NONCHORD TONES 2

September 27, 2017

Nonchord Tones, up to now

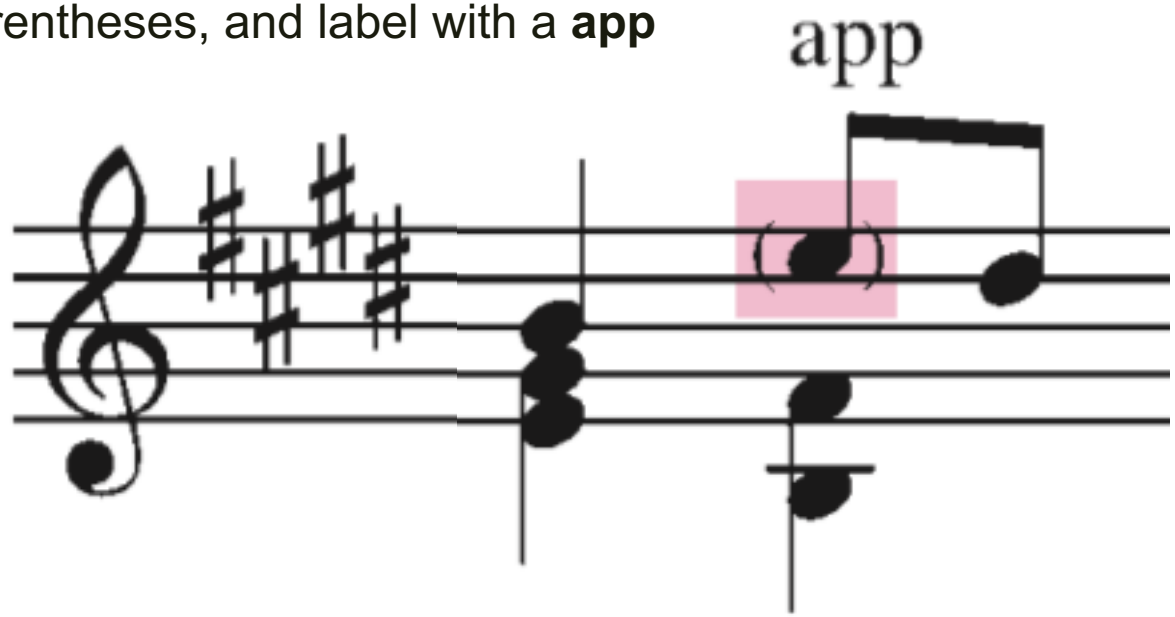
- We have covered:
  - *Passing Tone*
  - *Neighboring Tone*
- Both of which are approached and left by step
- The can be described as
  - *Ascending/Descending*
  - *Diatonic/Chromatic*
  - *Accented/Unaccented*
  - *Upper/Lower*

NCTs with leaps

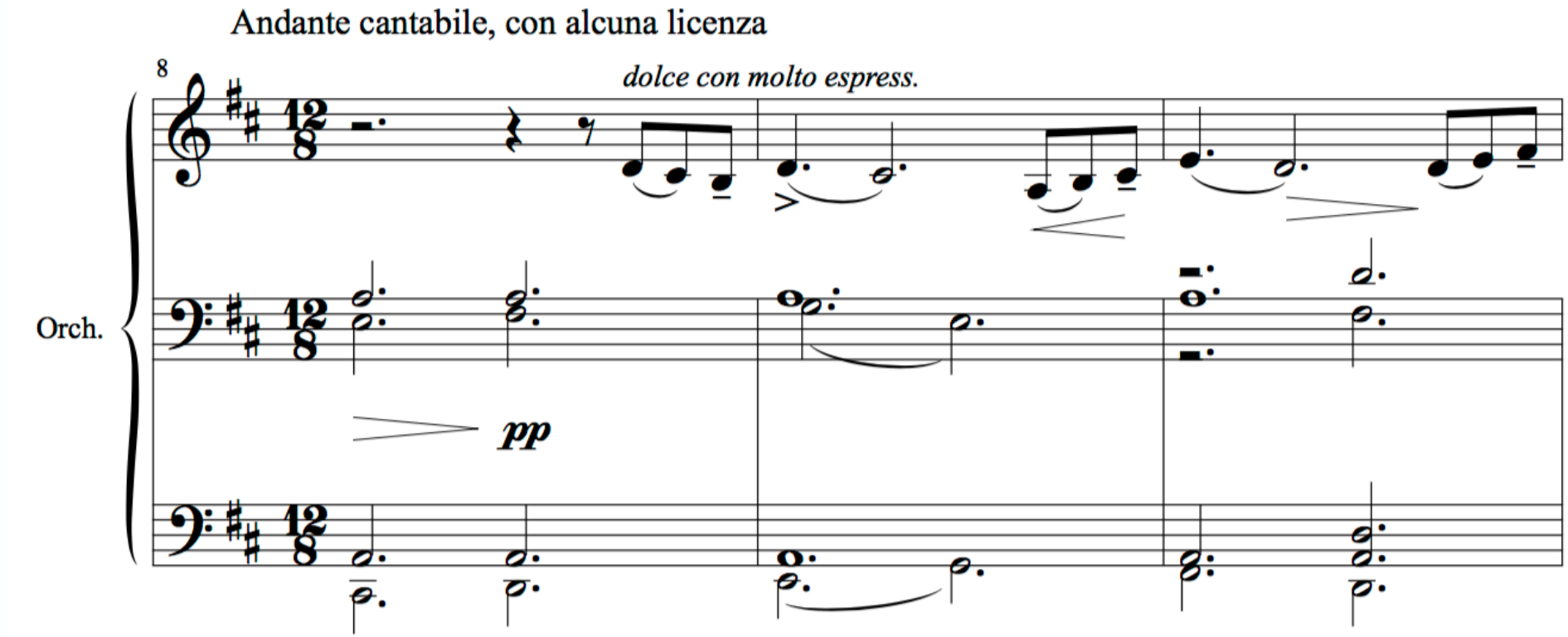
- Appoggiaturas
  - *Approached by leap, left by step*
- Escape Tones
  - *Approached by step, left by leap*
- Neighbor Groups
  - *A note note group that contains leap that is approached a left by step.*

