STANDARD HARMONY
In Four Parts

A Set of Harmony Exercises for SMMS/RSAMD

Tom David Wilson

Set 8

Student Name……

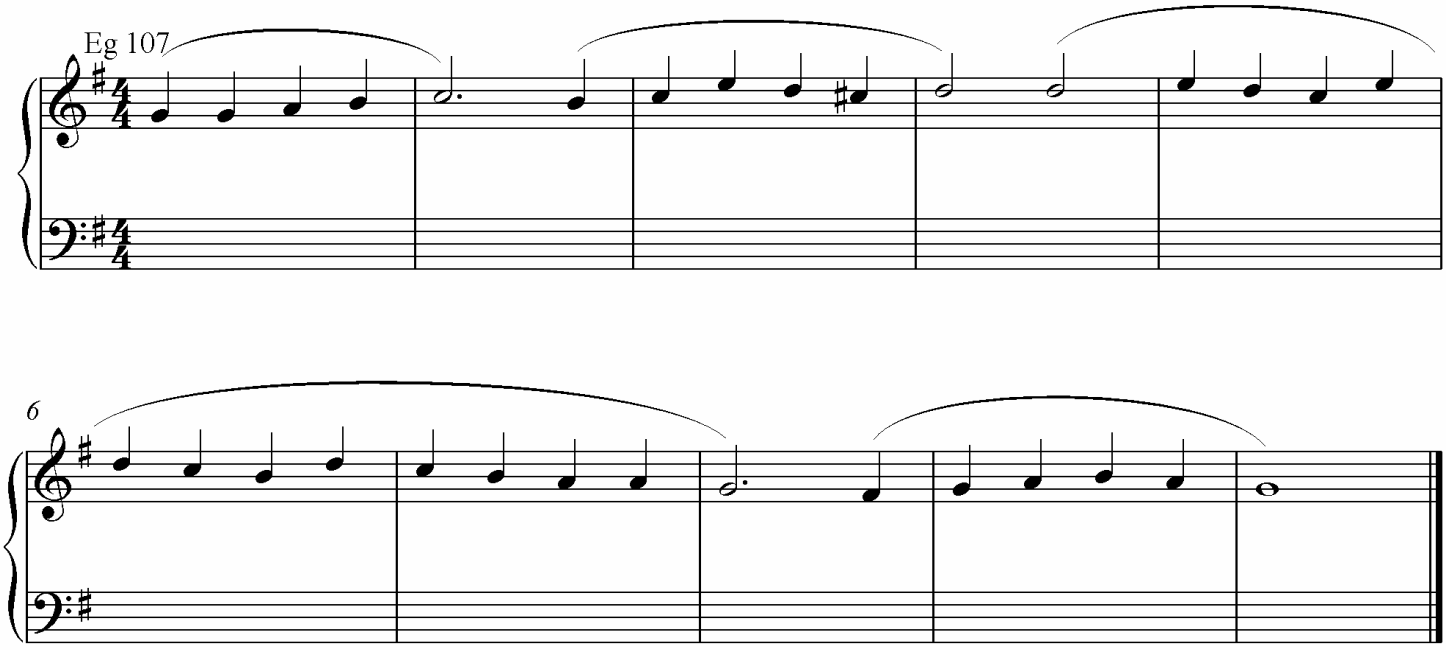
6 x ½ hour Lessons

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)

