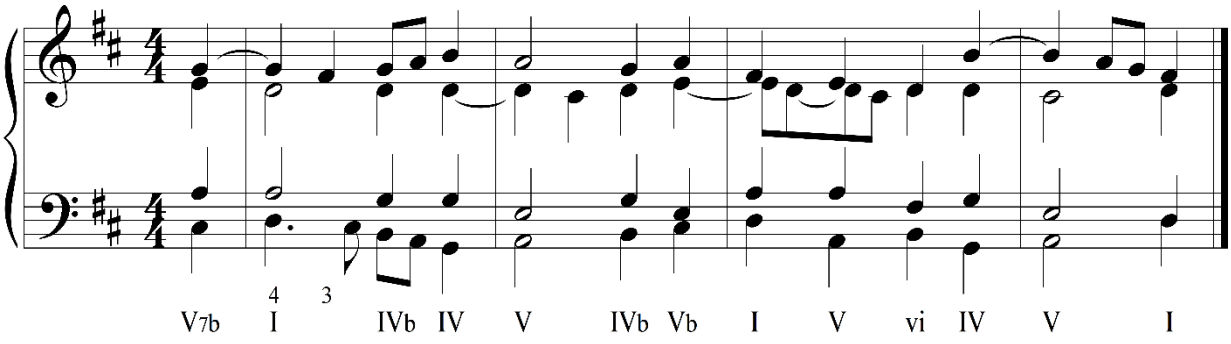
CHAPTER 1 Exercises

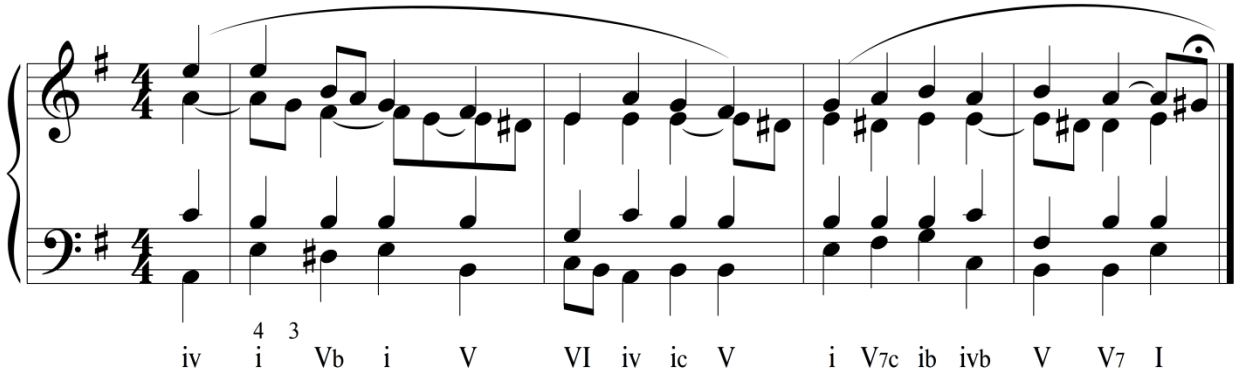
Exercise 1.1

Continue to add figured bass at the appropriate points to indicate the movement of the 9 – 8 and 4 – 3 suspensions. The first suspension in each case is figured for you.

(a)

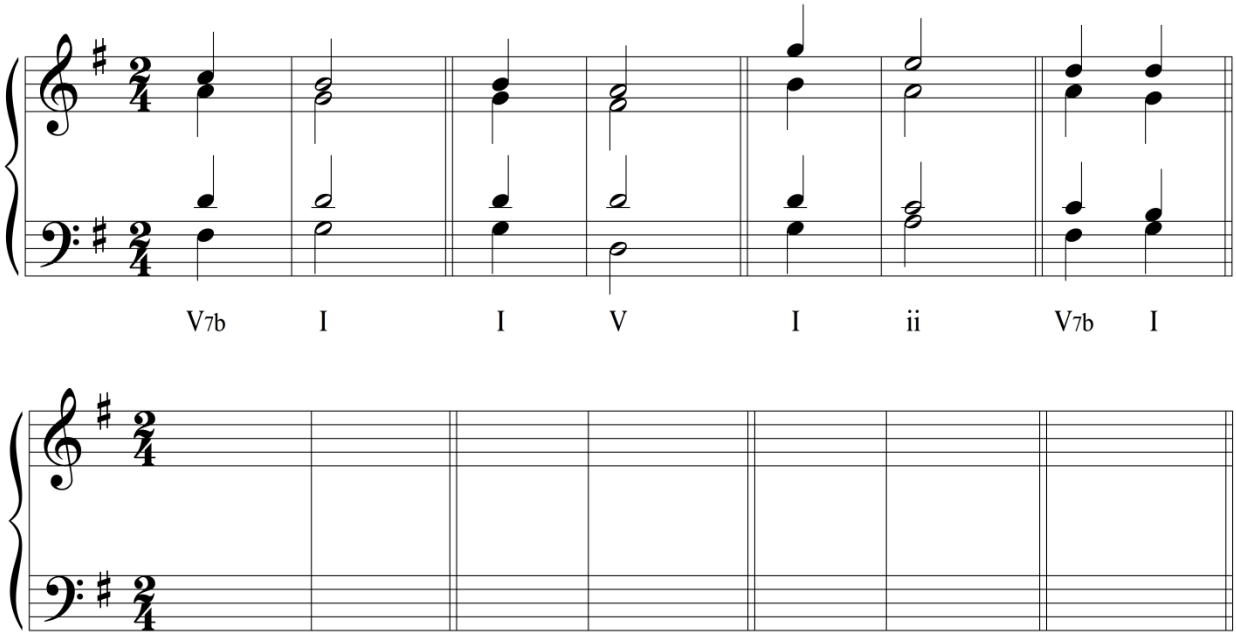


(b)

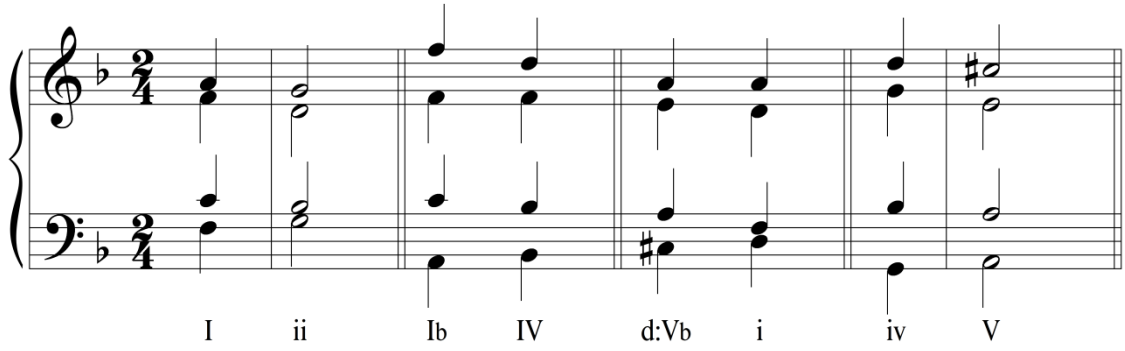


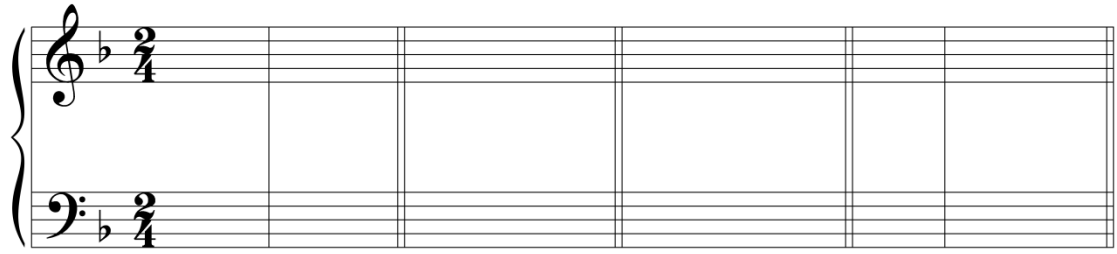
Exercise 1.2

(a) Rewrite the following progressions to include a 4 – 3 suspension in the appropriate voice part.



