

CHAPTER 3 Exercises

Exercise 3.1

Fill in the alto and tenor parts to complete each imperfect cadence. Be aware of correct spacing and doubling.

(a)

dms *str*
F: I V

I V I V I V I V

(b)

ldm *msit*
e: i V

i V i V i V i V

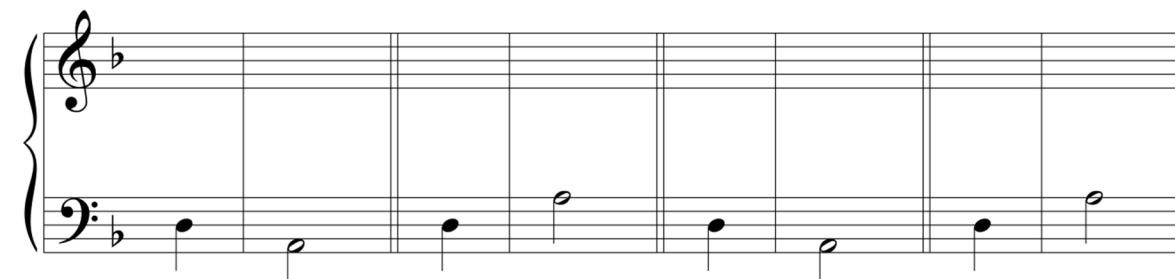
Exercise 3.2

Write parts for SAT to complete each imperfect cadence. Make a chord plan. Choose the soprano part first, showing a variety of arrangements. Include roman numerals in (b).

(a) 



(b) 



Exercise 3.3

To the given soprano add parts for ATB to form imperfect cadences. Make a chord plan, then write the roots in the bass part adding roman numerals. Finally, add alto and tenor parts.

(a)



D: I V



(b)



g: i V



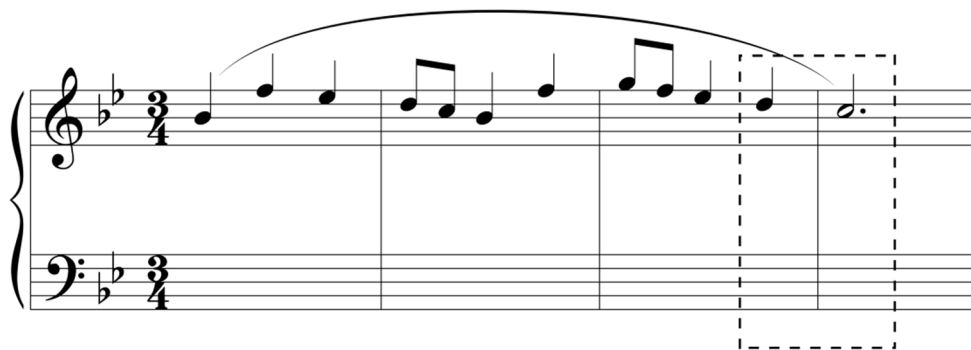
Exercise 3.4

These phrases end with imperfect cadences in the boxed areas. Make a chord plan. Then write the roots in the bass and complete the alto and tenor parts.

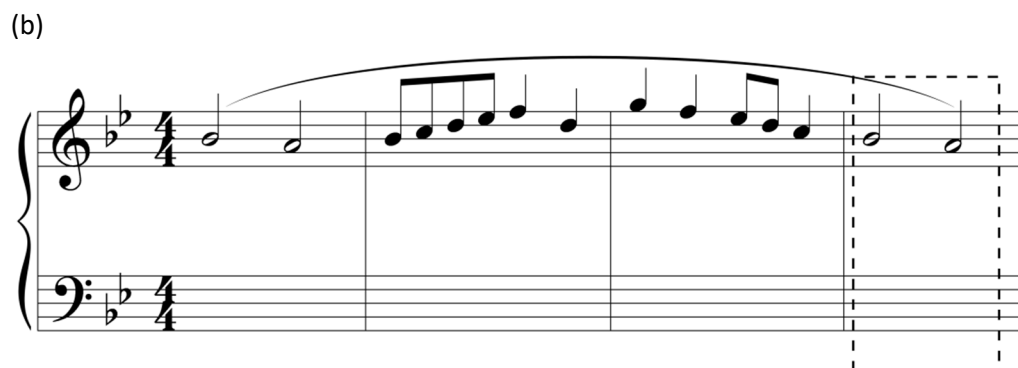
(a)



B \flat : I V



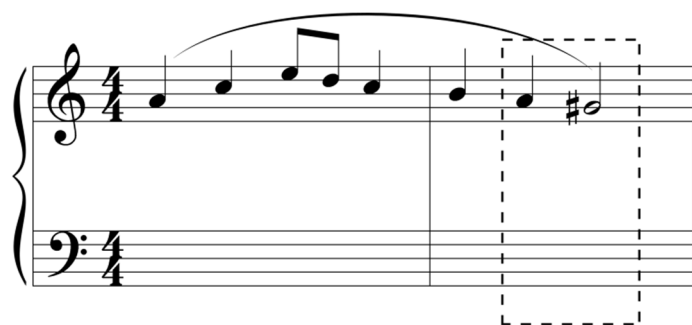
(b)



(c)



a: i V



Exercise 3.5

In the imperfect cadences which follow, soprano and bass parts are given. Complete the alto and tenor parts.

