

Handout: Non-harmonic Tones

Unaccented:

Anticipation

- An **anticipation** (ANT) occurs when a note is played before the chord to which the note belongs and resolves when the "anticipated" chord is reached:



Neighbor tone

- A **neighbor tone** (NT) or **auxiliary note** is a nonchord tone that passes from a chord tone directly above or below it and resolves to the same tone:



In practice and analysis, neighboring tones are often differentiated depending upon whether or not they are lower or higher than the chord tones surrounding them. A neighboring tone that is a step higher than the surrounding chord tones is called an *upper neighboring tone* or an *upper auxiliary note* while a neighboring tone that is a step lower than the surrounding chord tones is a *lower neighboring tone* or *lower auxiliary note*.

Escape tone

- An **escape tone** (ET) or **échappée** is a movement by step in the opposite direction of the harmonic motion in that voice and is resolved by leap in the direction of harmonic motion:



Passing tone

- A **passing tone** (PT) or **passing note** is the nonchord tone of a part which had started at one chord tone and moved up or down through one or more nonchord tones and resolved to another chord tone (possibly of another chord, often of the same chord).



Accented

Passing tone

As with above but on an accented beat.

Neighbor tone

As with above but on an accented beat.

Suspension

- A **suspension** (SUS) occurs when the harmony shifts from one chord to another, but one or more notes of the first chord are temporarily held over into the second in which they are nonchord tones before resolving to a chord tone:



Suspensions may be further described using the number of the [interval](#) forming the suspension and its resolution; e.g. **4-3 suspension**, **7-6 suspension**. Most suspensions resolve downwards; the example shown above, a **7-8 suspension**, is a rare example of an upwards resolution (also called a **retardation**). A suspension must be *prepared* with the same note (in the same voice) using a chord tone in the preceding chord; otherwise it is an **appoggiatura**.

A [suspended chord](#) is an [added tone chord](#) with a "suspended" fourth or second as an added tone which doesn't resolve.

Composing a chain of suspensions is the fourth species of [counterpoint](#).

Retardation

- The term **retardation** (RE) is occasionally used for a suspension that resolves upward instead of downward.

Appoggiatura

- An [appoggiatura](#) (APP) is an accented nonharmonic tone which resolves by step to a harmonic tone on a weaker beat.

Nonharmonic bass

- **Nonharmonic bass** notes are bass notes which are not a member of the chord below which they are written.



Examples include the [Elektra chord](#).

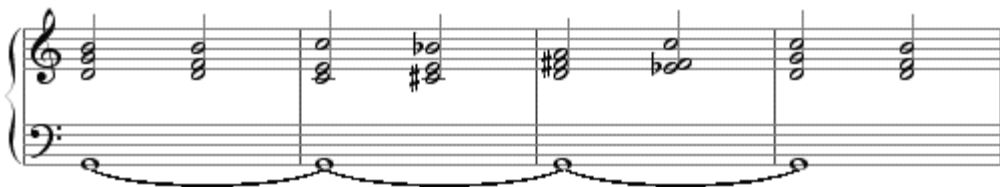
Involving more than three notes

Changing tones

- **Changing tones** (CT) are two successive nonharmonic tones. A chord tone steps to a nonchord tone which skips to another nonchord tone which leads by step to a chord tone, often the same chord tone. They may imply neighboring tones with a missing or implied note in the middle. Also called *double neighboring tones* or *neighbor group*.^[2]

Pedal point

Another form of nonchord tone is a [pedal point](#) or **pedal tone** (PD) or **note**, almost always the [tonic](#) or [dominant](#), which is held through a series of chord changes. The pedal point is almost always in the lowest voice (the term originates from [organ](#) playing), but it may be in an upper voice; then it may be called an *inverted pedal*. It may also be between the upper and lower voices, in which case it is called an *internal pedal*.



From Wikipedia, http://en.wikipedia.org/wiki/Nonchord_tone