

# CHAPTER 8 Exercises

## Exercise 8.1

Complete these cadential progressions by adding alto and tenor parts.

(a)

*rfl str ldm*

G: ii V vi

ii V ii V V vi V vi

(b)

*msit fld*

d: V VI

V VI V VI V VI

(c)

*msit fld*

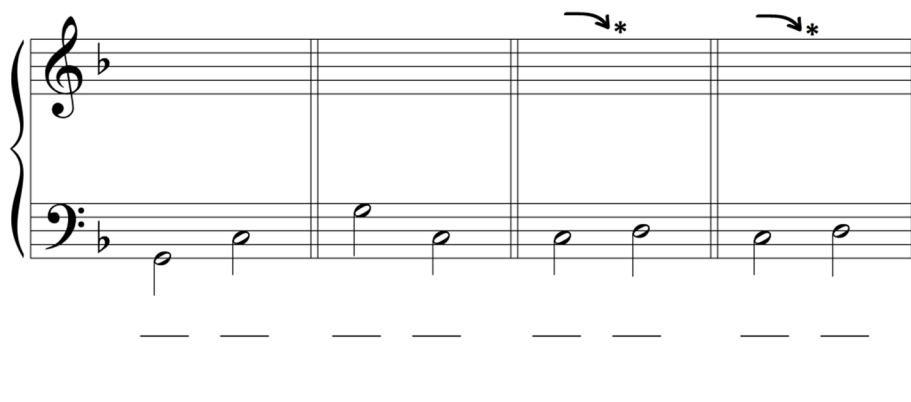
e: V VI


V VI V VI V VI

## Exercise 8.2


Add soprano, alto and tenor parts to the given bass to complete these cadential progressions in various arrangements. Include roman numerals and cadence names.

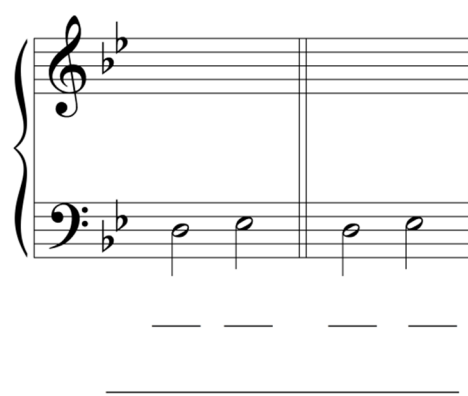
(a)   
F: ii V vi



(b)   
b: V VI



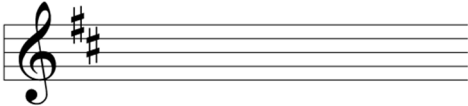
  
g: V VI



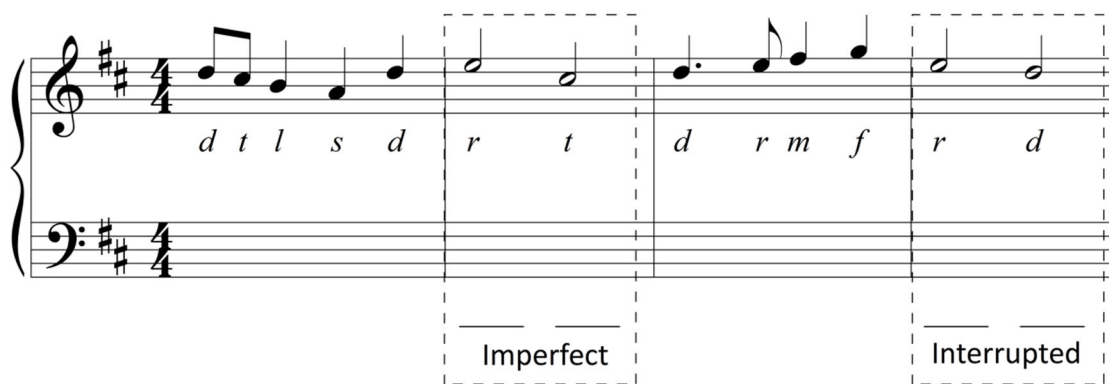
### Exercise 8.3

In the following exercises there are four types of cadences in the boxed areas. Harmonise each cadence as indicated by adding alto, tenor and bass parts. Add roman numerals.