(b) Rewrite the following progressions to include a 9 – 8 suspension in the appropriate voice part.

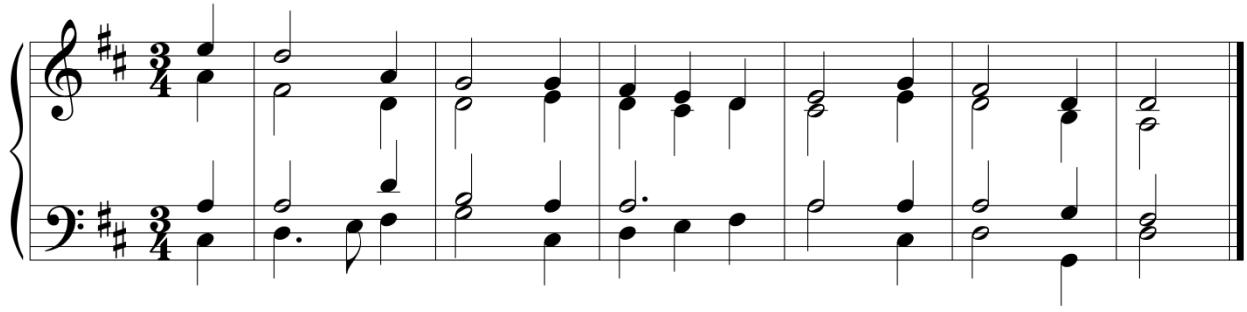




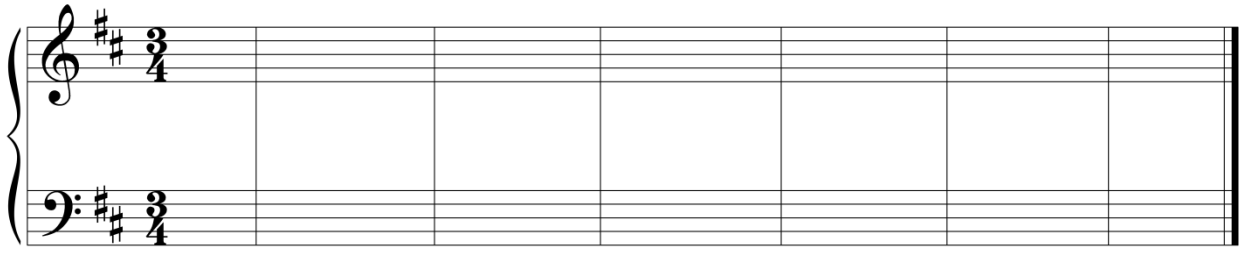
Exercise 1.3

Study the given passages adding roman numerals. Then rewrite each to include examples of 4 – 3 and 9 – 8 suspensions in any appropriate upper voice part. Include figured bass.

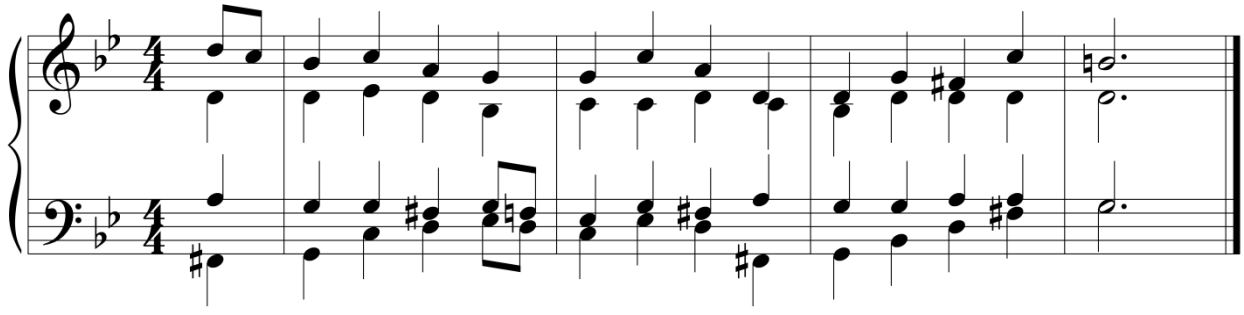
(a)



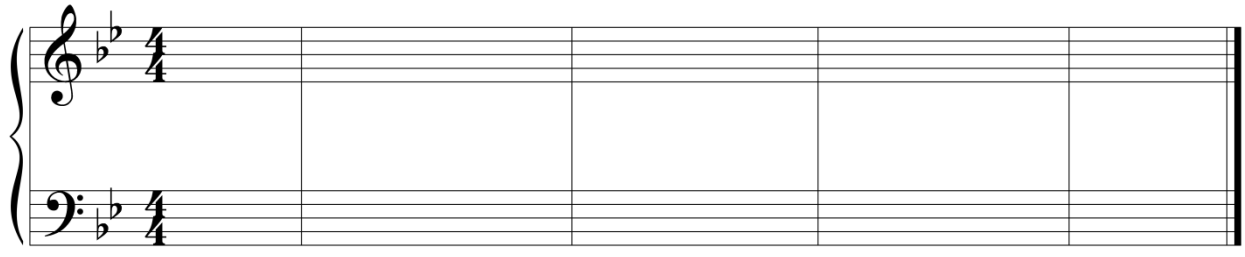
Numerals _____



(b)



