

# Schwarze Welt

Chopin of the Century Series III

Nodoka Shibasaki

♩ = 140

*p* con espressione

Nonharmonic tones are notes that do not belong in a certain chord (shown by red notes).

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Non-harmonic tones are classified into seven types: passing tones (p), accented passing tones (b), neighbor tones (app), suspension tones (r), anticipation tones (an), escape tones (e), and pedal tones (P).

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A nonchord tone prepared by a chord tone a step above or below it and resolved by continuing in the same direction stepwise to the next chord tone is called a passing tone. P

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If a passing tone occurs with the p second chord (instead of in the middle of the two chords), it is called an accented passing tone. A neighboring tone is approached by step and then returns by step to the original note.

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Passing tones, accented passing tones and neighboring tones are often used. In pedal tones, there are tonic pedal points where the tonic of that section is sustained, and dominant pedal points where the dominant is sustained.

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The bass from measure 41 is a *tonic pedal tone* in *E<sub>b</sub> minor*, and the bass from measure 45 is a *tonic pedal tone* in *C minor*.

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A suspension keeps a note the same and then resolves by step (commonly downward).

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In music, moving any of the tones within the same chord by a semitone or whole tone up or down is referred to as a *cliché*.

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By using a *cliché*, the ascending or descending note becomes a passing tone when viewed from the original chord. A chord produced by passing tones (like the above *Fm+5*) is called a *passing chord*, and a chord that is incidentally formed by non-harmonic tones or the like is called an *incidental chord*.

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Right before the chord changes, a non-harmonic tone that appears in advance as a part of the next harmonic sound is called an *anticipation*. The anticipation is then replayed in the next chord. If the anticipation is not replayed in the next chord, meaning the harmonic sound following the anticipation is a different note, this anticipation is referred to as an *escape tone*.

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Just as the unstable G7 in a 'I - V7 - I' progression, like C > G7 > C, creates a desire to return to the stable C, the non-harmonic tones also typically resolve back to a stable harmonic tone. This is referred to as the resolution of non-harmonic tones. Thus, non-harmonic tones, which require resolution, have been incorporated as independent components of a chord due to the omission of their resolution from the

77 Classical period, through the Romantic period, and into the modern era.

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P

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When analyzing the melody from measure 94 to measure 100 (although it is classical), from the perspective of tension notes, it turns out like this. 'x' marks avoid notes, which are non-harmonic tones that cannot be used as tension notes (they are not stacked in the chord, and are used as passing tones or appoggiaturas, for example).

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Chopin is fond of chromatic scales, and in this way, the passing tones that chromatically connect two harmonic tones are called chromatic passing tones.

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