

Assignments and Drills

Assignment 9.01

The objective of this assignment is the identification of cadences.

Instructions: Each measure below represents a cadence. Provide harmonic analysis of each measure and identify the type of cadence present. Measures 1-10 are in major keys; measures 11-20 are in minor. Measure one has been completed for you. REFER BACK TO EXAMPLES 9.05 — 9.08 IF NECESSARY.

The image displays 20 measures of musical notation, organized into four systems of five measures each. Each measure is a cadence, consisting of a treble and bass clef staff. Measure 1 is in C major and is pre-filled with a V7-I progression and the label 'PAC' in a box. Measures 2-5 are in various major keys. Measures 6-10 are in various minor keys. Measures 11-15 are in various major keys. Measures 16-20 are in various minor keys.

Measure 1: C: V⁷ I PAC

The objective of this assignment is the harmonization of simple diatonic melodies.

Instructions:

1. Choose harmonic rhythms and chord progressions for the melodies² below.
2. Use logical, patterned harmonic rhythm.
3. Employ weak progressions sparingly and avoid retrogressions altogether.
4. Approach cadences purposefully. Identify each cadence as PAC, IAC, DEC, HALF, or PLAGAL.
5. Write pop-chord symbols above the staff and corresponding roman numerals below.
6. Identify each harmonic progression.
7. Be prepared to defend usage of all chord *inversions*.

The first melody has been done for you as an example.

REFER BACK TO EXAMPLE 9.13 FOR CHORD PROGRESSIONS, 9.15 AND 9.16 FOR HARMONIC RHYTHM, AND 9.05 — 9.08 FOR CADENCES.

1

The first no - el, the an - gel did say was to certain poor shepherds in fields where they lay.

D: I \uparrow 3 iii \uparrow 2 IV \downarrow 4 I IV \downarrow 4 I⁶ I⁶ \downarrow 4 V7 I

PLAGAL IAC

2

Be Thou my vi - sion, O Lord of my heart; naught be all else to me, save that Thou art;

3

O for a thou - sand tongues to sing my great Re - deem - er's praise, the

glo - ries of my God and King, the tri - umphs of His grace!

²The First Noel: 19th c. English carol. Be Thou My Vision: Lyrics by Eleanor Hull, 1912; traditional Irish melody. Tune Name: Slane. O for a Thousand Tongues to Sing: Lyrics by Charles Wesley; music by Carl Gläser, 1828. Tune name: Azmon. All Public Domain.

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1



I am a poor way-far-ing stran-ger, trav-'lin through this world of woe. There's no sick - ness, toil, or dan - ger in that bright land to which I go.

2



For he's a jol - ly good fel - low, for he's a jol - ly good fel - low, for he's a jol - ly good fel - low, which no - bod - y can de - ny!

3



A - maz - ing grace, how sweet the sound that saved a wretch like me!

³Poor Wayfaring Stranger; For He's a Jolly Good Fellow; Amazing Grace: *Traditional folk songs. Public Domain.*

The objective of this assignment is the identification of harmonic progressions and cadences.

Instructions:

1. Provide *harmonic analysis* for the chorale⁴ below.
2. Identify each harmonic progression.
3. Identify each cadence as PAC, IAC, DEC, HALF, or PLAGAL.

The first measure has been completed for you.

REFER BACK TO EXAMPLE 9.13 FOR CHORD PROGRESSIONS AND 9.05 — 9.08 FOR CADENCES.

The musical score consists of eight measures of music in E-flat major, 4/4 time. The first measure is pre-analyzed with the following chord symbols: I, V₅[♭], I, and IV. The remaining measures are for student analysis. The score concludes with a 'Fine' marking and a 'D.C. al Fine' instruction.

⁴ Chorale melody from *The Christian Lyre, 1831: Pleading Savior*. Public Domain.

The objective of this assignment is the identification of harmonic progressions and cadences.

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REFER BACK TO EXAMPLE 9.13 FOR CHORD PROGRESSIONS AND 9.05-9.08 FOR CADENCES.

1
For for the the beau love - ty which of from the our earth, birth,

2

3
for o - ver the glo and - ry a - of round the us skies, lies;

4

5
Lord of all, to Thee we raise

6

7
this our hymn of grate - ful praise.

8

⁵ For the Beauty of the Earth: Lyrics by Folliot Pierpoint, 1864; music by Conrad Kocher, 1838. Public Domain. Tune name: Dix.

Questions for Review

1. What is meant by the term *harmonic progression*?
2. Explain T – PD – D – T.
3. What are *active tones* and how do they typically function?
4. In music theory, when a caret (^) appears above a numeric symbol, what does it mean?
5. What chord leads most strongly to tonic? How might this information be useful when modulating from one key to another?
6. How many notes does a vii^o triad have in common with a V⁷? What implications are there, then, regarding the functions of these two chords whose roots are technically a third apart?
7. What is meant by the term *cadence*? In addition to the *harmonic* properties of a cadence, what other factor is present?
8. Explain the differences between a *perfect* authentic cadence (PAC) and an *imperfect* authentic cadence (IAC).
9. What chord can substitute for the subdominant chord in a plagal cadence?
10. What is meant by the term *circle progression*?
11. Rank each harmonic progression in order from strongest to weakest.
12. What is meant by the term *retrogression*? Why are retrogressions seldom found in common practice literature?
13. Explain the term *harmonic rhythm*.
14. Why are second inversion triads treated with special care, and therefore typically found in only four unique contexts? What are the four acceptable uses of $\frac{6}{4}$ chords?