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

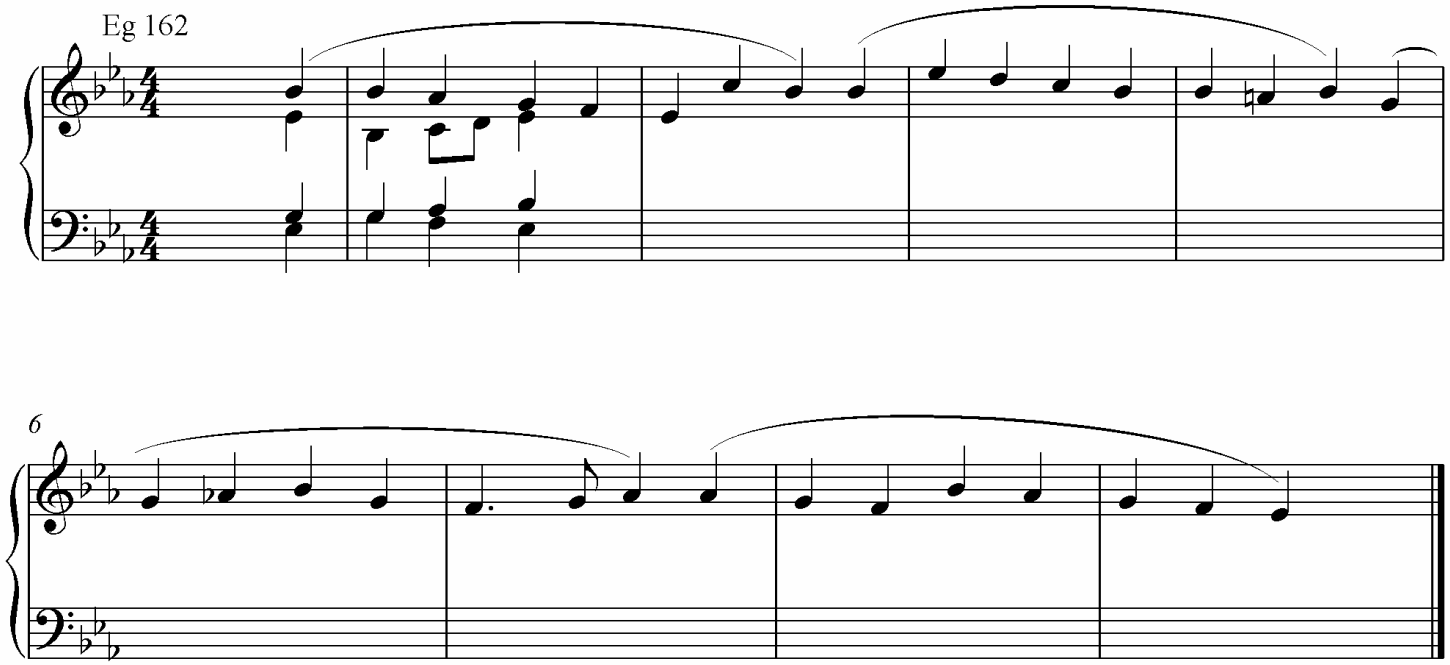
Date for Completion of Set……...

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 2nd or 3rd 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 19th and early 20th 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.

