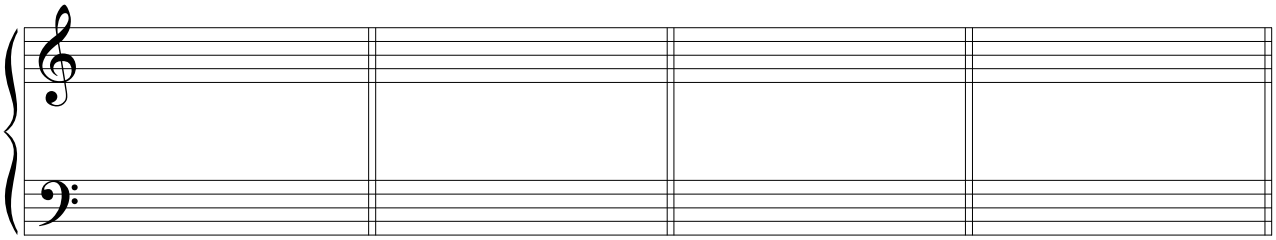
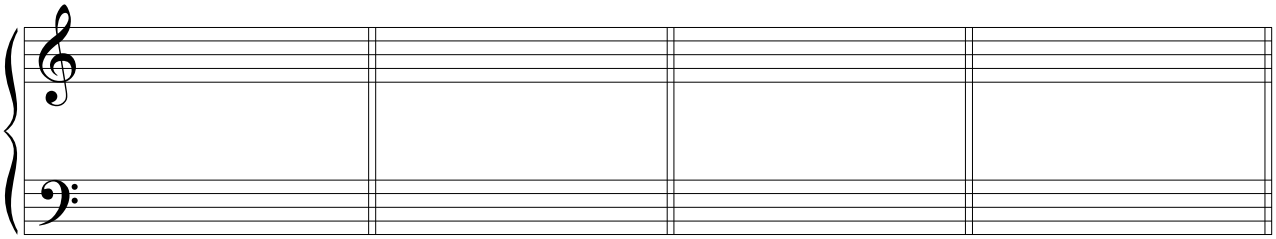
Exercise 14.1 - Add the keysignatures and connect the following chords

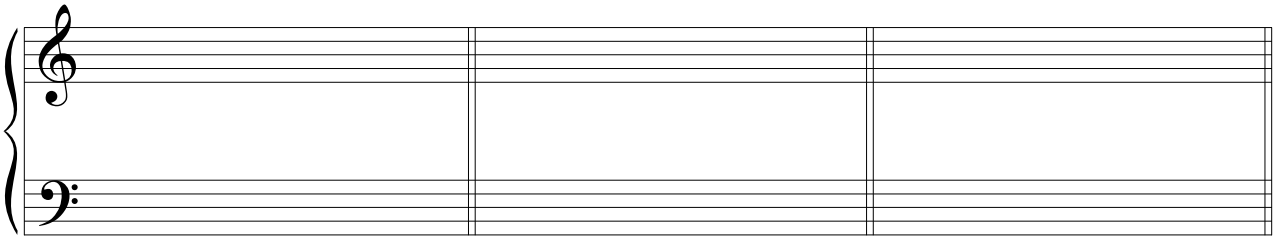
HINTS: - use conjunct motion in preference to disjunct motion, particularly in inner voices
- treat leaps carefully
- be sensitive to the leading tone
- avoid parallel unisons, octaves, and fifths
- avoid overlapping of parts
- raise the seventh scale degree
- avoid the augmented second