Appoggiaturas

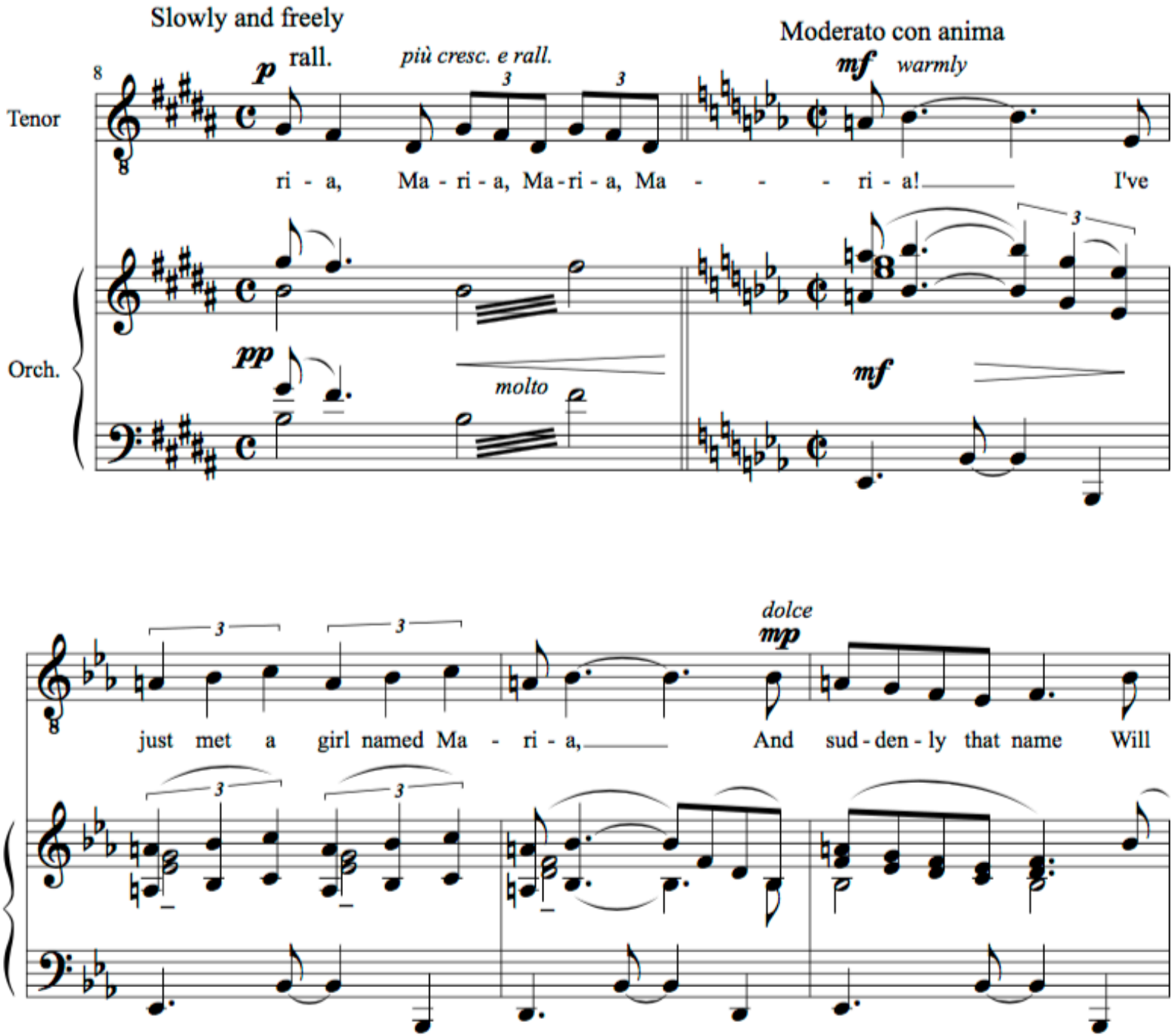
- **Appoggiatura:** a NCT that is approached by leap and left by step
- Generally, appoggiaturas are **accented** and approached by an **ascending leap**, and left by a **descending step**
  - *This is a similar melodic motion to how we dealt with large intervals when composing simple melodies at the beginning of the semester*
- Put the note in parentheses, and label with a **app**



