

**STANDARD HARMONY  
In Four Parts**

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

**Tom David Wilson**

**Set 8**

**Student Name.....**

**6 x ½ hour Lessons**

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

Lesson 1: Revision Exercise

Lesson 2: Chromatic Adjustments to Standard Cadences a)

Lesson 3: Chromatic Adjustments to Standard Cadences b)

Lesson 4: Use of Chromatic Passing Notes

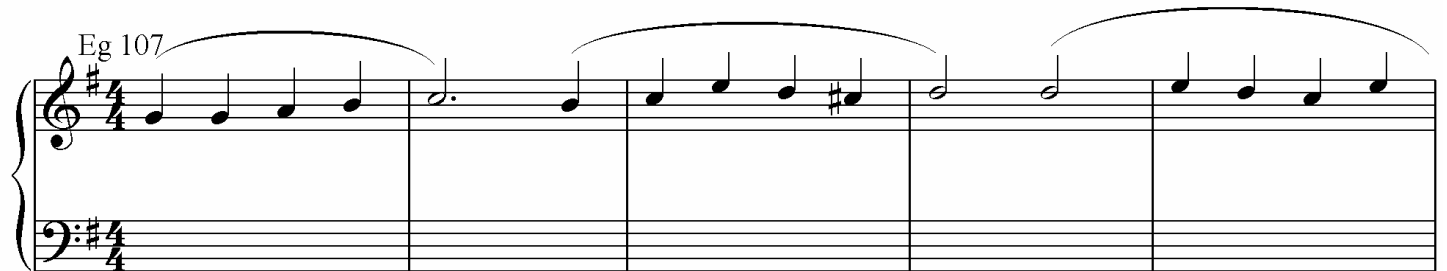
Lesson 5: Class Test a)

Lesson 6: Class Test b)

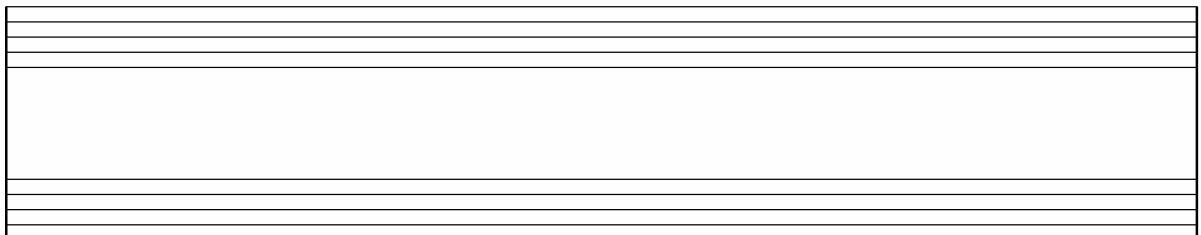
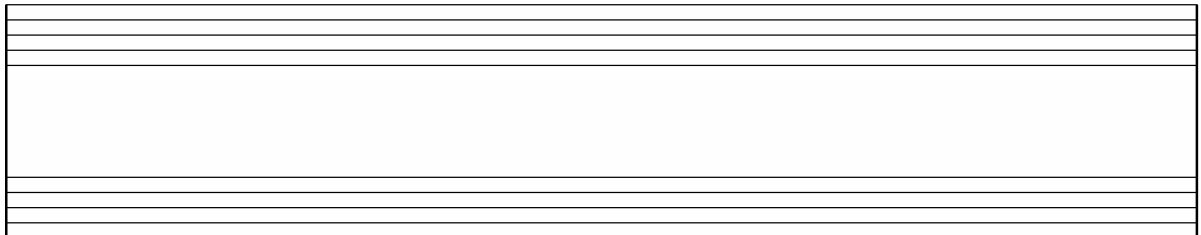
1. Revision Exercise

Harmonise the following Hymn

Eg 107



6



## 2. Chromatic Adjustments to Standard Cadences a)

Consider the following perfect cadence:

Eg 108

IV Ic V<sup>7</sup> I

Now consider its conversion to an interrupted cadence:

Eg 109

IV Ic V<sup>7</sup> vi

The repeated “D” in the Bass may, at times be considered as static voice leading and the interrupted cadence may benefit from being strengthened thus:

Eg 110

IV Ic ? vi

The introduction of the D sharp has produced a new chord in place of the V7, at this stage we need not worry about what it may be called but only be aware that it has come about because of a melodic adjustment to the Bass. Try to incorporate this progression in the next exercise.

Eg 111

The first system of musical notation for 'Eg 111' is written in 4/4 time with a key signature of one flat (Bb). The melody in the treble clef consists of quarter notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. The first two phrases are each marked with a slur. The bass clef is empty.

