

2-2 Anticipation and Delayed Attack

Anticipation

Rhythmic displacement of the melody is a useful technique for adding interest to an arrangement. A note that was originally on the beat may be attacked half a beat (an eighth note) early—creating an anticipation.

Original

Anticipations

In some uses of anticipation, the note may be attacked only a quarter of a beat (a sixteenth note) early; in others, a full beat (quarter note) early.

Original

Anticipations

When the anticipated melody note “belongs” to a specific change of harmony (a new chord in the chord progression), the change of harmony must also be anticipated.

G-7 C7 F6

Delayed Attack

An arranger may also delay the attack of a melody note—moving it from the downbeat to a quarter of a beat, a half of a beat, or a full beat later. When the attack of a melody note is delayed, and the preceding pitch is sustained, the harmony of the preceding pitch must also be sustained.

Original

G-7 C7 F6

The image shows two musical staves in 4/4 time, both in the key of B-flat major. The top staff, labeled 'Original', shows a melody starting on the downbeat: G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (half). The chords G-7, C7, and F6 are indicated above the notes. The bottom staff shows the same melody with a delayed attack: a quarter rest on the downbeat, followed by G4 (quarter), A4 (quarter), Bb4 (quarter), and C5 (half). The chords G-7, C7, and F6 are indicated above the notes. Arrows point from the chord labels to the notes in the delayed version: G-7 points to the G4 note, C7 points to the A4 note, and F6 points to the Bb4 note.