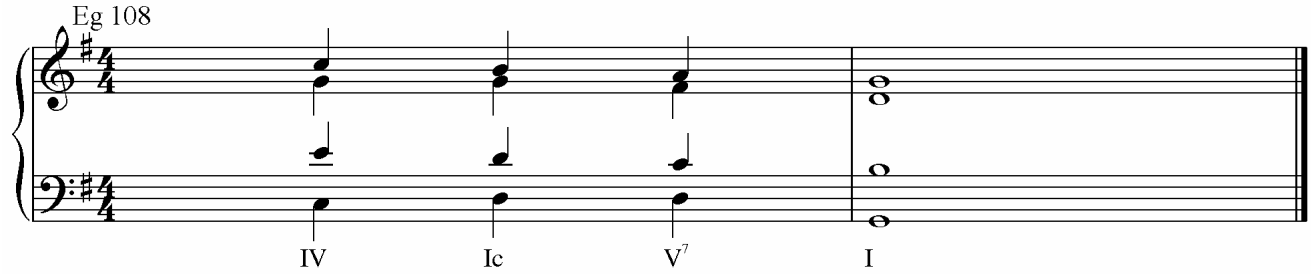
1. Revision Exercise

Harmonise the following Hymn

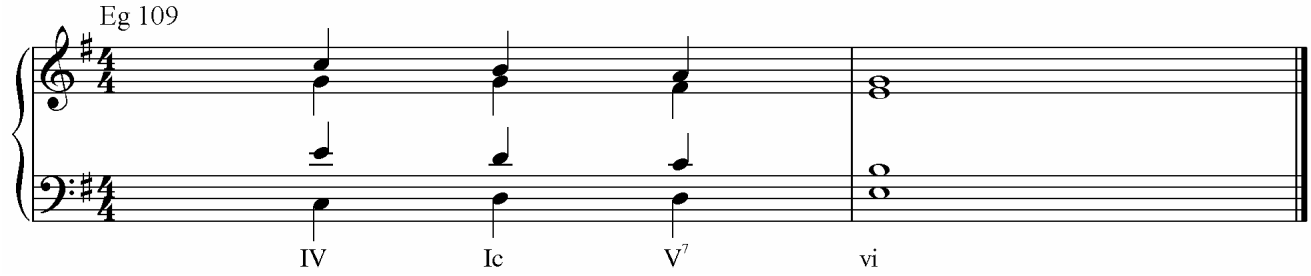


2. Chromatic Adjustments to Standard Cadences a)

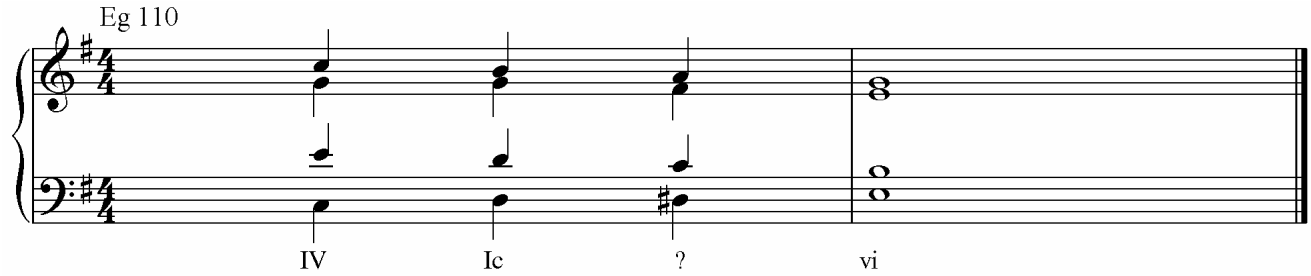
Consider the following perfect cadence:



Now consider its conversion to an interrupted cadence:

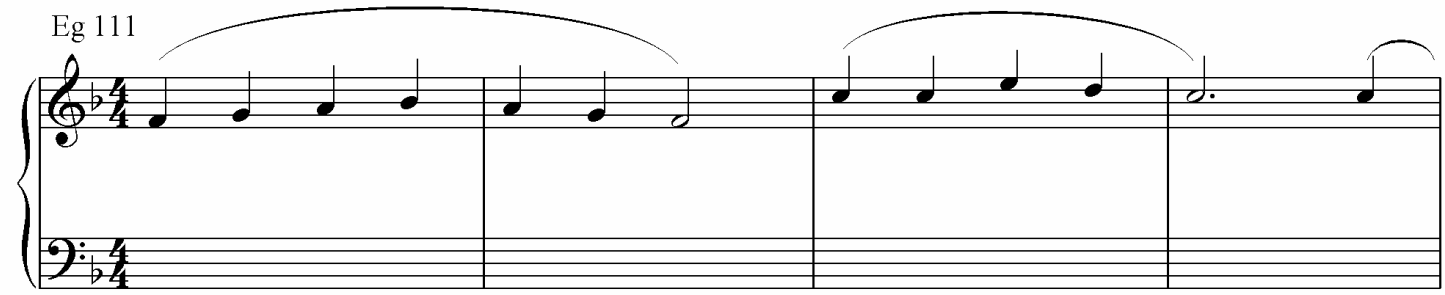


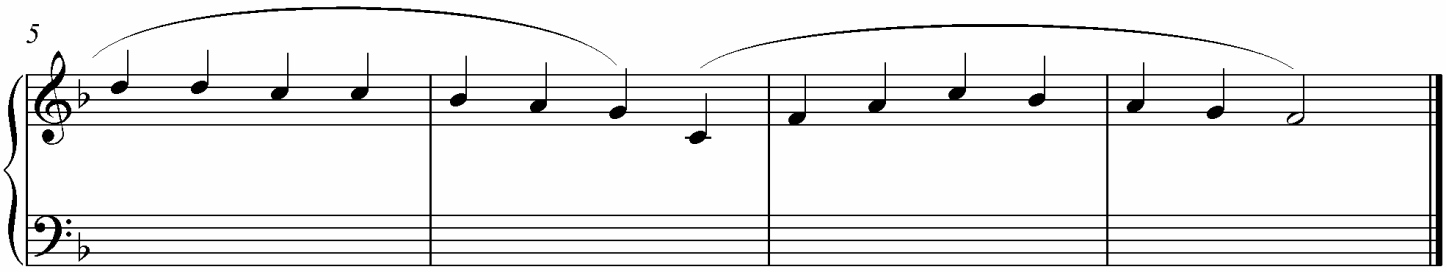
The repeated “D” in the Bass may, at times be considered as static voice leading and the interrupted cadence may benefit from being strengthened thus:

