

Suspended Chord Writing Exercise

Write the following passage in all keys. Play each sequence an octave lower or higher and determine which sounds best to you. Note: to become familiar with hand positions, play l. h. voicings as block chords, then add contrapuntal activity.

Writing Ex. 2

C¹³(sus4) C⁷(sus4) C⁷(^b13,_b9)

C¹³(sus4) C⁷(sus4) C⁷(^b13,_b9) F⁷(sus4) F⁷alt.

B^b7(sus4) B^b7alt. E^b7(sus4) E^b7alt.

A^b7(sus4) A^b7alt. D^b7(sus4) D^b7alt.

G^b7(sus4) G^b7alt. B⁷(sus4) B⁷alt.

Suspended Chord Writing Exercise

E⁷(sus4) E⁷alt. A⁷(sus4) A⁷alt.

The first row of the exercise consists of four measures. The first measure is labeled E⁷(sus4) and shows a bass clef with a chord voicing of G2, C3, E3, and B2. The second measure is labeled E⁷alt. and is empty. The third measure is labeled A⁷(sus4) and shows a bass clef with a chord voicing of C3, F3, A2, and E3. The fourth measure is labeled A⁷alt. and is empty.

D⁷(sus4) D⁷alt. G⁷(sus4) G⁷alt.

The second row of the exercise consists of four measures. The first measure is labeled D⁷(sus4) and shows a bass clef with a chord voicing of F2, B2, D3, and A2. The second measure is labeled D⁷alt. and is empty. The third measure is labeled G⁷(sus4) and shows a bass clef with a chord voicing of B2, E3, G2, and D3. The fourth measure is labeled G⁷alt. and is empty.