Tchaikovsky, Symphony no. 5 in e minor, op. 64, mvt. 2

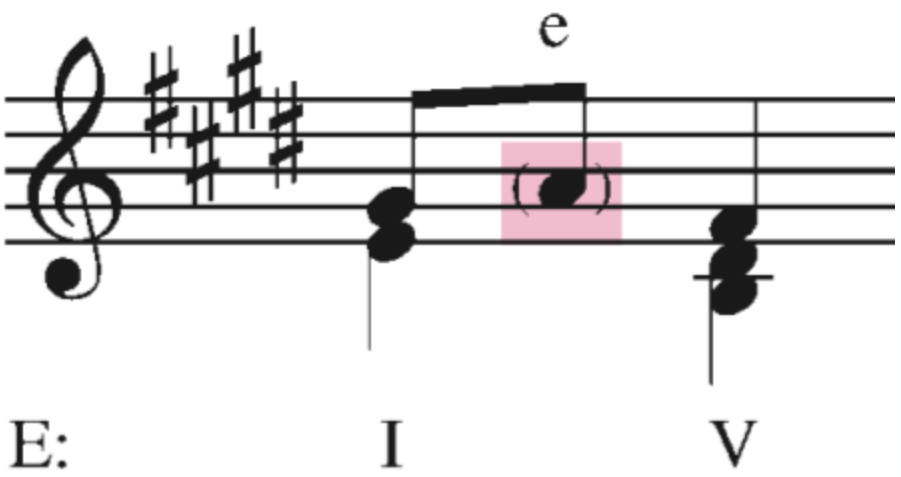


Bernstein, West Side Story, "Maria"

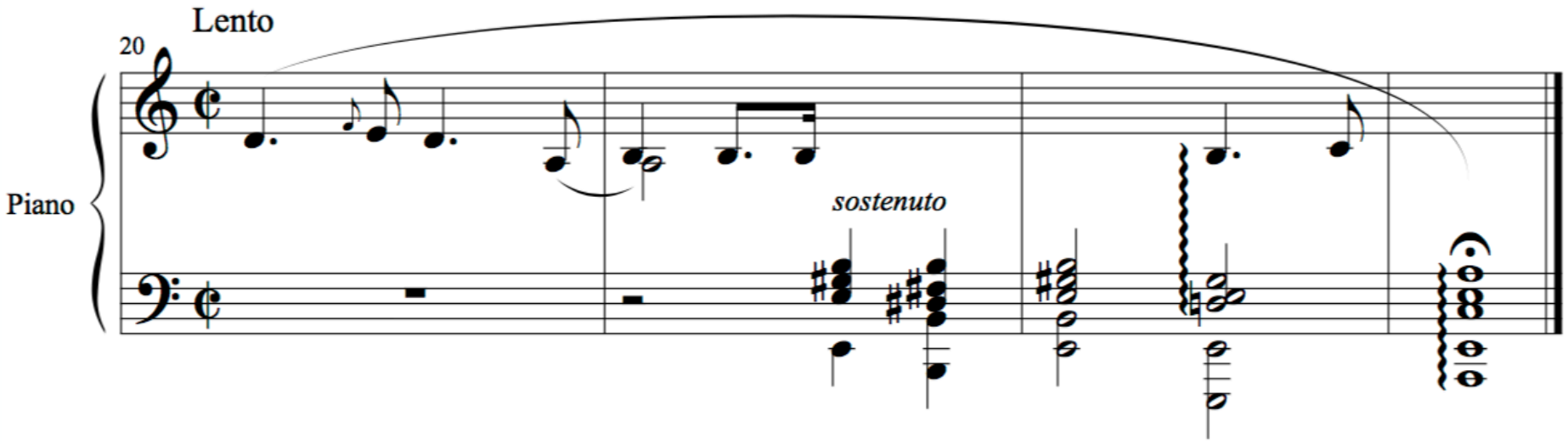


Escape Tones

- Escape Tone: Approached by step and left by leap
- This is the opposite of the appoggiatura
- Put the note in parentheses, and label with a **e**