(a)

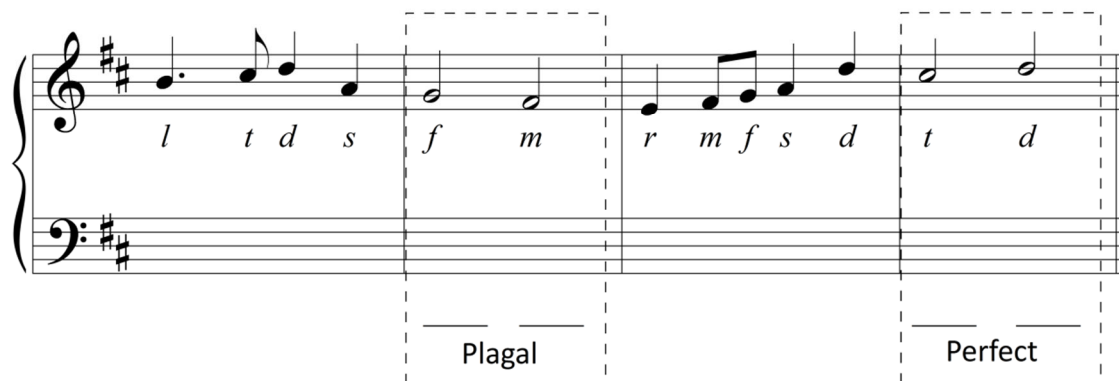


D: I ii IV V vi



*d t l s d r t d r m f r d*

Imperfect Interrupted



*l t d s f m r m f s d t d*

Plagal Perfect

(b)

Diagram illustrating a Plagal cadence. The notation shows a treble clef with notes *a*: *i* *iv* *V* *VI*. The piano accompaniment is in 3/4 time, with notes *l* *si* *l* *m* *r* *d*. A dashed box highlights the final two notes (*r* and *d*) in both staves, labeled "Plagal".

Diagram illustrating an Interrupted cadence. The piano accompaniment is in 3/4 time, with notes *l* *l* *si* *t* *r* *d* *t* *l*. A dashed box highlights the final two notes (*t* and *l*) in both staves, labeled "Interrupted".

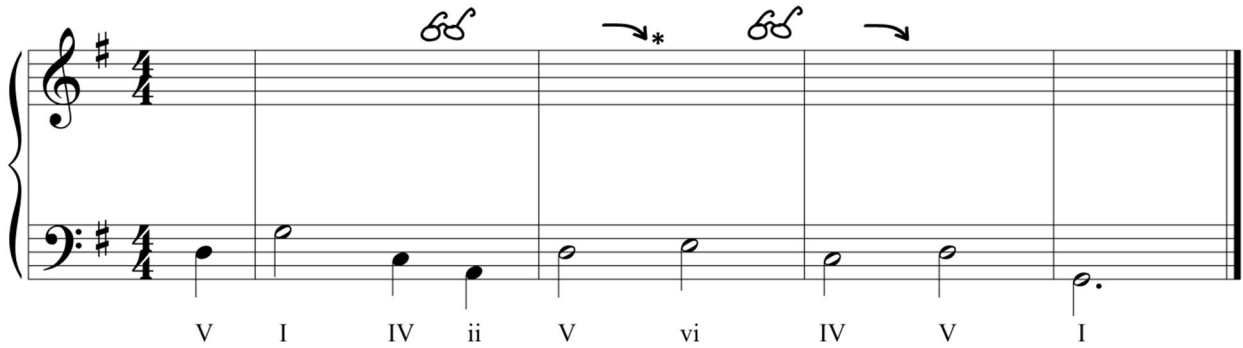
Diagram illustrating an Imperfect cadence. The piano accompaniment is in 3/4 time, with notes *m* *r* *m* *d* *l* *t* *l* *si*. A dashed box highlights the final two notes (*l* and *si*) in both staves, labeled "Imperfect".

