

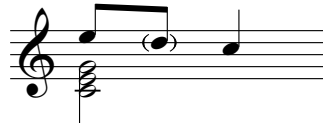
*Section 5.5***NONCHORD TONES 1****Nonchord tones**

**Nonchord tones** are notes that do not fit the harmony. Instead, nonchord tones connect or decorate notes that are part of the chord. Many authors use the term **consonance** for a chord tone, and **dissonance** for a nonchord tone. Nonchord tones are classified based on how they are approached (that is, the note before) and resolved (the note after).

**Consonance****Dissonance****Passing tones****(PT or P)**

**Passing tones** connect two chord tones by stepping up or down the scale (major or minor seconds) in the same direction. Several passing tones may occur in a row to connect chord tones a perfect fourth apart.

descending passing tone



ascending passing tones

**Neighbor tones****(NT)****Neighbor group****(n gr)**

**Neighbor tones** are approached and resolved by step in opposite directions (up-down or down-up). A **neighbor group** groups two neighbor tones together without returning to the chord tone between them. Neighbor groups are also called **double neighboring tones** or **changing tones**.

upper neighbor (UN)



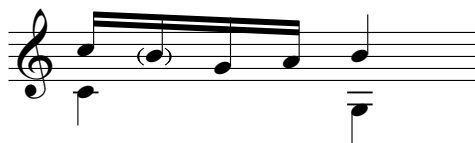
lower neighbor (UN)



neighbor group (n gr)

**Cambiata (c)**

The **cambiata** (sometimes also called **changing tone**) connected two consonances a 3rd apart (below, C and A) using a formula common in the 15th and 16th centuries:



**Appoggiaturas  
(app)**  
**Escape tones  
(esc)**

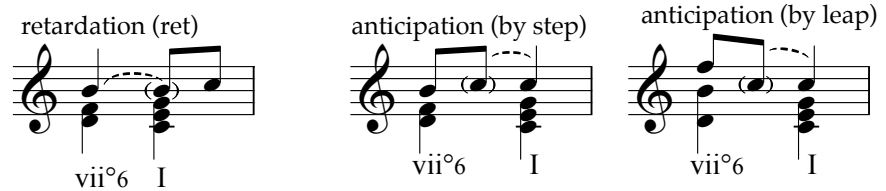
**Appoggiaturas** are approached by leap and resolved by step to a chord tone. **Escape tones** (or **échappée**) are approached by step and resolved by leap to a chord tone. You can remember escape tones because to **escape** from a fire, you **step** to the (first-floor only) window, and **leap** out.



Appoggiaturas and escape tones are also **incomplete neighbor tones** because they are either approached or resolved by step, but not both. The direction of the leap and step may vary: up-down, down-up, up-up, or down-down.

**Retardations (ret)**  
**and**  
**Anticipations (ant)**

A **retardation** is a delayed step up; the retardation is metrically **accented** (on a downbeat or strong beat; see 1.5). An **anticipation** “anticipates” a note in the next harmony; anticipations are metrically **unaccented**. Retardations always resolve up by step; anticipations may step or leap. They may or may not use ties.



**Pedal tones**  
**Pedal point**

A **pedal tone** (or **pedal point**) starts as a chord tone, becomes a nonchord tone as other voices change harmonies, then becomes a chord tone again when the other voices change harmonies again. Pedal tones are usually below other voices (like an organ pedal), but may be on top or even in the middle.

From Bach, WTC, Fugue I in C, mm. 26-27

C is consonant → C is dissonant → C is consonant