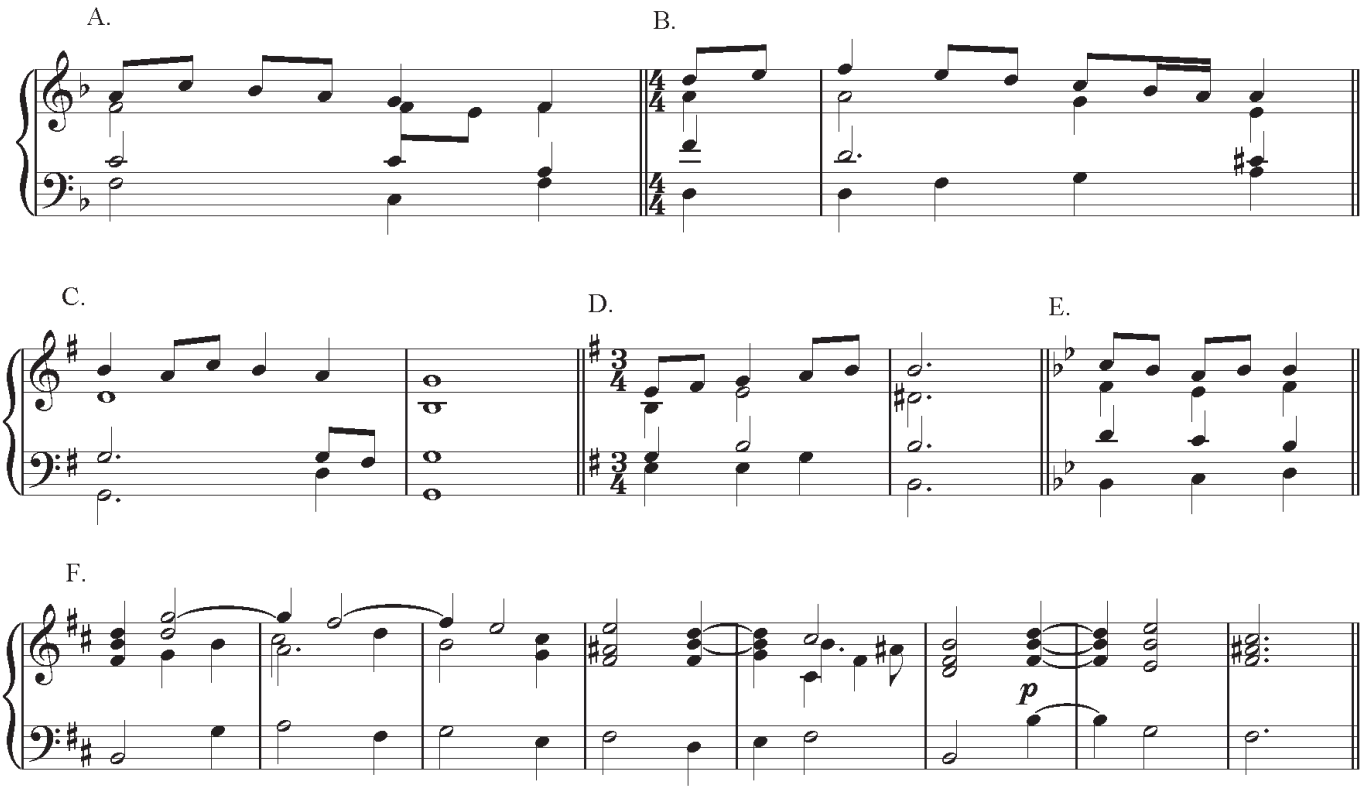
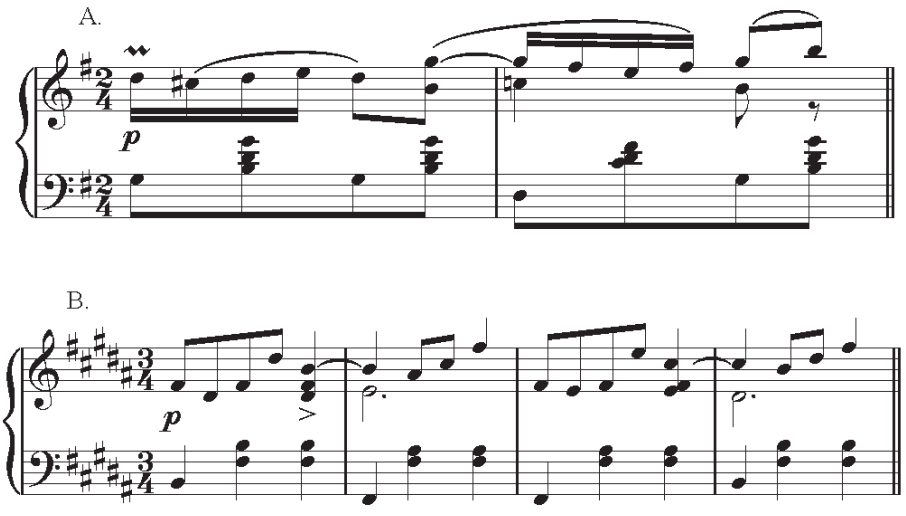
Chapter 10 – Accented and Chromatic Embellishing Tones