Diagram illustrating a Perfect cadence. The piano accompaniment is in 3/4 time, with notes *l* *s* *f* *m* *m* *r* *d* *t* *t* *di*. A dashed box highlights the final two notes (*t* and *di*) in both staves, labeled "Perfect".

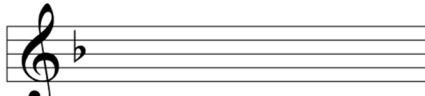
## Exercise 8.4

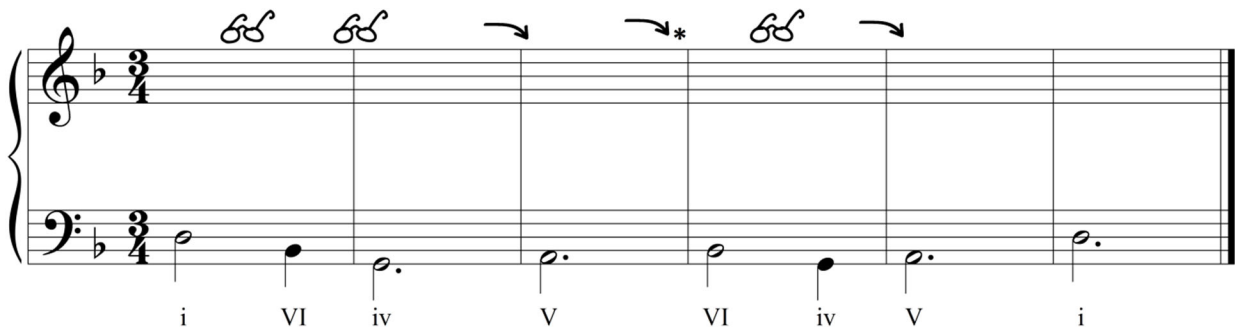
In these exercises the roman numerals are given and the symbols are included as useful reminders. Write a melodic soprano line for each.

(a)   
G: I ii IV V vi



V I IV ii V vi IV V I

(b)   
d: i iv V VI



i VI iv V VI iv V i

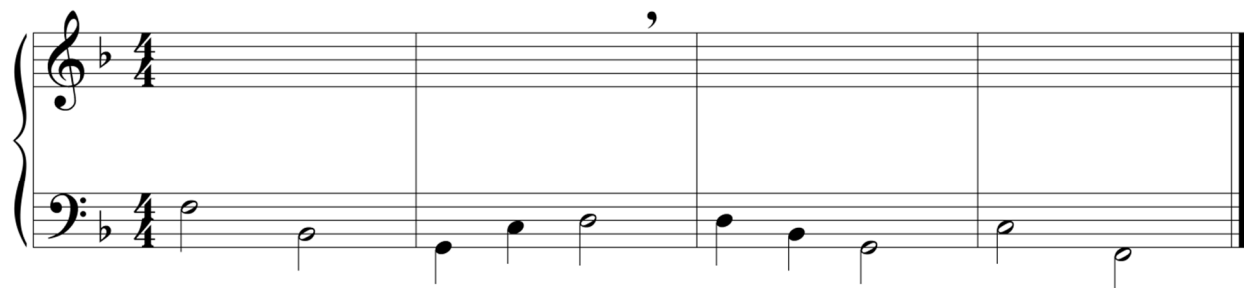
## Exercise 8.5

Create a musically shaped soprano line above each of the given bass lines. When adding the roman numerals take note of any particular progressions discussed earlier. Add the symbols as reminders of appropriate movement. Always remember to sing as you write.

