Chapter 12 Composing: From Blocks to Lines

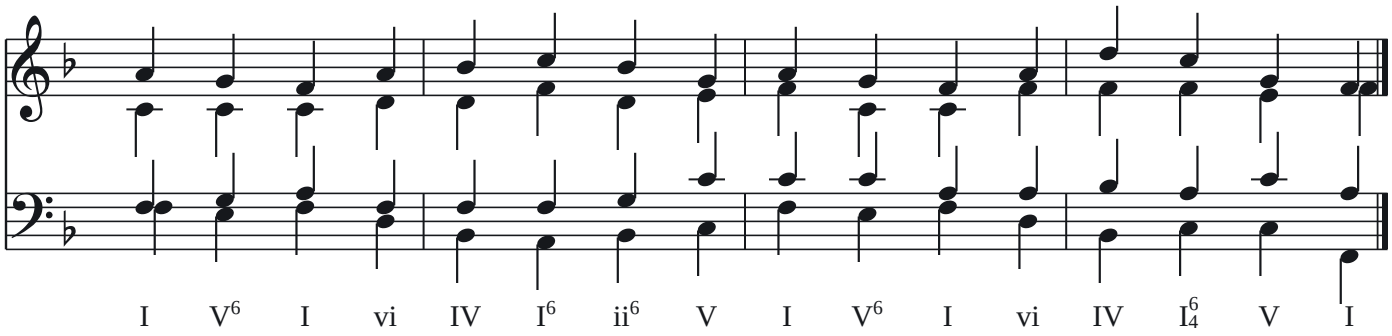
Name _____

A FROM BLOCKS TO LINES

Here is a correct block-chord harmonization in F major. Rewrite it with embellishing tones so that every voice sounds like a melody.

Requirements

1. Add at least **six** embellishing tones, using at least four different types.
2. Include at least **two suspensions**: one 4–3 over the final V, and one 7–6 or 9–8 somewhere else. Prepare, suspend, and resolve each one correctly.
3. Give the alto and tenor at least two embellishments each; don't put them all in the soprano.
4. Use eighth notes for passing and neighbor tones; keep the harmonic rhythm (one chord per beat) the same.
5. Label every embellishing tone, and check the result for new parallel fifths and octaves.



YOUR EMBELLISHED VERSION

Write your embellished version below (or in the MuseScore template, which contains the chorale).



Which embellishment changed the sound the most? Why do you think suspensions have been called the most expressive dissonance?

Grading (10 points)

At least six correctly labeled embellishing tones, four types	3
Two correct suspensions (prepared, held, resolved down)	3
Inner voices embellished too	2
No new parallels; harmony unchanged	2