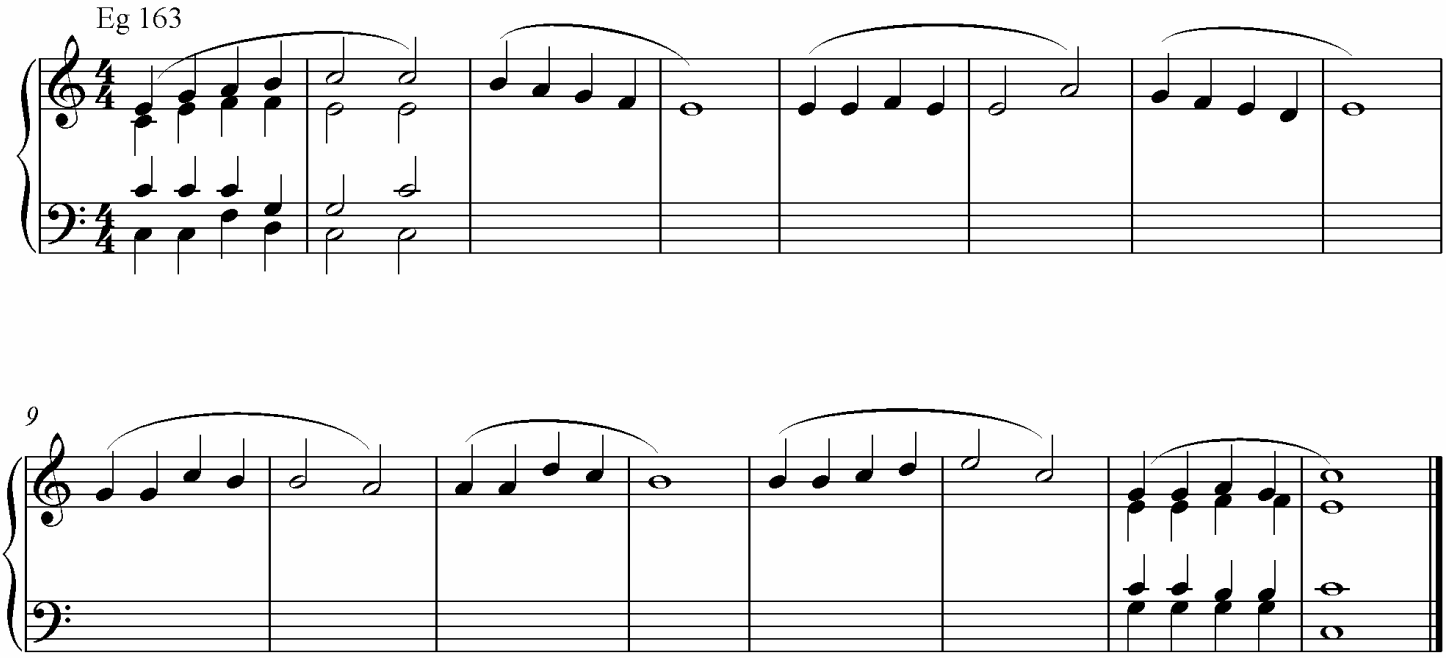
1. “Wareham” by William Knapp, 1698-1768.

2. “Melcombe” by Samuel Webbe, 1740-1816.