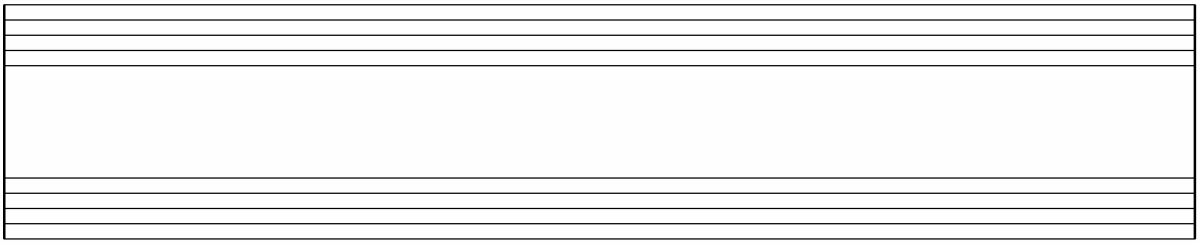


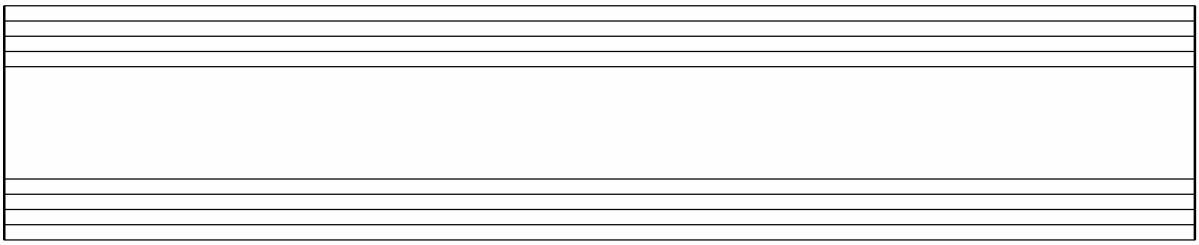
The introduction of the D sharp has produced a new chord in place of the V7, at this stage we need not worry about what it may be called but only be aware that it has come about because of a melodic adjustment to the Bass. Try to incorporate this progression in the next exercise.

Eg 111





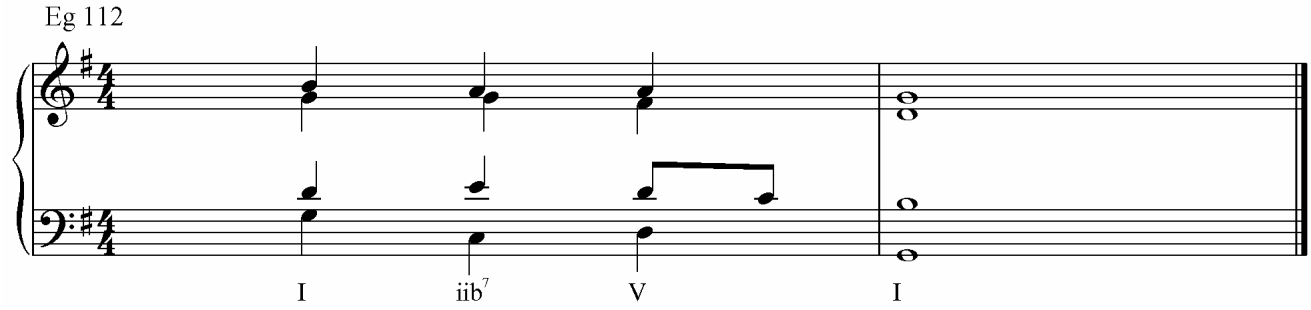




3. Chromatic Adjustments to Standard Cadences b)

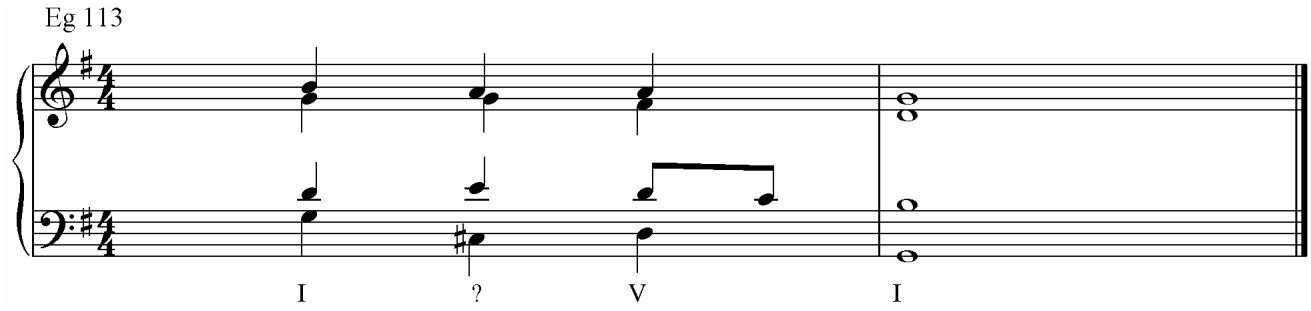
Consider the following perfect cadence:

Eg 112



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

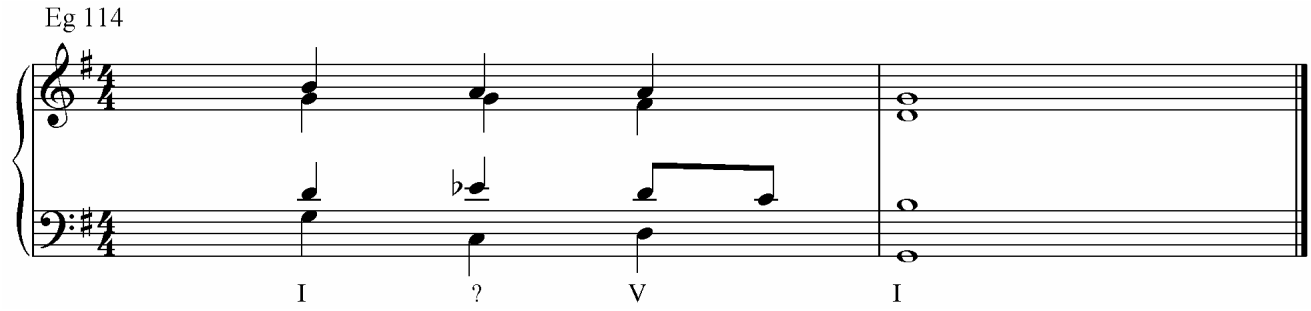
Eg 113



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.

