

LESSON PLAN 17
Friday, February 22, 2008

Non-Chord Tones
Passing Tones, Neighboring Tones,
and Suspensions Part 1

HOMEWORK

Take questions on the homework K/P Workbook Ex. 10-1B 5 & 7.

NEW MATERIAL

1. Introduce non-chord tones (pp. 167-69)
 - a. **Non-chord tones** (abbreviated NCT, also called *non-harmonic tones*) are tones that do not belong to the prevailing harmony. Chord tones are “structurally more important” while non-chord tones have an “embellishing quality.” I like to say that chord tones are *structural*, whereas NCTs are *ornamental*.¹
 - b. Identification and Classification of NCTs (pp. 168-69).

Students must memorize the chart on p. 168 by Test 2.

- i. Give the students a tour of Example 11-2. Play each 3-part texture at the piano, discussing the progression first, and then how the NCT is *approached* and *left*.
- ii. In an on-score analysis, nonchord tones will be identified using parentheses, then the NCT name abbreviation is added nearby as shown in Ex. 11-2.
- iii. Explain, but do not over emphasize, the classification of NCTs by duration as: *submetrical*, *metrical*, and *supermetrical* (p. 169).
- iv. Emphasize the classification of NCTs by accented: i.e., *accented* NCTs vs. *unaccented* NCTs.
- v. As you go, emphasize classification by contour: ascending vs. descending (e.g., p), upper vs. lower (n), etc.

¹ From the point of view of the phrase model, Schenkerian analysis, etc. this may be an oversimplification. But it seems to work for my students.

2. Passing Tones (p)

- a. Passing tone (p)
 - i. Unaccented
 - ii. Accented
- b. Chromatic passing tone (cpt)

Review the *metrical accent patterns* (pp. 26-27) and *conducting patterns* for:

2/4 S W | S W | *etc.*
3/4 S W W | S W W | *etc.*
4/4 S W S W | S W S W | *etc.*

Be sure to review: **diatonic** vs. **chromatic** tones (p. 57).

Tones that are derived from the prevailing major or minor scale are said to be **diatonic**. Tones that do not belong to the prevailing major or minor scale are said to be **chromatic**.

3. Neighboring Tones (n)

- a. Upper neighbor
 - i. Diatonic
 - ii. Chromatic
- b. Lower neighbor
 - i. Diatonic
 - ii. Chromatic
- c. Unaccented vs. accented

4. Suspensions Part 1: The prep., sus. and res.

- a. Please introduce suspensions in the context of two-voice counterpoint.
See my pdf handout on the Web: *Suspension Types: Two-Voice Paradigms*.

All you need to introduce today is...

consonant	dissonance	consonance
<i>preparation</i>	<i>suspension</i>	<i>resolution</i>
W	S	W

HOMEWORK

- 1. No homework (you've all earned it!).
- 2. Read Suspensions and Retardations, pp. 172-76.