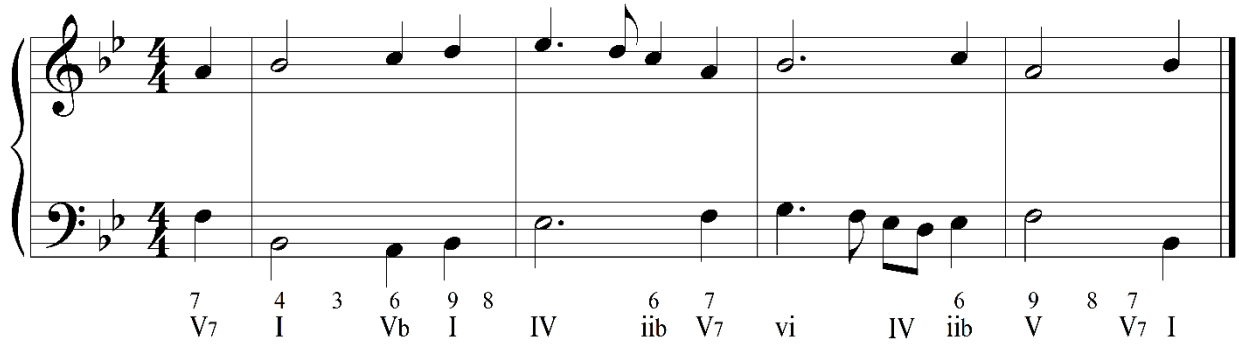
Numerals _____



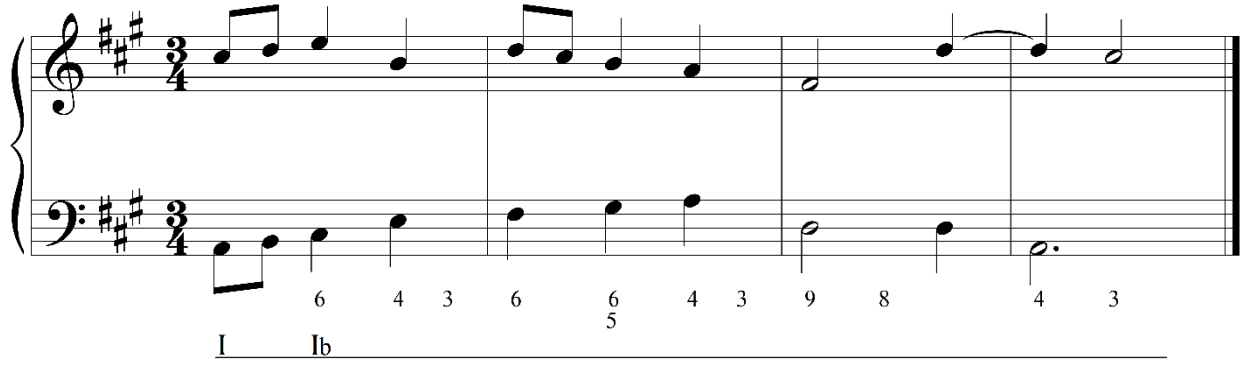
Exercise 1.4

Complete the harmony by adding alto and tenor parts. Follow the given figured bass. Add roman numerals in b and c.

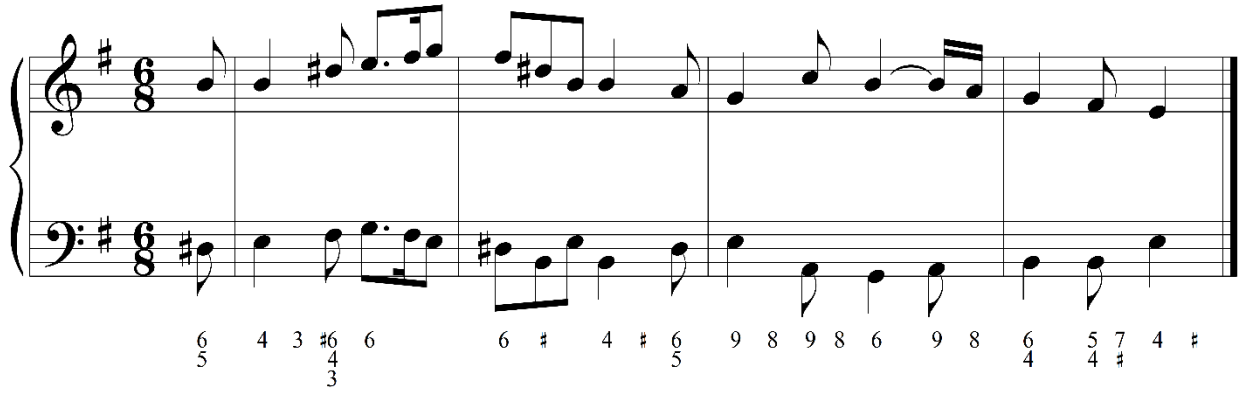
(a)



(b)



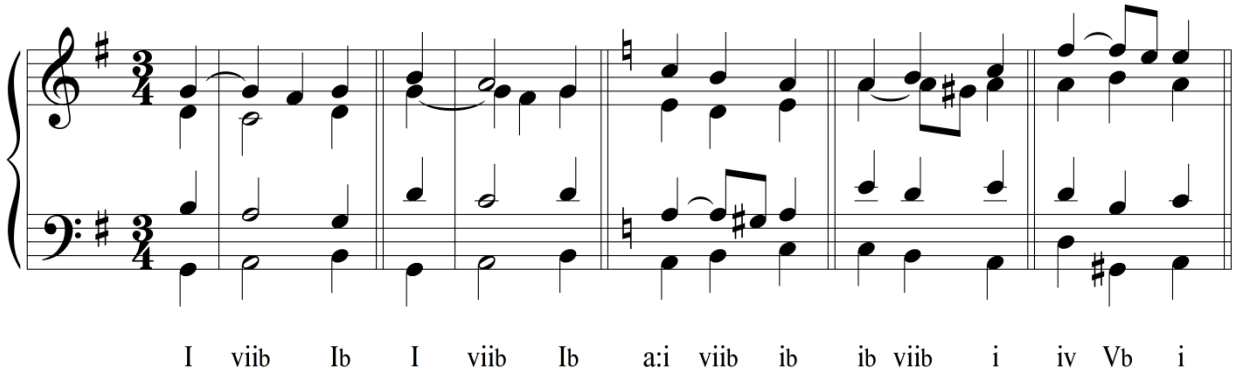
(c)



Numerals _____

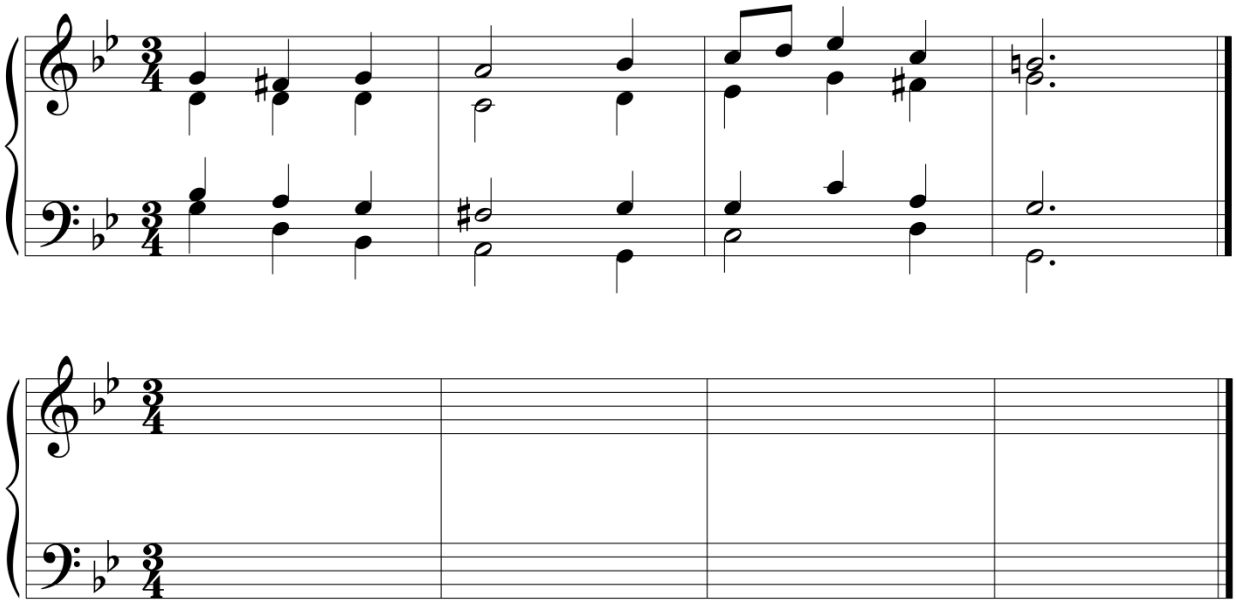
Exercise 1.5

Add figured bass at the appropriate points to indicate the movement of the 7 – 6 suspension.



