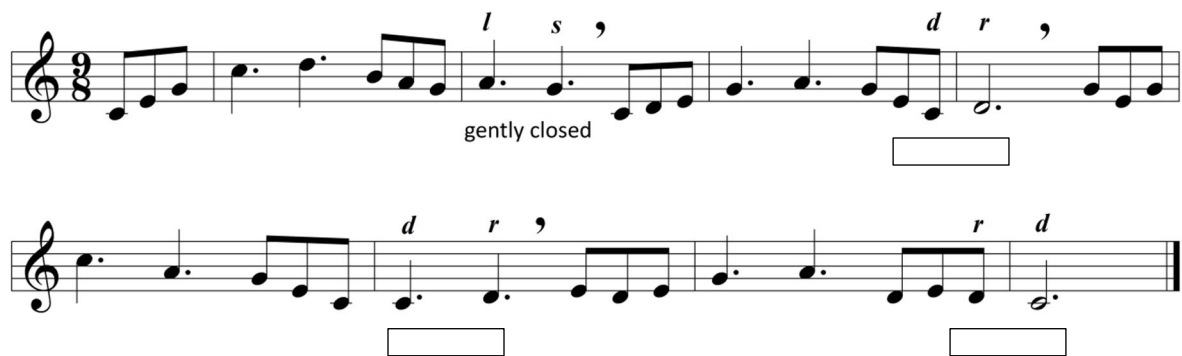


CHAPTER 2 Exercises

Exercise 2.1/ Audio 2.3

You will hear the melody 'Morning has broken' which is harmonised at the phrase endings. Judge each cadence effect as either open or closed – the first one is done for you. For each of the other cadences write either open or closed in the blank boxes.




The image shows two staves of music in 3/8 time. The first staff contains the melody with lyrics: *l s ,* and *d r ,*. The first phrase ends with a cadence labeled "gently closed" and a box containing "closed". The second phrase ends with a cadence and a box. The second staff contains the melody with lyrics: *d r ,* and *r d*. The first phrase ends with a cadence and a box. The second phrase ends with a cadence and a box.

Exercise 2.2

Fill in the alto and tenor parts to complete each perfect cadence. Take care with spacing and doubling.



(a)  *dms str*
G: I V

The image shows a piano accompaniment exercise in G major. The right hand (treble clef) has a melody with lyrics: *t d r m s s s s*. The left hand (bass clef) has a bass line with chord symbols: V I V I V I V I. The exercise is divided into four measures by double bar lines.

(b)

dms str

F: I V

r m t d s s t d

V I V I V I V I

Detailed description: This exercise is in the key of F major. It begins with a treble clef showing two chords: F major (F, A, C) and C major (C, E, G). Above the first chord are the letters 'dms' and above the second is 'str'. Below the treble clef are the Roman numerals 'F: I' and 'V'. Below this is a grand staff with two systems of four measures each. The upper staff contains a melody with notes: F4 (quarter), A4 (quarter), C5 (quarter), F4 (quarter), A4 (quarter), C5 (quarter), F4 (quarter), A4 (quarter). The lower staff contains a bass line with notes: F3 (quarter), C4 (half), F3 (quarter), C4 (half), F3 (quarter), C4 (half), F3 (quarter), C4 (half). Roman numerals 'V I V I V I V I' are placed below the bass line.

Exercise 2.3

Arrange parts for SAT to complete each perfect cadence. Write a chord plan. Choose the soprano line first. Take care with spacing and doubling when adding alto and tenor lines. Show a variety of arrangements.

(a)

D: I V

V I V I V I V I

Detailed description: This exercise is in the key of D major. It begins with a treble clef showing two chords: D major (D, F#, A) and A major (A, C#, E). Below the treble clef are the Roman numerals 'D: I' and 'V'. Below this is a grand staff with two systems of four measures each. The upper staff is empty. The lower staff contains a bass line with notes: D3 (quarter), F#3 (half), D3 (quarter), F#3 (half), D3 (quarter), F#3 (half), D3 (quarter), F#3 (half). Roman numerals 'V I V I V I V I' are placed below the bass line.

(b)

Bb: I V

V I V I V I V I

Detailed description: This exercise is in the key of Bb major. It begins with a treble clef showing two chords: Bb major (Bb, D, F) and F major (F, Ab, C). Below the treble clef are the Roman numerals 'Bb: I' and 'V'. Below this is a grand staff with two systems of four measures each. The upper staff is empty. The lower staff contains a bass line with notes: Bb2 (quarter), D3 (half), Bb2 (quarter), D3 (half), Bb2 (quarter), D3 (half), Bb2 (quarter), D3 (half). Roman numerals 'V I V I V I V I' are placed below the bass line.

Exercise 2.4

In this exercise the soprano line is given. Arrange parts for ATB to complete each perfect cadence. Begin by making a chord plan, then write the roots in the bass followed by alto and tenor parts.

A: I V

t d s s r m s s

Exercise 2.5

Each of the following melodies ends with a perfect cadence in the boxed area. Make a chord plan, then complete the cadence by writing the roots in the bass, followed by alto and tenor voices.

(a)

F: I V

Away in a manger

(b)

G: I V

While Shepherds

Exercise 2.6

Fill in the alto and tenor parts to complete each perfect cadence. Take care with doubling and spacing.