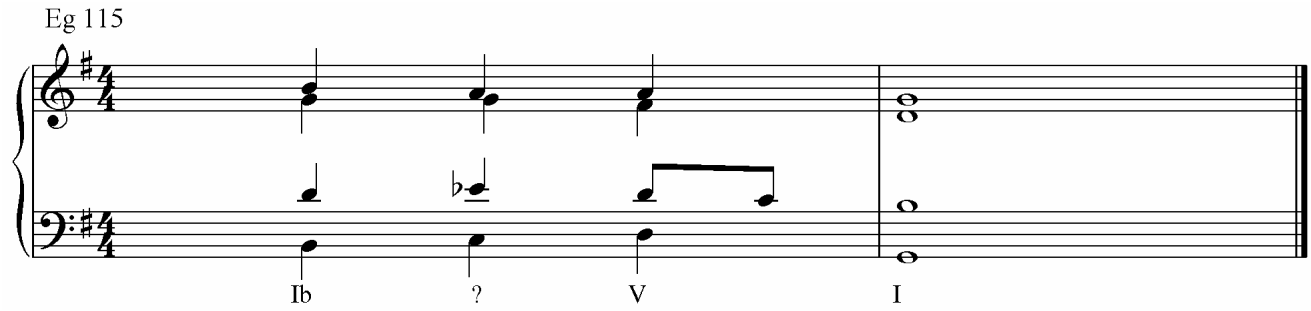
Here is another chromatic adjustment of the same cadence:

Eg 114



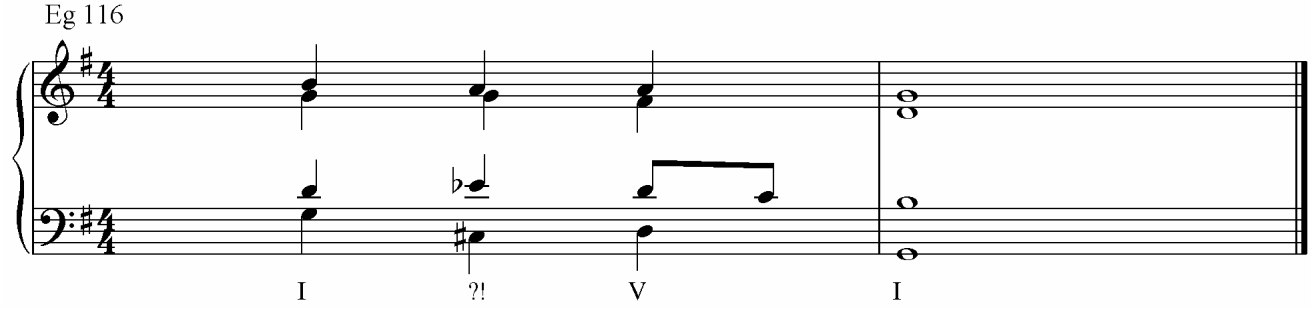
In this case the E flat in the Tenor is used for colouristic purposes. It is much more "soft" and less self assured than Eg 113. Once again, we need not worry about the new chord's name at this stage. This progression will work very well with the Bass describing the "S" shape as in Eg 114 above or with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

Eg 115



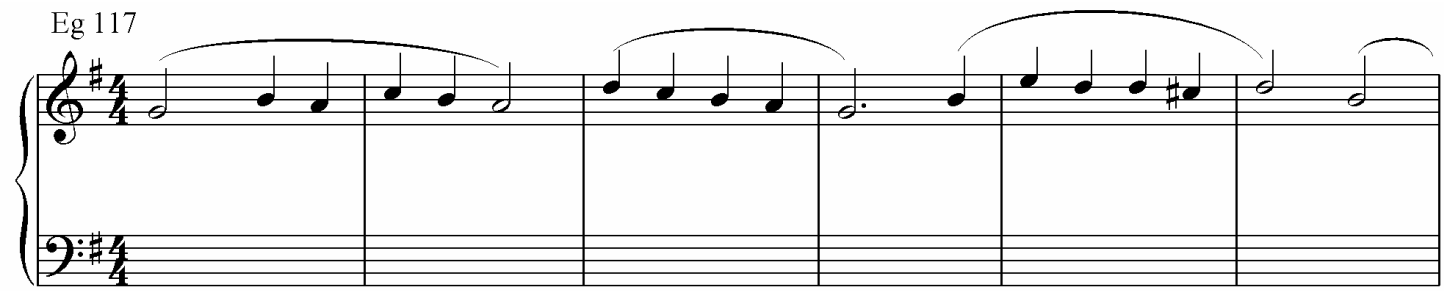
Both these progression will work with Chord Ic at the start; Ic-?-V-I. However, they must <u>not</u> be used simultaneously:

Eg 116



Try to incorporate these progressions in the following exercise.

