

Advanced Hymn Playing Techniques, Part II
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NONHARMONIC (NONCHORD) TONES: non-harmonic (sometimes called non-chord) tones are notes that cannot be analyzed with traditional roman numeral analysis. The non-chord tones that you will be required to apply in the performance of hymns as part of the levels associated BYU Independent Study organ courses are:

Passing Tone: Approached and left by step in the same direction. To look for places in which a passing tone might be inserted in a hymn:

- 1) Look for intervals of a third in the alto, tenor, or bass. These are all plausible places for insertion.
- 2) Note the original rhythm at the place of possible insertion. The passing tone will have to be half of the original rhythm so that the note that is originally part of the harmony and the passing tone will fit rhythmically.

Example 1: *Come, Follow Me*, mm. 1-2, showing possible insertion point for passing tone.

Example 2: *Come, Follow Me*, mm. 1-2, showing inserted passing tone in m. 2.

The image shows two musical examples on a grand staff (treble and bass clefs). Example 1 is labeled '3rd in Alto' and shows a half-note chord in the alto voice in measure 2. Example 2 is labeled 'Passing Tone' and shows a half-note chord in the alto voice in measure 2 with a passing tone inserted between the two notes of the chord.

Neighbor Tone: Approached and left by step in opposite directions. You can usually use a neighbor tone where a note is repeated.

- 1) Look for a repeated note in the alto, tenor, or bass. These are all possible places for insertion.
- 2) See #2 under passing tone.

Example 3: *Come, Follow Me*, mm. 1-2, showing possible insertion point for neighbor tone.

Example 4: *Come, Follow Me*, mm. 1-2, showing inserted neighbor tone in m. 1.

The image shows two musical examples on a grand staff. Example 3 is labeled 'Repeated Alto' and shows a repeated note in the alto voice in measure 1. Example 4 is labeled 'Neighbor Tone' and shows a neighbor tone inserted in measure 1.

Suspension: Approached by the same tone and left downward by step. You can usually use suspensions at the ends of phrases by carrying the alto or tenor at the voice over to the final measure of the phrase. They key, however, is to make sure that the suspended voice is able to resolve downward by step to the final chord of the phrase.

- 1) Look for notes in the alto or tenor voice that move downward by step.
- 2) See #2 under passing tone.

Example 5: *Come, Follow Me*, mm. 3-4, showing possible insertion point for a suspension.

Example 6: *Come, Follow Me*, mm. 3-4, showing inserted suspension in m. 4.

The image shows two musical examples side-by-side. Example 5 (left) shows a piano accompaniment in 3/4 time. The right hand has a melody that descends stepwise in the alto register, labeled "Stepwise downward alto". The left hand has a simple bass line. Example 6 (right) shows the same accompaniment but with a suspension in the right hand in the fourth measure, labeled "Suspension".

Pedal Point: A tone is retained in one part while harmonies which are foreign to it are created by other parts.

- 1) The most common pedal point is a prolongation of the fifth scale degree (dominant), although a prolongation of the first scale degree (tonic) is also possible.
- 2) Insertion of a pedal point usually works best when the pedal point ends on a root position chord already found in the music that is the same note you have chosen for the pedal point.

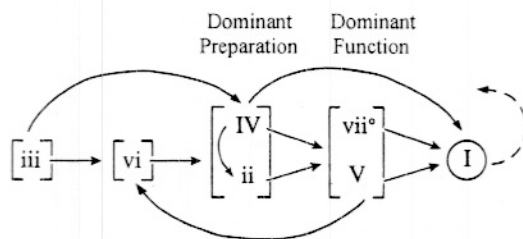
Example 7: *Come, Follow Me*, mm. 9-12, showing insertion of dominant pedal point.

The image shows a musical score for Example 7 in 3/4 time. The bass line features a dominant pedal point, which is a sustained G note (the fifth degree of the scale) across measures 9, 10, 11, and 12. The right hand has a melody that changes chords over these measures, with the G note of the pedal point often acting as a common tone between chords.

REHARMONIZATION of hymn tunes can occur in one of two ways:

- a. Substituting other diatonic chords
 - b. Substituting of chromatic chords (the most common include secondary dominant, secondary leading tone, chords involving modal mixture, Neapolitan sixth, or any of the three Augmented sixth chords—Italian, French, and German)
- 2) Every melody note can serve as the root, third, fifth, or seventh of a chord. If you use a diminished triad that it must be in first inversion with the chord third doubled!
 - 3) Know the proper movement of chord progressions. Chord choice in music is equivalent to word choice in any language, so make sure you are speaking a correct form of the musical language!

Example 8: Major key chord progression based on the circle of fifths progression.



Chromatic chords that can be inserted in the *Dominant Preparation* category include the secondary dominant, secondary leading tone, Neapolitan sixth, and Augmented sixth chord.