(a)

d: i V

si l t d m m si l

V i V i V i V i

(b)

e: i V

m m si l t d si l

V i V i V i V i

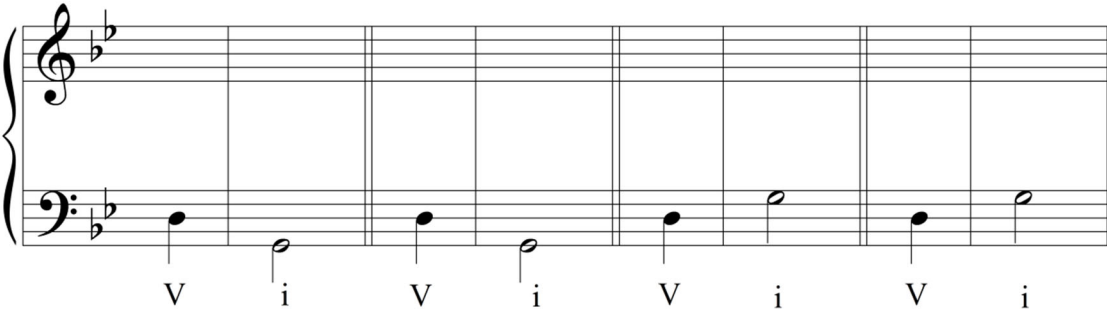
Exercise 2.7

Complete each perfect cadence by arranging parts for SAT. First make a chord plan, then choose the soprano line using different arrangements. Finally add the inner voices.

(a)



g: i V

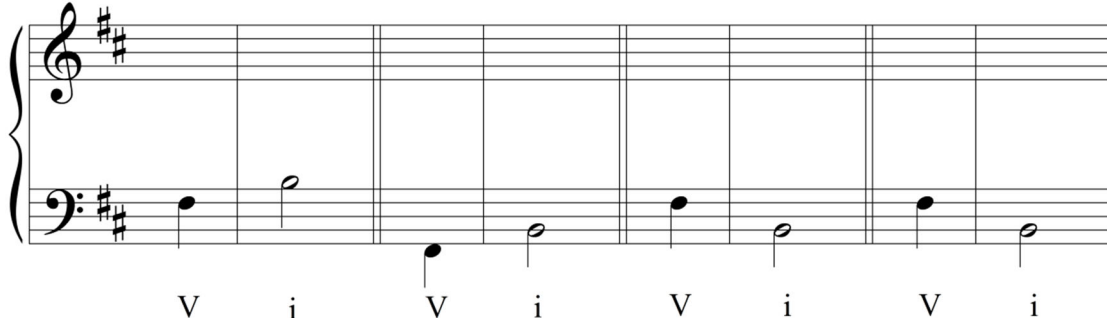


V i V i V i V i

(b)



b: i V



V i V i V i V i

Exercise 2.8

Harmonise each soprano part to make a perfect cadence. Again, begin by making a chord plan, then write the roots in the bass followed by alto and tenor voices.

A single musical staff in treble clef with a key signature of two flats (B-flat and E-flat). Below the staff, the text "c: i V" is written, indicating the key signature and the first two chords of the exercise.

A musical score for Exercise 2.8. The top staff is a soprano line with a key signature of two flats. It contains a melody with notes and lyrics: *si* (quarter note), *l* (quarter note), *t* (quarter note), *d* (quarter note), *m* (quarter note), *m* (quarter note), *t* (quarter note), *d* (quarter note). Below the soprano line are two empty staves for piano accompaniment.

Exercise 2.9

This melody ends with a perfect cadence in the boxed area. Make a chord plan, then complete the cadence by writing the roots in the bass and adding the inner voices.

A single musical staff in treble clef with a key signature of one sharp (F#). Below the staff, the text "a: i V" is written, indicating the key signature and the first two chords of the exercise.

A musical score for Exercise 2.9. The top staff is a soprano line in 3/4 time with a key signature of one sharp. It contains a melody: F# (quarter), G (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F# (quarter), G (quarter). The last two notes, F# and G, are enclosed in a dashed rectangular box. Below the soprano line are two empty staves for piano accompaniment.

Exercise 2.10

In the plagal cadences that follow, soprano and bass are given. Complete the alto and tenor parts.

(a)

Chord plan: G: I IV

Dynamics: *f m d d l s*

Chord plan: IV I IV I IV I

(b)

Chord plan: Bb: I IV

Dynamics: *d d f m l s*

Chord plan: IV I IV I IV I

Exercise 2.11

Complete each plagal cadence by arranging parts for SAT. Make a chord plan and write the soprano line first in a variety of arrangements. Then fill in alto and tenor lines.

(a)

Chord plan: F: I IV

Dynamics: IV I IV I IV I

Chord plan: IV I IV I IV I

(b)

D: I IV

IV I IV I IV I IV I

Exercise 2.12

Harmonise each soprano part to make a plagal cadence. Begin by making a chord plan, then write the roots in the bass, followed by alto and tenor parts.

A: I IV

d d f m l s l s

Exercise 2.13

This melody ends with a plagal cadence in the boxed area. Make a chord plan, then write the roots in the bass and complete the inner parts.

C: I IV

Lord of the Dance

Exercise 2.14

Fill in alto and tenor parts to complete each plagal cadence. Take care with spacing and doubling.

(a)

e: i iv

l l f m r d l l

iv i iv i iv i iv i

(b)

ldm *rfl*

d: i iv

f *m* *l* *l* *r* *d* *r* *d*

iv i iv i iv i iv i

Exercise 2.15

Complete each plagal cadence by arranging parts for SAT. First make a chord plan, then choose the soprano line using different arrangements. Finally add inner voices.

(a)

b: i iv

iv i iv i iv i

(b)

g: i iv

iv i iv i iv i

Exercise 2.16

Harmonise each pair of soprano notes to make a plagal cadence. Begin by making a chord plan, then write the roots in the bass, together with their roman numerals. Add the alto and tenor parts.

c: i iv

l l f m r d r d

Exercise 2.17

This melody ends with a plagal cadence in the boxed area. Make a chord plan, then write the roots in the bass. Add roman numerals and complete the inner parts.



4/4