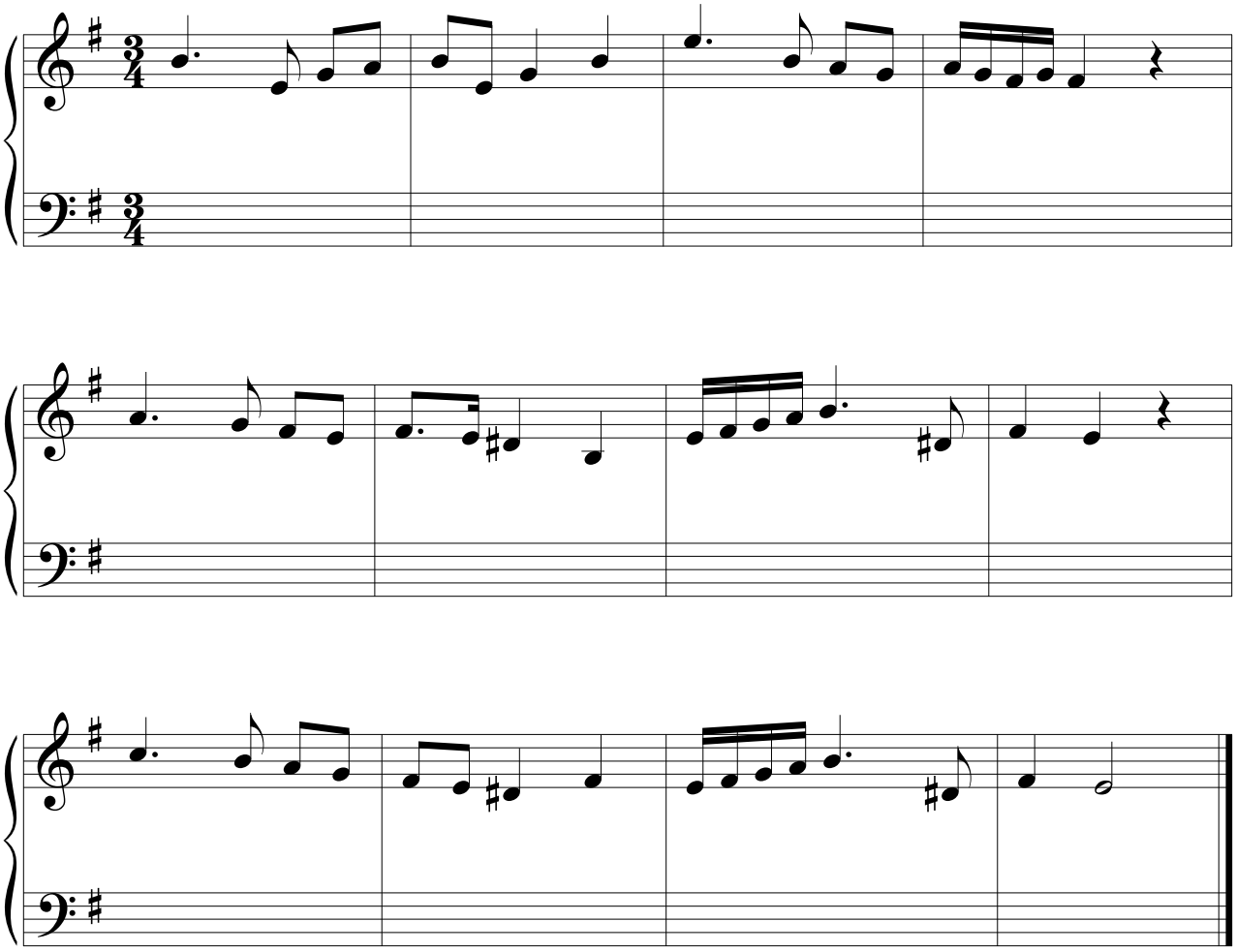


Exercise 13.7 - Add Roman numerals, identify cadences, and complete the upper three voices of the following figured bass, giving the soprano line melodic interest

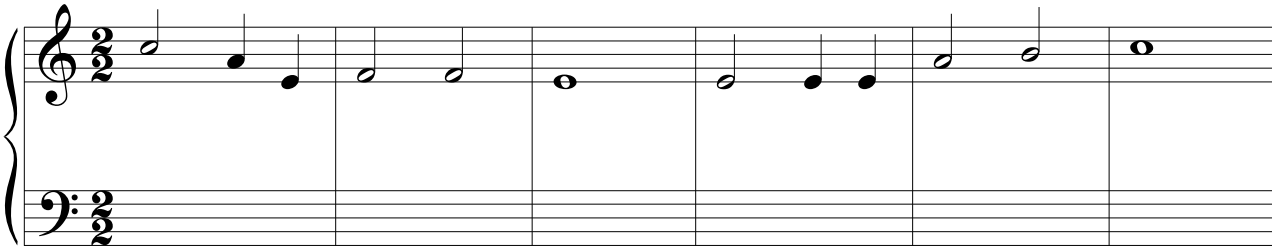


Exercise 13.8 - Harmonize the following melodies using primary triads and the dominant seventh, realize them in four parts, provide Roman numerals, and circle non-chord tones

Traditional Song "Alone"



Hymn "Far from my Heavenly Home"



Exercise 13.9 - Create a progression using all four types of six-four chords and realize it in D minor