The second system of musical notation for 'Eg 111' begins with a measure rest labeled '5'. The melody continues with quarter notes: C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2. The first two phrases are each marked with a slur. The bass clef is empty.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

### 3. Chromatic Adjustments to Standard Cadences b)

Consider the following perfect cadence:

Eg 112

I      iiib<sup>7</sup>      V      I

The following chromatic adjustment to the “C” in the Bass is quite common and most useful:

Eg 113

I      ?      V      I

This also is a chromatic adjustment of a note for melodic purposes and to strengthen Chord V. We need not worry about what to call the chord at this stage but it is most useful for Hymns that are very self assured in their sentiments. Notice how the “S” shape of the Bass line is emphasised, this progression really only works if the Bass can leap on to the chromatically adjusted note from above.

Here is another chromatic adjustment of the same cadence:

Eg 114

I      ?      V      I

In this case the E flat in the Tenor is used for colouristic purposes. It is much more “soft” and less self assured than Eg 113. Once again, we need not worry about the new chord’s name at this stage. This progression will work very well with the Bass describing the “S” shape as in Eg 114 above or with a rising Bass as follows:

Eg 115

Chord progression: I<sup>b</sup> - ? - V - I

Both these progression will work with Chord I<sub>c</sub> at the start; I<sub>c</sub>-?-V-I. However, they must not be used simultaneously:

Eg 116

Chord progression: I - ?! - V - I

Try to incorporate these progressions in the following exercise.

Eg 117

The first system of musical notation for 'Eg 117' is written in 4/4 time with a key signature of one sharp (F#). The melody in the treble clef consists of six measures: the first measure has a half note F#4; the second measure has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5; the third measure has a quarter note D5, quarter note E5, quarter note F#5, and quarter note G5; the fourth measure has a quarter note A5, quarter note B5, quarter note C6, and quarter note D6; the fifth measure has a quarter note E6, quarter note F#6, quarter note G6, quarter note A6, quarter note B6, and quarter note C7; the sixth measure has a half note D7. The bass clef is empty.

The second system of musical notation for 'Eg 117' starts at measure 7. The melody in the treble clef consists of six measures: the first measure has a half note D7; the second measure has a quarter note E7, quarter note F#7, quarter note G7, and quarter note A7; the third measure has a quarter note B7, quarter note C8, quarter note D8, and quarter note E8; the fourth measure has a quarter note F#8, quarter note G8, quarter note A8, and quarter note B8; the fifth measure has a quarter note C9, quarter note D9, quarter note E9, quarter note F#9, quarter note G9, and quarter note A9; the sixth measure has a half note B9. The bass clef is empty.

An empty musical staff consisting of five lines, intended for practice or student work.

A second empty musical staff consisting of five lines, intended for practice or student work.

#### 4. Use of Chromatic Passing Notes

In Eg 110 above, the D sharp is in effect a passing note in as much as it is part of a line which moves by step, in one direction between two harmony notes. Because this movement describes part of a chromatic scale it is called a “Chromatic Passing Note”. Of course this example pushes the boundary of the definition as it takes place over three beats and a new chord is produced with the introduction of the chromatic note. However, the same principle can be applied to passing notes of a quaver’s duration. Consider the following cadence:

Eg 118

Chord progression: Ib, iib<sup>7</sup>, V, vi

Compare it with the following:

Eg 119

Chord progression: Ib, iib<sup>7</sup>, V, vi

The new notes in the Bass are Chromatic Passing notes. Here are more Chromatic Passing Notes added to the Tenor and Alto:

Eg 120

Chord progression: Ib, iib<sup>7</sup>, V, vi

Momentary clashes out-with the harmony are not a problem and are, indeed, part of the point of Chromatic Passing Notes. They can be used as accented or unaccented but they can not be allowed if they produce consecutives and you must be careful about any false relations. They cannot be used to eliminate consecutives. Otherwise you are restricted only by your sense of taste. Eg 120, clearly is “over the top”.

Harmonise the following using as many Chromatic Passing Notes as you can.

Eg 121

A musical staff in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of the following notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4, C4. The notes are grouped into four measures: the first measure contains G4, A4, B-flat4, C5; the second measure contains B-flat4, A4, G4, F4; the third measure contains E-flat4, D4, C4; and the fourth measure contains a whole note G4. Chromatic passing notes are indicated by curved lines connecting the notes.

A musical staff in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of the following notes: G4, A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4, C4, B-flat4, A4, G4, F4, E-flat4, D4, C4. The notes are grouped into five measures: the first measure contains G4, A4, B-flat4, C5; the second measure contains B-flat4, A4, G4, F4; the third measure contains E-flat4, D4, C4; the fourth measure contains B-flat4, A4, G4, F4; and the fifth measure contains E-flat4, D4, C4. Chromatic passing notes are indicated by curved lines connecting the notes.

