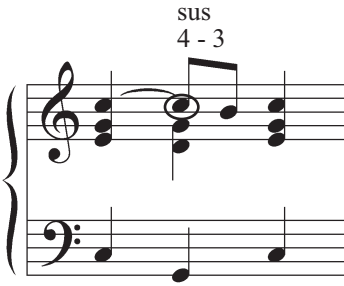
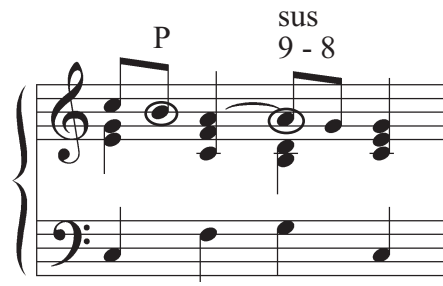


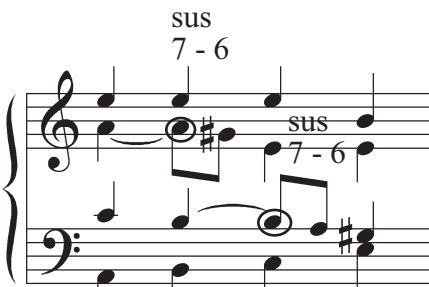
Suspensions

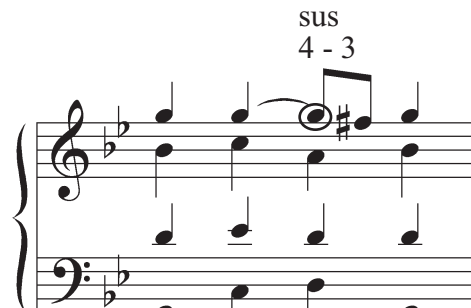
Please consult our non-chords-tones packet, pp. 14-15, on suspensions. Suspensions are tricky to analyze because they aren't always in the melody - instead, they frequently appear in the "guts" of the music, so you've got to learn how to spot them, see around them, and find the real chord.


Here are six short progressions that I composed for you. Find the suspensions, circle them, and mark them with the "figured-bass numbers," as explained in our packet. Then, do a roman-numeral analysis at the bottom. The progressions also feature a few passing tones which you can circle and label.

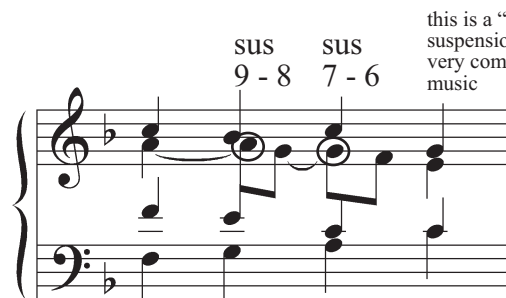
1. 
 C: I V I

2. 
 C: I IV V I

3. 
 a: i V₄⁶ i⁶ V

4. 
 g: i iv V i

5. 
 D: I IV⁶ V I

6. 
 F: I V₄⁶ I⁶ V

this is a "chain of suspensions", very common in music