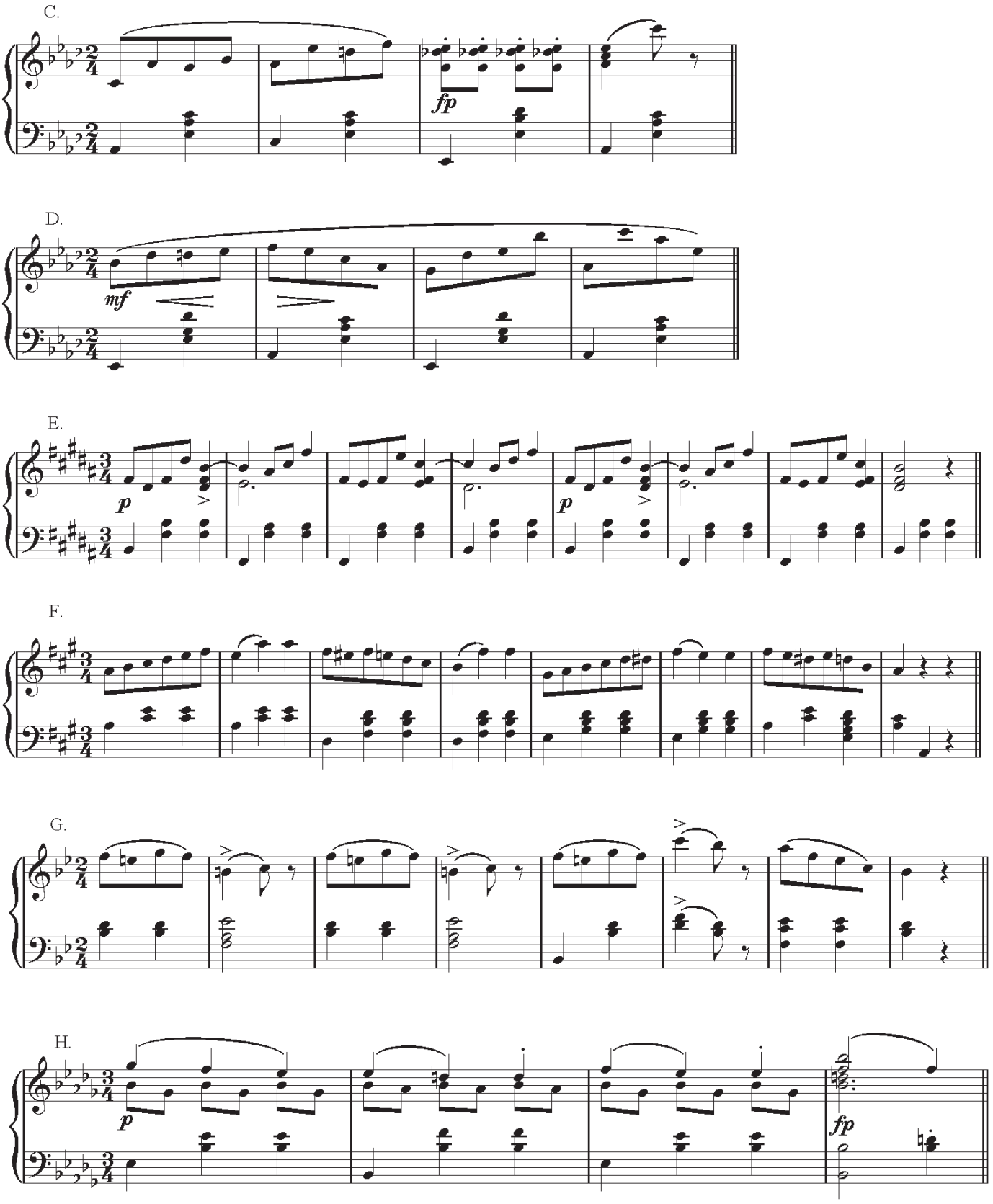
Exercise 1: Analysis. Add a first-level Roman numeral analysis, then circle and label each embellishing tone (most of which are accented).



