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

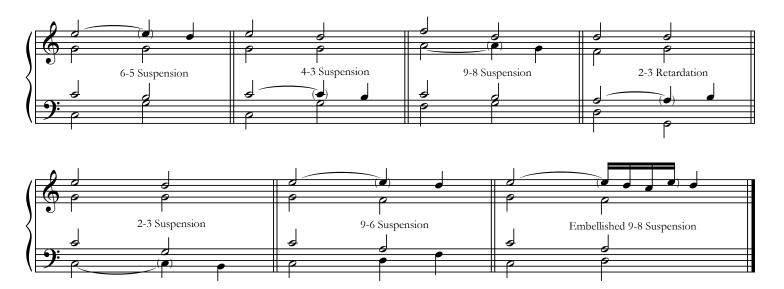
Step/Step NCTs

- 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



Suspensions and Retardations

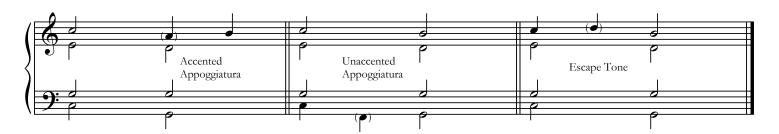
- Three parts: Preparation, Suspension, and Resolution
 - * preparation chord tone preceding the suspension
 - * suspension sustain or repetition of that tone as a non-chord tone
 - * resolution motion by step to the chord tone
 - Suspension resolution by step down
 - Retardation resolution by step up
- 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



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



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



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

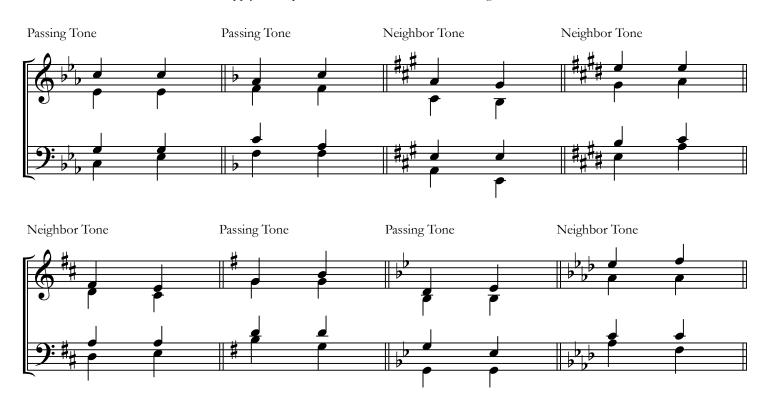




Name_____

Non-Chord Tones I

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



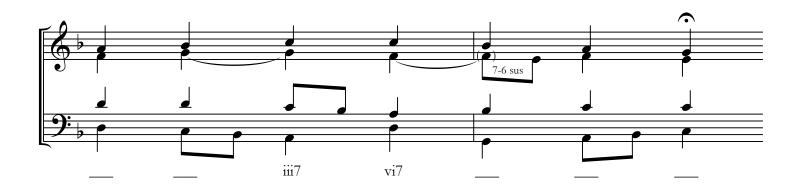
Rewrite the following chord progressions on the blank staff below with the addition of a suspension or retardation.



Non-Chord Tones I Analysis

Provide a Roman numeral analysis for the following Bach Chorale excerpt then identify and label all non-chord tones.





Name		

Non-Chord Tones II

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





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

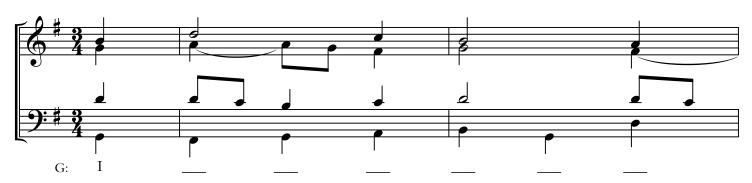


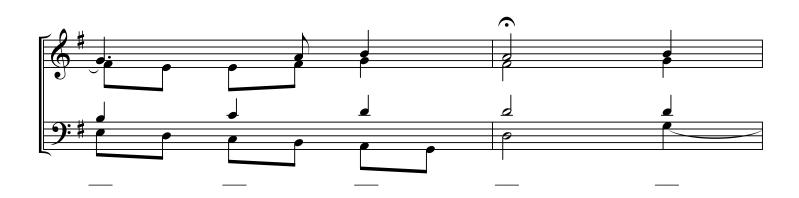


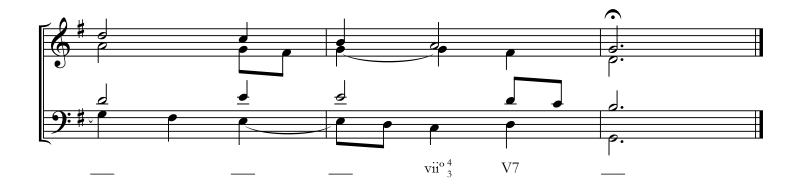
Non-Chord Tones II Analysis

Provide a Roman numeral analysis for the following Bach Chorale excerpt then identify and label all non-chord tones.

Aus meines Herzens Grunde (#1)







Name____

Non-Chord Tones III

Provide a Roman numeral analysis for the following passages.

Lable all non-chord tones.



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.