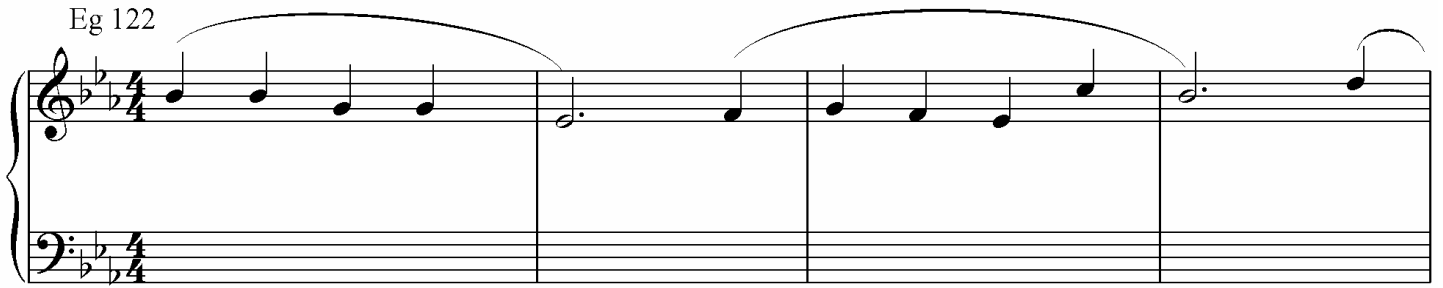
An empty musical staff consisting of five lines, intended for the student to write a bass line for the first example.

An empty musical staff consisting of five lines, intended for the student to write a bass line for the second example.

5. Class Test a)

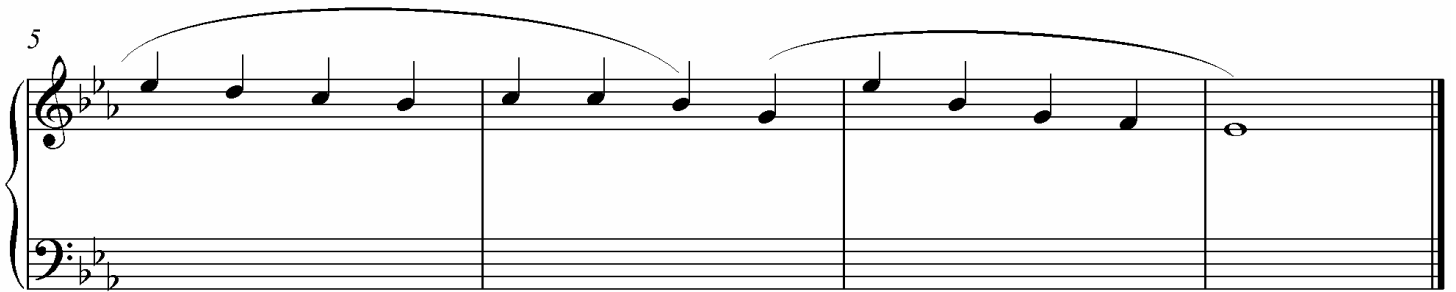
Harmonise the following:

Eg 122

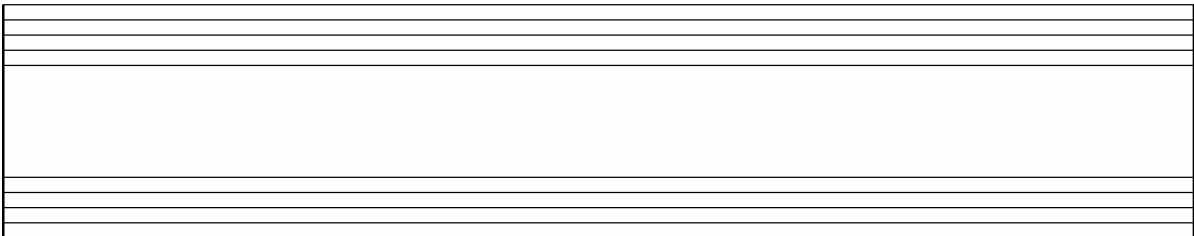


Musical notation for Example 122, showing a melody in the treble clef and a blank bass clef. The melody is in 4/4 time, key of B-flat major, and consists of four measures. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

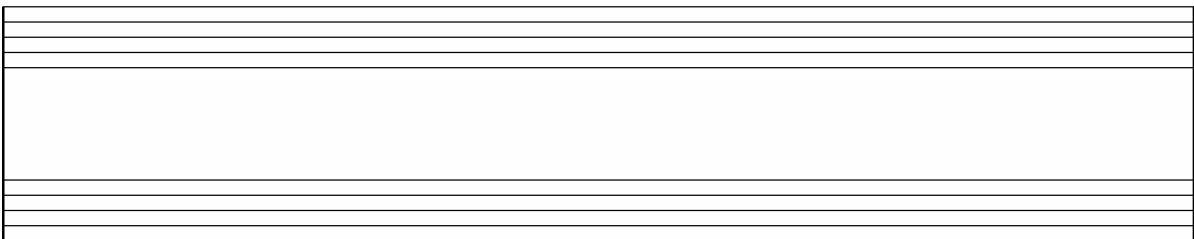
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Musical notation for Example 5, showing a melody in the treble clef and a blank bass clef. The melody is in 4/4 time, key of B-flat major, and consists of four measures. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).



Empty musical staff for harmonization.



Empty musical staff for harmonization.