Eg 117



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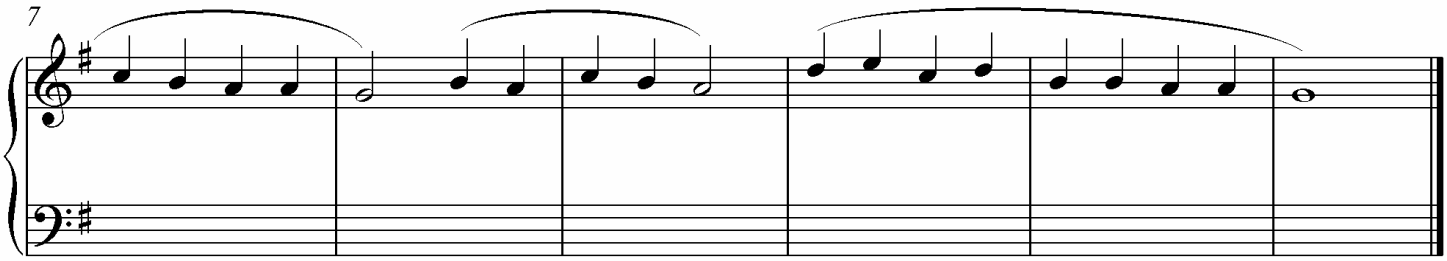
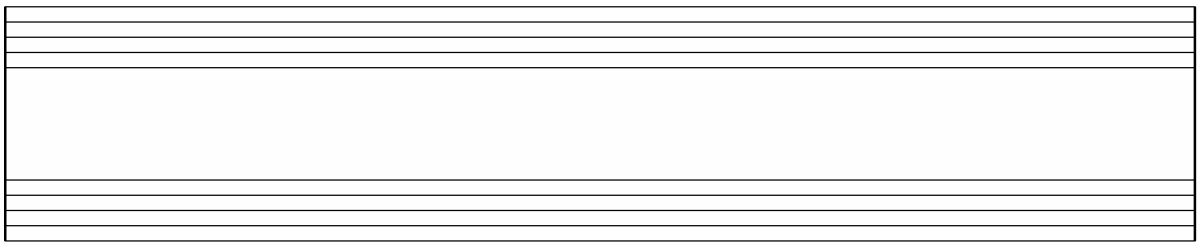
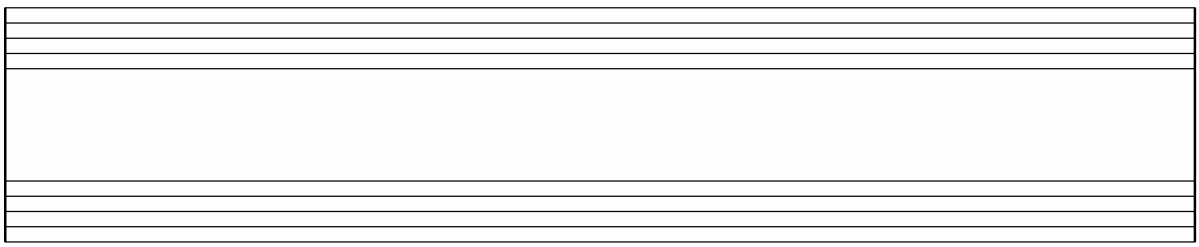


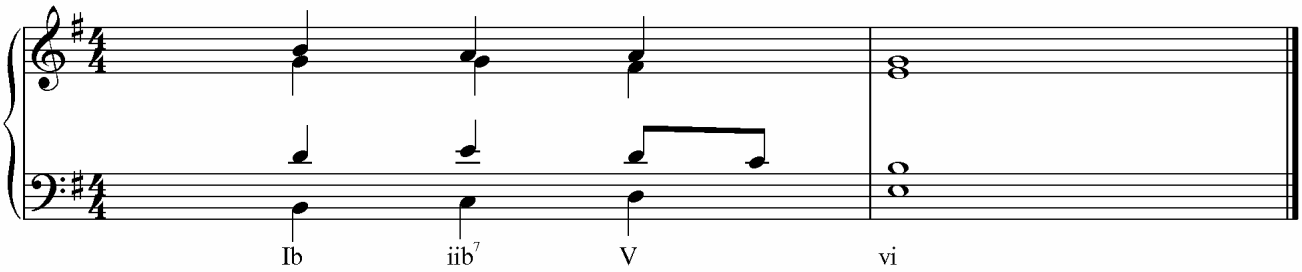




4. Use of Chromatic Passing Notes

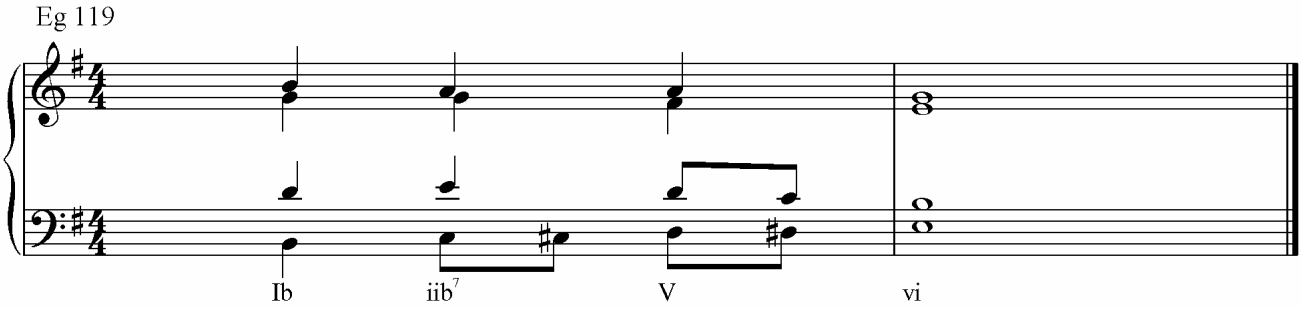
In Eg 110 above, the D sharp is in effect a passing note in as much as it is part of a line which moves by step, in one direction between two harmony notes. Because this movement describes part of a chromatic scale it is called a "Chromatic Passing Note". Of course this example pushes the boundary of 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