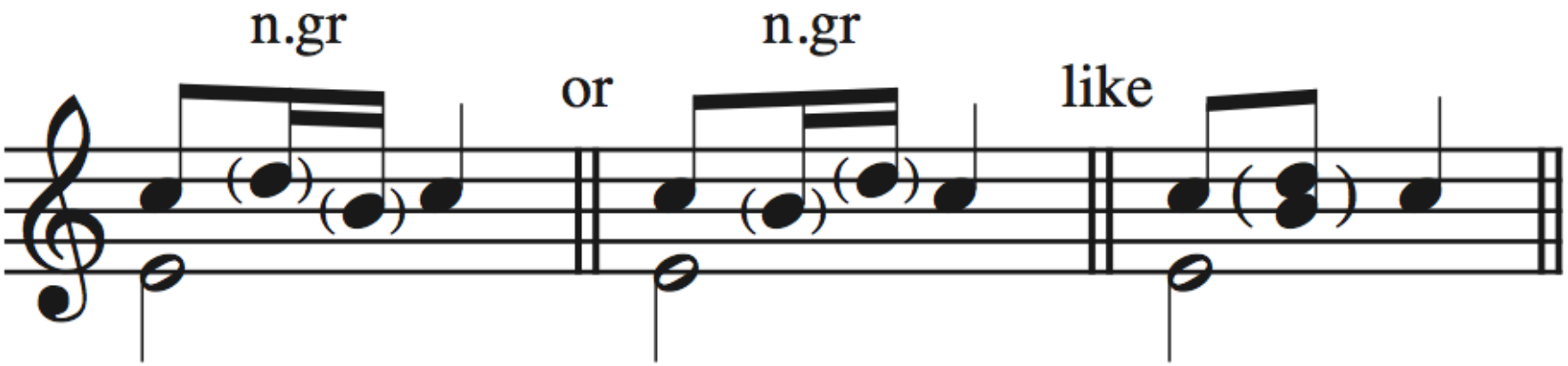


Chopin, Prelude in a minor, op. 28 no. 2

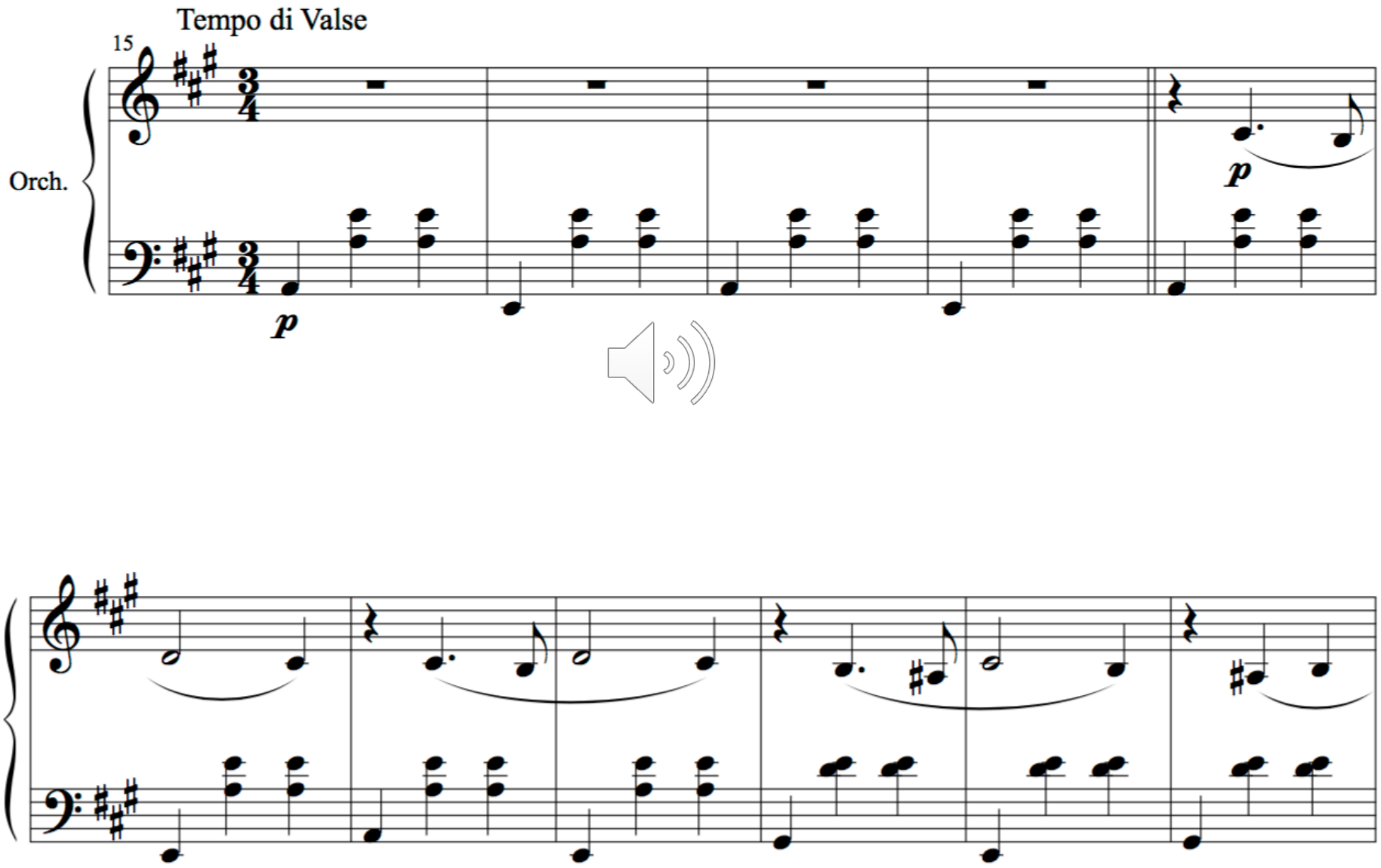


The Neighbor Group

- **Neighbor Group:** A common method of embellishing a single tone involving a combination of two NCTs in succession, an escape tone, followed by an appoggiatura.
- Labeled with an "**n.gr**"

