

**STANDARD HARMONY**

**In Four Parts**

**A Set of Harmony Exercise for  
SMMS/RSAMD**

**Tom David Wilson**

**Set 11**

**For Folio Submission**

**Student Name.....**

**Student Number.....**

**Centre Number.....**

**7 x ½ hour Lessons**

**Date for Completion of Set.....**

This Set of Exercises may be used to constitute a submission for the OCR AS Music, Folio of Harmony Exercises for “Composition One”, or for other submissions which require a set of harmony exercises. For example, University or College applications or RSAMD 2<sup>nd</sup> or 3<sup>rd</sup> year folio submissions. In order to comply with OCR specifications, the Class Test taken in week 7 must be done “unseen” in exam conditions and so is not produced with this set. Furthermore, these exercises are taken from real hymn tunes of the 19<sup>th</sup> and early 20<sup>th</sup> centuries (or earlier ) whereas the exercises you have done so far have been composed specifically for these sets. This means you will be given the name of the composer or the original source of the tune. However, you will not be expected to be familiar with stylistic idiosyncrasies of individual composers at this level although such a study would be most interesting. You will, though, be given an “incipit” (from the Latin “incipere” meaning to undertake or begin), the first few chords of the hymn. You must try and harmonise the rest of the hymn in the same style as the incipit. Much can be gleaned from the incipit regarding the character of the hymn, for example, a strong and affirmative hymn might be harmonised by root position, primary chords for the most part, whereas a soft, searching, uncertain hymn may make use of more inversions and ambiguous harmonies.

**You must make sure that you figure all chords used in your harmony and that you note the date on which you completed each exercise.**

1. "Wareham" by William Knapp, 1698-1768.

Eg 161

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melodic line with a series of eighth notes, starting on G4 and moving up stepwise to D5, with a final quarter note on C5. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment with chords and single notes.

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The second system of musical notation continues the piece. The upper staff shows the continuation of the melodic line from the first system, ending with a quarter note on C5. The lower staff continues the harmonic accompaniment. The system concludes with a double bar line.

A set of empty musical staves, consisting of two systems of two staves each, provided for practice or additional notation.

A second set of empty musical staves, identical to the first set, consisting of two systems of two staves each.

2. "Melcombe" by Samuel Webbe, 1740-1816.

Eg 162

The first system of musical notation is in 4/4 time with a key signature of two flats (B-flat and E-flat). The treble clef staff contains a melody of eighth notes, starting on G4 and ending on G4. The bass clef staff contains a simple accompaniment of quarter notes, starting on G3 and ending on G3. A slur covers the first two measures of the melody.

The second system of musical notation continues the piece. It begins with a measure rest marked with a '6', indicating a six-measure rest. The melody in the treble clef staff continues with eighth notes, ending on G4. The bass clef staff remains empty. A slur covers the first two measures of the melody.

A set of empty musical staves, consisting of a grand staff with a treble clef on top and a bass clef on the bottom.

A second set of empty musical staves, identical to the first one, consisting of a grand staff with a treble clef on top and a bass clef on the bottom.

3. "Colyton" by William Monk, 1823-89.

Note the consecutive octaves in contrary motion between the Bass and Soprano in the last phrase. Monk, nor his congregation it seems, considered this to be a problem.

Eg 163

4. "Bishopgarth" by Arthur Sullivan 1842-1900.

Eg 164

Musical notation for measures 1-7. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody in the treble clef features a series of eighth notes and quarter notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and moving lines.

Musical notation for measures 8-12. The melody continues with similar rhythmic patterns and phrasing. The bass line remains active, supporting the melodic line.

Musical notation for measures 13-16. The melody concludes with a final cadence. The bass line provides a steady accompaniment throughout.

Four empty musical staves, two for the treble clef and two for the bass clef, provided for practice or transcription.

5. "Intercessor" by Charles Parry, 1848-1918.

Eg 165

The first system of the musical score is in 6/4 time. The treble clef staff contains a melodic line with a long slur over the first four measures. The bass clef staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

The second system continues the piece, starting with a measure number '5' above the treble clef. The melodic line continues with a slur over the first four measures. The bass clef staff continues with its accompaniment. The system ends with a double bar line.

A set of empty musical staves, consisting of a grand staff with a treble clef on top and a bass clef on the bottom, intended for student practice.

A second set of empty musical staves, identical to the first one, for student practice.

6. "Aberystwyth" by Joseph Parry, 1841-1903.

Eg 166

Musical notation for measures 1-6. The piece is in 4/4 time with a key signature of one sharp (F#). The melody in the treble clef features a series of eighth-note patterns, often beamed together, with some chords in the bass clef. Measures 1-3 contain chords in the bass, while measures 4-6 are primarily melodic in the treble.

Musical notation for measures 7-11. The melody continues in the treble clef with eighth-note patterns. The bass clef remains empty throughout this section.

Musical notation for measures 12-15. The melody continues in the treble clef. The bass clef remains empty. The piece concludes with a double bar line at the end of measure 15.

A set of empty musical staves, consisting of two grand staves (treble and bass clefs) with five lines each, intended for practice or additional notation.