

# Soprano

## Exercise 3

Piano

Handwritten annotations on the score:

- \*<sup>1</sup>: Circles a note in the bass staff.
- \*<sup>2</sup>: Circles a note in the bass staff.
- \*<sup>3</sup>: Circles a note in the bass staff.
- \*<sup>4</sup>: Circles a note in the bass staff.
- \*<sup>5</sup>: Circles a note in the bass staff.
- \*<sup>6</sup>: Circles a note in the bass staff.
- \*<sup>7</sup>: Circles a note in the bass staff.
- \*<sup>8</sup>: Circles a note in the bass staff.
- \*<sup>9</sup>: Circles a note in the bass staff.

\*<sup>1</sup> : I<sub>6</sub><sup>b</sup> not resolved.

\*<sup>1+2</sup> : Parallel octave (S + B) and parallel 5th (A + T).

\*<sup>3</sup> : Nice unexpected cadence! The "dangling" C-B/Tenor destroys the cadential effect. I know why you did this: to avoid parallel 5ths between the T+B.

\*<sup>4</sup> : Exposed Octave S + B.

\*<sup>5</sup> : Doubled leading note (f#)

\*<sup>6</sup> : Accented passing note (Alto) with its resolution # already sounding in another voice (Tenor). Ok if in the bass, but not in another voice.

\*<sup>7</sup> : Exposed octave S. + B.

\*<sup>8</sup> : Two chords required against the minim E in the soprano. Bach would use II<sub>5</sub><sup>b</sup> - V<sup>(7)</sup> here.

\*<sup>9</sup> : The Tenor C# is resolved "classically" here. In itself, perfectly correct. In the Bach idiom, the C# here would drop to the B note A, thus giving a full chordal half cadence.