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

Gottry Music Theory
Non-Chord Tones I
Supply the requested non-chord tones between the given chords.

Name_____________________

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.

O Ewigkeit, du Donnerwort (#26)

F: I

Non-Chord Tones: iii7, vi7
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 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)

Gettry Music Theory
Non-Chord Tones III

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

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

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

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