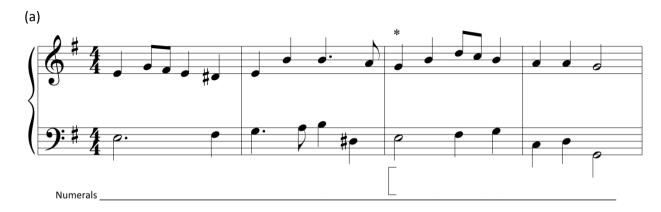
CHAPTER 6 Exercises

Exercise 6.1

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.



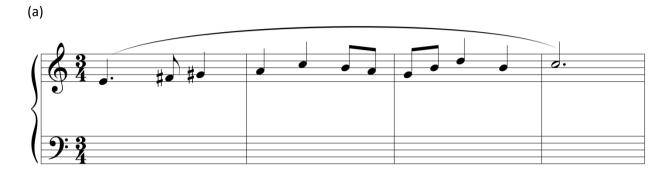


Each bass line begins in a minor key, sing it using solfa. The presence of \mathbf{s} will indicate the new key. Label the bass carefully deciding a suitable location for the pivot chord. Complete the soprano line followed by alto and tenor parts.





Sing the given soprano line in each of the following exercises. Solfa will be useful. Identify the key change and decide an appropriate pivot chord. Complete the bass line adding roman numerals, then add inner voices. Finally explore possibilities for some further decoration.

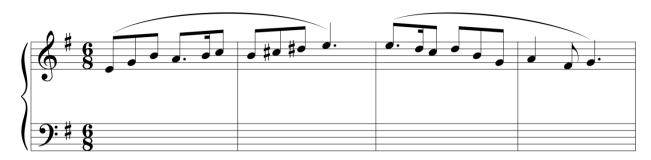


Numerals _____



Numerals _____

(c)

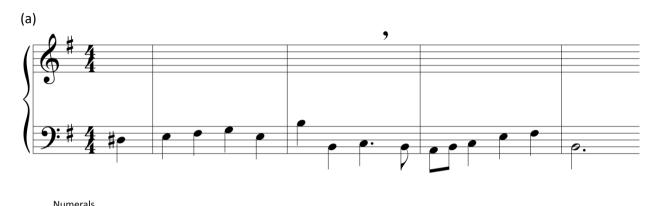


Numerals _____



Numerals _____

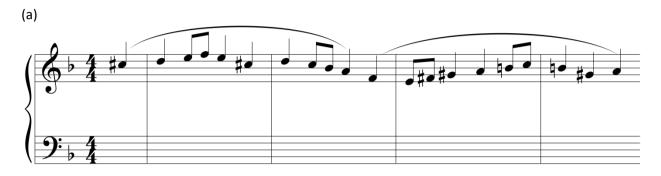
Label each bass line carefully deciding a location for the pivot chord. The new key is established with a perfect cadence. Complete the soprano line followed by alto and tenor parts. Remember to include all necessary accidentals.



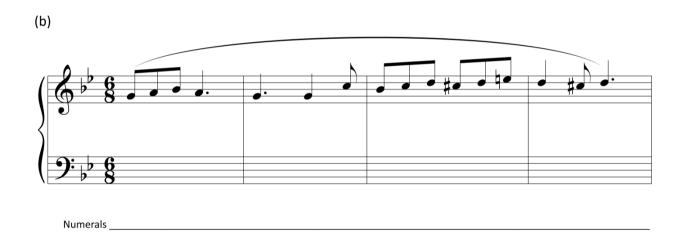




Sing or play each melody. Look for an appropriate place to use the original tonic chord which will act as the pivot to the dominant key. Complete the bass line followed by inner voices. Finally consider some additional decoration.



Numerals _____





Numerals _____