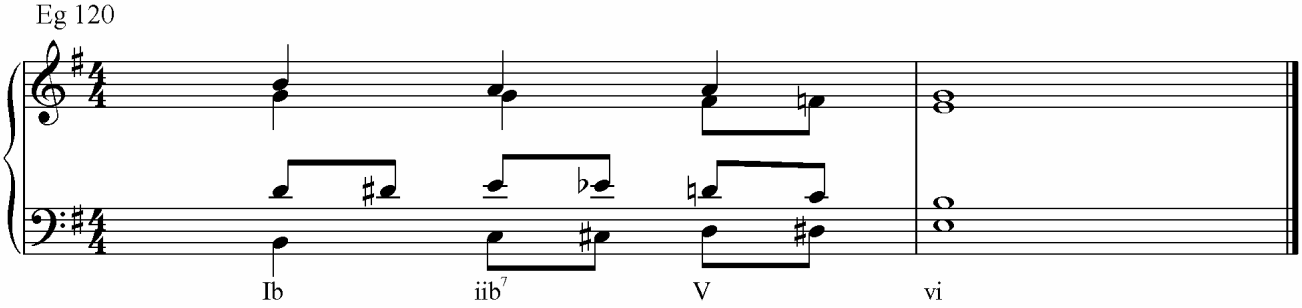
Compare it with the following:

