

# Chpt. 11 Exercises Part 2

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I. Circle and identify the non-chord tones in the following progressions after determine the Roman numeral analysis. All examples in this section are composed in a major key. Be sure to specify the type of suspension and retardation in terms of figured bass.

II. Write out the following chords on the staff. Insert a suspension of any type.

G: i V D min: V<sup>7</sup> I A min: V VI D: V vi F: IV V

III. Complete a Roman numeral analysis for the following chorales. Be sure to circle and identify all non-chord tones. Identify all second inversion chords and specify the type of suspension and retardation in terms of figured bass.

- IV. Two chord progressions are given below. Using smooth voice leading and with SATB voicing or keyboard style, correctly notate the chords on the staff and insert the non-chord tones as indicated.

Suspension, Neighbor Group, Anticipation

A: I IV<sup>6</sup> V vi ii<sup>6</sup> V<sup>7</sup> I

Retardation, Passing Tone, Neighbor Tone

G min: i iv<sup>6</sup> i ii<sup>ø7</sup> V V<sup>6</sup> i iv i

## Analysis

Study the excerpt composed during the 19<sup>th</sup> century by piano virtuoso Szymanowska. After following along in the score while listening to the excerpt, answer the questions that follow the example.

Maria Szymanowska, Nocturne in B-flat, Mm. 1-8

Moderato (♩. = c. 63)

1. Listen to the excerpt a few times and mark on the score where you hear chord changes.
2. Provide a Roman numeral analysis of the excerpt, including inversions. Hint: look at the pedal markings below the staff to help you in this process!
3. Now, listen to the excerpt again and circle any non-chord tones in the RH of the piano (the melody line). Identify each circled note as a passing tone (PT), neighbor tone (NT), anticipation (ANT), appoggiatura (APP), escape tone (ET), neighbor group (NG), suspension (SUS), or retardation (RET).