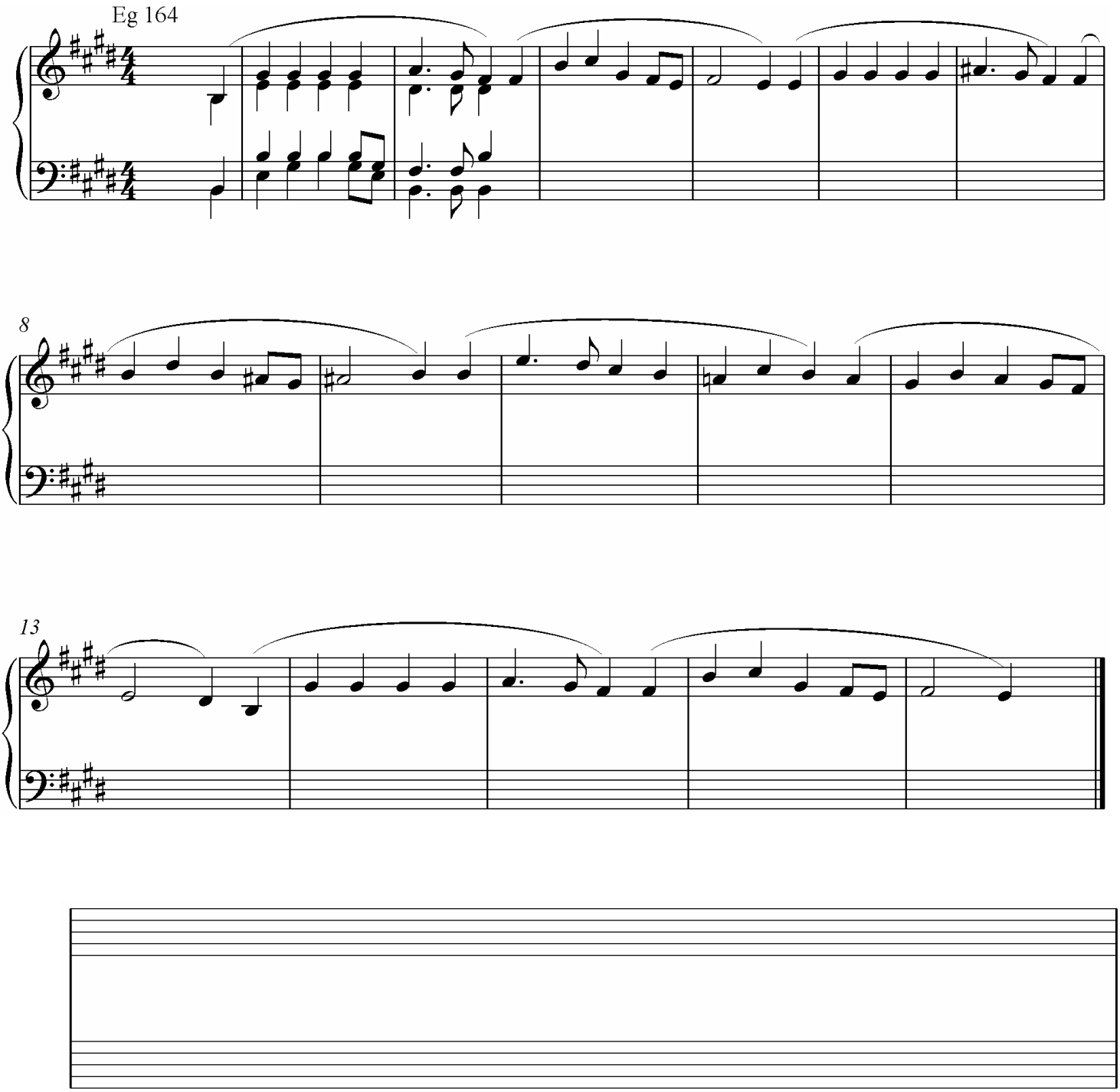


3. “Colyton” by William Monk, 1823-89.