(a)

G: IV V

f r d t l s l s

IV V

(b)

d: iv V

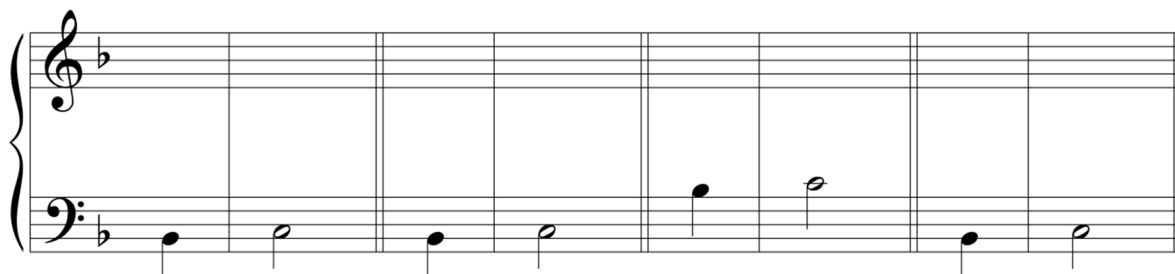
l si r t r t f m

iv V

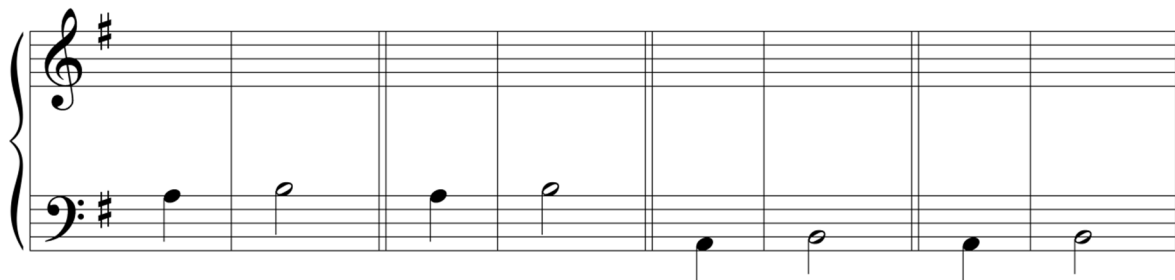
Exercise 3.6

Complete each imperfect cadence by arranging parts for SAT. Make a chord plan. Write the soprano line first in a variety of arrangements, then fill in alto and tenor voices. Remember the necessary downward movement of all the upper parts.

(a) 



(b) 



Exercise 3.7

Harmonise each soprano part using the progression **IV – V**. Begin by making a chord plan. Then write the roots in the bass followed by alto and tenor voices.

(a)



B \flat : IV V



(b)



c: iv V



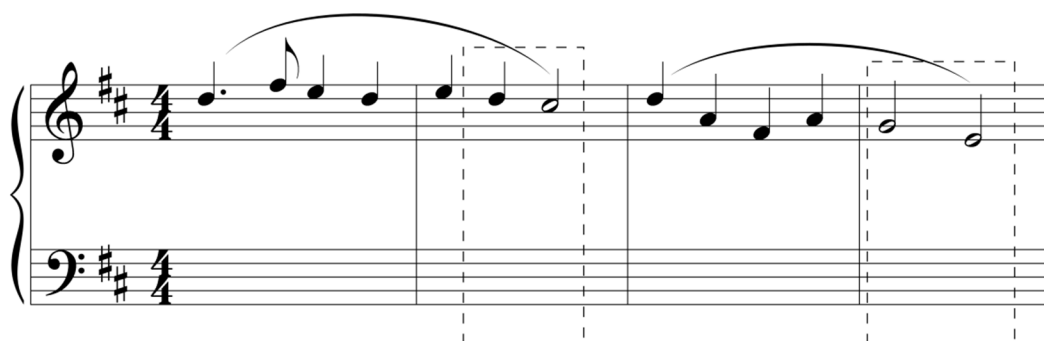
Exercise 3.8

Study the following melodies. In the boxed areas there are two imperfect cadence possibilities. Make use of both chord progressions you have learnt.

