

Fundamentals Lecture

(topic: non-harmonic tones)

(N.B. Class activities are in bold, keywords in italics)

I. Exposure to concept

- Distribute handout pg. 1
- Have the class **sing** the melody of the first 6 bars of "My Country, 'Tis of Thee" while accompanying the class on the piano
- Begin a review of triads by asking students to label the triads of the first four chords of the piece: F major, D minor, G minor (not Bb major!), and then C major
- **Ask** students what label they would put on the second chord of bar two ('tis OF thee), especially if they "had" to label it
- A student would possibly remark that the chord might be D minor seventh, with the seventh in the bass and missing the fifth (without this response, I would posit that reading myself)
- **Ask** students to label the third triad in the second measure ('tis of THEE); obviously C major
- **Ask** students if the second chord in m. 2 sounds like a change to a different harmony (i.e. a different triad) like the changes of harmony in m. 1 or if the second measure doesn't just sound like one big measure of C major
- **Ask** if anyone has any ideas about what the pitches {d} and {f} are doing in m. 2
- Students should easily see that {d} and {f} are simply transitioning from two notes in the C major triad to two other notes in the C major triad; {d} and {f} are thus a little bridge between chord tones of the C major harmony
- Explain that pitches {d} and {f}, since they do not belong to the C major harmony but exist within a measure that is obviously C major, are therefore *non-harmonic tones*

II. Basic characteristics of non-harmonic tones

- Point out that, at the simplest level, the non-harmonic tones in m. 2 came from a place of consonance (C major) and move to another place of consonance (again, C major) yet themselves were dissonant
- Define non-harmonic tones generically as dissonance (or dissonances) between consonances
- Comment that when looking at music, one has to differentiate between what are important ("structural") notes and those notes that are simply moving between important notes; such a differentiation is sometimes tough, but musical common sense often works for most cases (music theory helps students build on that musical common sense)
- Remark that non-harmonic tones are often called "ornamental" or "embellishing" tones because they ornament and embellish notes of a chord or chords

III. Use of non-harmonic tones

- Remark that as a means of ornamentation, non-harmonic tones can be used to make a simple composition or arrangement (such as "My Country...") more complex on the surface
- Play the "Unaccented Passing Notes" example from the handout pg. 2 (not handed out yet, though)
- Contrast the new arrangement with the original
- **Ask** the students what is different with this arrangement
- **Ask** students which arrangement they prefer
- Explain how adding non-harmonic tones has filled out the bass line

- Remark that the two arrangements have different feels (and so neither is inherently better), but that one is certainly an embellishment of the other

III. Position of non-harmonic tones

- Play the "Accented Passing Notes" example from the as-of-yet-unhanded-out handout pg. 2
- **Ask** students to describe how the accented passing notes arrangement differs from the unaccented passing notes arrangement (i.e. what is the difference)
- Play just the ornamented bass line from each example to clarify the difference in metrical weight assigned to the dissonances
- **Ask** students which version sounds more "dissonant" (accented or unaccented)
- Remark that the location of the non-harmonic tone, i.e. whether it is *accented* or *unaccented* (on the change of harmony or in between) makes a big difference in how we perceive the non-harmonic tones
- Summarize that this distinction between *accented* and *unaccented* is an important category when describing non-harmonic tones
- Draw a simple diagram on board of dissonance and its relationship to the beat or chord change

IV. Exploration of non-harmonic tones using stepwise motion

- Draw a two-column table on the board, one for accented and one for unaccented (FYI, the table will eventually be a simplified version of pg. 5 of the handout)
- Define the non-harmonic tones that have been looked at thus far (m. 2 and the bass line stuff) as *passing notes*
- **Ask** students to help define passing tones more clearly
- Remark (if the students don't) that passing tones always move in *stepwise* motion between two *different* notes
- Create a row underneath the accented and unaccented columns labeled "stepwise"; place the term "passing notes" into both the accented and unaccented cells
- Have students **practice** creating passing notes with a variety of abstract chord pairs on staves on the board (e.g., how can we make passing notes between Bb major and F minor?)
- Using a C major triad and an F major triad, **ask** students if they can think of other ways of moving between notes of the two chords using stepwise motion
- Define *neighbor notes* and add them to the table of unaccented and accented notes

V. Illustration of non-harmonic tones using stepwise motion

- Distribute handout pg. 2 (first two examples have already been discussed in class)
- Play through unaccented neighbor notes arrangement, emphasizing embellishments
- Play through accented neighbor notes arrangement
- **Ask** students what they think about the difference between the original, the version with unaccented neighbor notes, and the version with accented neighbor notes
- Have students **sing** melody of first two bars of neighbor note examples (while accompanying)
- Re-emphasize the aural difference between accented and unaccented non-harmonic tones
- Re-emphasize how neighbor notes, like all other non-harmonic tones, also move from consonance through dissonance to consonance
- Have students **practice** making neighbor notes with more abstract chord pairs on the board (as was done with passing notes)