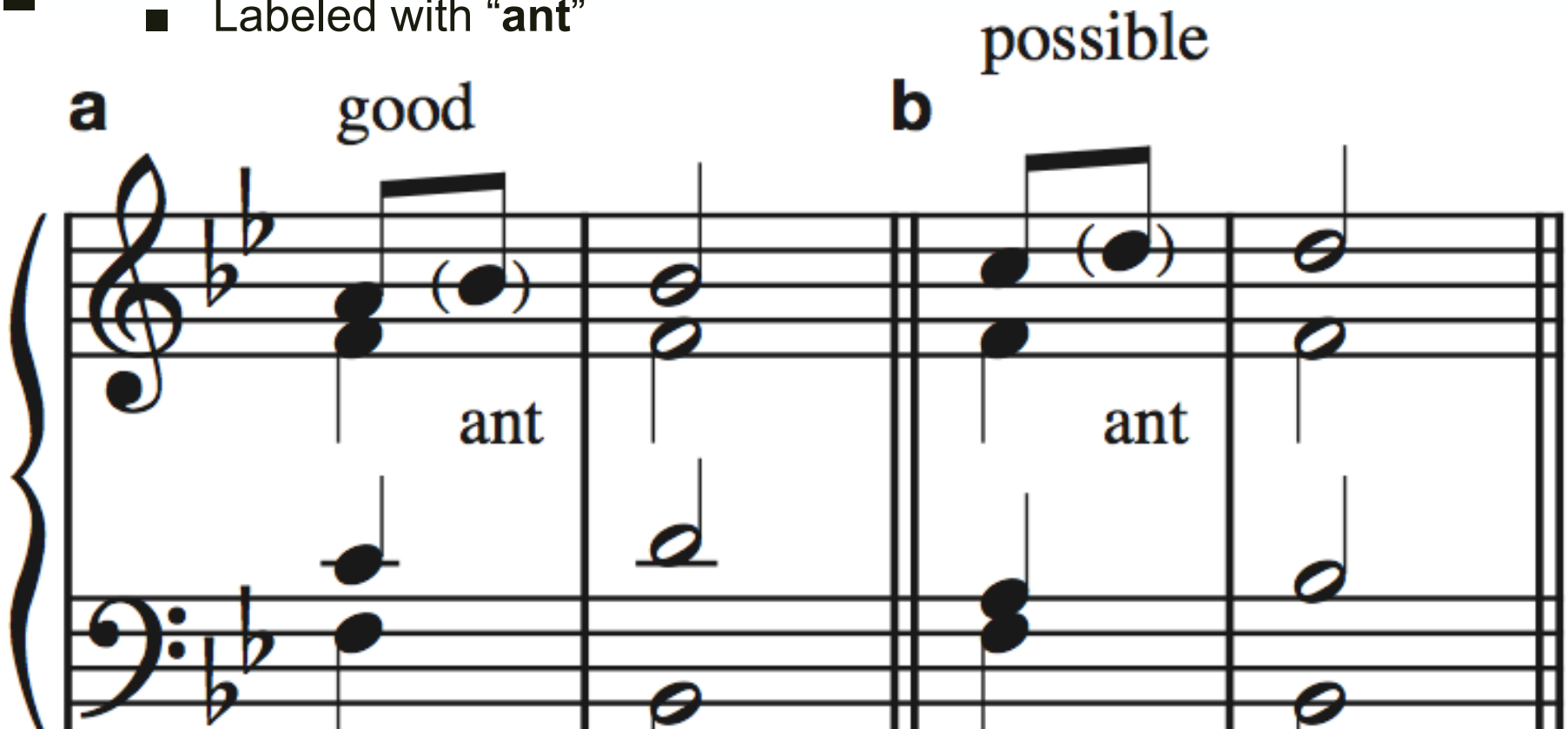


Tchaikovsky, Suite from Swan Lake, op. 20, mvt. 2

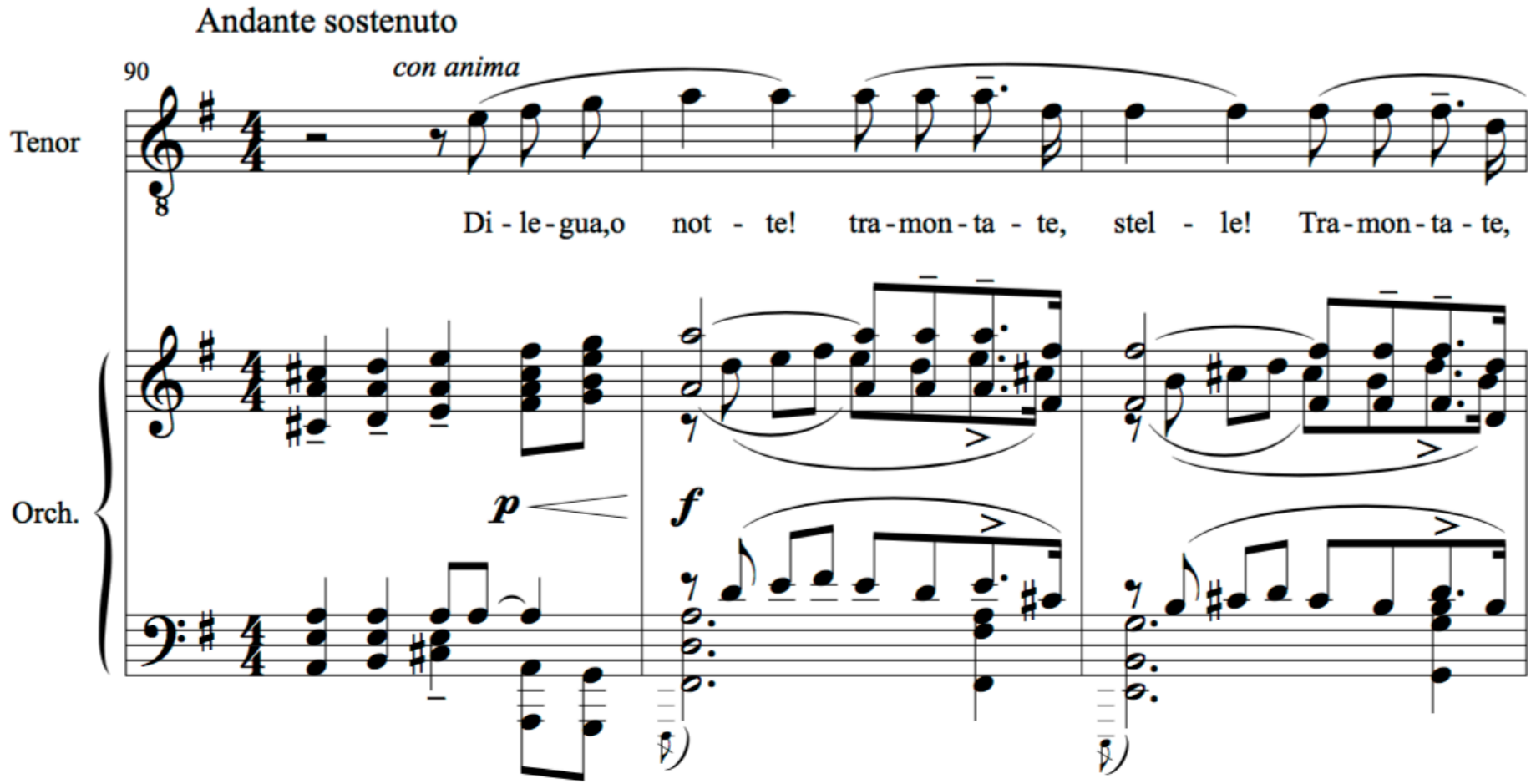


Anticipation

- "*to hang something from somewhere*"
- **Anticpation**: a tone that "arrives early" to the following chord
  - *Approached by step or leap, and left by same-tone*
  - *Cannot be a member of the chord, and is ideally dissonant*
- Labeled with "**ant**"



