

**Music 109 (Feurzeig) Assignments 24 & 25**  
**Due MONDAY (no class Weds 11/30 and Fri 12/2)**

**Assignment 24:** complete the attached workbook pp. 189, 190, 194 (from 2<sup>nd</sup> ed.)

**Assignment 25:** read chapter 17 pp. 345-355\* and write:

- a chapter summary;
- one or two questions you have about the material.

Your summaries should be **concise** but not in list form (a list is not enough detail); use complete, well-written sentences. Complete, legible assignments will receive a perfect score. Feel free to re-read after you complete your summaries, but do not edit your summary.

\*if you have the 2<sup>nd</sup> edition, read pp. 340-350.

## Assignment 16.4

### Analyzing mixed embellishing tones

The embellishing tones in the excerpts below are circled. Examine the immediate harmonic context and label each with the abbreviation P, N, IN, S, R, or ANT. Below the example, circle the types of embellishing tones located in the specified measures. In the blank to the right indicate the intervals of a suspension or retardation (e.g., 4–3, 7–8), or write “chromatic” if the measure contains chromatic passing or neighbor tones.

#### A. Joplin, “Pine Apple Rag,” mm. 5–12

Measure 5:	P	N	IN	ANT	R	S	_____
Measure 6:	P	N	IN	ANT	R	S	_____
Measure 7:	P	N	IN	ANT	R	S	_____
Measure 9:	P	N	IN	ANT	R	S	_____
Measure 10:	P	N	IN	ANT	R	S	_____
Measure 11:	P	N	IN	ANT	R	S	_____
Measure 12:	P	N	IN	ANT	R	S	_____