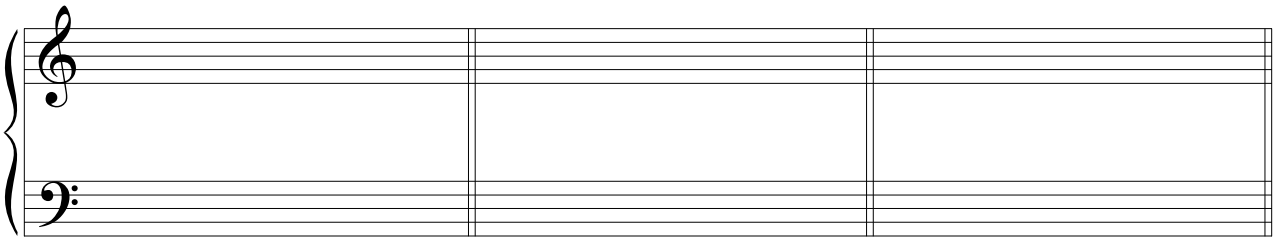
c: i V^6_5 i e: i^6 V^4_3 i a: iv V^4_2 i^6 b: i^6_4 V^7 i



f♯: iv^6 V^7 i d: V^7 i iv f: i V^4_3 i^6 c♯: V V^4_2 i^6

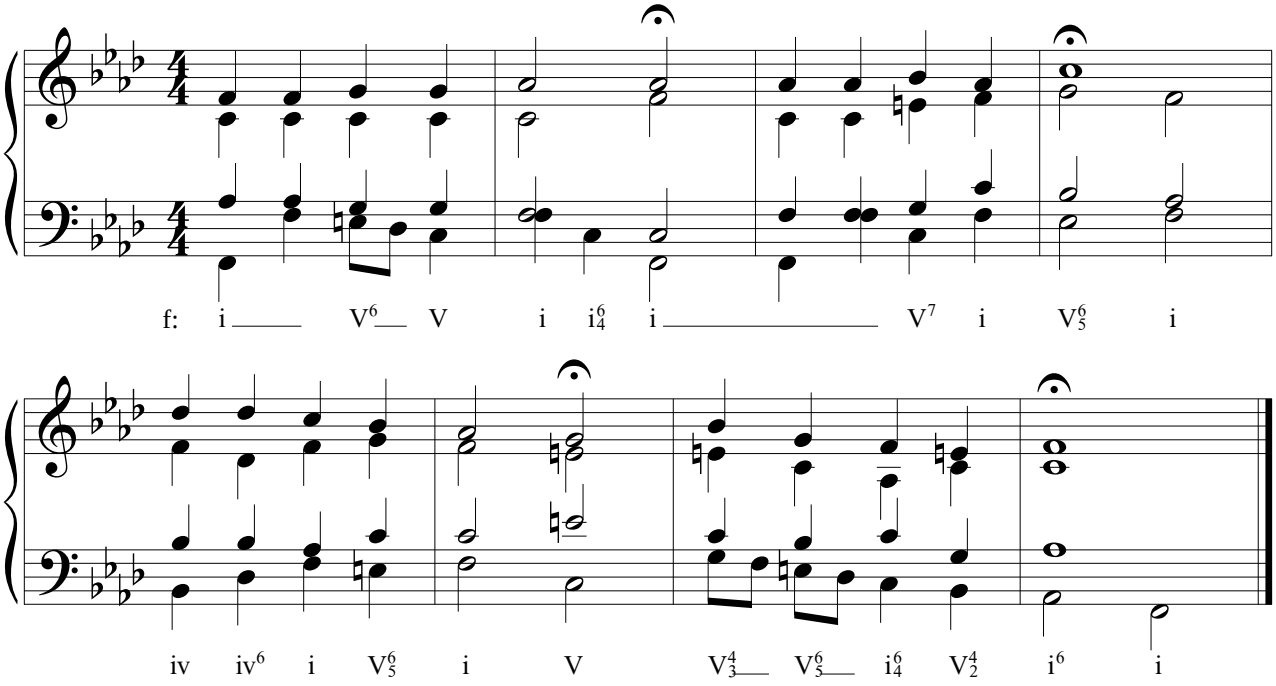


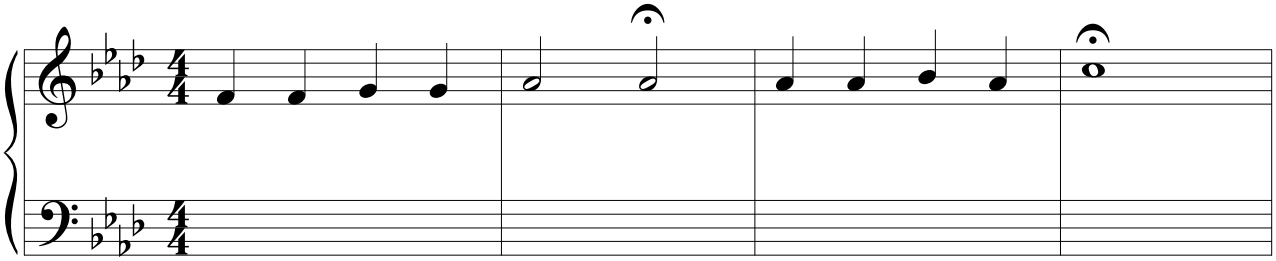
g: V^7 i V^4_3 i^6 b♭: V^6_5 i V^6_4 i^6 e: V^4_2 i^6 V^4_3 i