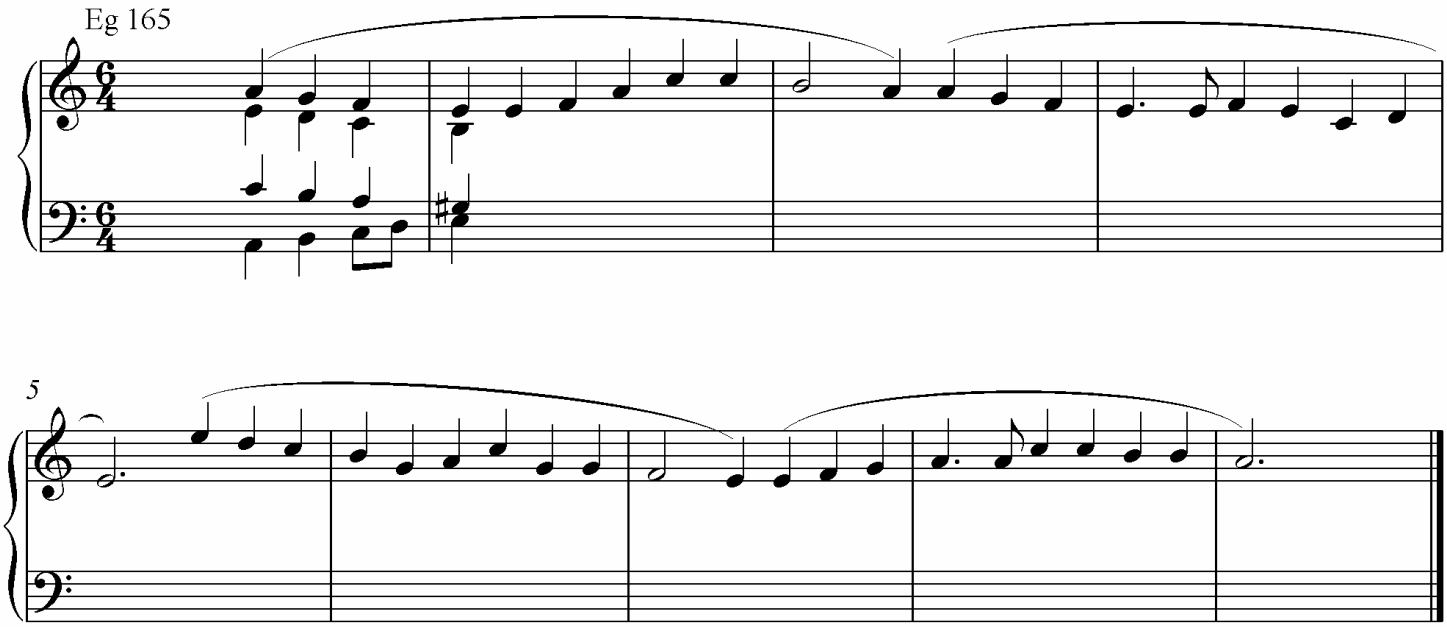
Note the consecutive octaves in contrary motion between the Bass and Soprano in the last phrase. Monk, nor his congregation it seems, considered this to be a problem.