Eg 119



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

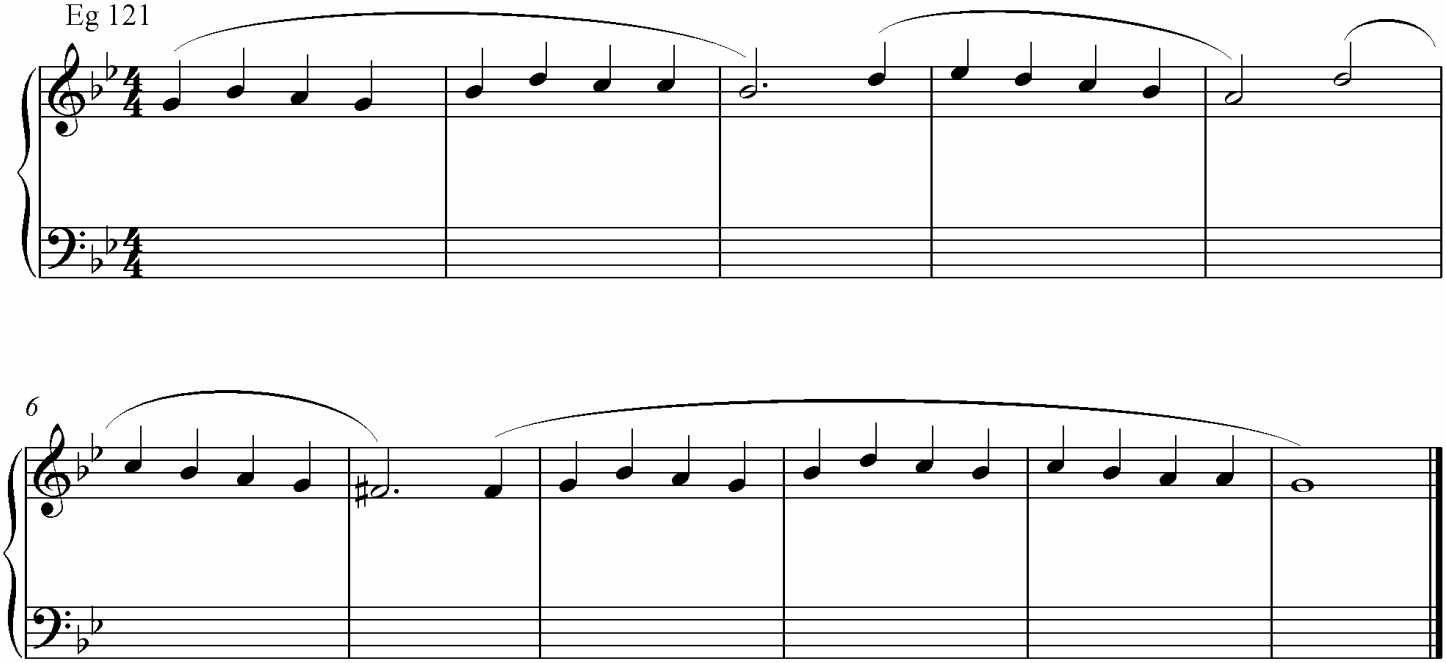
Eg 120

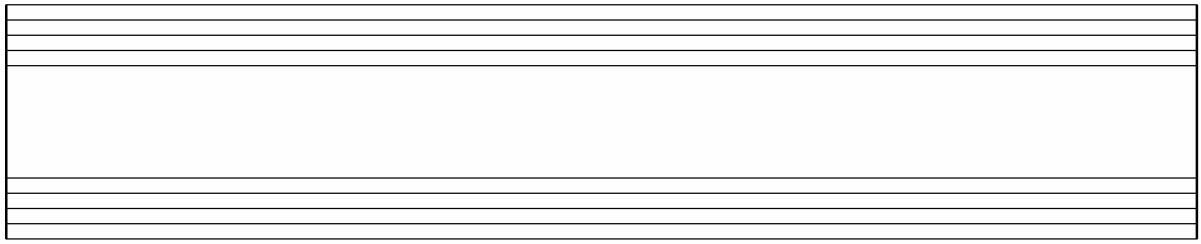


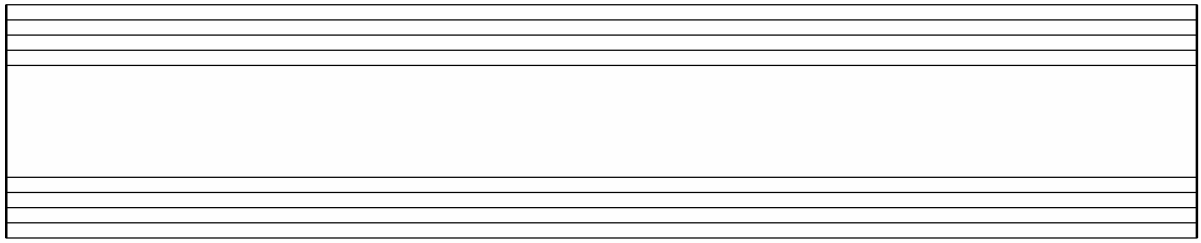
Momentary clashes out-with the harmony are not a problem and are, indeed, part of the point of Chromatic Passing Notes. They can be used as accented or unaccented but they can not be allowed if they produce consecutives and you must be careful about any false relations. They cannot be used to eliminate 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