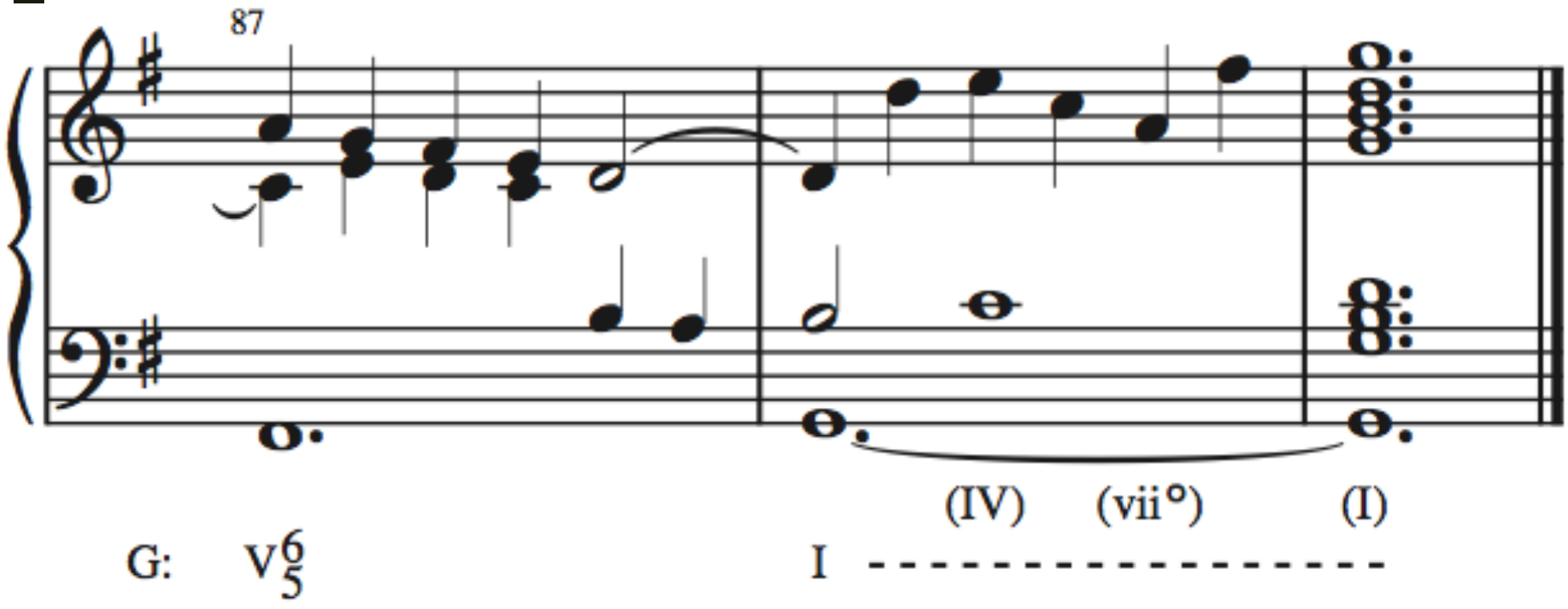
Puccini, Turandot, Act III, *Nessun Dorma*



