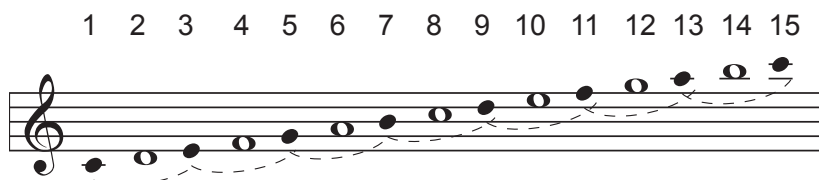


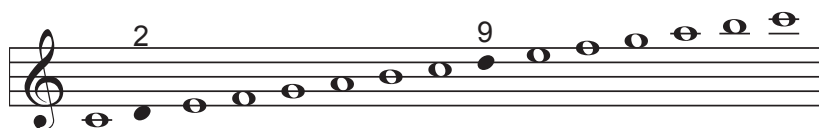
(Book 3) Lesson 33.

Non-Chordal Tones Revisited and Revised

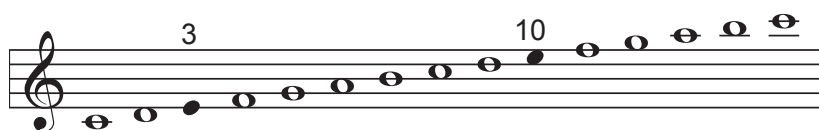
The two octave scale reveals some interesting information.



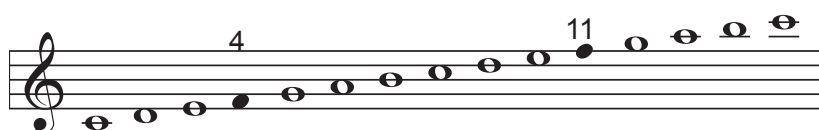
Two octave C Major scale numerically analyzed in thirds.



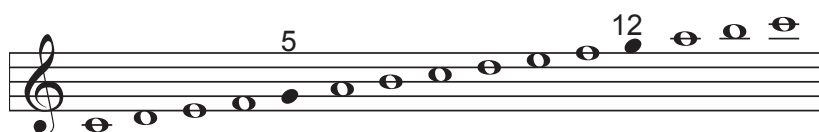
The 2nd and 9th notes are assessed as 9ths when added to a chord.



The 3rd and 10th notes are both assessed as the 3rds of the chord.



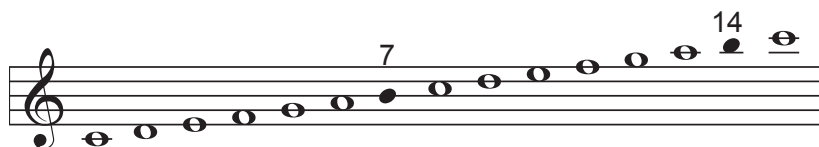
The 4th and 11th notes are both assessed as the suspended 4ths when added to a chord.



The 5th and 12th are both assessed as the 5ths of the chord.



The 6th and 13th are both assessed as 6ths when added to a Major or Minor chord.



The 7th and 14th are both assessed as 7ths when added to a chord.

The root note of the scale is considered as the Root regardless of the octave.

Perhaps the mystery of those elusive "jazz" chords will be solved in short order.
(And then, maybe not quite yet!)

The above demonstration will ultimately show, that, any note can be justified as some type of chordal tone.
The original idea was that there are two types of notes: Chordal and Non-Chordal.

See following page for more on this subject.