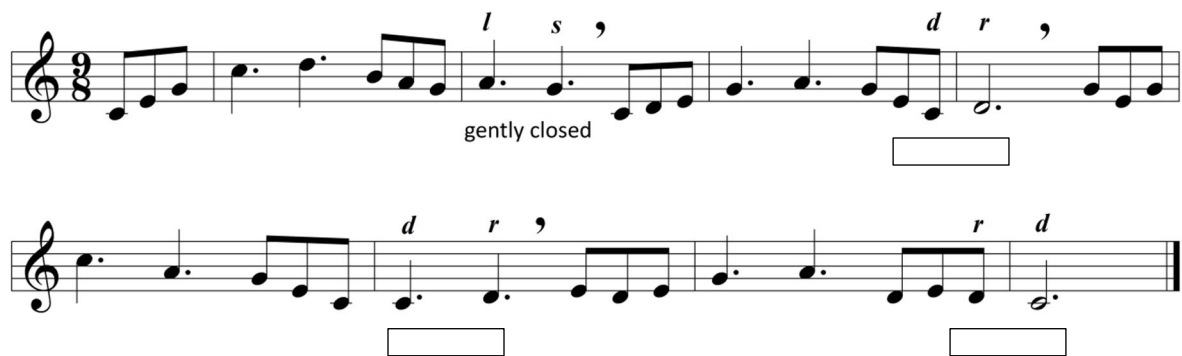


CHAPTER 2 Exercises

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 first staff shows the melody with lyrics *l s , d r ,*. The first phrase ends with a cadence labeled "gently closed" and a box containing "gently closed". The second phrase ends with a box.

The second staff shows the melody with lyrics *d r , r d*. The first phrase ends with a box. The second phrase ends with a box.

Exercise 2.2

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

(a)



The piano accompaniment is in G major. The lyrics are *t d r m s s s s*. The chord symbols are *G: I V V I V I V I*.

(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 are 'str'. Below the treble clef are the Roman numerals 'F: I' and 'V'. Below this is a grand staff with two systems of four bars each. The upper staff contains a melody of quarter notes: F4, A4, C5, B4, A4, G4, F4, E4, D4. The lower staff contains a bass line of quarter notes: F3, C3, F3, C3, F3, C3, F3, C3. Above the melody are the letters 'r', 'm', 't', 'd', 's', 's', 't', 'd'. Below the bass line are the Roman numerals 'V', 'I', 'V', 'I', 'V', 'I', 'V', 'I'.

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 bars each. The upper staff is empty. The lower staff contains a bass line of quarter notes: D3, A2, D3, A2, D3, A2, D3, A2. Below the bass line are the Roman numerals 'V', 'I', 'V', 'I', 'V', 'I', 'V', 'I'.

(b)

Bb: I V

V I V I V I V I

Detailed description: This exercise is in the key of B-flat major. It begins with a treble clef showing two chords: B-flat 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 bars each. The upper staff is empty. The lower staff contains a bass line of quarter notes: Bb2, F2, Bb2, F2, Bb2, F2, Bb2, F2. Below the bass line are the Roman numerals 'V', 'I', 'V', 'I', 'V', 'I', 'V', 'I'.

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)

l d m *m s i t*
d: i V

si l t d m m si l
V i V i V i V i

(b)

l d m *m s i t*
e: i V

m m si l t d si l
V i V i V i V i

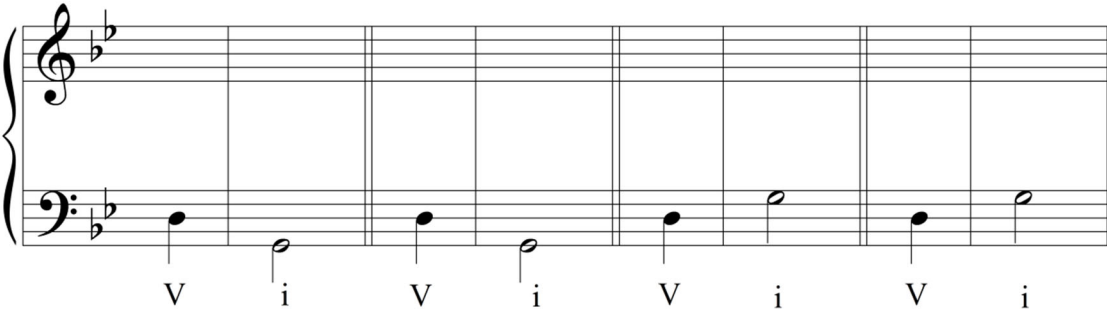
Exercise 2.7

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

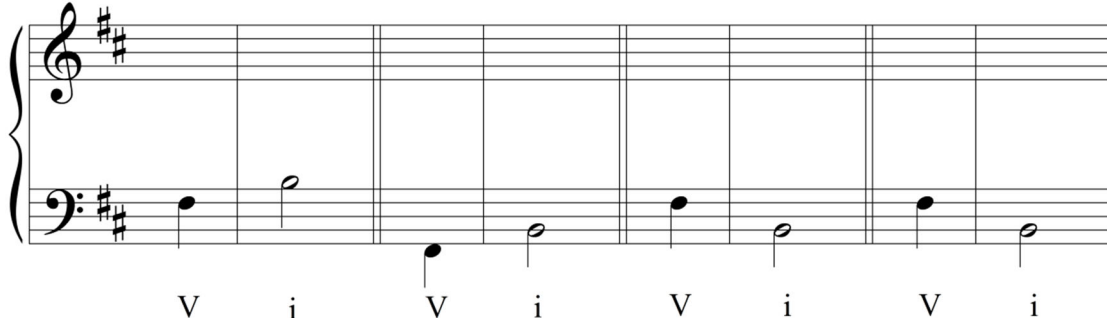


V i V i V i V i

(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.

c: i V

si l t d m m t d

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: i V

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

Chord plan: IV I IV I IV I

(b)

Chord plan: Bb: I IV

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

Chord plan: 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)

l d m *r f l*

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.

