

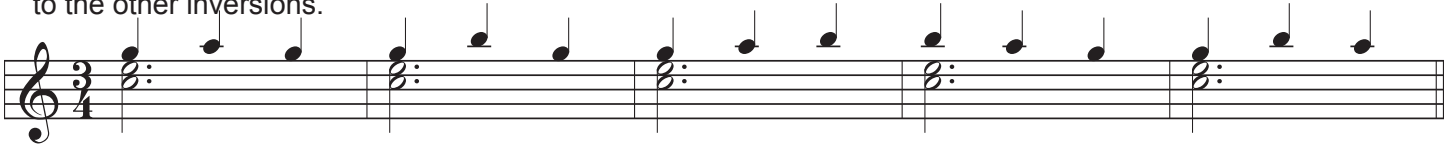
## (Book 2) Lesson 33.

**Auxiliary Tone Studies:** an auxiliary tone is a non-chordal tone which is a scale tone above or below the chordal tone. Auxiliary notes generally return to the intended chordal tone. Lower auxiliaries commonly are a semitone below the chordal tone.

Where I do feel that this page is in its proper place, a student whose left hand is not sufficiently developed may find it necessary, because of the stretches involved, to skip all or part of the exercises presented. On the other hand, they may be used as a left hand development study. Eventually, they should be completed. They will add a positive dimension to your overall playing.

These exercises are developed by adding auxiliary notes, not only to the top note of a chord, but also to the middle and/or the bottom note.

Top note: (only Root Position chord is demonstrated but a similar technique can be applied etc.  
to the other inversions.

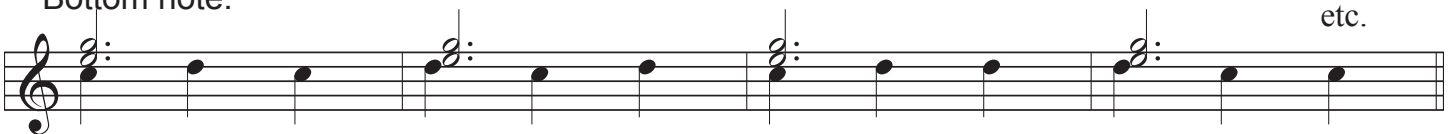


Middle note:



This example shows how movement can be added to the middle note of the Root Position Triad. The same principle can be used on any inversion.

Bottom note:



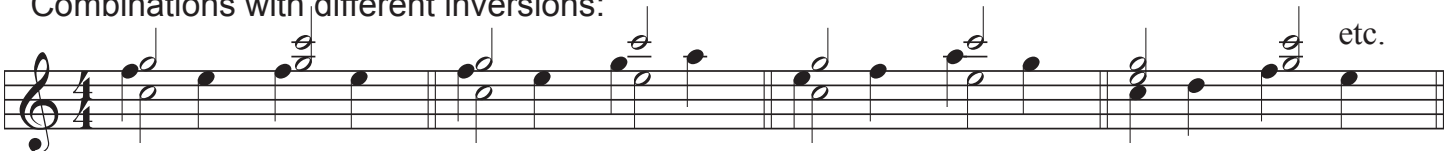
Movement in the bottom note is shown here on the Root Position Triad. Same style can embellish any inversion of the chord.

Combined:



Movement in a variety of voices is shown in this example but all chords are in Root Position.

Combinations with different inversions:



You will probably discover a favourite. As you can see, auxiliary notes add motion and interest to what could be rather uninteresting music. Science supplies the material, but, based on personal preference, the student decides on where and how the material will be used. It seems to me that this decision transfers science to art.

All of the above examples are inversions of a "C" chord. When you put these devices into effect in an actual piece of music containing a variety of chords and chord types, the result can be wonderful.