

Non-Chord Tones

Non-Chord Tones (NCT)

- Notes that are not part of the structural harmony (also called embellishing tones)
- Used to smooth out and decorate each melodic line
- Typically preceded and followed by chord tones (chord tone - non-chord tone - chord tone)
- Categorized by how they are approached and left

Step/Step NCTs

- Passing Tone
 - * two steps in the same direction
 - * diatonically bridges a skip of a third in one voice
 - * chromatically can bridge a whole step in one voice
- Neighbor Tone
 - * two steps in the opposite direction
 - * decorates a repeated note
 - * chromatic or diatonic

Unaccented Passing Tone

Accented Passing Tone

Unaccented Neighbor Tone

Accented Neighbor Tone

Suspensions and Retardations

- Three parts: **Preparation, Suspension, and Resolution**
 - * preparation - chord tone preceding the suspension
 - * suspension - sustain or repetition of that tone as a non-chord tone
 - * resolution - motion by step to the chord tone
 - Suspension - resolution by step down
 - Retardation - resolution by step up
- Suspension and retardation labels also identify the interval above the bass (may include a change of bass)
- Bass suspension labels identify the most dissonant interval with the bass and its resolution
- Resolution is often embellished by other non-chord and chord tones

6-5 Suspension

4-3 Suspension

9-8 Suspension

2-3 Retardation

2-3 Suspension

9-6 Suspension

Embellished 9-8 Suspension

Non-Chord Tones continued

Incomplete Neighbor NCTs

- Each of these NCTs involves a skip and a step in opposite directions
- Appoggiatura
 - * skip (or leap) followed by step in the opposite direction
 - * may be accented or unaccented
- Escape Tone
 - * step followed by skip (or leap) in the opposite direction
 - * may be accented or unaccented

Accented Appoggiatura

Unaccented Appoggiatura

Escape Tone

Other NCTs

- Neighbor Group
 - * two non-chord tones embellishing a single pitch
 - * the first functions as an escape tone; the second functions as an appoggiatura
 - * labeled a neighbor group because it includes both the upper and lower neighbor tones
- Anticipation
 - * arrival on a new chord tone before the chord change
 - * anticipation pitch can be tied over or resounded on the chord change
 - * may be approached by step, skip, or leap
- Pedal Tone
 - * starts as a chord tone
 - * becomes a non-chord tone as the harmony changes
 - * concludes as a chord tone as the harmony again changes to be in agreement
 - * may be sustained or resounded

Neighbor Group

Anticipation

Pedal Tone

NCT Considerations

- Harmonic analysis
 - * identification of non-chord tones and harmonic analysis is virtually simultaneous
 - * always consider the logical harmonic direction of a passage when identifying non-chord tones
 - * if a chord may be analyzed one of two ways, chose the analysis that best fits with functional harmonic motion
- Voice-leading
 - * non-chord tones must not create improper voice-leading into the next chord
 - * non-chord tones may not be used to disguise improper voice-leading between chords

Ach Gott und Herr

by J.S. Bach
with and without non-chord tones

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It features a series of chords, with some notes marked with a fermata. The lower staff is in bass clef and contains a steady eighth-note accompaniment.

The second system continues the piece with two staves. The upper staff shows further chordal development, including a chromatic movement in the bass line of the upper staff. The lower staff maintains the eighth-note accompaniment.

The third system introduces more complex rhythmic patterns in the upper staff, including sixteenth-note runs. The lower staff continues with the eighth-note accompaniment.

The fourth system concludes the piece with two staves. The upper staff features a final melodic flourish in the right hand, while the lower staff ends with a final chord and accompaniment.

Non-Chord Tones I

Supply the requested non-chord tones between the given chords.

Passing Tone

Passing Tone

Neighbor Tone

Neighbor Tone

Neighbor Tone

Passing Tone

Passing Tone

Neighbor Tone

Rewrite the following chord progressions on the blank staff below with the addition of a suspension or retardation.

Non-Chord Tones II

Supply the requested non-chord tones between the given chords.

Anticipation

Escape Tone

Appoggiatura

Appoggiatura

Passing Tone

Neighbor Group

Escape Tone

Anticipation

Rewrite the following chord progressions on the blank staff below with the addition of a suspension or retardation.

Non-Chord Tones III

Provide a Roman numeral analysis for the following passages.
Label all non-chord tones.

Biblical Sonata No. 1: Victory Dance and Festival by Kuhnau

Two staves of music in 3/4 time. The treble staff contains a melody with eighth and sixteenth notes, including a triplet. The bass staff contains a harmonic accompaniment of chords and single notes.

Two staves of music in 3/4 time. The treble staff continues the melody with a triplet and a quarter note. The bass staff continues the harmonic accompaniment.

Waltz, op. 9, no. 3, D. 365 by Schubert

Two staves of music in 3/4 time, key of B-flat major. The treble staff features a waltz melody with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment.

Two staves of music in 3/4 time. The treble staff continues the waltz melody. The bass staff continues the harmonic accompaniment.

Nun danket alle Gott by J.C.F. Bach

Two staves of music in common time, key of D major. The treble staff contains a melody with quarter and eighth notes. The bass staff contains a rhythmic accompaniment of eighth notes.

Non-Chord Tones III

Realize the following figured bass examples and provide a Roman numeral analysis
Add five different types of non-chord tones in each passage.
Identify the cadence.

6
4

6 6 # 6 6/4 #