(a)



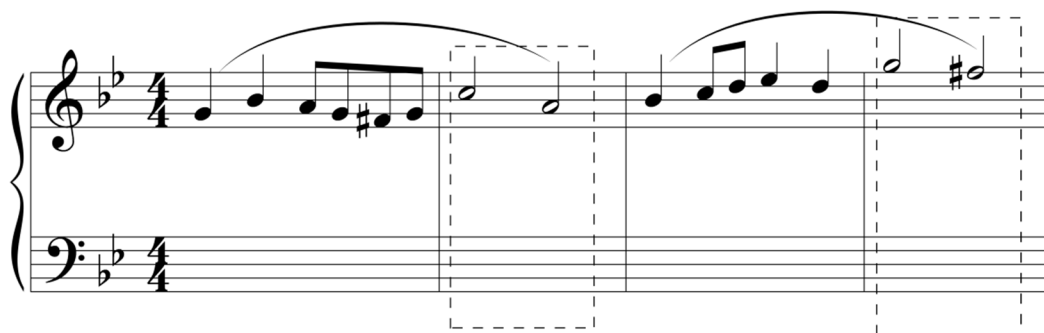
D: I IV V



(b)



g: i iv V



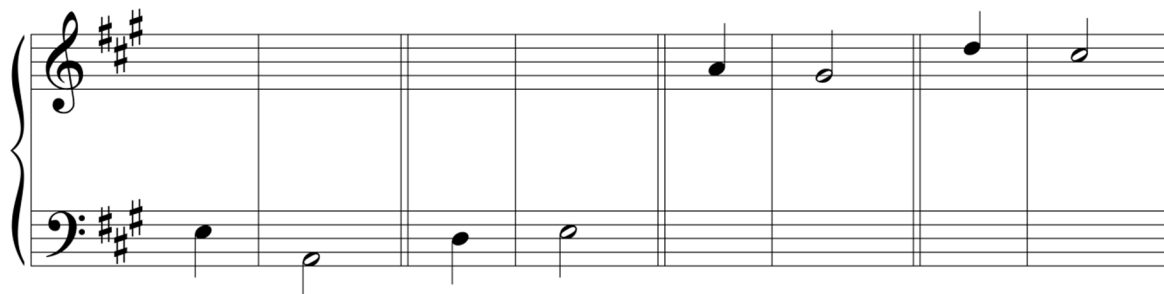
Exercise 3.9

The following exercise contains a mixture of all the cadences covered so far: perfect, plagal and imperfect. Complete each for SATB. Add roman numerals.

(a)



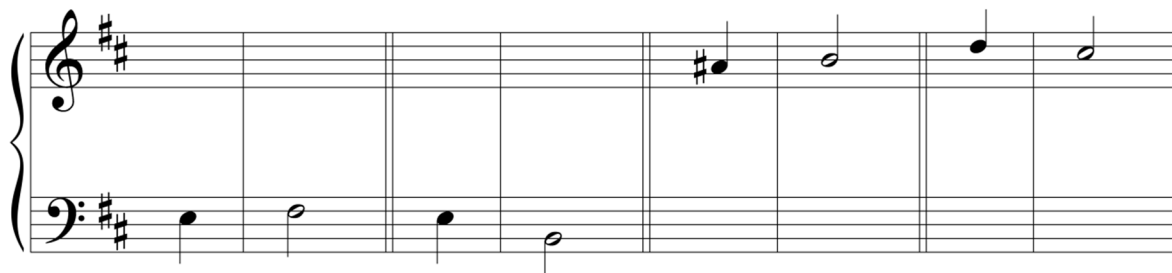
A: I IV V



(b)



b: i iv V



Exercise 3.10

In the following melody the cadence chords have been decided for you. Harmonise only the cadences in the boxed areas. Use the guidelines that you have been given.

(a)

Key signature: E \flat : I IV V

Chord progressions for cadences:

- System 1: I V
- System 2: IV V
- System 3: IV I
- System 4: V I

Exercise 3.10a/ Audio 3.8

Listen to Audio 3.8 to hear the harmonisation that you have just completed. While the detail of your inner voices may be different the overall effect of each cadence will be the same.

(b) This is a minor key melody with the cadence chords highlighted in the boxed areas. Complete the harmonisation by adding parts for ATB.

e: i iv V

The image shows a musical score for Exercise 3.10b. At the top, a treble clef staff with a key signature of one sharp (F#) contains the notes E, G, A, B, A, G, F#, E. Below this staff, the Roman numerals 'e: i iv V' are written. Below the staff are four systems of grand staff notation (treble and bass clefs). Each system contains a melody in the treble clef and an empty bass clef for harmonisation. The melody is in 4/4 time. The four cadential points are marked with dashed boxes and Roman numerals: 1. i V, 2. iv V, 3. iv i, 4. V i.

Exercise 3.10b/  Audio 3.9

Listen to Audio 3.9 to hear the melody harmonised at the cadential points. As before, the inner detail may be arranged differently but the overall sound effect of the cadences will be the same.