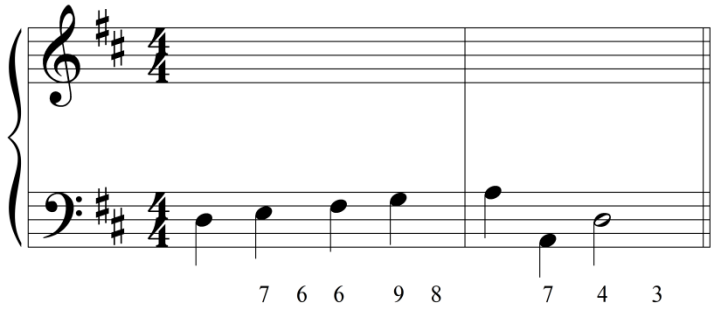
Exercise 1.6

Decorate the harmony by rewriting to include 7 – 6 and 4 – 3 suspensions as appropriate in any of the upper voices.

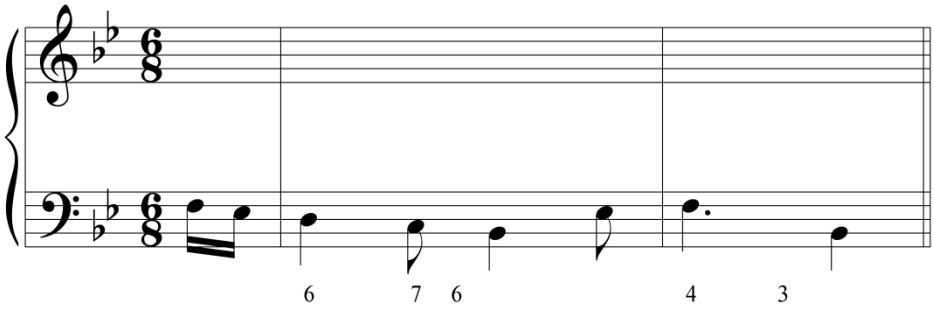


Exercise 1.7

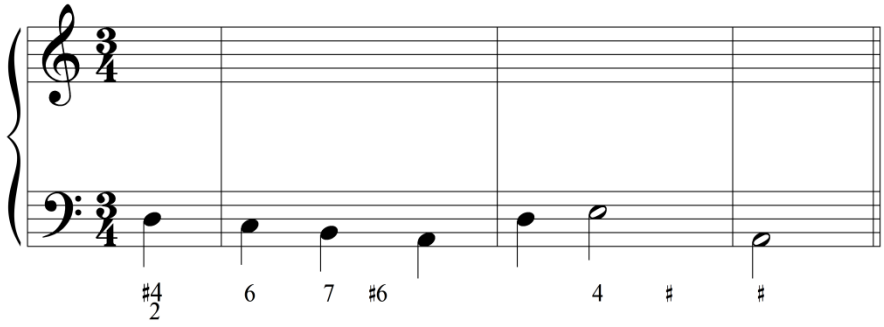
Complete parts for soprano, alto and tenor voices carefully incorporating the suspension decoration as indicated by the figuring. Include roman numerals.



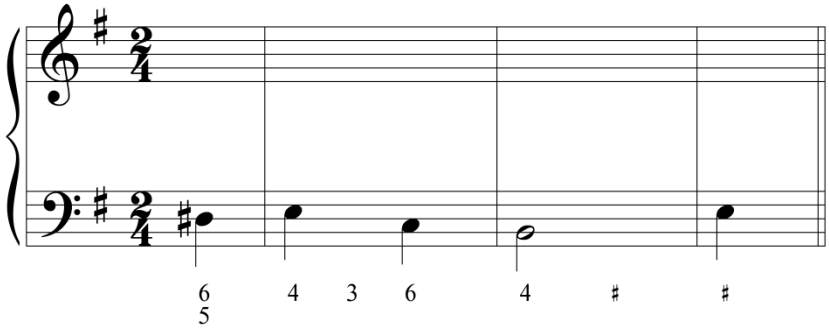
Numerals _____



Numerals _____



Numerals _____

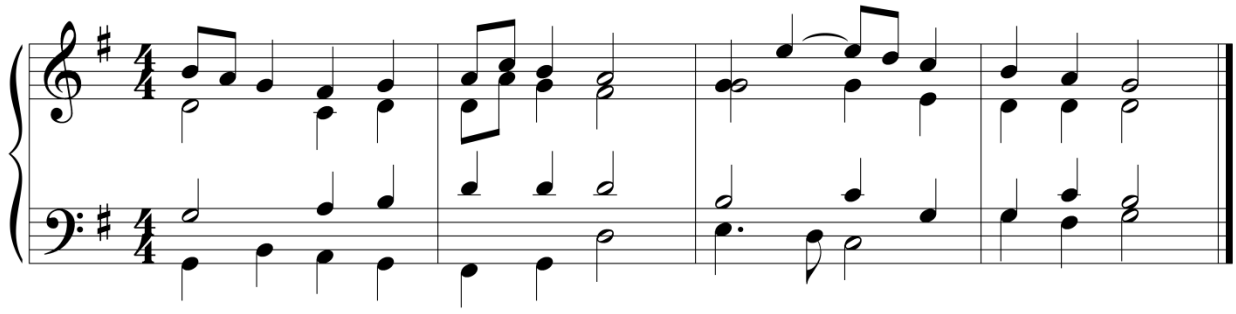


Numerals _____

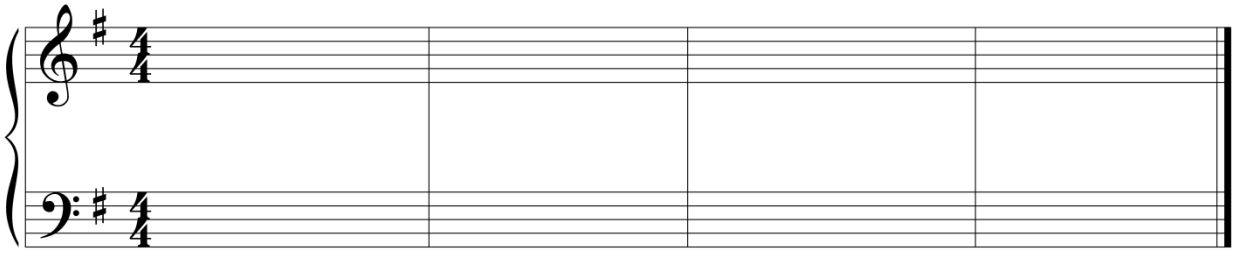
Exercise 1.8

Study the exercises below adding roman numerals. Then rewrite each to include single and double suspensions in any of the upper voices. Include figured bass.

