



Embellishing Tones in Four Voices

Chapter 16

Embellishing Tones

- **Embellishing tone=non-chord tone**
- **Make sure you don't always just take a vertical snapshot of each beat when analyzing. Some pitches may create a chord when stacked in 3rds but may actually all function as embellishing tones.**
- **Sometimes only one voice may contain embellishing tones and the harmonic analysis is clear**
- **Sometimes it's less clear and you have to do a little "detective work." (ex 16.1)**

Passing and Neighbor Tones in Chorale Textures

- **You must have a sound harmonic framework before you can use embellishing tones correctly: good chord progressions, good voice leading etc. Adding embellishing tones won't fix big picture problems.**
- **Poorly chosen embellishing tones can also create problems even if the basic framework is good.**
- **Most passing and neighbor tones are unaccented and provide rhythmic interest and a quick element of dissonance.**
- **Accented PT and NT are harsher and may obscure the chord progression if not used properly.**
- **An APT usually follows an UPT to fill in the skip of a 4th. (ex. 16.1 m17)**

Passing and Neighbor Tones in Chorale Textures

- **Passing or neighbor tones by occur in 2 voices simultaneously in parallel 6ths or 3rds**
- **Passing tones may also happen at the same time in contrary motion (16.2 m3). These may create an “embellishing chord”**

Writing Suspensions in 4 Parts

- **Just like in 2 voice writing, you must have the following:**
 - **Consonant preparation of the tone to be suspended**
 - **Suspension of the tone as a dissonance on a strong beat**
 - **Resolution down by step to a consonant interval**
 - **Suspensions may be tied across or rearticulated.**
- **The intervals specified by the suspension may also suggest inversions. For instance, a 7-6 suspension usually resolves to a first inversion chord. 4-3 and 9-8 suspensions usually resolve to root position chords but first inversion is also possible. (ex. 16.3)**
- **4-3 suspensions are frequently used over dominant chords in authentic cadences.**

Writing Suspensions in 4 Parts

- **In all suspensions except the 9-8 chord, the chord tone to which the suspensions resolves is not doubled.**
- **Most times, an upper voice is suspended and resolves after the bass and other voices have changed. But the bass can also be suspended against upper voices and then resolve late to its chord tone (commonly 2-3).**
- **Consonant suspensions may also occur, i.e. 6-5. In this case label with a roman numeral of the triad of resolution.**

Suspensions with Change of Bass

- **In compositions with active bass line—bass note changes before a suspension in upper part is resolved.**
- **Doesn't disrupt the effect of the suspension**
- **See 16.5**

Combining Suspensions

- **Multiple pitches suspended simultaneously over the bass note. These generally move in parallel 3rds or 6ths.**
- **Sometimes suspensions are combined in chains (16.7). It can be successive occurrences of the same suspension type, i.e. multiple 7-6 suspensions in a row or it can be alternating suspension types, i.e. 4-3 alternating with 9-8 (16.8)**

Embellishing Suspensions

- **Some suspensions “decorate” the suspension before it resolves (16.9 m14)**
- **When embellishing a suspension, decorate the suspended tone instead of the tone of resolution**

Retardation

- **Looks and sounds like a suspension but resolve UP by step instead of down**
- **Begins with a consonance that's held over (tied or rearticulated) to the next beat, creating a dissonance, which then resolves by step.**
- **Often combined with a descending suspension (16.11)**

Chromatic Neighbor and Passing Tones

- **An accidental is used to create a half step neighbor or half step passing tone**
- **These stand out more than the diatonic versions**
- **Since they're so temporary they don't disrupt sense of key.**

Incomplete Neighbors

- **Generally a neighbor tone pattern consists of a consonant melody pitch, an upper or lower neighbor a step away (usually dissonant), and a return to the melody pitch**
- **If one element is left out it's considered an incomplete neighbor**
- **May leap or skip to the dissonance and then resolve by step (also known as an appoggiatura (labeled APP))**
- **May also approach the dissonance by step and then skip or leap away. This is called an escape tone or echappee (labeled ET)**

Double Neighbors and Chordal Skips

- **Double Neighbors—**
 - **The combination of successive upper and lower neighbors (in either order) around the same pitch.**
 - **Sometimes called changing tones or neighbor group**
 - **Label DN**
- **Chordal Skips—**
 - **Add rhythmic interest**
 - **Help break up parallel 5^{ths}/Octaves**
 - **Provide melodic interest**
 - **Help split up a leap into smaller leaps**

Anticipation

- **The reverse of an suspension---note arrives a little bit ahead of the chord it belongs to**
- **These are unaccented (appear on a weak beat) and are usually dissonances.**
- **Don't need to resolve...just repeat on the next beat (16.19 m37)**

Pedal Points

- **A single pitch sustained that may or may not fit in the harmonic structure**
- **May be sustained or rearticulated**
- **Most often the pedal prolongs a single harmony (usually tonic or dominant) and the voices above are embellishing**
- **Sometimes the upper harmonies are functional can be given their own Roman numeral**
- **Because the pedal sounds below the chordal bass, some people omit inversion symbols for the chords above**
- **Others keep them and disregard the nonharmonic pedal tone**
- **Usually in the bass but can also appear in upper voices**

Embellishing Tones in Popular Music

- **Many of the same kinds of embellishments are used, but the guidelines are a little more “relaxed”**
- **Ex 16.21-16.22**