B. Bach, "Jesu, meine Freude" ("Jesus My Joy," Chorale No. 138), mm. 1-13 



Measure 1: P N IN ANT R S (indicate type) \_\_\_\_\_

Measure 2: P N IN ANT R S \_\_\_\_\_

Measure 3: P N IN ANT R S \_\_\_\_\_

Measure 5: P N IN ANT R S \_\_\_\_\_

Measure 7: P N IN ANT R S \_\_\_\_\_

Measure 8: P N IN ANT R S \_\_\_\_\_


Measure 9: P N IN ANT R S \_\_\_\_\_

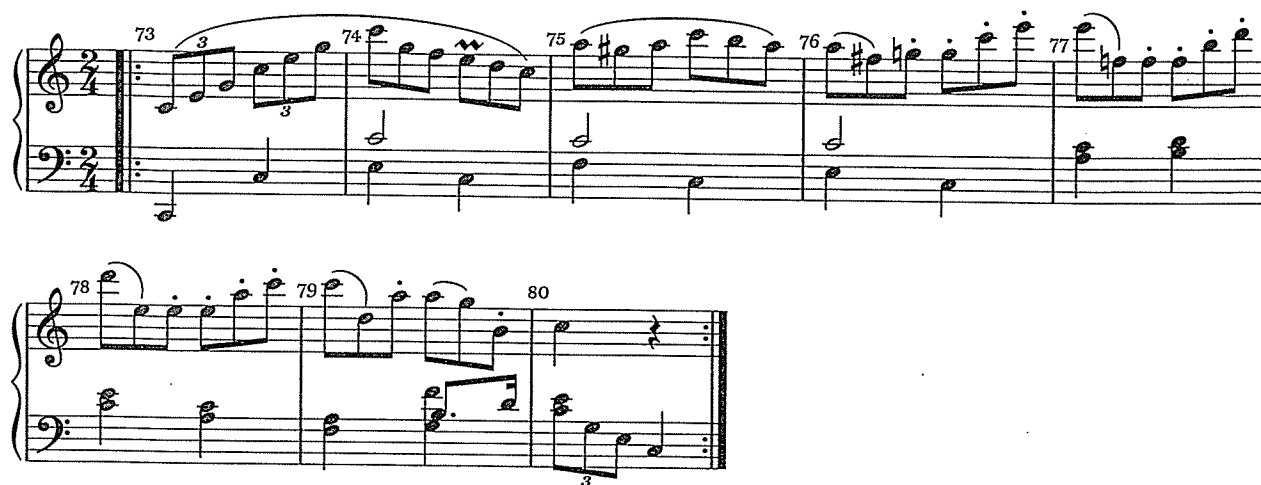
Measure 10: P N IN ANT R S \_\_\_\_\_

Measure 11: P N IN ANT R S \_\_\_\_\_


Measure 12: P N IN ANT R S \_\_\_\_\_

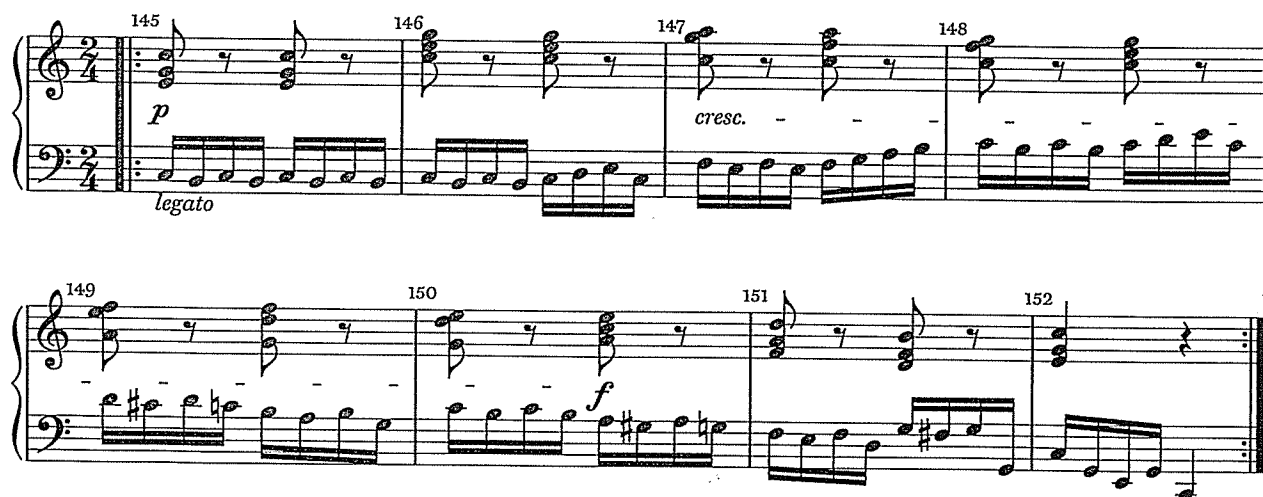
B. Mozart, *Variations on "Ah, vous dirai-je Maman"*

(1) Variation 3, mm. 73–80 (in mm. 76–79, align the notes in the right hand as a chord to identify the embellishments) 




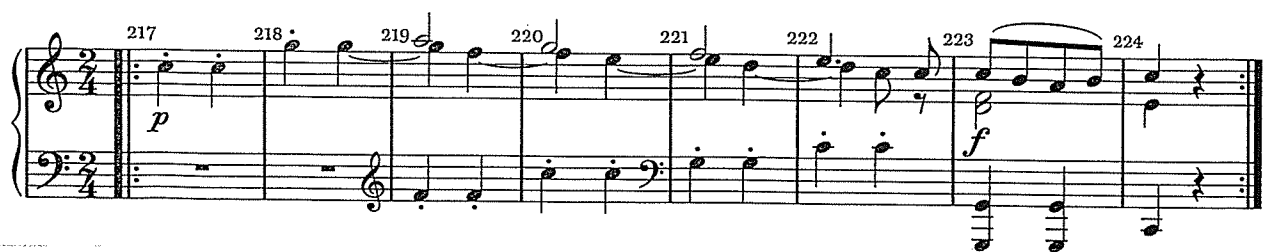
Most common embellishment(s): \_\_\_\_\_

(2) Variation 6, mm. 145–152 (in mm. 147–150, there are embellishing tones in both hand parts) 



Most common embellishment(s): \_\_\_\_\_

(3) Variation 9, mm. 217–224 



Most common embellishment(s): \_\_\_\_\_