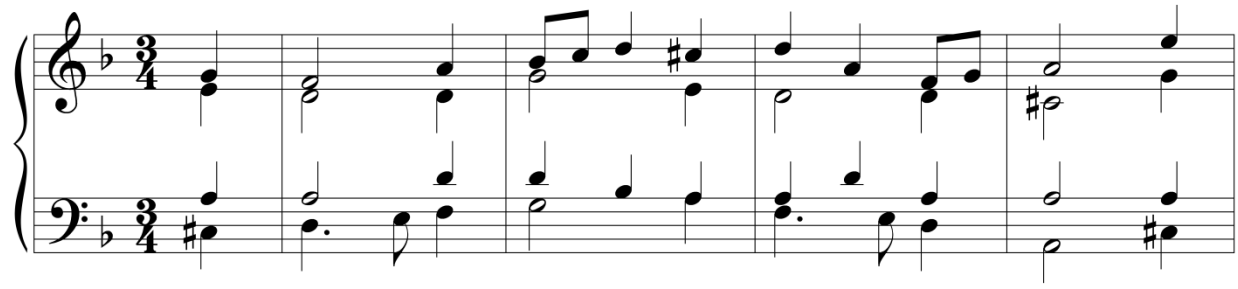
(a)



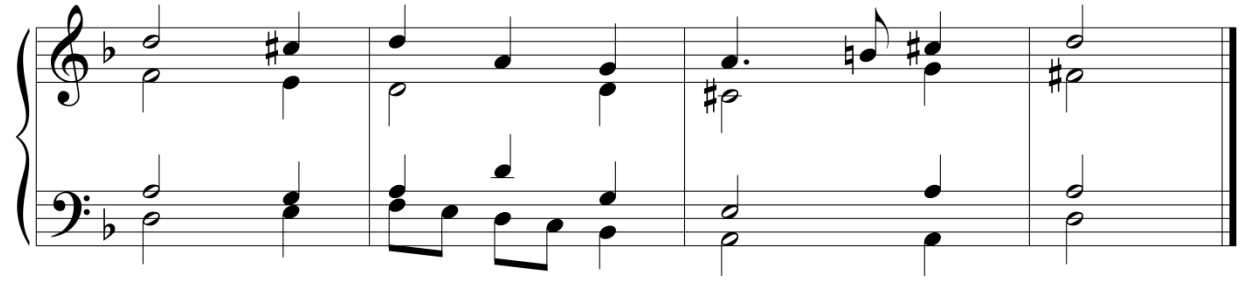
Numerals _____



(b)



Numerals _____



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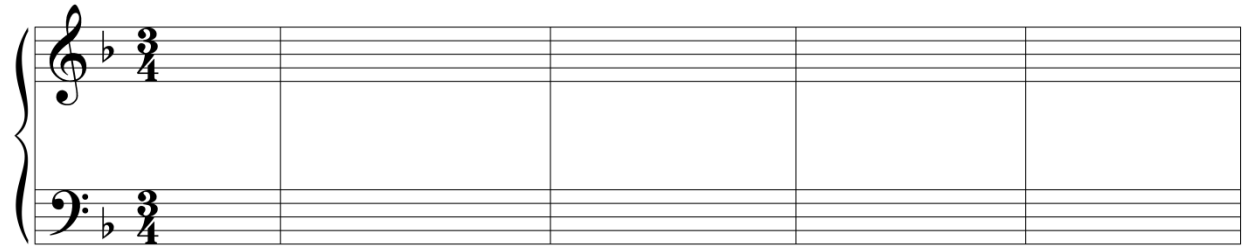
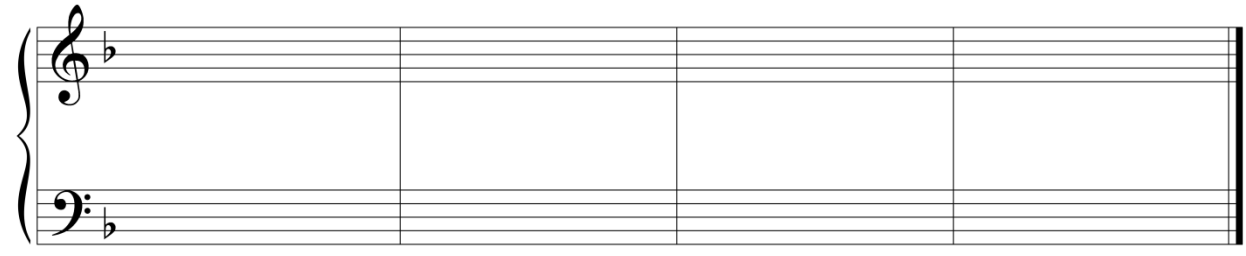
(c)

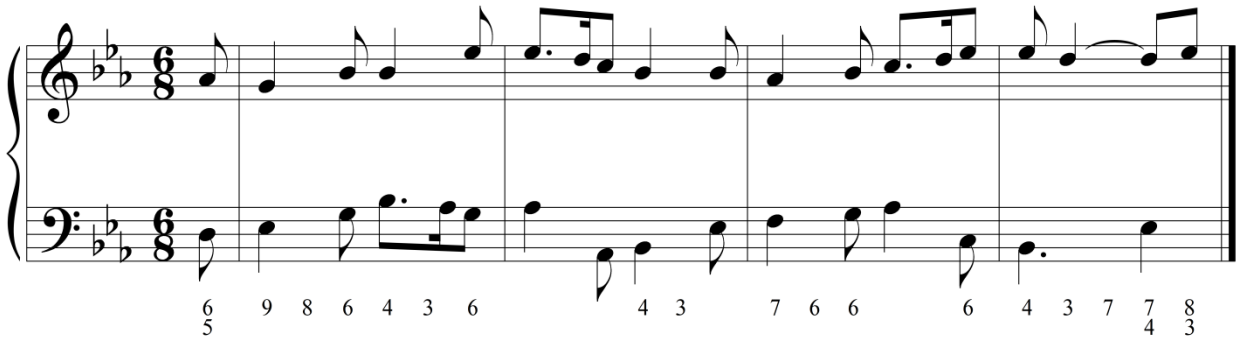




Exercise 1.9

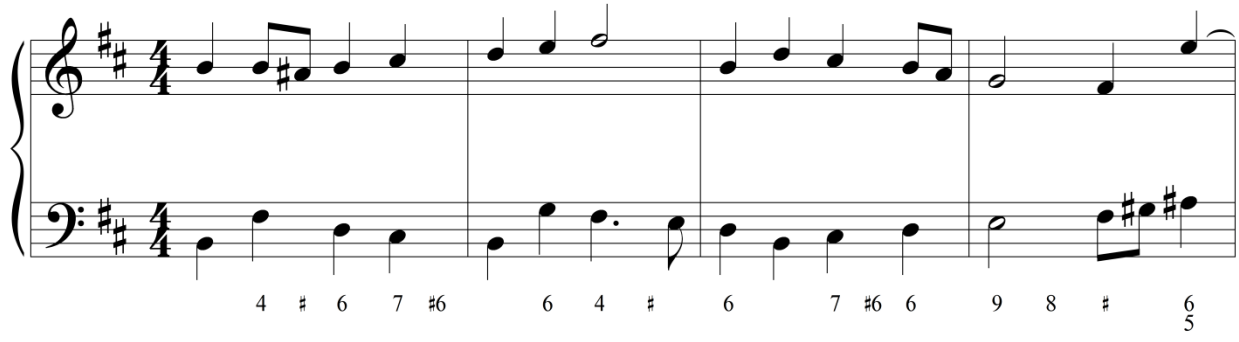
Complete the harmony by adding alto and tenor parts following the figured bass. Add roman numerals.