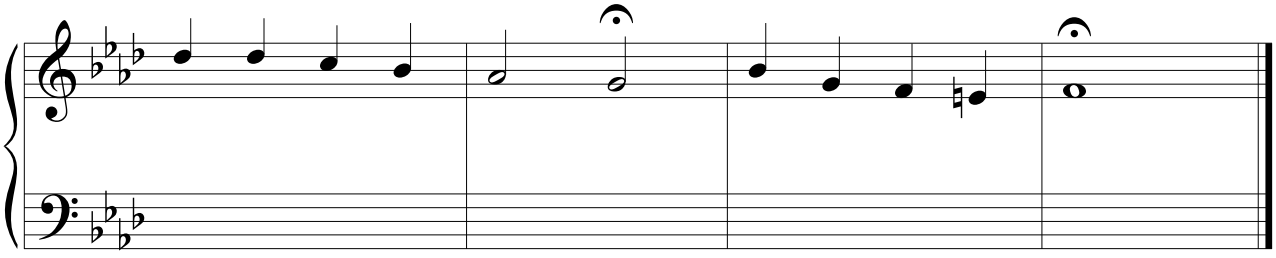


g♯: i^6 iv V^4_2 i^6 d: i iv^6_4 V^6_5 i b: iv i^6_4 V^7 i

Exercise 14.2 - Identify the errors in the following harmonization and circle non-chord tones
OPTIONAL: write an improved version in the space below