(a)

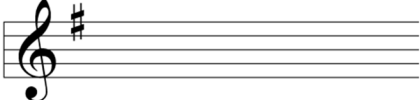


F: I ii IV V(7) vi




Numerals \_\_\_\_\_

(b)

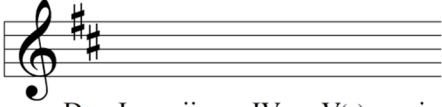


e: i iv V(7) VI

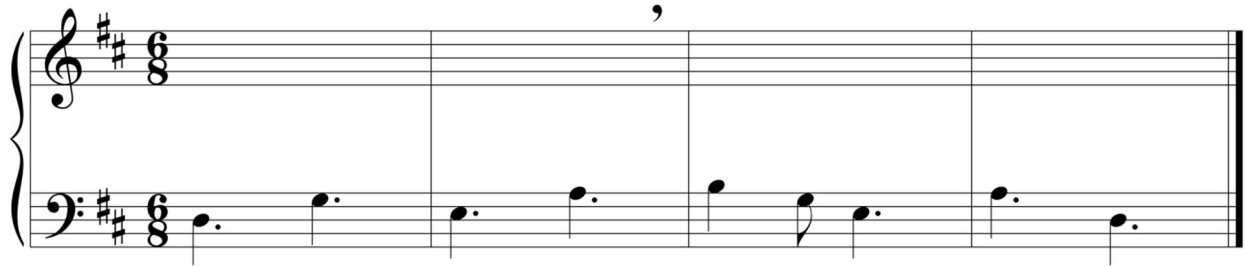


Numerals \_\_\_\_\_

(c)



D: I ii IV V(7) vi

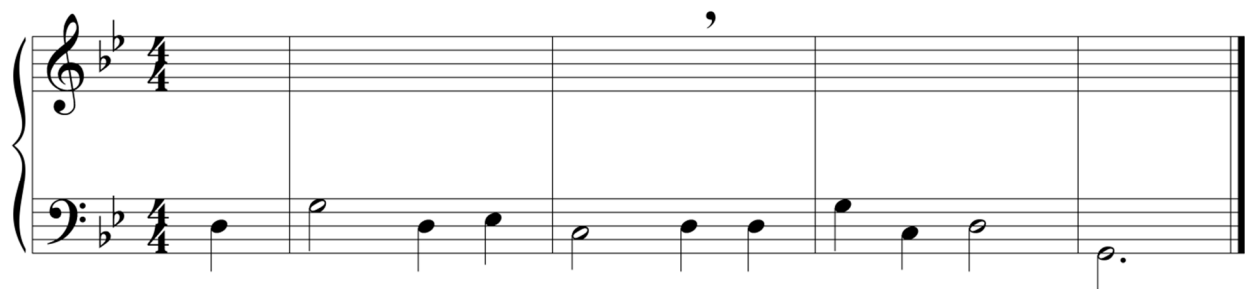


Numerals \_\_\_\_\_

(d)



g: i iv V(7) VI

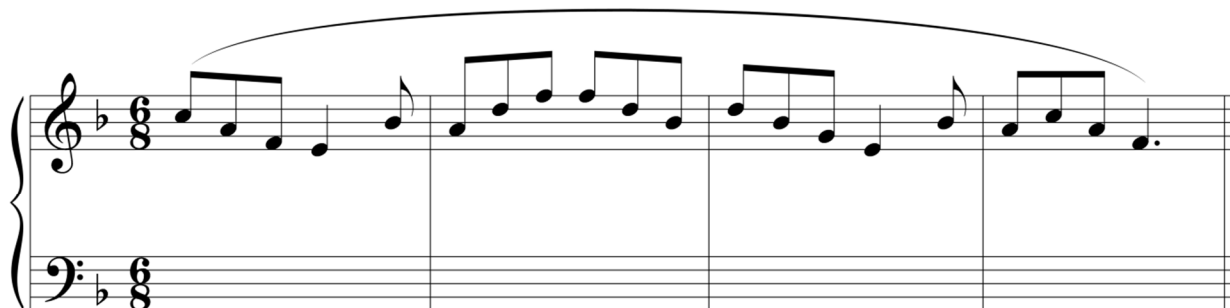


Numerals \_\_\_\_\_

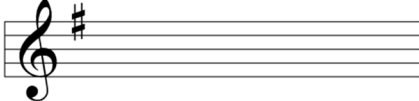
## Exercise 8.6

Sing each of the given melodies. Choose chords to harmonise by writing the bass line. Include roman numerals.

