

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:

Detailed description: Exercise 1 shows a C major triad in the right hand (C4, E4, G4) and a bass line in the left hand (C3, E3, G3). The right hand has a whole note chord, and the left hand has a whole note bass line.

2.

C:

Detailed description: Exercise 2 shows a C major triad in the right hand (C4, E4, G4) and a bass line in the left hand (C3, E3, G3). The right hand has a whole note chord, and the left hand has a whole note bass line.

3.

a:

Detailed description: Exercise 3 shows an a minor triad in the right hand (A3, C4, E4) and a bass line in the left hand (A2, C3, E3). The right hand has a whole note chord, and the left hand has a whole note bass line.

4.

g:

Detailed description: Exercise 4 shows a g minor triad in the right hand (G3, Bb3, D4) and a bass line in the left hand (G2, Bb2, D3). The right hand has a whole note chord, and the left hand has a whole note bass line.

5.

D:

Detailed description: Exercise 5 shows a D major triad in the right hand (D4, F#4, A4) and a bass line in the left hand (D3, F#3, A3). The right hand has a whole note chord, and the left hand has a whole note bass line.

6.

F:

Detailed description: Exercise 6 shows an F major triad in the right hand (F4, A4, C5) and a bass line in the left hand (F3, A3, C4). The right hand has a whole note chord, and the left hand has a whole note bass line.