



Non-chord tones

(Part Two)

Steps and Leaps


- The non-chord tones we have discussed so far have only involved motion by **step**
 - (passing tones, neighbor tones, suspensions, retardations)

The image displays three musical examples in G major (one sharp, F#), each consisting of a grand staff with a treble and bass clef. The first example shows a chord of G major (G-B-D) in the treble and G-B in the bass, with a single eighth note moving from B to C in the treble. The second example shows a chord of G major in the treble and G-B in the bass, with a single eighth note moving from B to A in the bass. The third example shows a chord of G major in the treble and G-B in the bass, with a single eighth note moving from B to C in the bass, which is then tied to the next measure.

- The remaining types of non-chord tones may involve **leaps**

Anticipation

- The ***anticipation*** is in some ways the opposite of the suspension or retardation in that it resolves *too soon* rather than *too late*
- The anticipation moves (either by step or leap) to a pitch that belongs to the following chord *before* that chord arrives—it anticipates it!

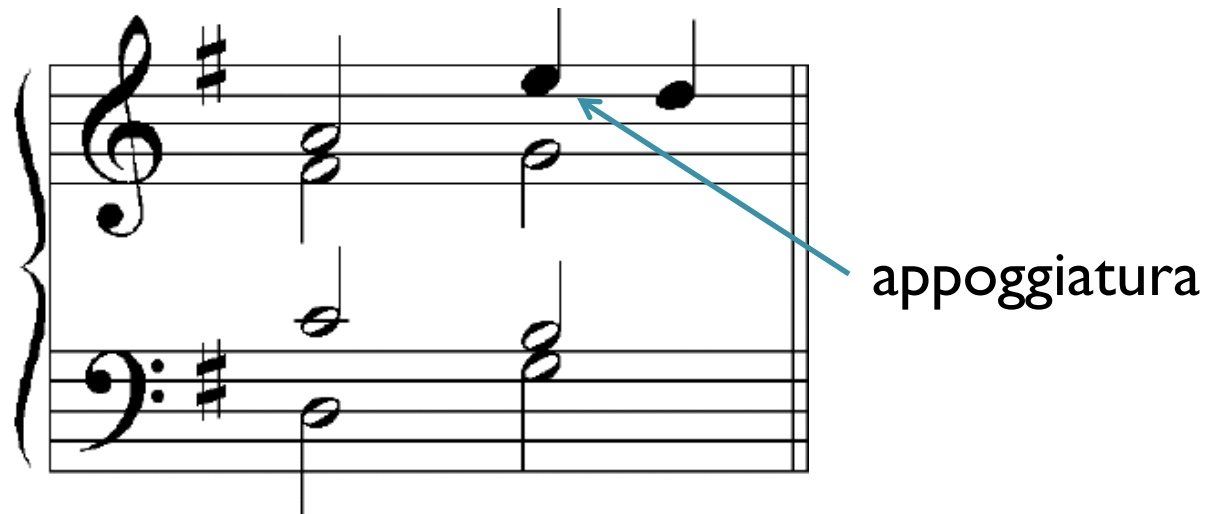


The image shows a musical score for piano in G major, consisting of two staves. The first staff is in treble clef and the second in bass clef. The key signature has one sharp (F#). The music is written in a simple, illustrative style. In the first measure, the right hand plays a G4 quarter note and a B4 quarter note. In the second measure, the right hand plays a B4 quarter note and a D5 quarter note. In the third measure, the right hand plays a D5 quarter note and an E5 quarter note. In the fourth measure, the right hand plays an E5 quarter note and a G5 quarter note. The left hand plays a G3 quarter note in the first measure, a B3 quarter note in the second, and a D4 quarter note in the third. A blue arrow points from the word "anticipation" to the D5 note in the second measure of the right hand, which is the third note of the second chord (D major) and the second note of the first chord (G major).

anticipation

Appoggiatura

- Whenever you leap to a dissonance you have an ***appoggiatura***
 - Appoggiaturas resolve by step (first *leap*, then *step*)
 - Most appoggiaturas are accented and involve a leap up followed by a step down