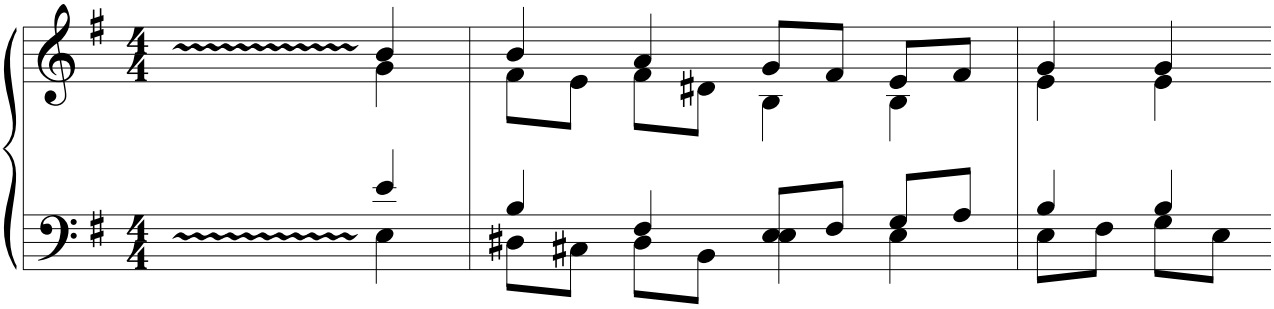




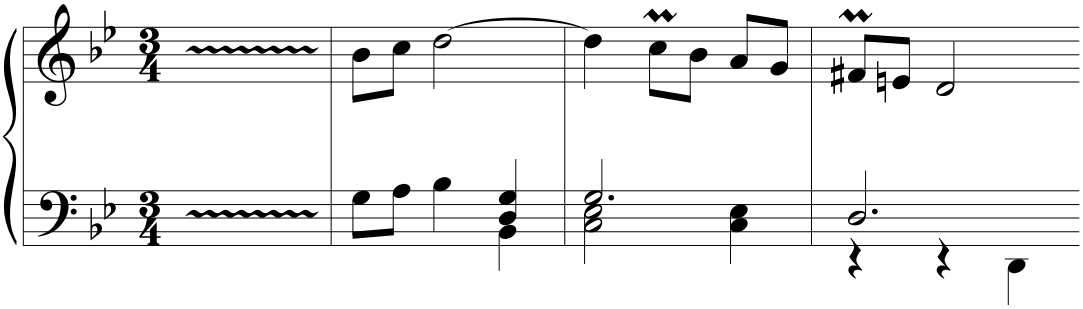


Exercise 14.3 - Analyze the following excerpts, circle non-chord tones, and identify cadences

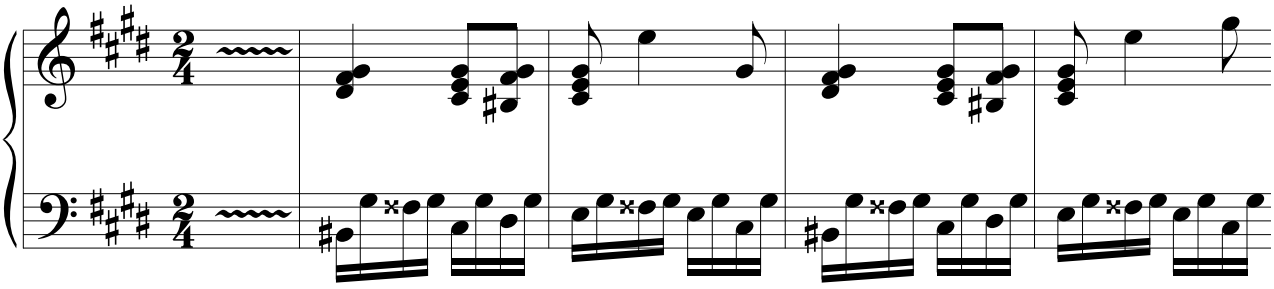
Bach "Gott hat das Evangelium"