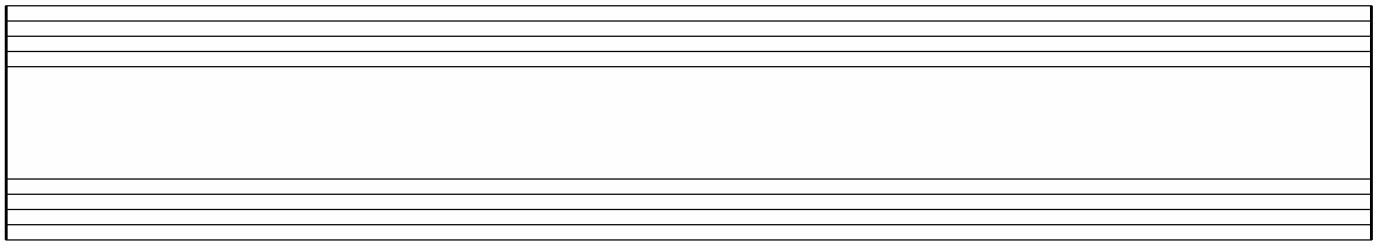


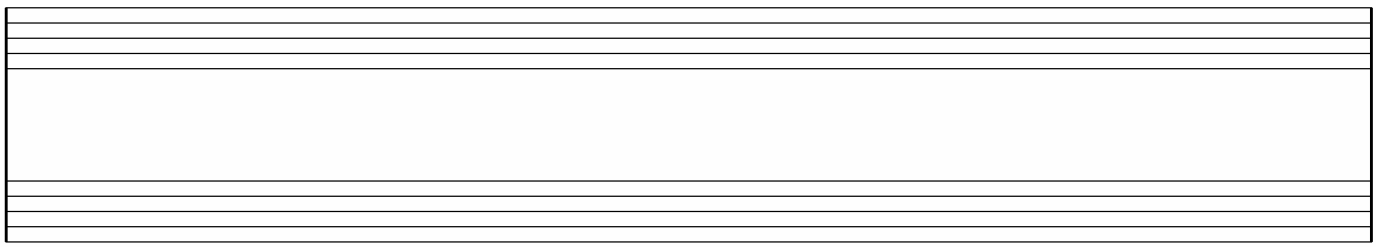
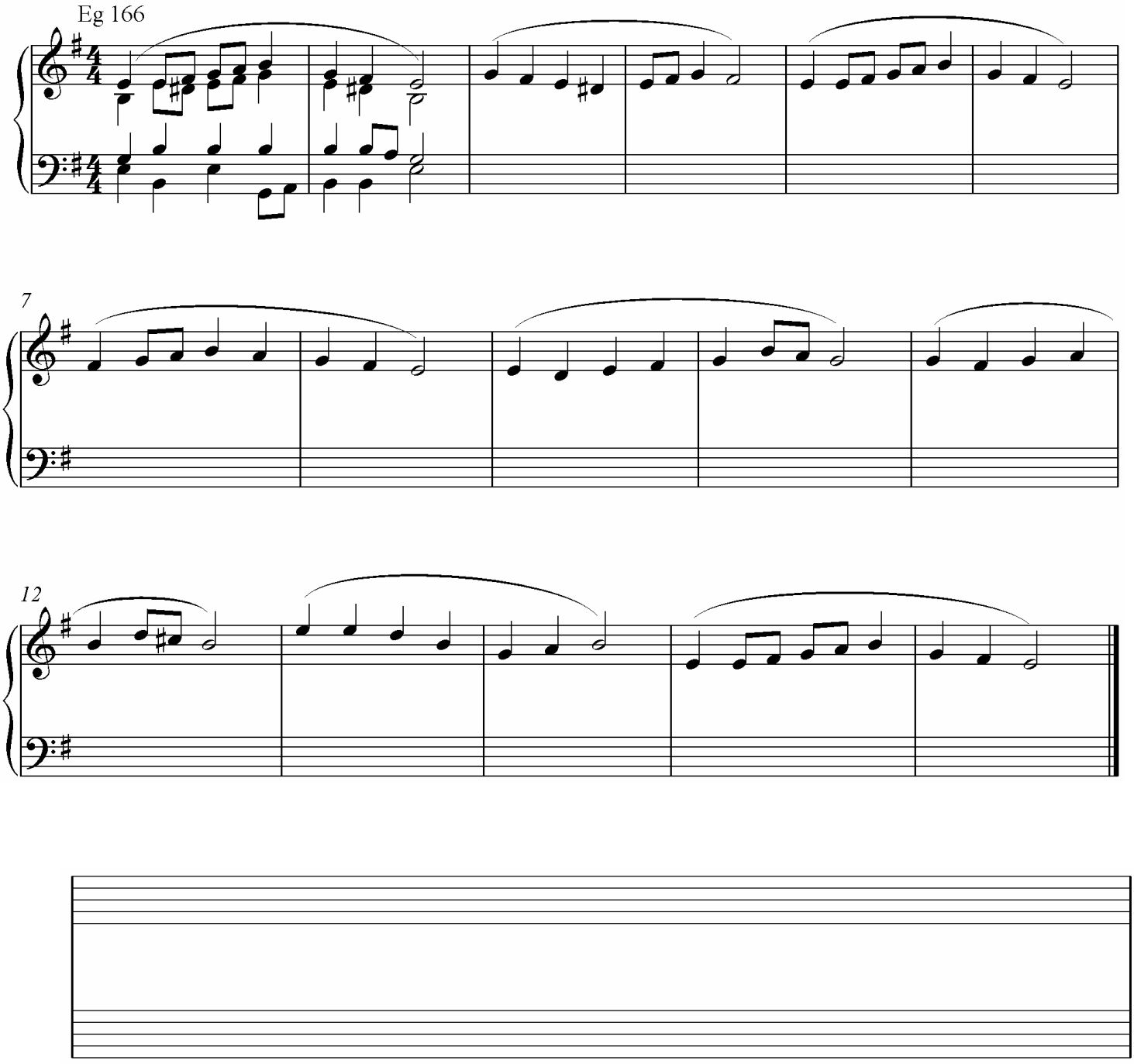
4. “Bishopgarth” by Arthur Sullivan 1842-1900.



5. “Intercessor” by Charles Parry, 1848-1918.







6. “Aberystwyth” by Joseph Parry, 1841-1903.