

PACKET #4: Cadences and Non Harmonic Tones

Phrase: a **phrase** is a unit of music that has a complete musical sense of its own, built from figures, motifs, and cells, and combining to form melodies, periods and larger sections. Phrases usually end in a cadence.

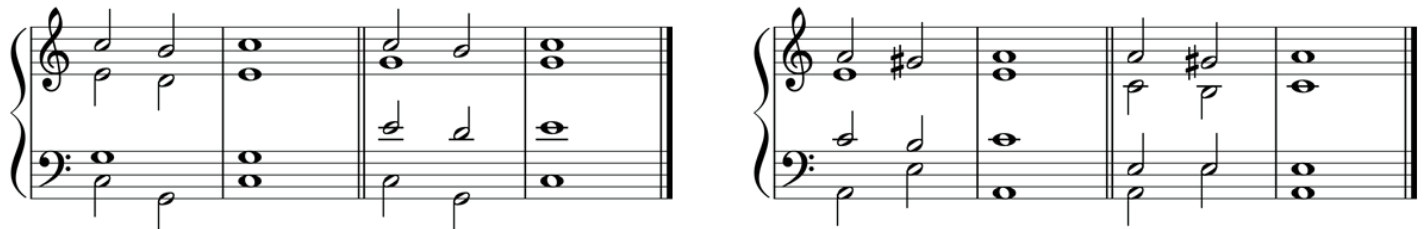
Harmonic cadence: is a musical punctuation at the end of a phrase that's achieved harmonically. Cadences occur with different strengths of musical closure. Some signify the end of a complete thought while others suggest more to come.

Authentic cadence

An authentic cadence is a final cadence which brings the music to the conclusion, to the feeling of finality and rest by resolving the dominant chord to the tonic chord: **V-I, V-i, vii⁶-I, vii⁶-i, V⁷-I, V⁷-i**. It is the most obvious-sounding cadence. There are two types of authentic cadence: perfect authentic cadence (PAC) and imperfect authentic cadence (IAC).

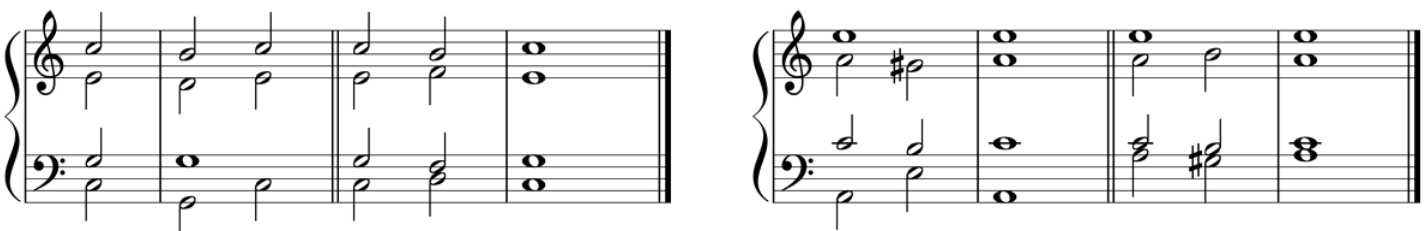
Perfect authentic cadence

In perfect authentic cadence both chords must be in the root position, the tonic chord must be on the strong beat of the meter and the tonic note must be in soprano - the highest voice. Perfect authentic cadence is the strongest cadence of all.



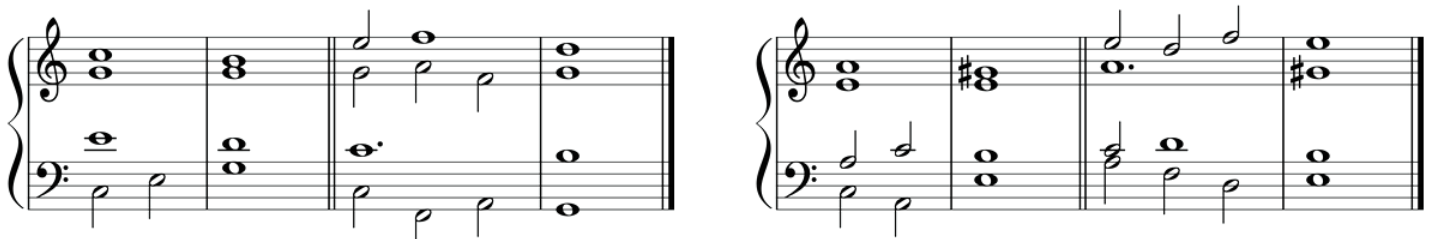
Imperfect authentic cadence

If the tonic note is not in the highest voice or the **vii** chord is substituted to **V**, one or both chords are inverted, the tonic chord is not on the strong part of the meter, the cadence is imperfect and it's weaker than the perfect authentic cadence.



