






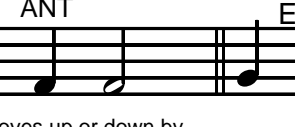




I. Previously introduced embellishing tones include passing tones and neighboring tones. Remember that these are first identified on the basis of whether they fit into the harmony (chord). Circle notes that don't fit and then look at how they are approached (ie. by step, by skip, etc.) and how they are resolved (ie. by step down, by same note, etc.).

<p>PT</p>  <p>step - step</p> <p>Approached and left in same direction, may go up or down</p>	<p>Accented PT</p> 	<p>NT</p>  <p>step - step</p> <p>Approached and left in opposite direction, may go up or down</p>	<p>Accented NT</p> 	<p>IN</p>  <p>skip or leap - step down</p> <p>Unaccented (this is important)</p>
<p>Suspension</p> <p>SUS</p>  <p>"Suspended" over from previous note and resolved down by step.</p>	<p>Retardation (less common)</p> <p>RET</p>  <p>"Suspended" over from previous note and resolved down UPstep.</p>	<p>Anticipation</p> <p>ANT</p>  <p>Moves up or down by step in "anticipation" of the next chord.</p>	<p>Escape Tone</p> <p>ET</p>  <p>The only embellishing tone to resolve by skip!</p>	<p>Appoggiatura</p> <p>APP</p>  <p>Same as incomplete neighbor, but occurs ON the beat (accented).</p>

The middle note of each pattern is an embellishing tone. Using the descriptions above, identify each using the common abbreviations.

1	2	3	4	5
				
6	7	8	9	10
				
11	12	13	14	15
				
16	17	18	19	20
				