VI. Exploration of non-harmonic tones using ties or repeated notes

- Using a C major triad and G major triad on the chalkboard, **ask** students if they can think of other means of creating non-harmonic tones between the two chords
- Through discussions with the students (or lack thereof), create two more rows in the table of accented/unaccented non-harmonic tones, one with the title of *ties/repeated notes*, the other with the title *involving leaps*
- Focus on differentiating all the ways that non-harmonic tones can be created with ties or repeated notes between C and G major, **asking** the students for input
- Create definitions for *retardations*, *suspensions*, and *anticipations* while adding those terms to the table of non-harmonic tones on the chalkboard

VII. Illustration of non-harmonic tones using ties or repeated notes

- Distribute handout pg. 3
- Play through retardations arrangement, emphasizing embellishments
- Have students **sing** the melody of the retardations example (while accompanying)
- Play through suspensions arrangement
- Have students **sing** the melody of the suspensions example (while accompanying)
- Play through the anticipations arrangement
- Have students **sing** the melody of the anticipations example (while accompanying)
- **Ask** students to verbalize the aural difference and effect of these new types of non-harmonic tones
- Have students **practice** making retardations, suspensions, and anticipations with a variety of abstract chord pairs on the chalkboard

VIII. Exploration of non-harmonic tones involving leaps

- Return to chalkboard; using C and G major triads, **explore** with students the ways that non-harmonic tones can be created when leaps are involved
- Create definitions for *appoggiaturas* and *escape notes*, adding those final terms to the table on the chalkboard
- Point out the pseudo-neighbor-like quality of these non-harmonic tones
- Mention that these non-harmonic tones are also called *incomplete neighbors*

IX. Illustration of non-harmonic tones involving leaps

- Distribute handout pg. 4
- Play through appoggiaturas arrangement, emphasizing embellishments
- Have students **sing** the melody of the appoggiatura example (while accompanying)
- Play through escape notes arrangement
- Have students **sing** the melody of the escape notes example (while accompanying)
- **Ask** students to verbalize the aural difference and effect of these new types of non-harmonic tones, commenting on all non-harmonic tones since the table on the chalkboard has been completed
- Have students **practice** making appoggiaturas and escape notes with a variety of abstract chord pairs on the chalkboard

X. Student review and application

- Distribute handout pg. 5

- Explain handout and show how the handout mimics the table that has been created by the class on the chalkboard
- **Ask** students to see if they can insert non-harmonic tones into the second phrase of "My Country..." (as the handouts only show non-harmonic tones in the first phrase); progress sequentially from stepwise, to tied/repeated, to those involving leaps; have students attempt to create both accented and unaccented versions in the second phrase
- Play students' ideas for non-harmonic embellishments of the second phrase of "My Country...", going back and forth with ideas and renditions; particularly effective ones may be sung (which may require notation on the chalkboard)

XI. Student analysis

- Time allowing, hand out scores of one or two Bach chorales; play through chorales before discussion
 - Chorale #5 (Riemenschneider): unaccented passing notes, suspensions
 - Chorale #286 (Riemenschneider): suspensions, unaccented and accented passing notes
- **Ask** students to find (and try to label) anything they may think is a non-harmonic tone; giving some prompts or specific examples may be required

XII. Summary

- Pass out homework (3 pages) and give some quick explanations (N.B. The Bach Chorale has been slightly recomposed to engender a more broad array of non-harmonic tones)
- Go home and have a beer

My Country, 'Tis of Thee

My coun - try 'tis of thee, Sweet land of lib - er - ty,

The first system of musical notation for the song. It consists of a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "My coun - try 'tis of thee, Sweet land of lib - er - ty,"

5
Of thee I sing. Land where my fa - thers died, Land of the

The second system of musical notation, starting at measure 5. The lyrics are: "Of thee I sing. Land where my fa - thers died, Land of the"

10
pil - grims' pride, From ev - ry moun - tain side Let free - dom ring.

The third system of musical notation, starting at measure 10. The lyrics are: "pil - grims' pride, From ev - ry moun - tain side Let free - dom ring."

Examples of Non-Harmonic Tones
using
STEPWISE motion

Trevor de Clercq
TH521 Laitz
02/20/2007

Unaccented Passing Notes

My coun - try 'tis of thee, Sweet land of lib - er - ty, Of thee I sing.

This musical score illustrates unaccented passing notes in the bass line. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The bass line features a descending stepwise line: G2, F2, E2, D2, C2, B1, A1, G1. Arrows point to the notes F2, E2, and D2, which are unaccented passing notes between the notes G2 and C2.

Accented Passing Notes

My coun - try 'tis of thee, Sweet land of lib - er - ty, Of thee I sing.

This musical score illustrates accented passing notes in the bass line. The notation is identical to the previous score, but the notes F2, E2, and D2 in the bass line are marked with accents (a small wedge-shaped symbol above the note head).

Unaccented Neighbor Notes

My coun - try 'tis of thee, Sweet land of lib - er - ty, Of thee I sing.

This musical score illustrates unaccented neighbor notes in the treble line. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The treble line features a descending stepwise line: G4, F4, E4, D4, C4, B3, A3, G3. Arrows point to the notes F4, E4, and D4, which are unaccented neighbor notes between the notes G4 and C4.