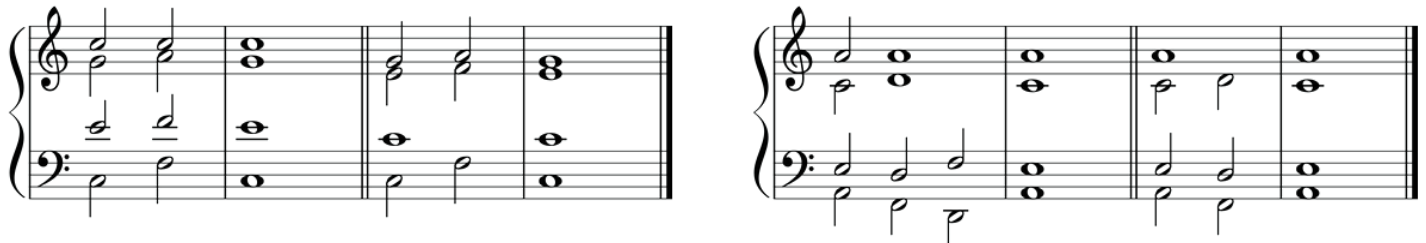
Half cadence

Half cadence ends with the **V** chord and it is the point of tension: **I-V, IV-V, ii-V, i-V, iv-V**. Half cadence can not be the last because it feels unfinished.



Plagal cadence

Plagal cadence is the progression of the subdominant chord and the tonic chord: **IV-I, ii-I, iv-i, ii-i**. Plagal cadence closes a phrase but not the whole composition.



Deceptive cadence

Deceptive cadence is the progression of the **V** chord to the **VI/vi** chord. It feels interrupted and incomplete. It is the weakest cadence of all.



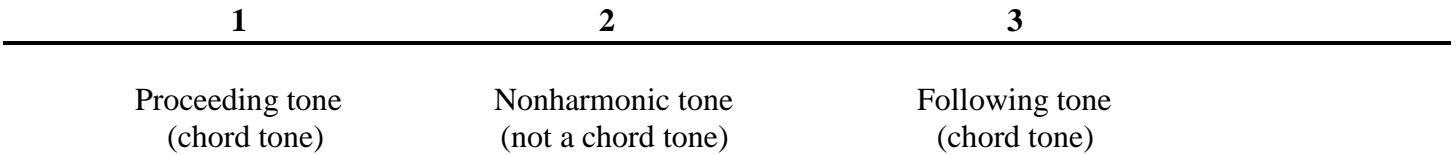
Rhythmic Cadence: Phrase endings may contain rhythmic patterns that create a cadence or ending.



Nonharmonic Tones

Harmonic tones should be familiar to you by now. They are the chord tones: root, third, or fifth. *Nonharmonic tones* are pitches that sound along with a chord but are not chord pitches. Most nonharmonic tones are dissonant and create intervals of a second, fourth or seventh. Diminished or augmented intervals are also considered dissonant. The dissonance created by nonharmonic tones is calculated against the lowest-sounding tone of a chord no matter how many other voices are present. An exception occurs when the nonharmonic tone occurs in the lowest-sounding voice itself (usually bass).

Non-harmonic tones normally occur in a series of 3 tones or pitches:



The different types of nonharmonic tones (NHT or NCT) are named after the intervals between the preceding tone, the nonharmonic tone and the following tone. Below are the common three-tone patterns. The NHT has been circled in each case.

