

# Non-Chord Tones

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## passing tone (PT)

PTs are approached and left by STEP in the SAME direction.

## neighbor tone (NT)

NTs are approached and left by STEP in different directions.

## suspension (S)

-Prepared as consonance  
-Dissonance metrically accented  
-Resolve DOWN by step

Preparation Suspension Resolution

C:IV6 I

The musical notation shows three examples on a single staff. The first example shows a passing tone (PT) between two chords, approached and left by step in the same direction. The second example shows a neighbor tone (NT) approached and left by step in different directions. The third example shows a suspension (S) prepared as a consonance, becoming a dissonance on a metrically accented note, and then resolving down by step. The chords are labeled C:IV6 and I.

## retardation (R)

-Prepared as consonance  
-Dissonance metrically accented  
-Resolve UP by step

## appoggiatura (app.)

-"leap-step"  
-may be metrically accented or unaccented  
-sometimes called "incomplete neighbor tone"

## escape tone (esc.)

-"step-leap"  
-to escape, you "step to window, leap out"  
-may be metrically accented or unaccented  
-also sometimes called "incomplete neighbor tone"

Preparation Retardation Resolution

vii°6 I

The musical notation shows three examples on a single staff. The first example shows retardation (R), prepared as a consonance, becoming a dissonance on a metrically accented note, and then resolving up by step. The second example shows an appoggiatura (app.), a "leap-step" that may be metrically accented or unaccented, sometimes called an "incomplete neighbor tone". The third example shows an escape tone (esc.), a "step-leap" to escape, where you "step to window, leap out", may be metrically accented or unaccented, and also sometimes called an "incomplete neighbor tone". The chords are labeled vii°6 and I.

## neighbor group (n gr.)

-upper and lower neighbor together  
-can also be LN then UN

## anticipation (ant.)

-approached by leap or step from either direction  
-unaccented  
-must be a chord tone in the next harmony  
-may or may not be tied into the resolution note

## cambiata (c)

-also called "changing tone"  
-connect 2 consonances a 3rd apart (i.e. C-A in this example)  
-only the 2nd note of the pattern is a dissonance  
-specific pattern shown below  
-common in 15th and 16th centuries

vii°6 I

The musical notation shows three examples on a single staff. The first example shows a neighbor group (n gr.), where the upper and lower neighbor tones are together, and can also be LN then UN. The second example shows anticipation (ant.), approached by leap or step from either direction, unaccented, must be a chord tone in the next harmony, and may or may not be tied into the resolution note. The third example shows a cambiata (c), also called "changing tone", which connects two consonances a 3rd apart (i.e. C-A in this example), where only the 2nd note of the pattern is a dissonance, and is common in 15th and 16th centuries. The chords are labeled vii°6 and I.

## pedal point (bottom C in left hand) from Bach, WTC, Fugue I in C, m. 26-27

-starts as a consonance  
-becomes dissonant as other voices change harmonies  
-becomes a consonance again when the other voices move to a consonant harmony  
-usually below other voices, but may be on top or even in the middle

C is consonant C is dissonant C is consonant

The musical notation shows a pedal point from Bach's WTC, Fugue I in C, m. 26-27. The bottom C in the left hand is a pedal point. It starts as a consonance, becomes dissonant as other voices change harmonies, and becomes a consonance again when the other voices move to a consonant harmony. It is usually below other voices, but may be on top or even in the middle. The notation shows the progression of the fugue, with the pedal point C being consonant, dissonant, and consonant again.