

Prepare, Hold, Resolve: Hear the Three Moments

Hear the bass change first. Then hear the upper note move. This prepared 4-3 suspension separates those two moments.

1 · FOLLOW ONE HELD NOTE

Listen to each voice alone, then together. F4 begins with F3. (C4 is middle C; the number names the octave. F4 is one octave above F3.) Keep hearing that same upper note while the bass moves to C3. The tie means no new upper-note attack.



2 · COMPARE THE ARRIVAL

Immediate: third at beat 1



E4 arrives with the new bass. There is no held fourth.

Reattacked: hear a fresh F4



F4 starts again at bar 2 beat 1. Compare its new attack with the tied model.

3 · HEAR THREE MOMENTS

Prepare

Bar 1 · beat 1
F4 over F3: octave

Hold

Bar 2 · beat 1
F4 over C3: fourth*

Resolve

Bar 2 · beat 3
E4 over C3: third*

*Fourth → major third are simple interval names. Here the voices are an octave farther apart: 11th → 10th. The octave prepares the note. When the bass changes, the held fourth creates tension; stepping down to the third releases it. These examples compare a continuous hold with a fresh attack of the same pitch.

Try it

The first sound is bar 1 beat 1. Count one number each second: 1-2-3-4 | 1-2-3-4. The bass changes on the second bar's 1. Cover the score and name the beat when F becomes E.

Listen: tissimo.co/worksheets/suspension-listening-three-moments

Dry tone models · 60 BPM · Listen first; then check.



Mini-key: bass / harmony changes at bar 2 beat 1; upper note resolves at beat 3.