The diagram shows seven musical examples on a treble clef staff, each with a circled non-harmonic tone (NHT) and its interval relationships:

- Passing Tone:** (step) PT (step) - Two examples showing a step up to the NHT and a step down to the following tone.
- Neighboring Tone:** (step) NT (step) - Two examples showing a step up to the NHT and a step down to the following tone.
- Escape Tone:** (step) ET (skip) - A step up to the NHT, followed by a skip to the following tone.
- Appoggiatura:** (skip) APP (step) - A skip up to the NHT, followed by a step down to the following tone.
- Suspension:** (common tone) SUS (step) - A common tone to the NHT, followed by a step down to the following tone.
- Retardation:** (common tone) RE (step) - A common tone to the NHT, followed by a step up to the following tone.
- Anticipation:** (step) ANT (common tone) - Two examples showing a step up to the NHT, followed by a common tone to the following tone.

Rhythmic Placement: NCT that are placed on the beat are known create a stronger emotional impact and are known as **Accented NHT**. Those off the beat are known as **Unaccented NHT** and are a weaker dissonance.

Unaccented Nonharmonic Tones

The common *unaccented nonharmonic tones* are the *unaccented passing tone*, *unaccented neighboring tone*, *escape tone*, and *anticipation*.

Unaccented Passing Tone These figures show various *unaccented passing tones* in a four-voice texture. Figures a and b show single unaccented passing tones in descending and ascending patterns, while c–e show double unaccented passing tones in a variety of patterns.

em: i i i i i i i i i6 i

Unaccented Neighboring Tones Below shows various unaccented neighboring tones in a four-voice texture. Figures a and b show single unaccented neighboring tones; while c and d show double unaccented neighboring tones.

em: i i i i i i i i

Escape Tones *Escape tones* occur only as unaccented nonharmonic tones. Figure 5.10 shows the most common pattern, in which a step upward is followed by a skip downward by a third.

em: i iv

Anticipation

Anticipations occur only as unaccented nonharmonic tones. Figure shows two common patterns.

em: i V V i

Accented Nonharmonic Tones

The common *accented nonharmonic tones* are the *accented passing tone*, *accented neighboring tone*, *suspension*, *retardation*, and *appoggiatura*.

Accented Passing Tone

Figure shows some *accented passing tones* in a four-voice texture. Compare the musical effect of these accented passing tones with the unaccented passing tones

em: i i i i i i i i i6 i

Summary

The following chart is a summary of nonharmonic tones studied in this chapter.

- PT—Passing Tone NT—Neighboring Tone ET—Escape Tone
- APP—Appoggiatura SUS—Suspension RE—Retardation
- ANT—Anticipation PD—Pedal Tone CT—Changing Tones

Type	Approach	Departure	Voice	Accented or Unaccented
PT	Step	Step	Any	May be either
NT	Step	Step	Any	May be either
ET	Step	Skip	Soprano	Unaccented
APP	Skip	Step	Usually soprano	Accented
SUS	Same pitch	Step down	Any	Accented
RE	Same pitch	Step up	Usually soprano	Accented
ANT	Prefer step	Same tone	Usually soprano	Unaccented
PD	NA		Usually bass	Both
CT	NA		Any	Usually neither note accented

**Accented
Neighboring Tone**

Figure shows some *accented neighboring tones* in a four-voice texture. Compare them with the unaccented neighboring tones

The figure shows four examples of accented neighboring tones in a four-voice texture. Each example consists of a treble and bass clef. Example 'a' shows a soprano note moving up to a neighboring tone. Example 'b' shows a soprano note moving down to a neighboring tone. Example 'c' shows a soprano note moving up to a neighboring tone. Example 'd' shows a soprano note moving down to a neighboring tone. The accented neighboring tones are marked with a 'v' symbol above the note.

Suspension

The *suspension* occurs only as an accented nonharmonic tone. There are three phases of a suspension: the preparation, the suspension, and the resolution

The figure illustrates the three phases of a suspension. It shows a single treble clef with three notes. The first note is a minor sixth (m6) interval above the bass note, labeled 'Preparation' and 'Consonant'. The second note is a minor seventh (m7) interval above the bass note, labeled 'Suspension' and 'Dissonant'. The third note is a minor sixth (m6) interval above the bass note, labeled 'Resolution' and 'Consonant'.

