CHAPTER 15

Appoggiaturas, Escape Tones, and Pedal Tones

SUPPLEMENTARY MATERIAL

Pedal Tones in Organ Literature

Pedal tones lend themselves to organ music very well because of an important characteristic of the organ—the pedal keyboard. Most organ have multiple keyboards (unlike the piano) and typically, one of those keyboards is a series of pedals meant to be played with both feet.

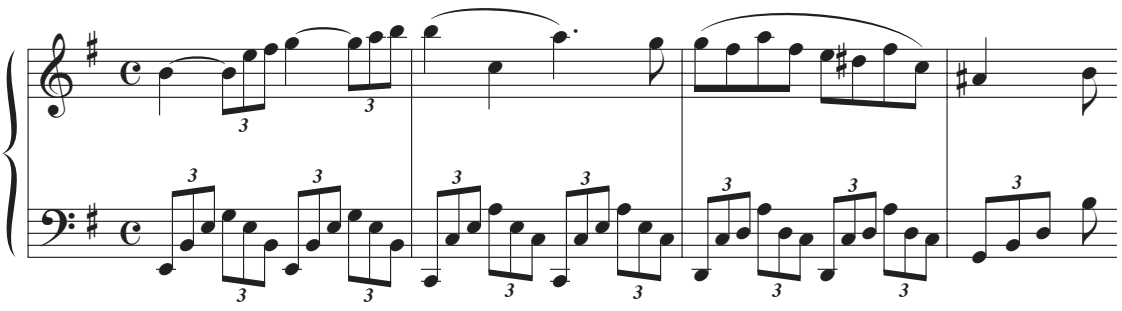
The term, pedal tone or pedal point, comes from the fact that a common feature of classical organ literature is a sustained bass note held by one foot on the pedal keyboard, while the organist's hands continue to change harmonies above it.

The pedal tone is not as effective when used in piano literature, because the sound of any piano key immediately begins to decay as soon as it is struck. Most pedal tones in piano literature involve repeatedly striking the same bass note, creating a different aural effect than that of a single sustained tone on the organ.

Music for Analysis

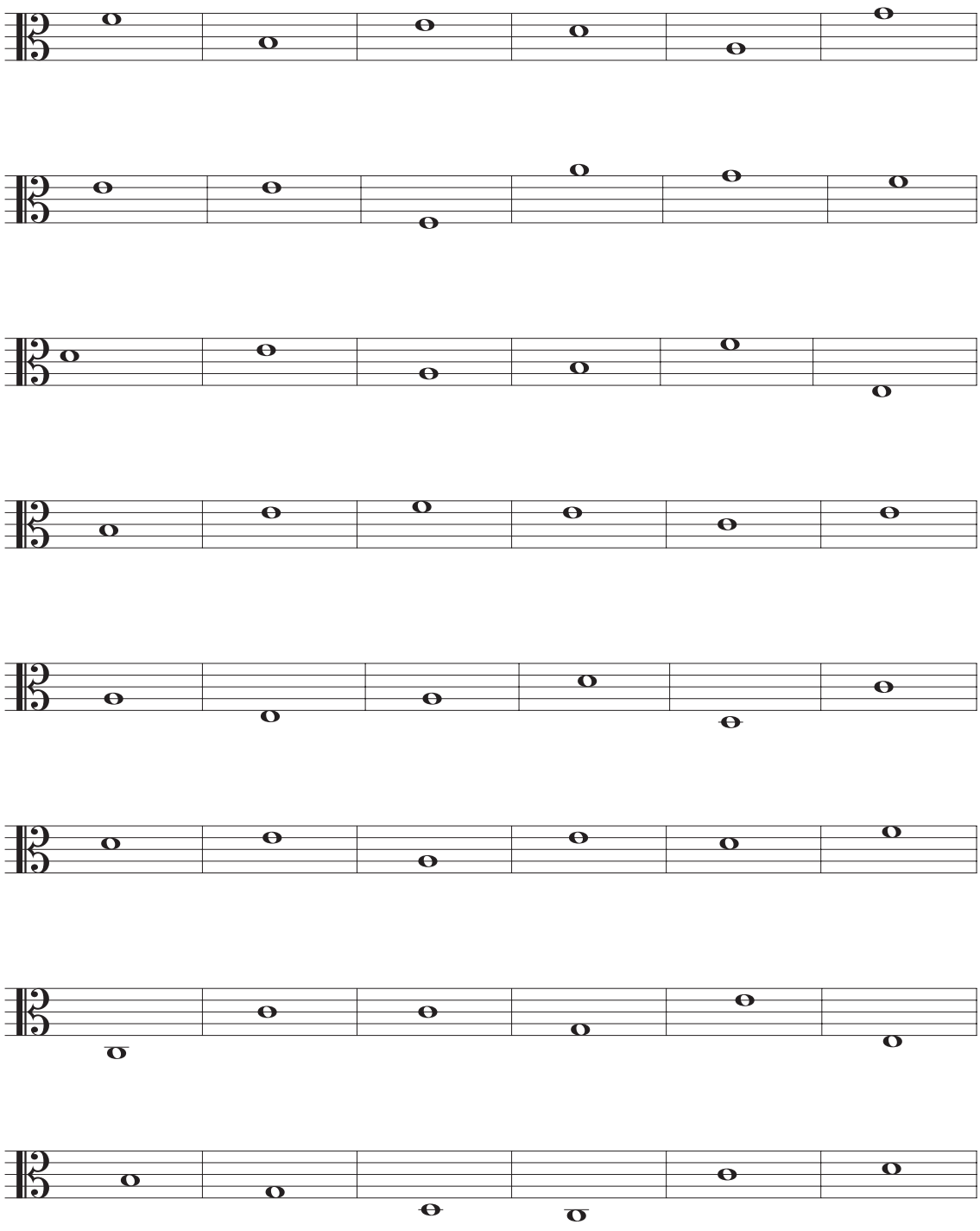
Provide a roman numeral analysis for the following excerpt and name all nonharmonic tones. The C in the second measure of the treble staff can be more easily understood if you consider it to be one octave higher than written.