Exercise 2: Analysis of Schubert Waltzes and Ecossaises. Add a first-level Roman numeral analysis, then circle and label accented and chromatic embellishing tones.

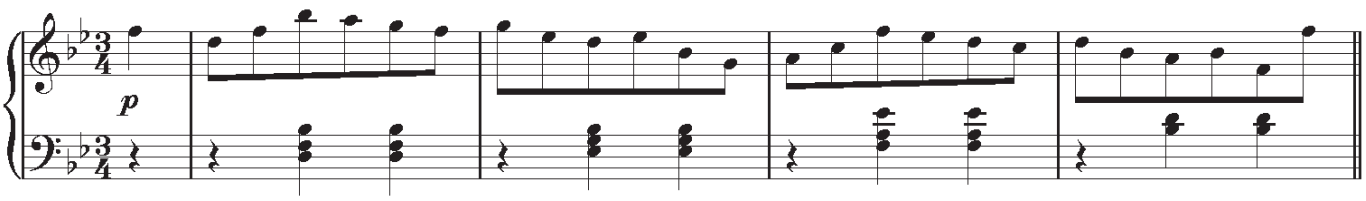


Exercise 2: Analysis Cont'd.



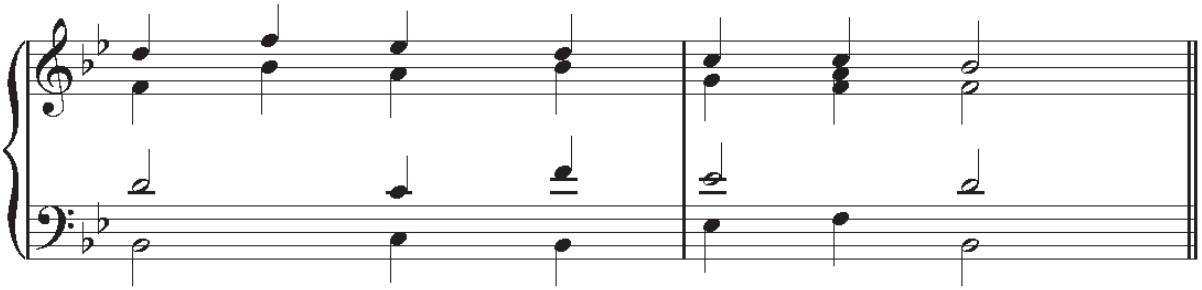
Exercise 2: Analysis Cont'd.

I.



