

Bells and Whistles (annotated)

**Example 1 (RM126, first phrase, slightly simplified)**



Suspensions livening up what is otherwise a dull cadence progression. 9-8 always works well on the tonic and 4-3 on the dominant in other situations as well.

d: Vb i<sup>9-8</sup> V<sup>4-3</sup> i

**Example 2 (RM66, first phrase)**

Inner voice passing notes – these three types are the best ones to use:



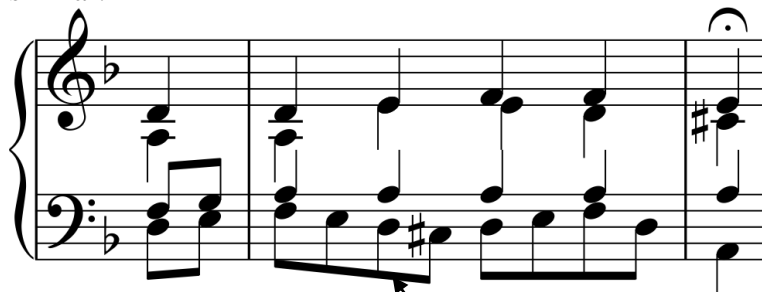
In parallel sixths with soprano

Rising sixth

Falling seventh

**Example 3 (RM210, first phrase)**

Lots of quaver motion in bass – recommended particularly if the given section looks similar.



Accented passing note – use only sparingly.

**Example 4 (RM 156, final phrase, slightly simplified)**

Secondary dominant.. Chord ii7b but with a sharpened third. Beware in minor keys you would need also to sharpen fifth

Rising to seventh with 8-7-8 is quite common

**Example 5 (RM189 – second phrase)**

Suspended seventh on V mid phrase

Less common – leap to seventh on V, which then becomes preparation for 4-3. A quaver suspension can be prepared by a quaver.

Feature	Comments