(a)

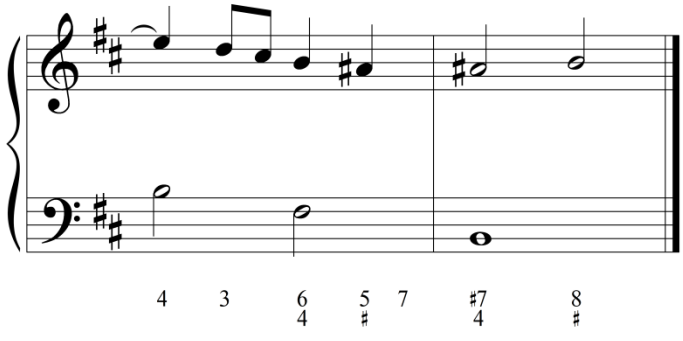


Numerals _____

(b)



Numerals _____



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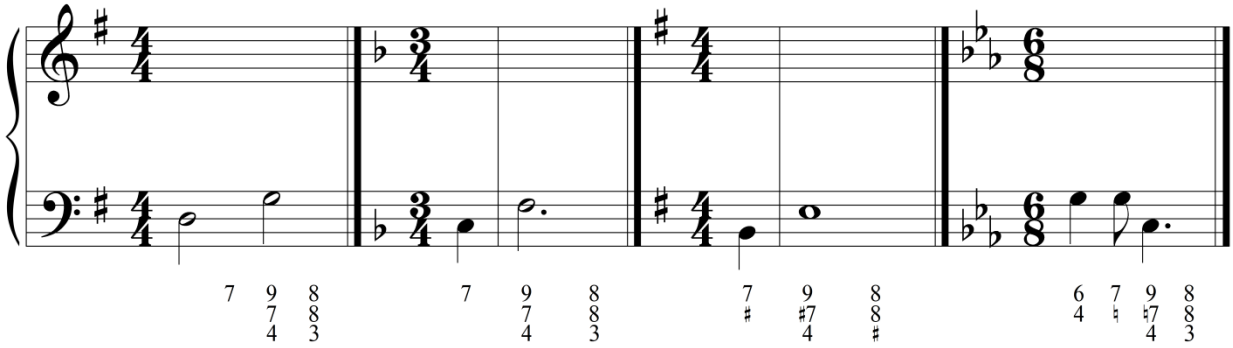
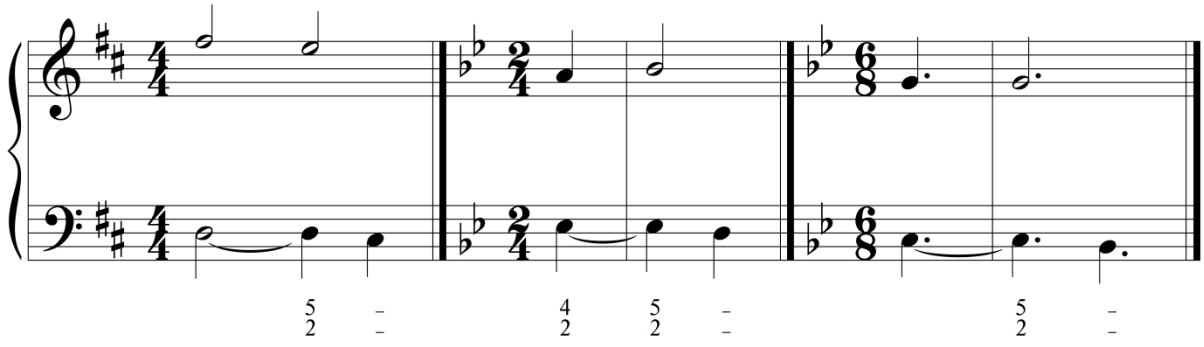
Exercise 1.10

Complete these decorated cadential progressions following the figured bass.

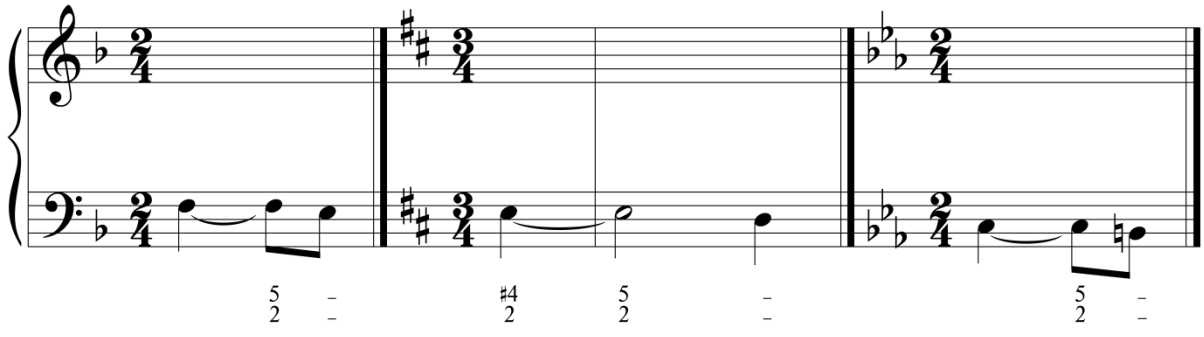


Exercise 1.11

Complete the missing voices as appropriate according to the figured bass. Add roman numerals.



