Interlude 4: Dissonance on the Strong Beat--Suspensions Workbook Exercises

Exercise D-1

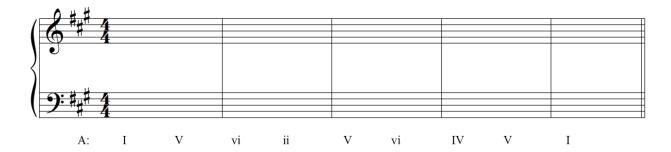
A. After reviewing this interlude, especially the section titled, "Where to Use Suspensions," decide what one suspension would be best in each excerpt below. Then, using the blank staff, re-notate the excerpt with the suspension and at least one additional embellishment. Remember to put parentheses around non-chord tones (but not around arpeggiations).



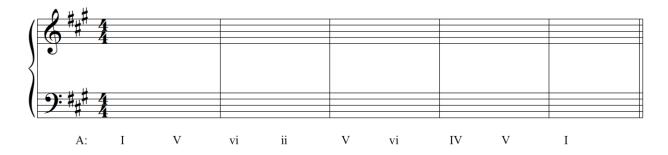
Exercise D-2

A. Using the following progression, compose 1:1 frameworks on the first staff, *changing chord inversions as appropriate*. Then, using the second staff, add embellishments—including at least one good suspension—to your 1:1 framework.

1:1 version



Embellished version



Exercise D-3

A. Compose a period in A Major, ending the first phrase with a half cadence and the second phrase with a perfect authentic cadence. Then compose 1:1 and embellished versions by following the instructions from Exercise D-2. Each phrase should be six measures long, begin on the downbeat, and end with a whole note.

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