Escape tone

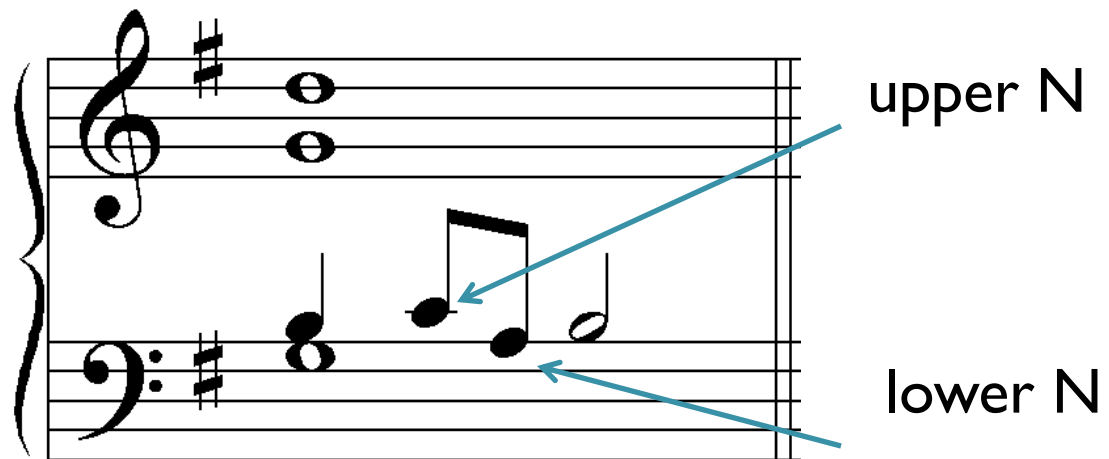
- The **escape tone** steps to a dissonance, then *leaps away* from the dissonance to a chord tone
 - The escape tone is the opposite of the appoggiatura (step-leap rather than leap-step)
 - The escape tone is typically found only in the soprano



escape tone

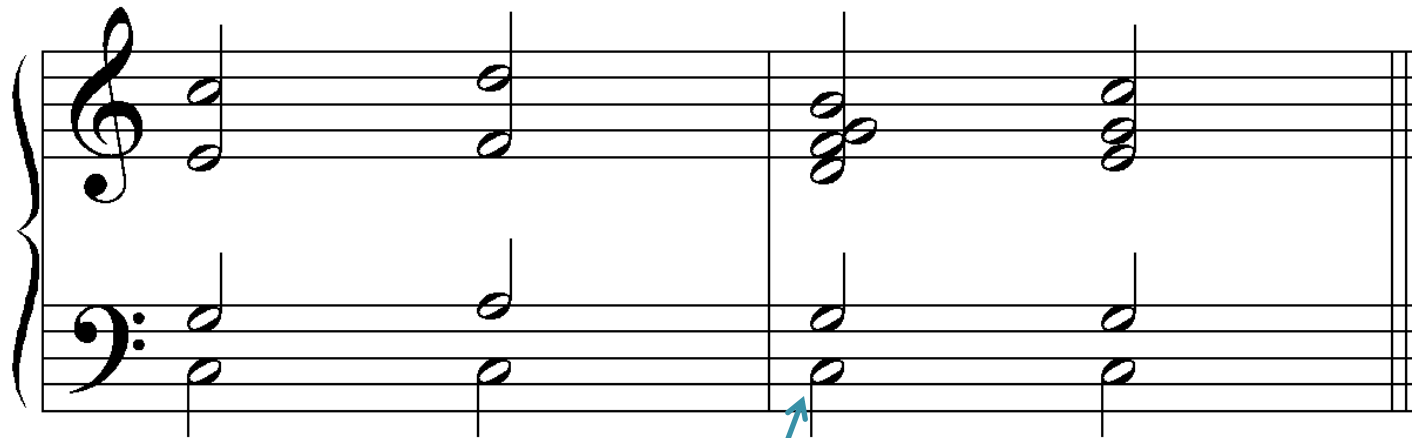
Changing tones

- The **changing tones** figure (also known as a *neighbor group*) involves both an upper neighbor *and* a lower neighbor
 - Normally there is a skip of a third in between
 - The upper or lower neighbor can come first



Pedal tone

- The ***pedal tone*** is a very different kind of non-chord tone than the others—it creates dissonance by holding out the same tone (usually in the lower voice, like an organ pedal) while the harmonies change in the other voices



pedal tone