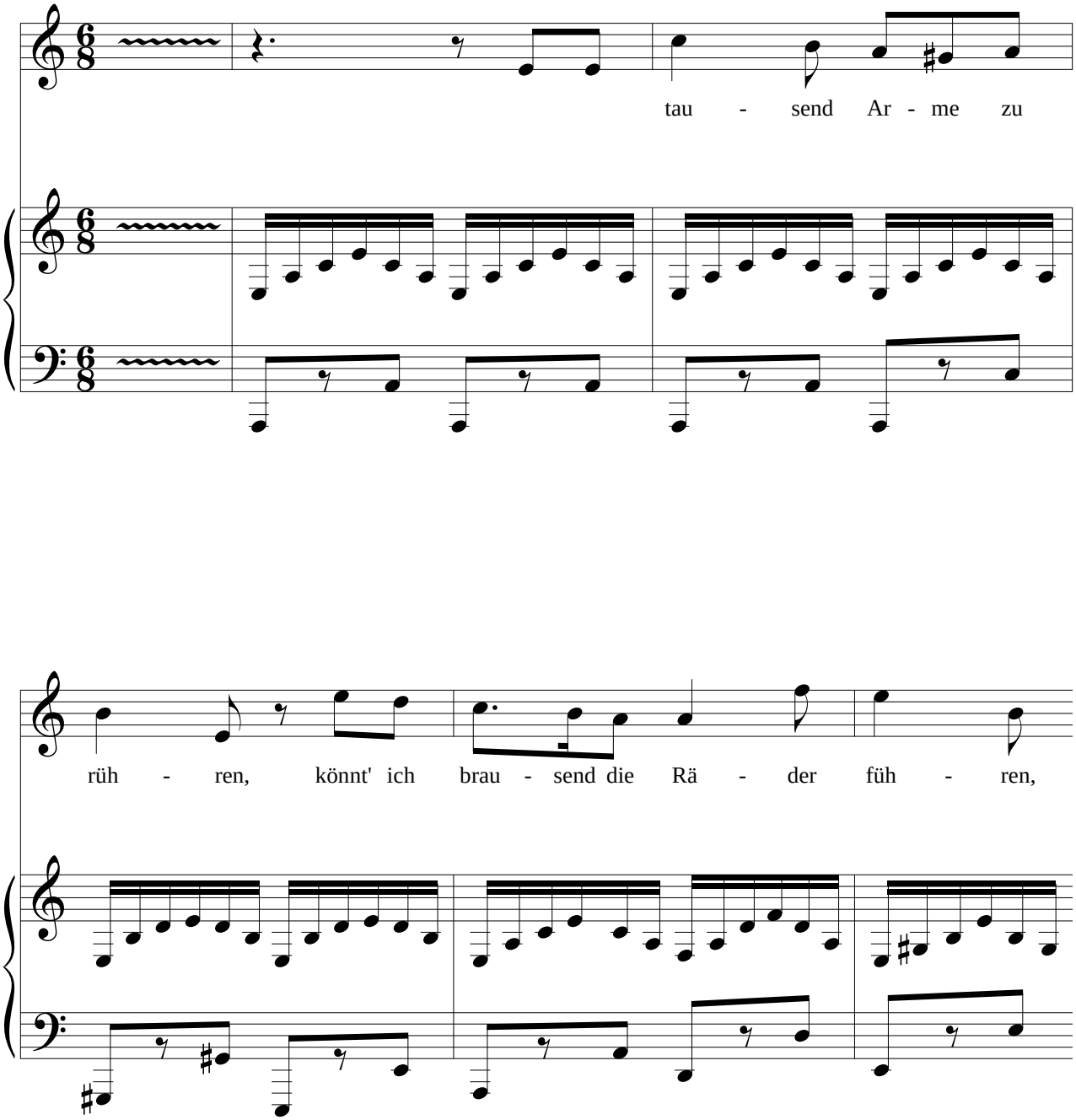
Rameau, *Nouvelles Suites de Pièces de Clavecin "2me Menuet"*