Accented Neighbor Notes

My coun - try 'tis of thee, Sweet land of lib - er - ty, Of thee I sing.

This musical score illustrates accented neighbor notes in the treble line. The notation is identical to the previous score, but the notes F4, E4, and D4 in the treble line are marked with accents (a small wedge-shaped symbol above the note head).

Examples of Non-Harmonic Tones
using
TIES or REPEATED notes

Trevor de Clercq
TH521 Laitz
02/20/2007

Retardations

My coun- try 'tis of thee, Sweet land of lib - er - ty, Of thee I sing.

This musical score is in 3/4 time and B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of quarter notes and half notes. Two upward-pointing arrows are placed below the piano accompaniment staff, one under the second measure and one under the sixth measure, indicating retardations.

Suspensions

My coun - try 'tis of thee, Sweet land of lib - er - ty, Of thee I sing.

This musical score is in 3/4 time and B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of quarter notes and half notes. Two upward-pointing arrows are placed below the piano accompaniment staff, one under the fifth measure and one under the sixth measure, indicating suspensions.

Anticipations

My coun - try 'tis of thee, Sweet land of lib - er - ty, Of thee I sing.

This musical score is in 3/4 time and B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of quarter notes and half notes. Three upward-pointing arrows are placed below the piano accompaniment staff, one under the first measure, one under the fifth measure, and one under the sixth measure, indicating anticipations.

Examples of Non-Harmonic Tones
involving
LEAPS

Trevor de Clercq
TH521 Laitz
02/20/2007

Appoggiaturas

My coun - try 'tis of thee, Sweet land of lib er - ty, Of thee I sing.

Escape Notes

My coun - try 'tis of thee, Sweet land of lib er - ty, Of thee I sing.

TABLE of COMMON NON-HARMONIC TONES

ACCENTED

UNACCENTED

* = non-harmonic tone

	<i>passing note</i>	<i>passing note</i>
Stepwise	C G C F	C G C F
	C G* C F*	C* G C* F
	<i>neighbor note</i>	<i>neighbor note</i>
	C F C F	C F C F
	C F* C F*	C* F C* F
Tied / Repeated	<i>retardation</i>	<i>suspension</i>
	C F C G	C F C G
	C F* C G*	C* F C* G
Involving Leaps (Incomplete Neighbor)	<i>appoggiatura</i>	<i>cambiata</i>
	C G C F	C G C F
	C G* C F*	C* G C* F
	<i>escape note</i>	
	C G C F	C G C G
	C G* C F*	C* G C* G

Part I: Melodic Non-Harmonic Tones

Label passing notes (P), neighbor notes (N), and suspensions (S) in the **upper voice** of the counterpoint below by putting either a (P), (N), or (S) above any non-harmonic tones. The first instance is labeled for you.

S

The musical score consists of three staves: Treble, Alto, and Bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The upper voice (Treble clef) contains a melodic line with several non-harmonic tones. The first instance, a G4 note on the second beat, is labeled with an 'S' above it, indicating a suspension. The lower voices (Alto and Bass clefs) provide a harmonic accompaniment of whole notes.

Part II: Non-Harmonic Tones in Four Voices

Where numbers have been circled beneath the score below, label the type of non-harmonic tone occurring at that point in the music using the associated spaces provided underneath. The first tone has been done for you.

The musical score is for four voices: Soprano, Alto, Tenor, and Bass. The key signature has two flats, and the time signature is common time. Circled numbers 1 through 9 are placed below the notes in the lower voices, with arrows pointing to specific notes. An 'ex' label is also present with an arrow pointing to a note in the lower voice. The Soprano and Alto parts contain various non-harmonic tones, including neighbor notes and passing notes.

- | | |
|-----------------------------------|---------|
| ⓧ Unaccented Upper Neighbor _____ | ⑤ _____ |
| ① _____ | ⑥ _____ |
| ② _____ | ⑦ _____ |
| ③ _____ | ⑧ _____ |
| ④ _____ | ⑨ _____ |

Part III: Creating Unaccented Non-Harmonic Tones

Add **unaccented** non-harmonic tones to each bar as requested by providing the missing quarter note (each measure is in common time). Follow the example shown.

Example: passing note



1. lower neighbor



2. anticipation



3. passing note



4. upper neighbor



5. anticipation



6. escape note



7. escape note



8. passing note



Part IV: Creating Accented Non-Harmonic Tones

Add **accented** non-harmonic tones to each bar as requested by providing the missing quarter note (each measure is in common time). Use ties as necessary. Follow the example shown.

Example: passing note



1. passing note



2. suspension



3. lower neighbor



4. appoggiatura



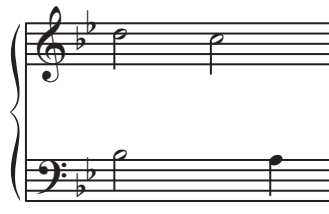
5. retardation



6. passing note



7. suspension



8. appoggiatura