(a)   
F: I ii IV V(7) vi



Numerals \_\_\_\_\_

(b)   
e: i iv V(7) VI



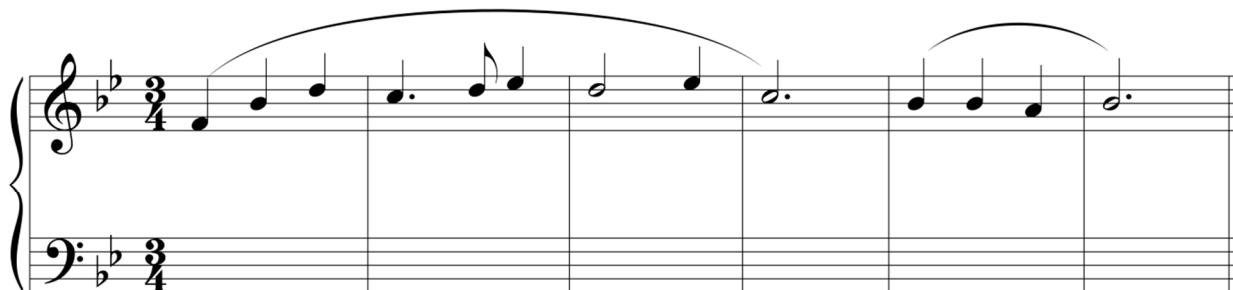
Numerals \_\_\_\_\_



(c)



B $\flat$ : I ii IV V(7) vi



Numerals \_\_\_\_\_

(d)



G: I ii IV V(7) vi



Numerals \_\_\_\_\_



\_\_\_\_\_

(e)

c: i iv V(7) VI

Numerals \_\_\_\_\_

(f)

d: i iv V(7) VI

Numerals \_\_\_\_\_

\_\_\_\_\_

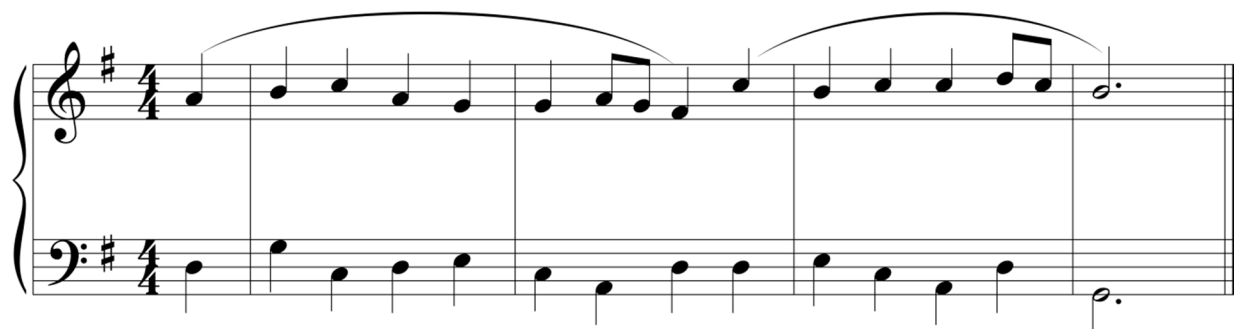
## Exercise 8.7

In these exercises the soprano and bass parts are given. As you add the roman numerals below the bass, sketch in the appropriate symbols as helpful aids. Complete alto and tenor parts.

(a)

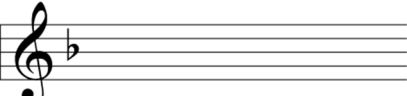


G: I ii IV V(7) vi



Numerals \_\_\_\_\_

(b)



d: i iv V(7) VI



Numerals \_\_\_\_\_

(c)

B $\flat$ : I ii IV V(7) vi

Numerals \_\_\_\_\_

(d)

a: i iv V(7) VI

Numerals \_\_\_\_\_