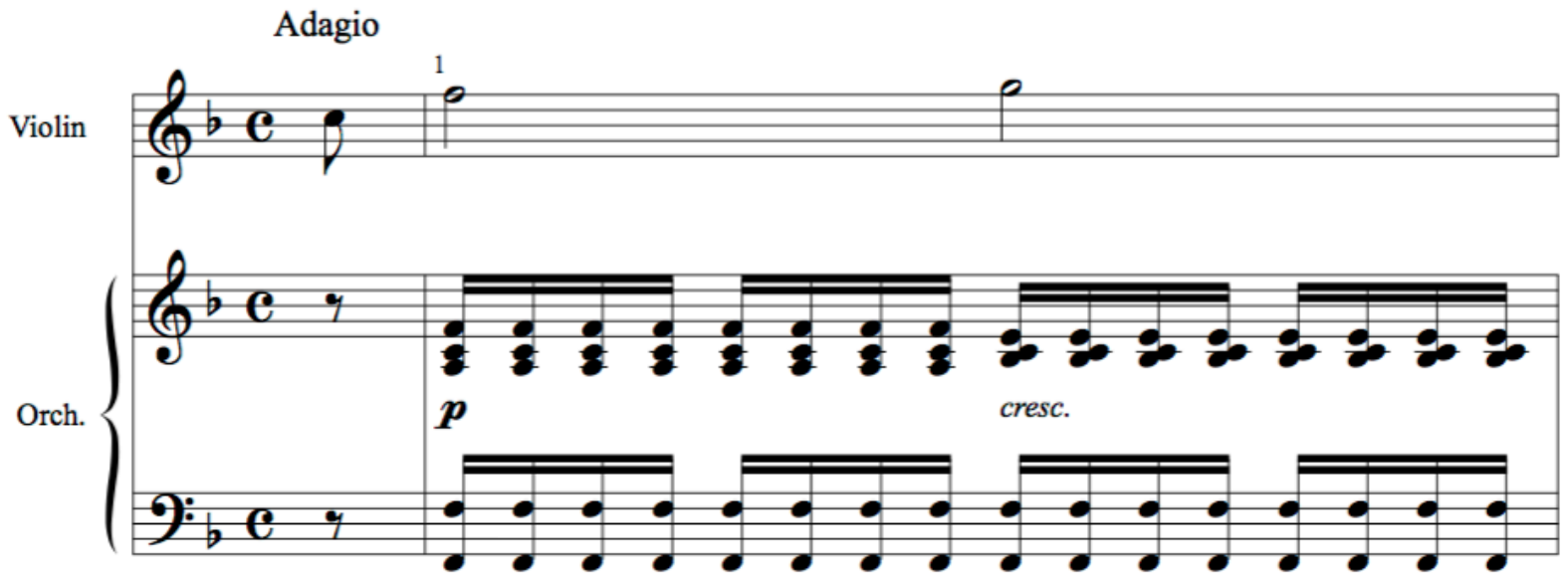
Pedal Point

- Where have we seen pedals before?
  - *Pedal six-four chords*
- **pedal point:** a compositional device that begins as a chord tone, then becomes an NCT as the harmonies around it change, and finally ends up as a chord tone when the harmony is once more in agreement with it.
- approached by same tone, left by same tone
- NCTs generally embellish a harmony
- but, with pedal points, the NCT has such tonal strength that it seems that the other harmonies are embellishing the pedal point.

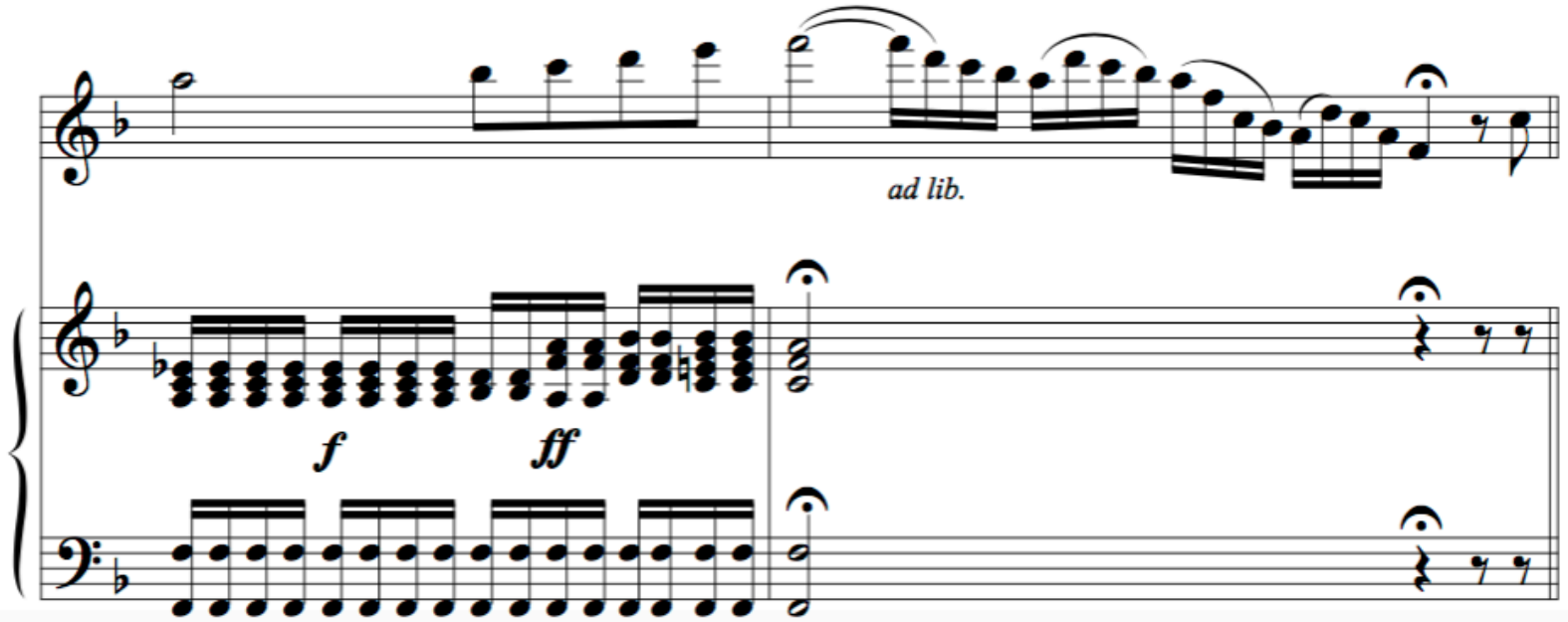
Bach, *Allein Gott in der Hoͤh' sei Ehr*



