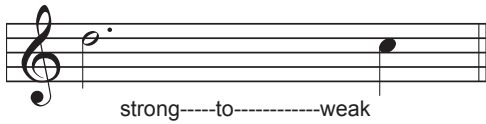


The "Appoggiatura": Accented Melodic Inharmonic

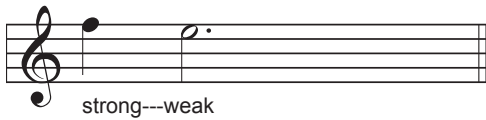
= a dissonant note struck on a strong beat and resolved to a weak metric position.
 (derived from Italian, meaning "to lean.") The appoggiatura emphasizes the dissonance and is the most expressive of all melodic inharmonics.

C(I)



Notice that in all of the examples, the dissonant note is on the strong beat or the stronger portion of the beat.

C(I)



C(I)



The strongest beat in the bar is the very first one.

C(I)



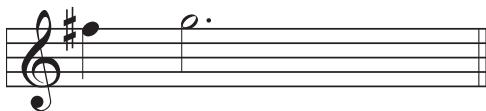
The appoggiatura can be a scale tone above or below the destination note.

C(I)



Most commonly, the lower appoggiatura is a half tone below the destination.

C(I)



The lower appoggiatura is often raised to place it a half tone below the destination note.

G7(V7)



If the appoggiatura is below the leading note, it is usually place a whole step below so it does not diminish the meaning of the leading note.

C(I)



Harmonized appoggiaturas can exist.

C(I)



Three part appoggiaturas produce appoggiatura chords. An appoggiatura chord with a long duration can confuse the harmonic structure.

The duration of the appoggiatura is somewhat dependent on the tempo of the song.
 Slow tempo --- use shorter appoggiaturas. Fast tempo --- longer appoggiaturas are fine.