Suspensions



1B shows two thirds. The first is on a WEAK beat; the second is on a STRONG beat. You can transform a descending third that moves WEAK-STRONG to a 4-3 suspension as shown in example 1A. On a WEAK beat, the C-sharp is supported by an IMPERFECT CONSONANCE. The C-sharp is held over as the bass descends, forming a SCREAMING DISSONANCE on a STRONG beat. The C-sharp resolves down by step to a CONSONANCE on a WEAK beat.

The same thing happens in 2A and B with a pair of sixths, and a similar thing happens with 3 A and B with a pair of thirds and a suspension in the bass.

How would these suspensions fit into diatonic harmony?