The suspended tone (the middle tone of the figure) is always dissonant. Suspensions are designated by the interval forming the suspended tone and resolution with the lowest sounding voice. Three common suspension types are shown

The figure shows three common suspension types. Each example consists of a treble and bass clef. The first example shows a 9-8 suspension, with the interval '9 - 8' indicated below the notes. The second example shows a 7-6 suspension, with the interval '7 - 6' indicated below the notes. The third example shows a 4-3 suspension, with the interval '4 - 3' indicated below the notes. Below each example, the Roman numerals for the chords are given: 'em: i iv' for the first, 'i ii°6' for the second, and 'iv i' for the third.

In determining the interval of suspension, the octave is usually removed. Thus 4-3 is used instead of 11-10. The exception is the 9-8 suspension.

Another common suspension is the 2–3 suspension. Whereas the suspension figure is in one of the upper voices in the three suspensions shown below, in the 2–3 suspension the suspended tone is in the lower voice.

2–3 Suspension Showing Suspension Figure in Lower Voice.

The other voice (not containing the suspension figure) may move in almost any way as long as it provides the necessary preparation, suspension, and resolution phases for the suspension figure.

Remember that suspensions occur only between two voices—even in four-voice writing. The other voices do not take part and for the present moment may be ignored. The following are suspensions found in a four-voice setting.

Bach: *Freu dich sehr, o meine Seele* (Rejoice Greatly, O My Soul), BWV 25, m. 12–13.

Bach: *Was Gott tut, das ist wohlgetan* (What God Does Is Well Done), BWV 69a, m. 3–4 (Modified).

	Prep.	Sus.	Res.		Prep.	Sus.	Res.
		4 - 3				4 - 3	
	I ⁶	I	V	I	I	IV	V
Consonance-Dissonance:	Con.	Diss	Con.		Con.	Diss	Con.
Interval:	P8	P4	M3		P5	P4	M3

Suspensions may occur simultaneously in pairs, have decorated resolutions, or occur in chains.

In pairs:

Decorated resolutions:

em: ii^o6 i em: iv i iv i

In chains:

FM: IV⁶ I ii vi

Retardation

A *retardation* is a nonharmonic tone similar to a suspension, except that the resolution is upward instead of downward.

em: V i i iv

Appoggiatura

The *appoggiatura* is a nonharmonic tone that is approached by skip and resolved by step in the opposite direction. It generally occurs as an accented nonharmonic tone.

em: V i em: i iv i ii^o6

Accented versus Unaccented Nonharmonic Tones

Compare the two phrases from Bach chorales shown below. Figure a contains only unaccented nonharmonic tones, whereas b has three accented nonharmonic tones. The nonharmonic tones in a add rhythmic interest and make the voice leading smoother, but the dissonances in b are much more dramatic in effect and add considerable tension to the musical setting.

a. Bach: *Valet will ich dir geben* (Farewell I Gladly Bid Thee), BWV 415, m. 1-2.

DM: I I I IV vii[°]6 IV⁶ I -

b. Bach: *Liebster Jesu, wir sind hier* (Blessed Jesu, At Thy Word), BWV 373, m. 1-2.

GM: I - 2-3 SUS PT V⁶ V I - V

Nonharmonic Tones Involving More than Three Pitches

A few nonharmonic tones are in patterns of four or more pitches. The most common are: *successive passing tones*, *changing tones*, and the *pedal tone*.

Successive Passing Tones

Two passing tones occasionally fill an interval of a fourth. In such cases both the passing tones may be unaccented (figure a) or they may be a combination of accented and unaccented passing tones (figure b).

em: i i GM: I V

Changing Tones

Changing tones consist of two successive nonharmonic tones. The first leads by step from a chord tone, skips to another nonharmonic tone, and then leads by step to a chord tone (often the same chord tone). Other terms often used instead of changing tones are *double neighboring tones* or *neighbor group*. In many ways the two changing tones resemble neighboring tones with a missing (or perhaps implied) middle tone.

Changing Tones

em: III i III i III i

Pedal Tone

A *pedal tone* (also called a *pedal point*) is a held or repeated note, usually in the lowest voice, that alternates between consonance and dissonance with the chord structures above it. Thus, the dissonances are created by the moving chords above rather than the pedal tone itself. When a pedal tone occurs above other voices, it is called an *inverted pedal tone*.

Bach: Prelude no. 6 in D Minor, BWV 851, from the *Well-Tempered Clavier*, Book I, m. 1-2.

Pedal Tone

con. con. con. diss. diss. diss. con.