Bizet, Carmen, Act I no. 5, Habañera



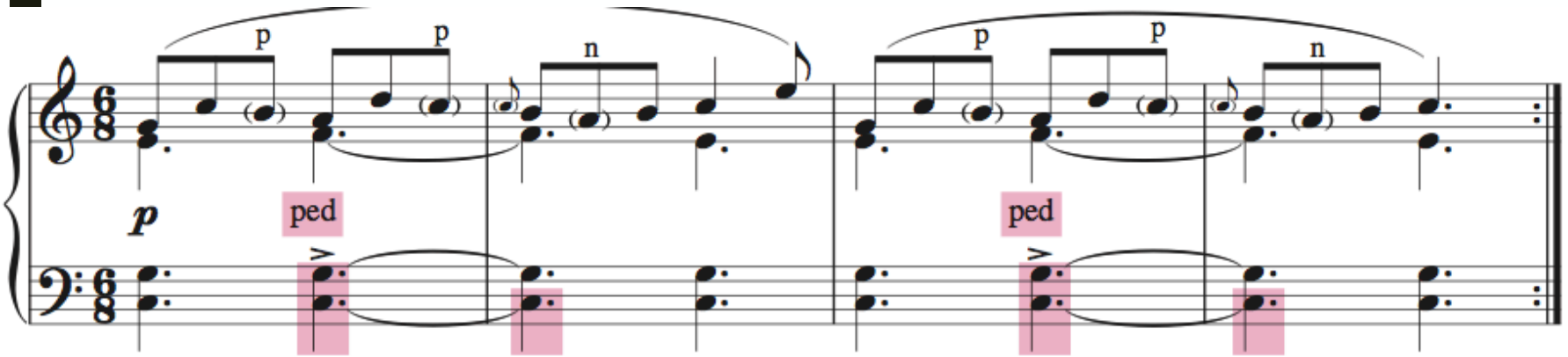
Haydn, Violin Concerto no. 1 in C Major, Hob. VIIa: 1, mvt. 2

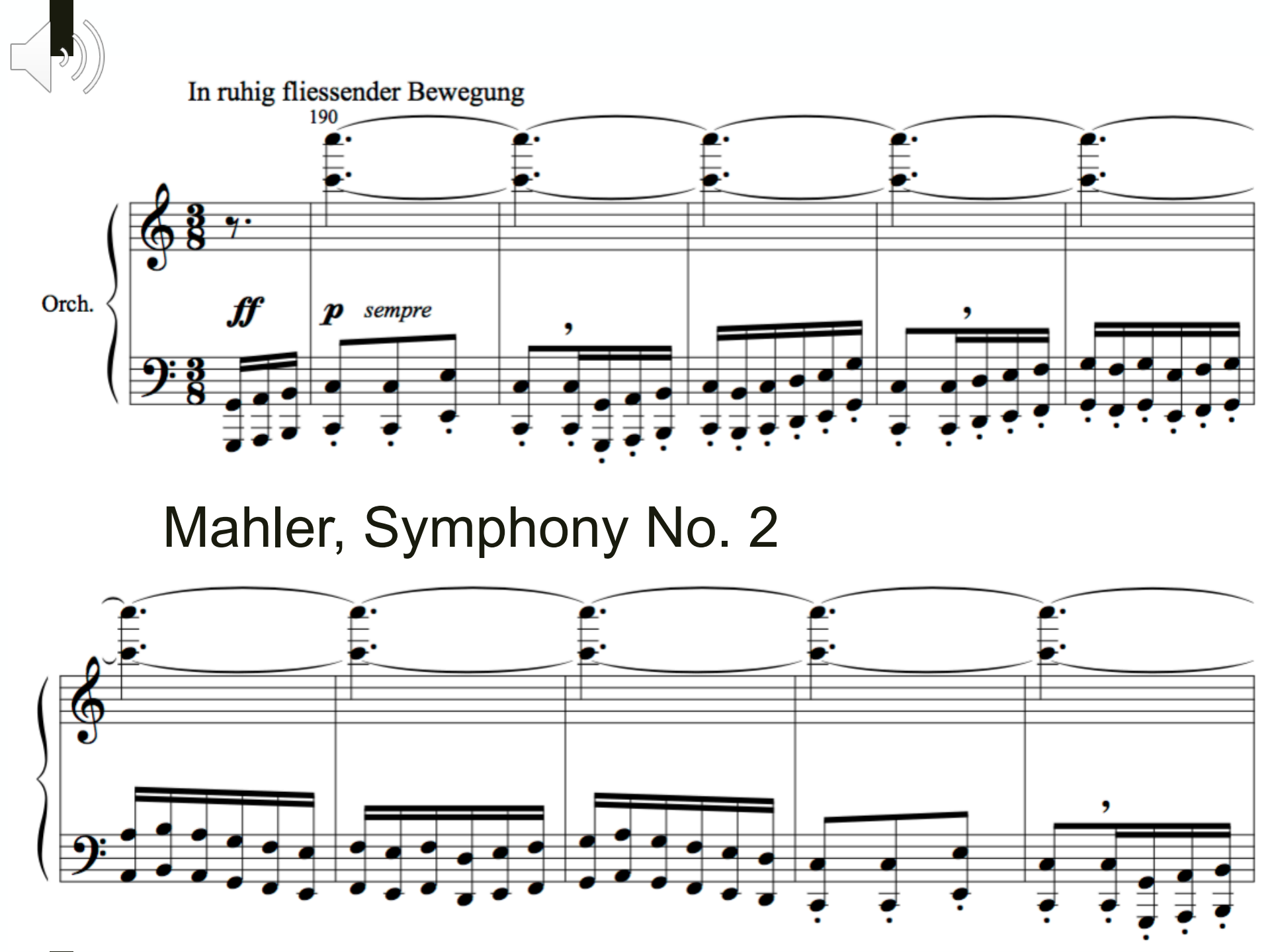


Pedal Points

- **Inverted Pedal Points:** pedal points that do not occur in the bass voice
- **Double Pedal Points:** pedal points that contain two notes

Schumann, “Reaper’s Song,” op. 68, no. 18





Mahler, Symphony No. 2