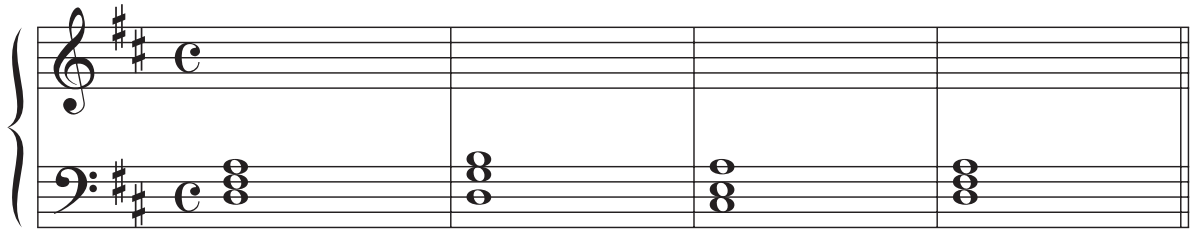
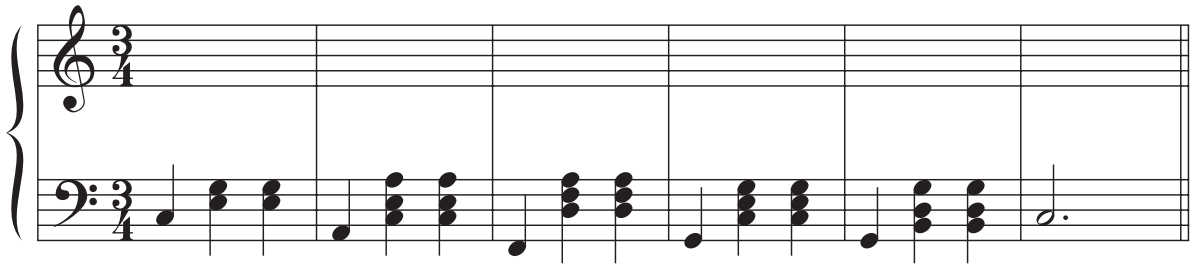
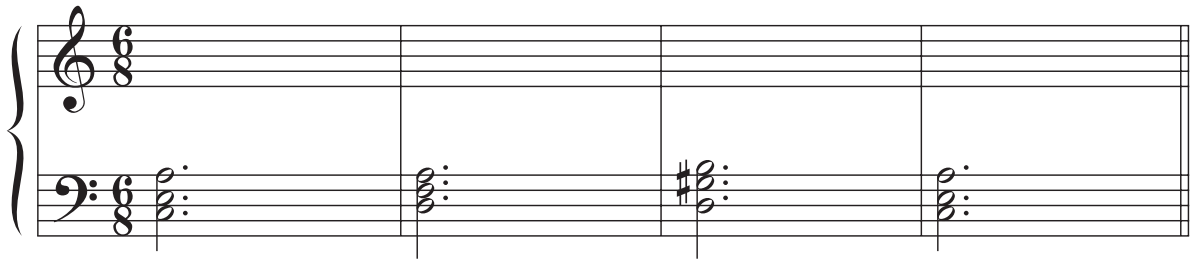
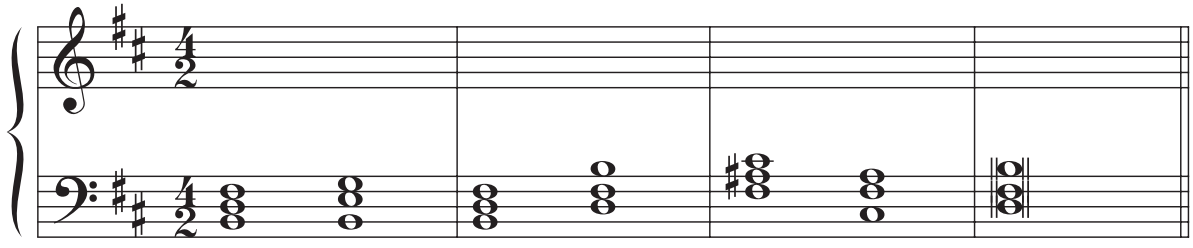
Felix Mendelssohn, *Songs without Words*, op. 117, no. 1, mm. 7–10



PRACTICE: Alto Clef

Name the following alto clef notes.



Compose Melodies with Nonharmonic Tones

Compose a melody above each of these chord progressions. Each melody should contain at least one of the nonharmonic tones that you have studied in Chapters 14 and 15.