Numerals _____

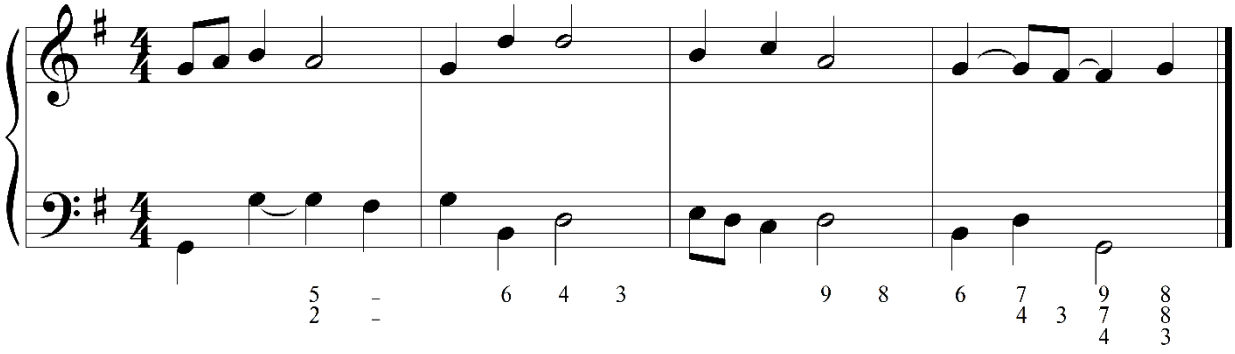


Numerals _____

Exercise 1.12

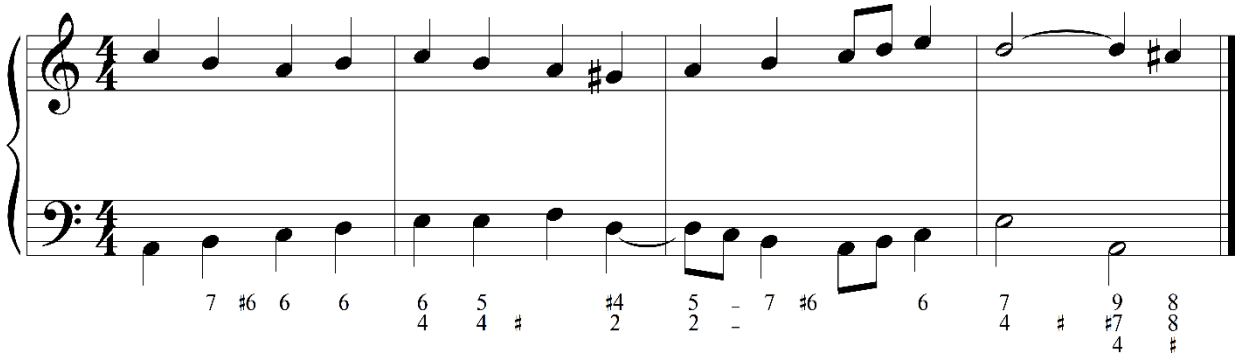
Complete the harmonisation by adding alto and tenor parts according to the figured bass. Add roman numerals.

(a)



Numerals _____

(b)

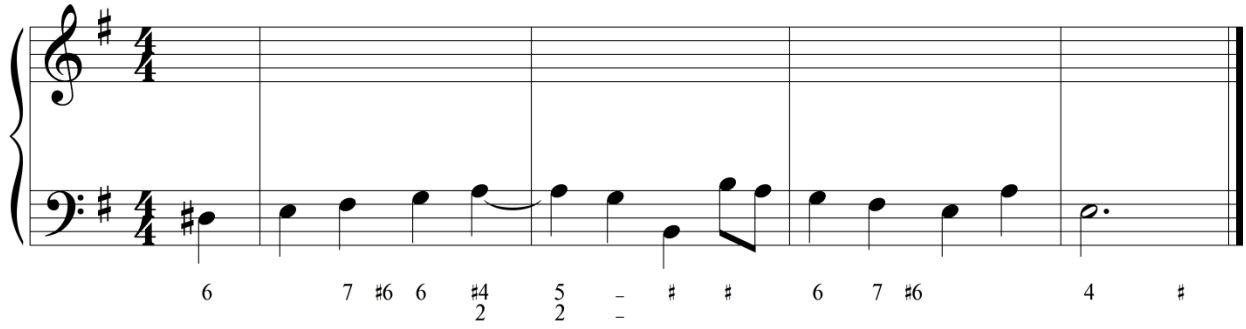


Numerals _____

Exercise 1.13

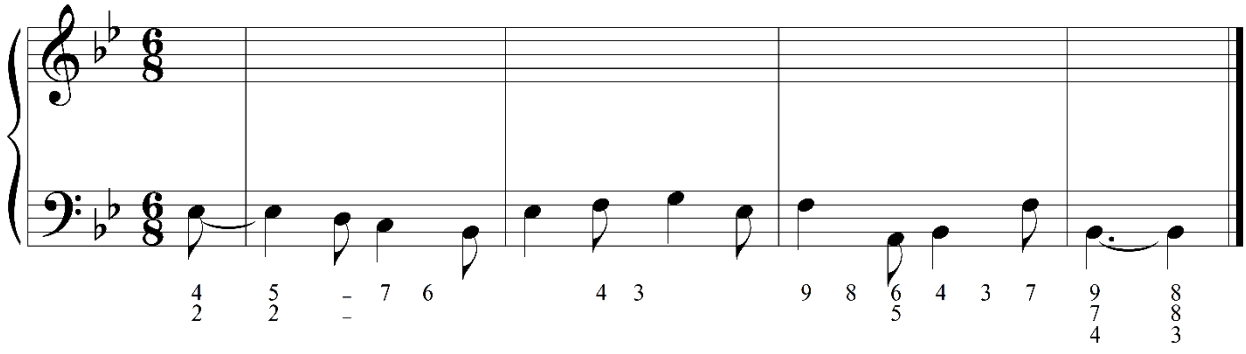
Complete the harmonisation by adding soprano, alto and tenor parts. Always craft the soprano line first. Include roman numerals.

(a)



Numerals _____

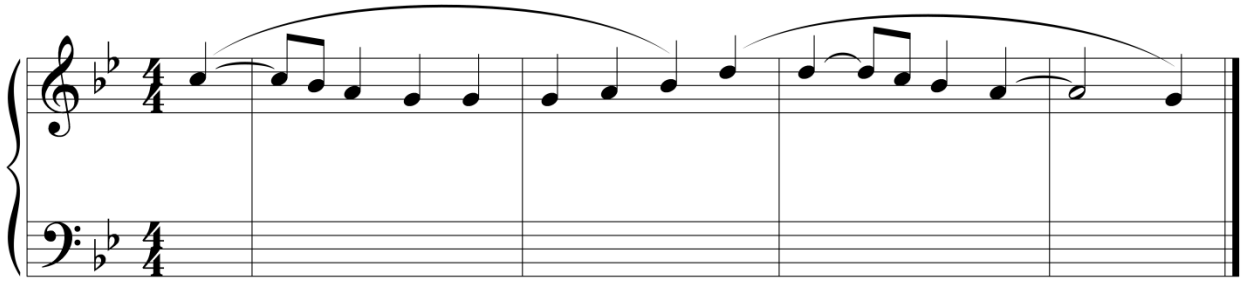
(b)



Numerals _____

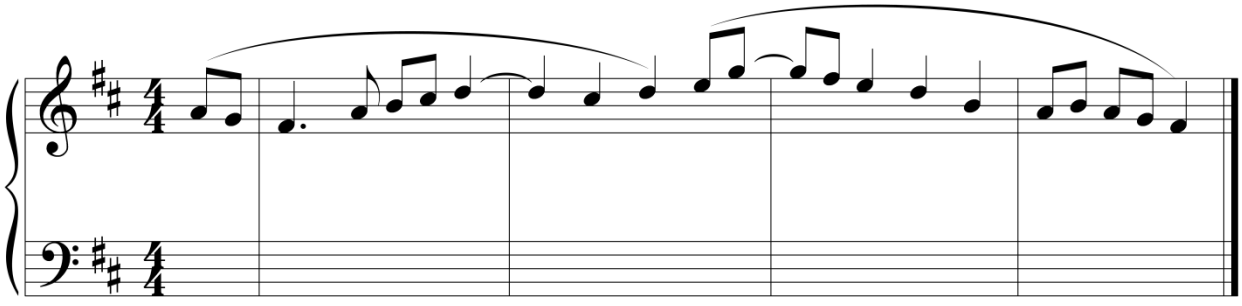
Exercise 1.14

(a) Harmonise the given soprano melody in G minor. Begin by writing the complete bass line. Then add alto and tenor parts. Consider whether additional suspensions are appropriate in the added voices. Include roman numerals.



