Writing, singing and playing the following exercises will aid the understanding and retention of the voice leading principles. The first voicing is given. If the voice leading principles are followed, the chords will alternate from type I to type II and each voice should move smoothly by step to the next.

In these exercises, choose appropriate ninths and fifths or fifth substitutes based on the key signatures and whether the dominants point to major or minor. Learn the basics first and later you may wish to season the dominants creatively. Refer to Chapter 11.

<table>
<thead>
<tr>
<th>11.9</th>
<th>ii7 - V7 - I in B♭ major</th>
<th>DUE: 1st set</th>
</tr>
</thead>
</table>

Specific dominant colors are requested in this exercise.

<table>
<thead>
<tr>
<th>11.10</th>
<th>iiiø7/vi - V7/vi - vi in B♭ major or iiiø7 - V7 - i in C minor</th>
<th>DUE: 1st set</th>
</tr>
</thead>
</table>

A♭7 substitutes for D7 (functions like an augmented 6 chord) and moves parallel to the G7. Since they are parallel chords, thirds resolve to thirds, fifths and their substitutes to fifths, sevenths to sevenths, and ninths to ninths. The A♭7 chord has a ♭9 and used the ♭13 as a substitute for the fifth. Be careful with accidentals when the G7 chord resolves to a Cmaj7 and not Cm9.
11.11  
A\textsuperscript{b}i3  G\textsuperscript{b}7\textsuperscript{13}  C\textsuperscript{b}maj9

11.12  
Fm9  B\textsuperscript{b}i3  E\textsuperscript{b}maj9  A\textsuperscript{b}maj9  D\textsuperscript{b}ø7  G\textsuperscript{b}7\textsuperscript{13}  C\textsuperscript{b}maj9
11.13  Open position key center cycle in Eb major  DUE: 2nd set

<table>
<thead>
<tr>
<th>Fm9</th>
<th>Bb13</th>
<th>Ebmaj9</th>
<th>Abmaj9</th>
<th>Dø7</th>
<th>Gmaj7</th>
<th>Cm9</th>
</tr>
</thead>
</table>

11.14  Close position key center cycle in Eb major  DUE: 2nd set

<table>
<thead>
<tr>
<th>Fm9</th>
<th>Bb13</th>
<th>Ebmaj9</th>
<th>Abmaj9</th>
<th>Dø7</th>
<th>Gmaj7</th>
<th>Cm9</th>
</tr>
</thead>
</table>
11.15  Open position key center cycle in $E_{b}$ major  

DUE: 3rd set

The next three exercises move to secondary keys. Follow the RNA and be careful with accidentals suggested by the key signature of the secondary keys.

11.16  Four voice exercise with secondary keys  

DUE: 3rd set

11.17  Five voice exercise with secondary keys  

DUE: 3rd set

11.18  Five voice exercise with secondary keys  

DUE: 3rd set