



So now go back to all of your exercises and try adding passing tones. Sometimes you will run across physical limitations. Example:

If you try to move the C# note in the A chord up to E in the E chord via the diatonic note D, you would have to remove one of the other notes from the neck in order to finger it.

You could try playing the A like this:

which is rough, or better yet, you could try *relocating* the chords and see if this will solve the problem. In this case the following re-location will probably be easier than the optional fingering given:

You must use all the resources at your disposal to cope effectively with non-harmonic tones. You may have noticed that NH tones help give motion to chordal sounds; also the temporary dissonance they create helps to give variety and added color.

Scale tones are used to embellish chordal tones in other ways such as some of the following:

(Numbers refer to chronological order of notes to be played.)

Diatonic NH Tones:

Chromatic NH Tones will be discussed later.

The image shows nine guitar chord grids for the following chords: A (5th fret), D (5th fret), E (3rd fret), A (5th fret), A (5th fret), A (7th fret), D (5th fret), E (4th fret), and A (5th fret). Each grid includes handwritten fingering numbers for the fingers. Below the grids is a musical staff in G major (one sharp) showing the chord progression with non-harmonic tones indicated by accidentals.

As you can see this system of [chord grid] notation leaves something to be desired (another argument in favor of learning how to read music).

You should practice these techniques with all of your old exercises and also if you haven't learned to read music yet, you should start *today*; it will be much easier in the long run.

One more common device with NH tones is *suspension*. A suspension is a NH tone that is carried over from one chord into the following and is then resolved usually by step up or down. Example:

becomes:

The image shows two examples of suspension notation. The first example shows an A chord (9th fret) and an E chord (7th fret) with a 9th fret note on the A string in the A chord that is tied to the E chord. The second example shows a similar setup but with a 7th fret note on the A string in the A chord that is tied to the E chord. Below the grids is a musical staff in G major showing the corresponding chord progression with a suspension.

So suspensions act as a delaying of the resolution. Suspensions are often sustained between both chords (that is the note is not plucked again in the second chord) but this is by no means necessary and is often impossible on the guitar.

Other scale notes are often inserted between a suspension and its resolution:

The image shows a guitar chord grid for an A chord (9th fret) and an E chord (7th fret) with a 9th fret note on the A string in the A chord that is tied to the E chord. A scale note (G) is inserted between the suspension and its resolution. Below the grids is a musical staff in G major showing the corresponding chord progression with a suspension and a scale note inserted.

Notice that because of the device in notation known as the tie, that chordal common tones can be sustained:

The image shows a guitar chord grid for an A chord (7th fret) and an E chord (7th fret) with a 7th fret note on the A string in the A chord that is tied to the E chord. A tie is shown between the two chords. Below the grids is a musical staff in G major showing the corresponding chord progression with a tie.

This device differs from a suspension in that the suspension is sustaining a note that is foreign to the second of the two chords dealt with.

# Non-Harmonic Tones (NH TONES)

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Non-harmonic tones can be defined generally as quickly moving tones that are unessential and/or foreign to the chords with which they are being played. They are arrived at and usually conceived by the melodic action of a given voice in a chord. Remember that chords do not only have to be thought of as frozen blocks of sound; rather, they are most often treated as a temporary freezing of the separate melodic lines which are constantly in motion.

However, because melodies tend to either be conceived from, or to imply a certain chordal background, it has been found convenient to classify tones as those "belonging to the chords and those not" (this is in reference to triads and triadal harmony mainly, because almost any tone can be frozen to a triad and this new combination then given a name; for example an A triad with a B note is called an A added 9th, but this viewpoint will be covered thoroughly later - for now everything is in terms of triads - if a note does not belong to a triad with which it is being played, it will be called a non-harmonic tone).

Stepwise motion has been found to be the smoothest type of melodic interval, so the whole + 1/2 steps dominate most melodies. However when there is a melodic skip (a movement other than by step) the diatonic notes that are missing may be commonly filled in. Example:

(Key of F)

Example: F  $\rightarrow$  F<sub>6</sub> could become F  $\rightarrow$  F<sub>6</sub> or F  $\rightarrow$  F<sub>6</sub>

This type of NH tones are called PASSING TONES

Notice that chromatic (non-diatonic) passing tones could be used instead. However, it is better to learn how to use diatonic passing tones first, so as not to miss the many beautiful sounds they produce. So now go back to all of your exercises and try adding passing tones; sometimes you will run across physical limitations; Example:

if you try to move the C# note in the A chord up to E in the E chord you have to remove one of the other notes from the neck in order to finger it. You could try relocating the chords & see if this will solve the problem. In this case the following relocation will probably be easier than the optional fingering given - you must use all the resources at your disposal to cope effectively with non-harmonic tones. You may have noticed that NH tones help give motion to chordal sounds; also the temporary dissonance they create helps to give variety and added color.

FINGERING

# Non Harmonic Tones (Page 2)

Scale tones are used to embellish chordal tones in other ways such as some of the following:

DIATONIC NH TONES

Numbers refer to chronological order of notes to be played.

CHROMATIC NH TONES WILL BE DISCUSSED LATER

As you can see this system of notation leaves something to be desired (another argument in favor of learning how to read music).

You should practice these techniques with all of your old exercises and also if you haven't learned to read music yet, you should start today; it will be much easier in the long run.

One more common device with NH tones is the suspension.

A suspension is a NH tone that is carried over from one chord into the following and is then resolved usually by step up or down. Example:

So suspensions act as a delaying of the resolution. Suspensions are often sustained between both chords (that is the note is not plucked again in the 2nd chord) but this is by no means necessary.

Other scale notes are often inserted between a suspension and its resolution. Notice that because of the device in notation known as the tie, that chordal common tones can be sustained.

This device differs from a suspension in that the suspension is sustaining a note that is foreign to the 2nd of the two chords dealt with.