

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)

V7b I⁴ I³ IVb IV V IVb Vb I V vi IV V I

(b)

iv i⁴ i³ Vb i V VI iv ic V i V7c ib ivb V V7 I

Exercise 1.2

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

V_{7b} I I V I ii V_{7b} I

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

I ii I_b IV $d:V_b$ i iv V

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)

Musical notation for exercise (a) in G major, 3/4 time. The piece consists of 8 measures. The upper voice part features a descending line of chords: G4 (quarter), F#4-G4 (half), E4-F#4 (quarter), D4-E4 (half), C#4-D4 (quarter), B3-C#4 (half), A3-B3 (quarter), and G3 (half). The bass line consists of a steady eighth-note accompaniment: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter), and G2 (quarter).

Numerals _____

Empty musical notation for exercise (a) in G major, 3/4 time, consisting of 8 measures for both the upper and lower staves.

(b)

Musical notation for exercise (b) in B-flat major, 4/4 time. The piece consists of 8 measures. The upper voice part features a descending line of chords: Bb4 (quarter), Ab4-Bb4 (half), Gb4 (quarter), F4 (half), Eb4 (quarter), D4 (half), C4 (quarter), and Bb3 (half). The bass line consists of a steady eighth-note accompaniment: Bb3 (quarter), Ab3 (quarter), Gb3 (quarter), F3 (quarter), Eb3 (quarter), D3 (quarter), C3 (quarter), and Bb2 (quarter).

Numerals _____

Empty musical notation for exercise (b) in B-flat major, 4/4 time, consisting of 8 measures for both the upper and lower staves.

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)

7 4 3 6 9 8
V₇ I V_b I IV iib V₇ vi IV iib V 8 7 V₇ I

(b)

I Ib 6 4 3 6 6 4 3 9 8 4 3

(c)

6 4 3 #6 6 6 # 4 # 6 9 8 9 8 6 9 8 6 5 7 4 #
5 4 3 4 3 5 4 #

Numerals _____

Exercise 1.5

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

I viib Ib I viib Ib a:i viib ib ib viib i iv Vb i

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 fingering. 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)

Musical score for exercise (a) in G major, 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes, while the bass staff contains a bass line of quarter notes. The key signature has one sharp (F#) and the time signature is 4/4. The piece ends with a double bar line.

Numerals _____

Empty musical score for exercise (a) in G major, 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The piece ends with a double bar line.

(b)

Musical notation for exercise (b) in 3/4 time, key of B-flat major. The piece consists of five measures. The right hand features a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The left hand provides a bass line of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The final measure contains a whole note chord of B-flat, A, G.

Numerals _____

Musical notation for exercise (b) in 3/4 time, key of B-flat major. The piece consists of five measures. The right hand features a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The left hand provides a bass line of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The final measure contains a whole note chord of B-flat, A, G.

(c)

Blank musical notation for exercise (c) in 3/4 time, key of B-flat major. The notation consists of five measures for both the right and left hands, with no notes or rests written.

Blank musical notation for exercise (c) in 3/4 time, key of B-flat major. The notation consists of five measures for both the right and left hands, with no notes or rests written.

Exercise 1.9

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

(a)

6/5 9 8 6 4 3 6 4 3 7 6 6 6 4 3 7 7 8/4 3

Numerals _____

(b)

4 # 6 7 #6 6 4 # 6 7 #6 6 9 8 # 6/5

Numerals _____

4 3 6/4 5 # 7 #7/4 8 #

Exercise 1.10

Complete these decorated cadential progressions following the figured bass.

7 9 8 / 7 7 8 / 4 3 7 9 8 / 7 7 8 / 4 3 7 9 8 / 7 # 7 8 / # 4 # 6 7 9 8 / 4 # 7 8 / # 4 3

Exercise 1.11

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

5 2 - 4 2 5 2 - 5 2 -

Numerals _____

5 2 - #4 2 5 2 - 5 2 -

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.

A musical score for Exercise 1.14(a) in G minor, 4/4 time. The top staff is a treble clef containing a soprano melody: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4-G4 (eighths), E4 (quarter), D4-E4 (eighths), C4 (quarter), B3-C4 (eighths), A3 (quarter), G3 (half). The melody is divided into two phrases by a slur. The bottom staff is a bass clef, currently empty, for the bass line. The key signature has two flats (Bb, Eb).

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.

A musical score for Exercise 1.14(b) in D major, 4/4 time. The top staff is a treble clef containing a soprano melody: D4 (quarter), E4-F4 (eighths), G4 (quarter), F4-G4 (eighths), E4 (quarter), D4 (half), C4 (quarter), B3-C4 (eighths), A3 (quarter), G3 (half), F#3 (quarter), E3 (half). The melody is divided into two phrases by a slur. The bottom staff is a bass clef, currently empty, for the bass line. The key signature has two sharps (F#, C#).

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