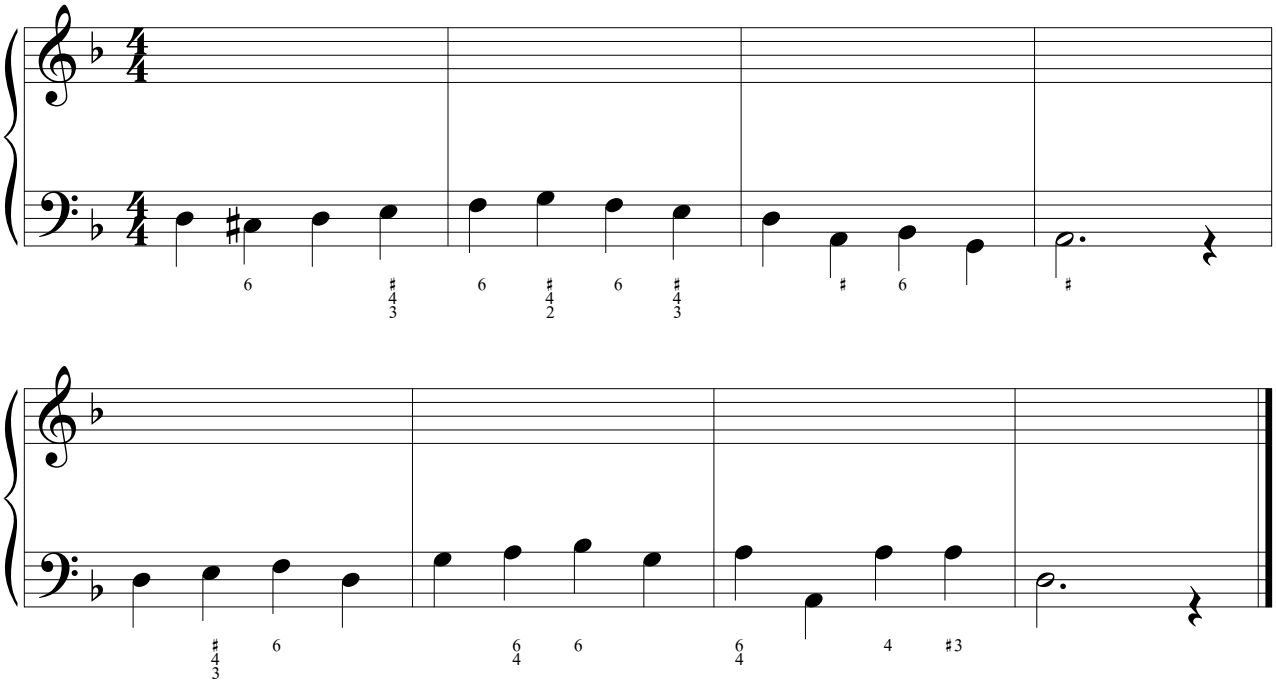
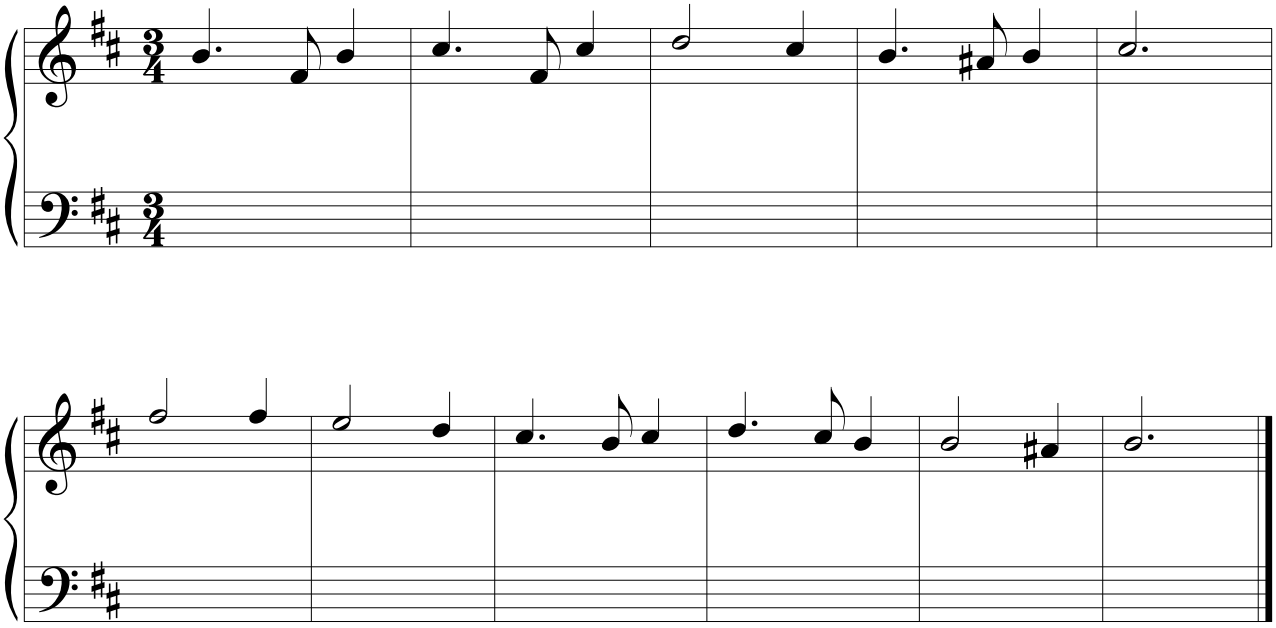
Schubert, Piano Sonata D. 566 *Allegretto*



Exercise 14.4 - Analyze this extract from Schubert's "Am Feierabend,"
circle non-chord tones, and identify the cadences



Exercise 14.5 - Add Roman numerals, identify cadences, and complete the upper three voices of the following figured bass, giving the soprano line melodic interest



Exercise 14.6 - Harmonize the following melody using primary triads and the dominant seventh, realize in four parts, provide Roman numerals and circle non-chord tones