

- D. a. Compose a soprano line that will both fit the progression and create a good outer-voice counterpoint with the bass.  
 b. Fill in alto and tenor parts to make a four-part texture.  
 c. Be sure to include a six-four chord in each one, and identify the six-four type.

1

dm    i VI iv    ii\* VII V<sup>6</sup>    III i<sup>6</sup> VI    iv ii\* VII<sup>6</sup>    V III i    i VI iv    V III i    i VI iv  
 DFA    AC#E    DFA    CEG    AC#E    DFA    AC#E    DFA

2

(9)

- E. a. Harmonize each melody by composing a bass line that will create a good counterpoint with the melody and that will imply a good harmonic progression.  
 b. Complete the harmonization by filling in two inner parts.  
 c. Try to include an appropriate six-four chord in each harmonization.

1

GM    i i VI    ii vii\* V    I vi IV    vii\* V iii    I vi IV    ii vii\* V    V iii I    IV ii vii\*    iii I vi    I vi IV    ii vii V    I vi IV  
 GBD    DFA    GBD    BDF#    EGB    ACE    DF#A    F#AC    GBD    CEG    DFA    GBD

2

f:

## Chapter 10

# CADENCES, PHRASES, PERIODS, AND SENTENCES

### EXERCISE 10-1

- A. Cadences. Using only triads in root position and first inversion, compose examples of the following cadences. Each example should include three chords—the two cadence chords plus one chord preceding the cadence chords. Include key signatures and roman numerals.

1 three parts      2 four parts      3 three parts      4 four parts

A:  $\text{vii}^* \quad \text{V} \quad \text{I}$  (root position IAC)      g:  $\text{IV} \quad \text{V} \quad \text{vi}$  (DC—careful!)      F:  $\text{I}^6 \quad \text{vi} \quad \text{V}$  (HC)      b:  $\text{ii} \quad \text{V} \quad \text{I}$  (inverted IAC)

5 three parts      6 four parts      7 three parts      8 four parts

G:  $\text{ii}^6 \quad \text{V} \quad \text{I}$  (PAC)      d:  $\text{ii}^* \quad \text{iv} \quad \text{i}$  (PC)      Bb:  $\text{ii} \quad \text{vii}^* \quad \text{I}$  (leading-tone IAC)      e:  $\text{ii} \quad \text{iv}^6 \quad \text{V}$  (Phrygian HC)



9 three parts      10 four parts      11 three parts      12 four parts

a:  $\text{iv}$   $\text{V}$   $\text{VI}$       c:  $\text{IV}$   $\text{V}$   $\text{I}$       f:  $\text{VI}$   $\text{iv}$   $\text{i}$       D:  $\text{V}$   $\text{I}$   $\text{V}$

(DC—careful!)      (PAC)      (PC)      (HC)

- B. Analysis. The cadence chords have been analyzed for you in each example.
- Make a diagram of each excerpt similar to the diagrams used in the text.
  - Include phrase labels (a, b, and so on), and cadence types and measures.
  - Name the form of the example.
- Diagram and name the form of this excerpt. Each phrase can be analyzed as a sentence. Show x and x' (with brackets) for each phrase in the score.



Schumann, Symphony no. 1, op. 38, III (piano reduction)

**Molto vivace**

5

10

15

G:      V      iv      V

$i_4^6$   $\text{V}$   $\text{i}$   $\text{V}$