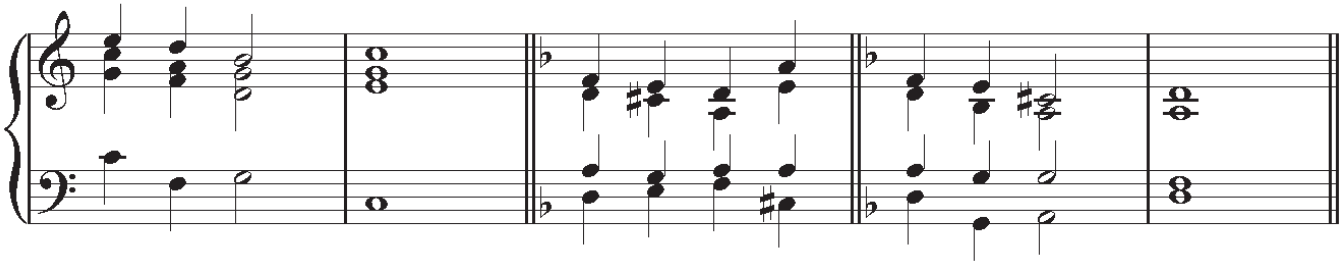
Exercise 3: Given is a homophonic (SATB) progression. Add unaccented and accented neighbor notes, passing tones, and chordal leaps. Add Roman numerals and label each embellishing tone.

A.



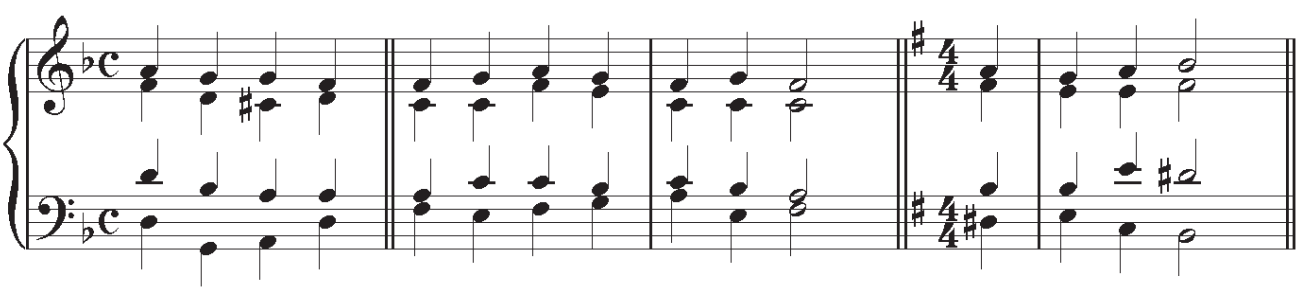
Exercise 4: Analyze the following progressions, then add examples of suspensions and accented passing tones.

A. B. C.



Exercise 5: Analyze the following progressions, and then add to each one or two suspensions.

A. B. C.

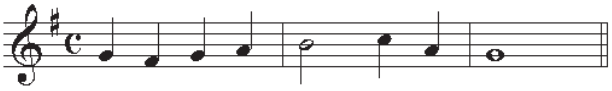


Exercise 6: Writing Tones of Figuration. On a sheet of manuscript paper, complete the following tasks; include Roman numeral and figured bass analysis, and label each tone of figuration.

A. Set the following melody in four voices in G minor: 3–2– 7–1. Add two suspensions.

B. In F major, write a progression that:
   1. expands tonic with a voice exchange;
   2. includes a bass suspension;
   3. ends with a PAC and a suspension.

C. In G minor, write a progression that includes at least:
   1. one accented passing tone;
   2. one appoggiatura;
   3. one 7-6 suspension.

D. In D minor, write a progression that includes at least:
   1. one diminished seventh chord that expands the tonic;
   2. two different suspension types;
   3. one chordal leap and one passing tone.

Exercise 7: On a sheet of manuscript paper, write three different logical bass lines for the two soprano fragments. Analyze. Extra credit: Add inner voices.