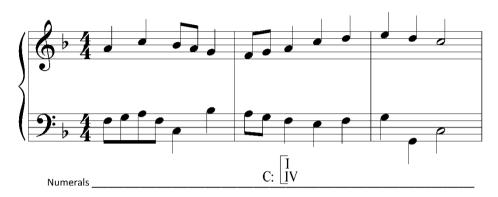
CHAPTER 5 Exercises

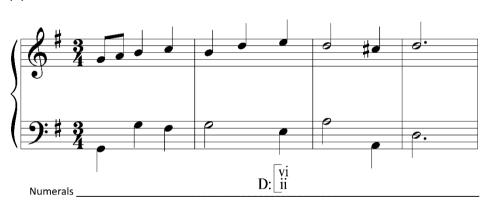
Exercise 5.1

In these exercises the location of the pivot chord has been marked. Each new key is established with a perfect cadence. Add roman numerals. Then add alto and tenor parts. Take care to include the new accidental.

(a)

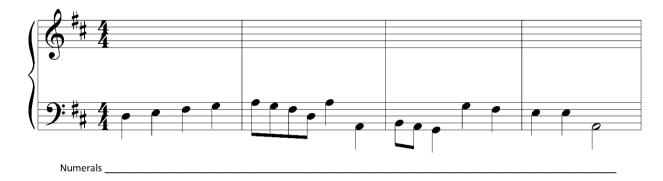


(b)



Label the given bass carefully deciding a suitable location for the pivot chord. The new key is established with a perfect cadence. Complete the soprano first followed by the alto and tenor parts. Remember to include the new accidental.

(a)

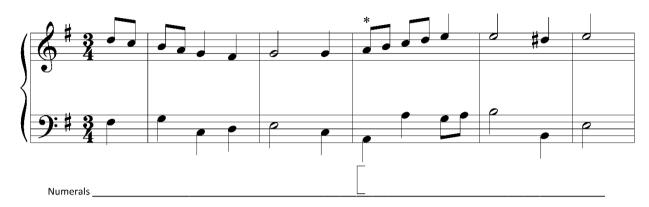


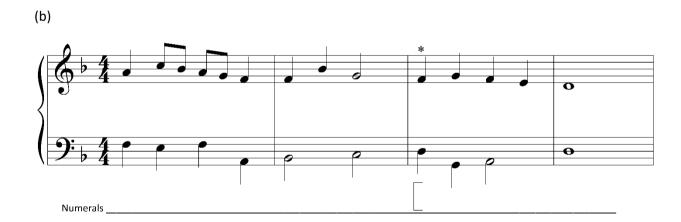
(b)



In these exercises the location of the pivot chord has been marked *. Each new key is established with a perfect cadence. Add roman numerals, then add alto and tenor parts. Take care to include the new accidental.

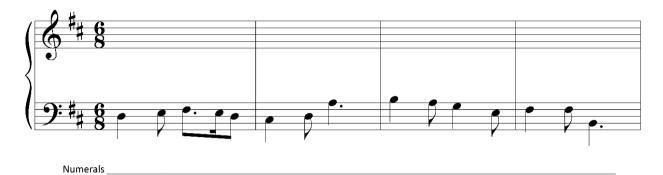
(a)





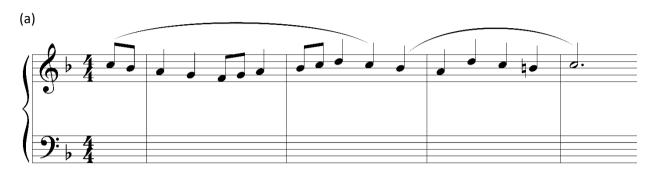
Label the bass carefully deciding a suitable location for the pivot chord. The new key is established with a perfect cadence. Complete the soprano line first followed by the alto and tenor parts. Remember to include the new accidental.

(a)

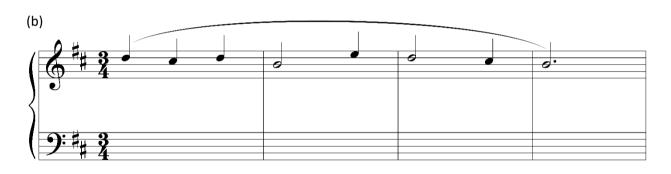




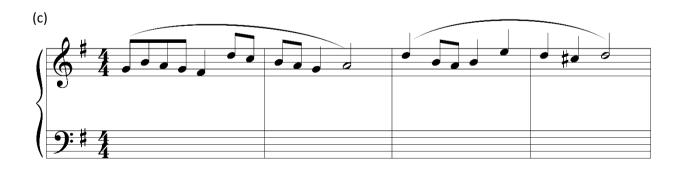
Sing the given soprano line in each of the following exercises (solfa will be useful). Identify the key change. Begin by completing the bass line adding roman numerals. Then add inner voices. Finally explore possibilities for further decoration.



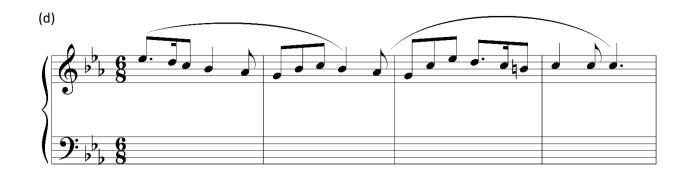
Numerals _____



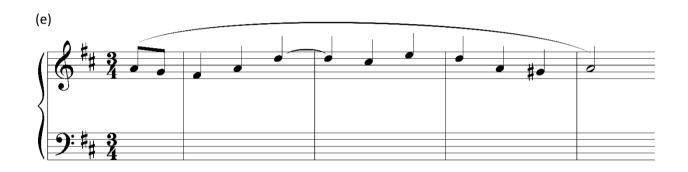
Numerals ______



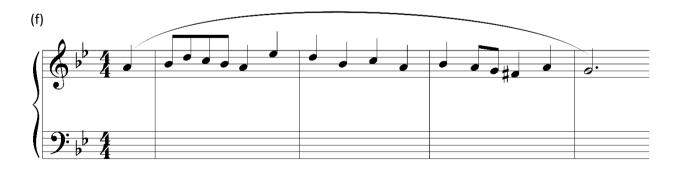
Numerals ______



Numerals _____



Numerals _____



Numerals _____