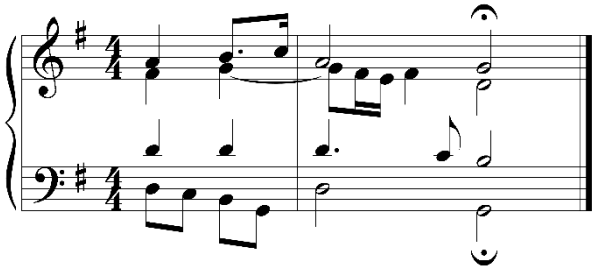
Numerals _____

(b) Harmonise the given soprano melody. Begin by writing the complete bass line. Then add alto and tenor parts. Consider whether additional suspensions are appropriate in the added voices. Include figured bass.



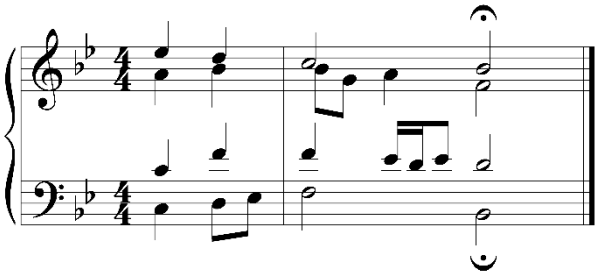
Exercise 1.15

The following short extracts from Bach Chorales demonstrate suspensions with various resolutions. Firstly, add roman numerals to analyse the progressions where the line extends, (in some extracts not all chords are required). Secondly, draw a box around each suspension together with its resolution. Finally, tick the sentence appropriate to each resolution. Where there are two suspensions, tick to the left of the sentence for the first and to the right for the second.



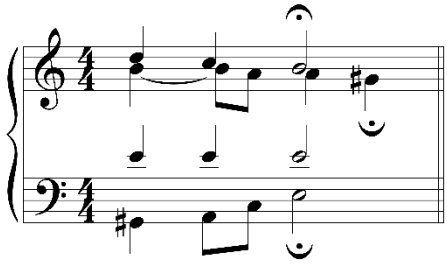
Numerals _____

Resolves normally
Resolves ornamentally
Resolves as the chord shifts position
Resolves as the harmony changes



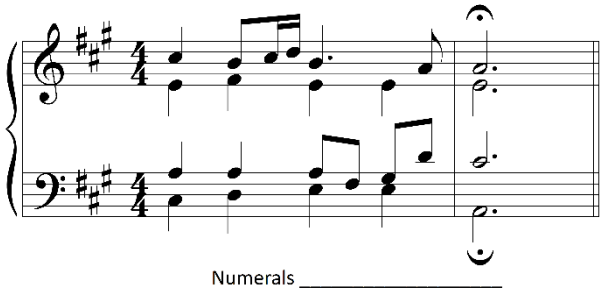
Numerals _____

Resolves normally
Resolves ornamentally
Resolves as the chord shifts position
Resolves as the harmony changes



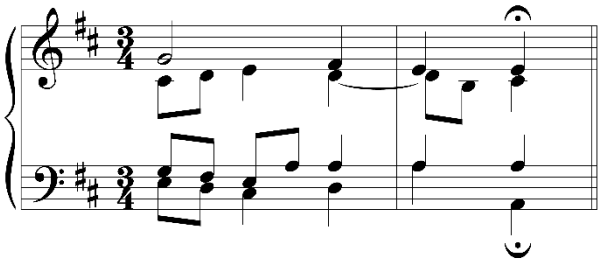
Numerals _____

Resolves normally
Resolves ornamentally
Resolves as the chord shifts position
Resolves as the harmony changes



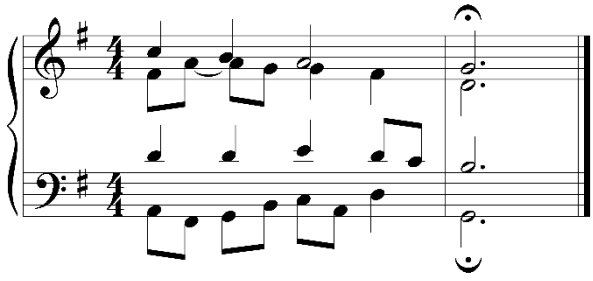
Numerals _____

Resolves normally
Resolves ornamentally
Resolves as the chord shifts position
Resolves as the harmony changes



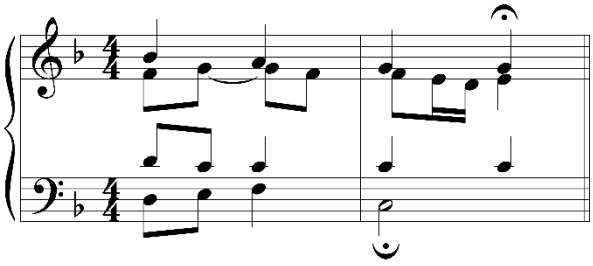
Numerals _____

Resolves normally
Resolves ornamentally
Resolves as the chord shifts position
Resolves as the harmony changes



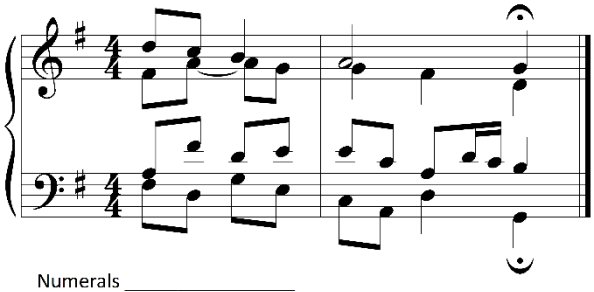
Numerals _____

Resolves normally
Resolves ornamentally
Resolves as the chord shifts position
Resolves as the harmony changes



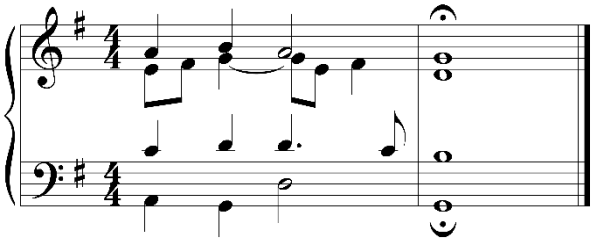
Numerals _____

Resolves normally
Resolves ornamentally
Resolves as the chord shifts position
Resolves as the harmony changes



Numerals _____

Resolves normally
Resolves ornamentally
Resolves as the chord shifts position
Resolves as the harmony changes



Numerals _____

Resolves normally
Resolves ornamentally
Resolves as the chord shifts position
Resolves as the harmony changes