

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).

A. B.

F: I V I d: i i i⁶ iv V

C. D. E.

G: I V I e: i 6 V i vii⁶ I⁶

F.

6 5 7 -6 6 7 -6 6 7 6 7 4 -# 6 #

3

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

A.

G: I V⁴ 3 I

B.

B: I V₄ 3 I⁹ 8

Exercise 2: Analysis Cont'd.

C.

Ab: I 6 V⁷ I

D.

Ab: V⁷ I V⁷ I

E.

B: I V₄³ I⁹₈ V₄³ I

F.

A: I ii⁶ V I V⁷ I

G.

Bb: I V⁷ I V⁷ I V⁷ I

Exercise 2: Analysis Cont'd.

eb: i V^+ 3 i V

Bb: I 6 IV V^7 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.

I vii^6 I ii^6 V I

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

A. C: I ii^6 V I B. d: i vii^6 i^6 V C. d: i ii^6 V^7 i

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

A. $9-8$ $4-3$ B. CL $4-3$ $9-8$ C.

d: i iv V^9 8 i F: I V^6 I vii^{o6} I^6 V^6_5 I e: V^6_5 i iv^6 V

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. $7-6$ B. $9-8$ $9-8$ $4-3$

C. $7-6$ $7-6$ $9-8$ D. CL

$5-6$
 $2-3$

$9-8$
 $6-5$
 $4-3$

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.

A. B. C.

G: I vii^{o6} I^6 V^6 V ii^6 V I G: I V^4_2 I^6 vii^{o6} I IV V I e: i V^6 i V^4_3 i^6 iv V^7 i