






## Non-Chord Tones (also called "non-harmonic tones" or "embellishing tones")

- In each case, **only ONE note is the actual dissonance**, and that dissonant note is "approached" (by the note before) and "resolved" (by the note after) in a certain way.
- Most dissonances happen on a weak beat, and usually are approached/resolved by step.
- The interval that involves the dissonance is measured by its distance from the bass note.

Type	Example	Dissonant note is <i>approached</i>	Dissonant note <i>occurs on a...</i>	Dissonant note is <i>resolved</i>
<p><b>Passing Tone</b></p> <p>Note: A passing tone that occurs on a <i>strong beat</i> is called an "Appoggiatura" or "Accented Passing Tone"</p>	 <p>Dissonant "d" (2nd) in bar 1 is a 2nd that is approached by step and resolves by step in the same direction.</p>	By step	Weak-beat  If it occurs on a <i>strong beat</i> , it is called an "Appoggiatura" or "Accented Passing Tone"	By step (in the same direction)
<p><b>Neighbor tone</b> (also called "Neighbor note")</p> <p>"Upper Neighbor": dissonant note is higher than the starting note; "Lower Neighbor": dissonance is lower.</p>	 <p>Dissonant "d" (2nd) in bar 1 is approached by step and resolves in opposite direction back to the starting note. (this example = "upper neighbor")</p>	By step above or below	Weak beat	Back by step to approach note
<p><b>Anticipation</b></p>	 <p>Dissonant "b" (7th) in bar 1 is approached by step and resolves when that same pitch becomes a chord tone in bar 2.</p>	By step	Weak beat	Same pitch
<p><b>Cambiata</b> (also called "changing tones"):</p> <p>upper and lower "neighbor notes" in a pair</p>	 <p>Dissonant pair "a" and "d" (7th and 2nd) have a step approach before the "b" and a step resolution after the "d".</p>	By step (to 1st note of the pair)	Weak beat	By step (from the last note of the pair)
<p><b>Escape tone</b></p>	 <p>Dissonant "d" (2nd) is approached by step from previous note, and is resolved by LEAP in bar 2.</p>	By step	Weak beat	By LEAP in opposite direction (to a chord tone)

Type	Example	Dissonant note is <i>approached</i>	Dissonant note <i>occurs on a...</i>	Dissonant note is <i>resolved</i>
<b>Appoggiatura</b>	<p>Dissonant "a" (2nd) LEAPS from previous note, and is resolved by step in bar 2.</p>	By LEAP (!)	Weak beat  (sometimes a strong-beat "Accented Passing Tone" is called an appoggiatura)	By step (in opposite direction)
<b>Suspension</b> "4-3 suspension" (see example)  "7-6 suspension" & "9-8 suspension are same idea as 4-3  "2-3 suspension" (dissonance is in the LOWER voice and still resolves down)	<p>Dissonant "c" on the STRONG beat of bar 2 is prepared by the same pitch in bar 1, and resolves down by step in bar 2. [Dissonance is a 4<sup>th</sup> against the bass = 4-3 suspension]</p> <p>Suspensions DO NOT have to be prepared with a tie--just approached by the same pitch.</p>	By same pitch	<b>STRONG</b> beat	By step <i>down</i>
<b>Retardation</b>  (similar to a suspension, but the dissonant note resolves UP)	<p>Dissonant "b" on strong beat of bar 2 is prepared by the same pitch in bar 1, and resolves UP by step in bar 2.</p>	By same pitch	<b>STRONG</b> beat	By step <i>up</i>

More examples: (from Josquin Desprez's motet *Ave Maria...virgo serena*)

**Example 1: mm. 138-139**  
 Annotations: Passing Tone (green), Neighbor Note (blue).  
 Bass vs. alto: 5 6 3 4 3  
 Bass vs. tenor: 3 4 6 7 6

**Example 2: mm. 80-81**  
 Annotations: Anticipation (purple), 2-3 Suspension (red).  
 Suspension prepared (red circle), Suspension resolved (red circle).  
 "musica ficta"  
 Alto vs. cantus: 3 4 3 → 2 - 3 1  
 Prep Sus Res

**Example 3: mm. 140-141**  
 Annotations: Accented Passing Tone (green), 4-3 Suspension (red).  
 prep (red), resol (red).  
 L-neighbor note (blue).  
 Alto vs. tenor: 3 3 4 note 4  
 Alto vs. bass: 4 5 4 - 3 5  
 Pr Sus Res