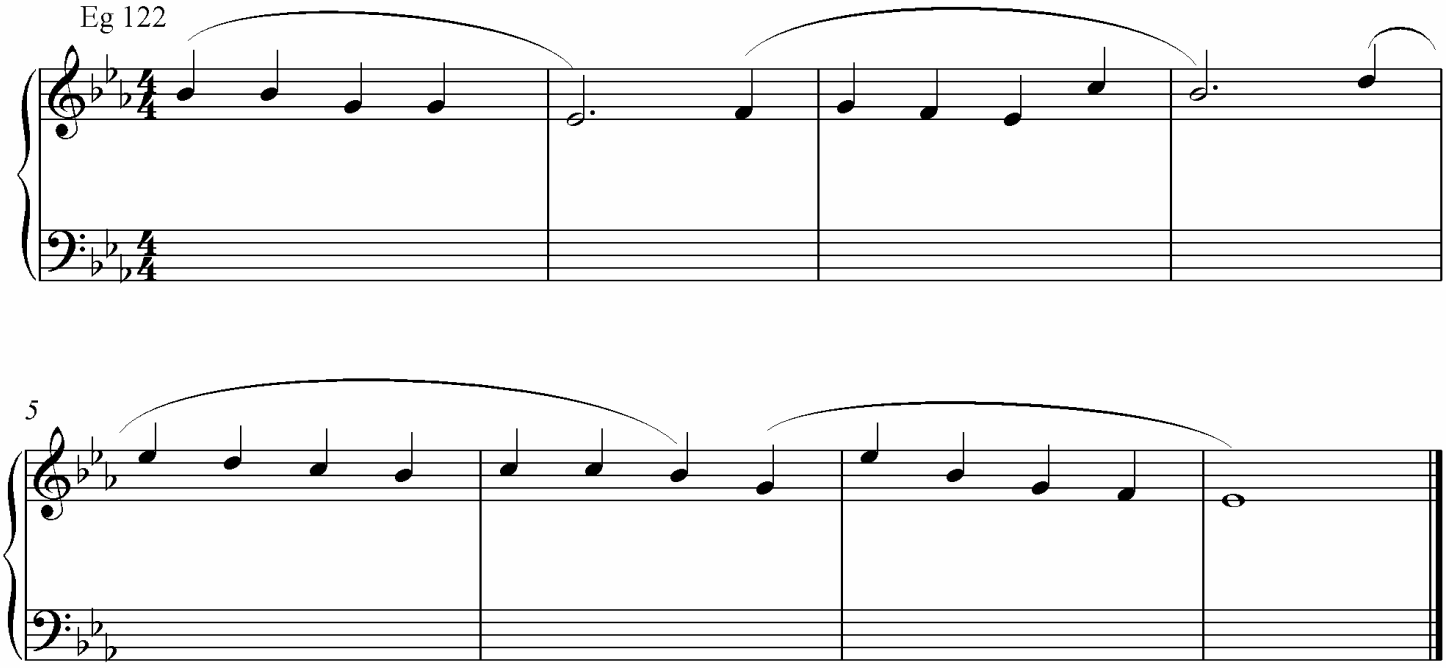


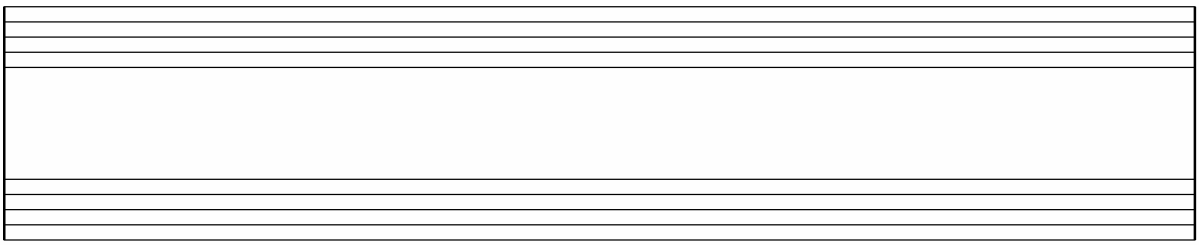


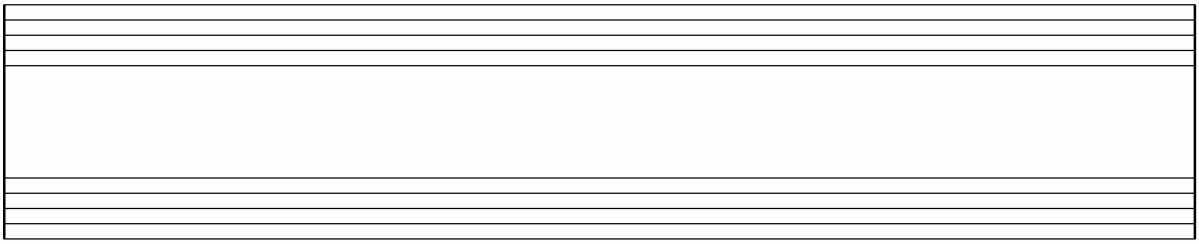
5. Class Test a)

Harmonise the following:

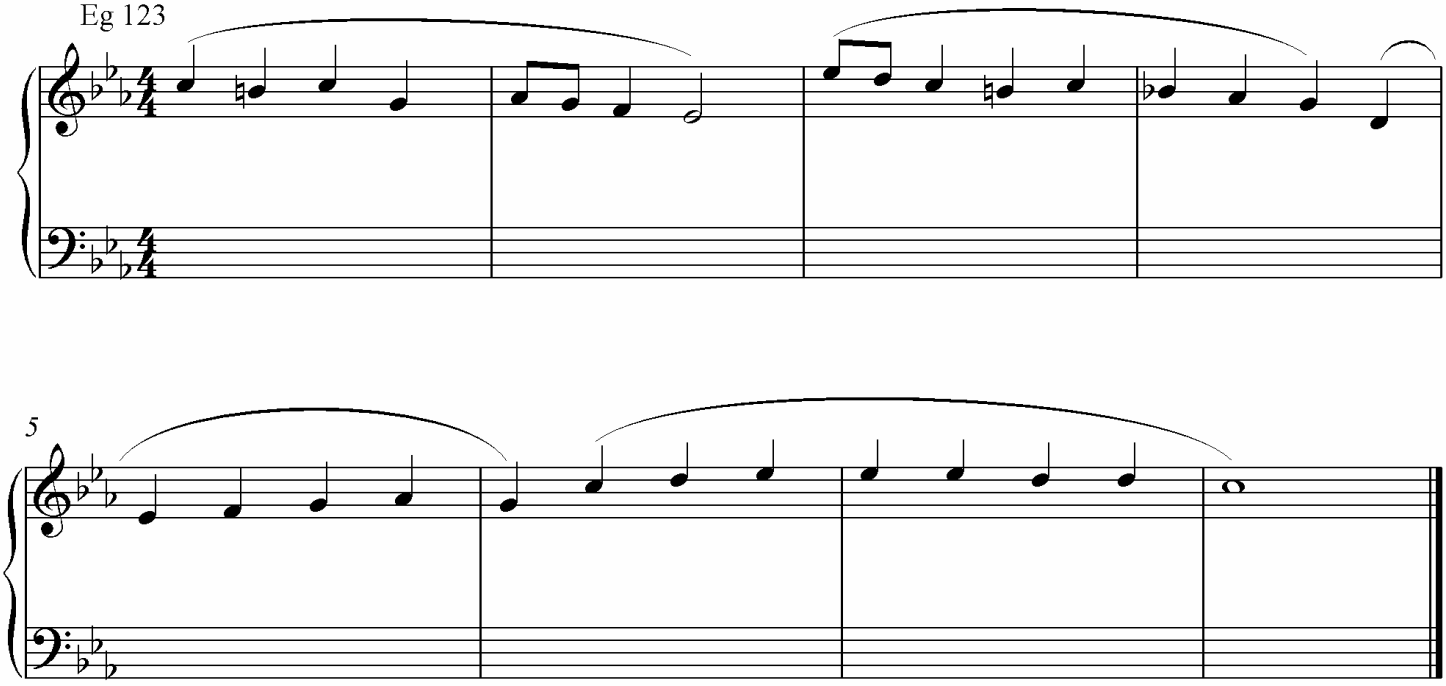
Eg 122







6. Class Test b)

Harmonise the following:

Eg 123