

## Rob's Piano Room - Module 3 - PDF Passing Tones and Neighbour Tones

### Main points

Passing tones are notes that lead you from one chord tone to the next chord tone, in either direction.

Passing tones will lead from the 1 to the 3 of the scale (or the reverse) , or from the 3 to the 5 (or the reverse). For our purposes, we will think of a set of 'double' passing tones leading from the 5 to the upper 1 (or the reverse)



You can still skip from chord tone to chord tone as before, adding passing tones whenever you like

When moving from one chord to another it is possible to use a passing tone to connect from the last note of one chord to the first note of the next

When using passing tones on chords other than I, still use the scale notes of the key you are in . For example, in the key of C, passing tones on the F or G chords will still use notes of the C scale.

The non scale notes are only referred to as passing tones when they are used in this particular way. The term 'passing tone' refers to how they are used.

Neighbour tones are notes that go up or down from a chord tone , and then return to the SAME chord tone.

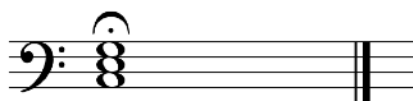
Neighbour tones above a note are generally from the scale of the key you are in

Neighbour tones below a note are most often a semitone below, regardless of the scale

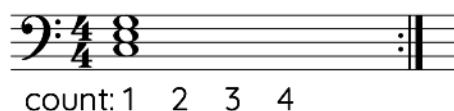


**Exercises** (We will stay in C for the first few modules, if you are able to try other keys, feel free)

**Ex. 1** Play the C triad in your left hand, Play chord tone melodies as in module 2, but now add passing tones between the chord tones. Experiment with all passing tone possibilities, including from note 5 to the high 1 and back. Remember you can still sometimes just move from one chord tone to the next, adding passing tones as you like.



**Ex. 2** Repeat exercise 1, this time in a time signature. First, just count out loud, then try using figurations as below. Try 4/4 and 3/4. You might start with only one or two notes per bar at first in your right hand, until your left hand is comfortable.



**Ex. 3.** Now let's try using passing tones over the I-V-I chord progression. Start without a time signature so you can feel free to experiment without having to worry about counting (SEE I-V-I LEFT HAND EXAMPLES ON FOLLOWING PAGES)

**Ex. 4** Repeat exercise 3, this time in a time signature as we did in module 2. Try 4/4 and 3/4. You might start with fewer notes at first in your right hand, until your left hand is comfortable. (SEE I-V-I LEFT HAND EXAMPLES ON FOLLOWING PAGES)

**Ex. 5** Repeat exercises 3 and 4, but this time with I-IV-I. (SEE I-IV-I LEFT HAND EXAMPLES ON FOLLOWING PAGES)

**Ex. 6** Repeat exercises 3 and 4, but this time with I-IV-V-I. (SEE I-IV-V-I LEFT HAND EXAMPLES ON FOLLOWING PAGES)

Repeat all of the above with upper and lower neighbour tones, then with a combination of passing tones and neighbour tones.

A single bass clef staff containing three chords: C major (C-E-G), F major (F-A-C), and C major (C-E-G). Each chord is marked with a circled letter above it: C, F, and C.

A bass clef staff in 4/4 time with four chords: C major, F major, C major, and F major. Below the staff, the counts for each measure are: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

A bass clef staff in 4/4 time with four chords: C major, F major, C major, and F major. Below the staff, the counts for each measure are: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

A bass clef staff in 4/4 time with four chords: C major, F major, C major, and F major. Below the staff, the counts for each measure are: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4.

A bass clef staff in 4/4 time with four measures of chords: C major, F major, C major, and C major. Below the staff, the letters I, V, I, and I are centered under each measure.

A bass clef staff in 4/4 time with four measures of chords: C major, C major, F major, and C major. Below the staff, the letters I, I, V, and I are centered under each measure.

A bass clef staff in 4/4 time with four measures of chords: C major, F major, F major, and C major. Below the staff, the letters I, V, V, and I are centered under each measure.

A bass clef staff in 3/4 time with four measures of chords: C major, F major, C major, and C major. Below the staff, the letters I, V, I, and I are centered under each measure.

A bass clef staff in 3/4 time with four measures of chords: C major, C major, F major, and C major. Below the staff, the letters I, I, V, and I are centered under each measure.

A bass clef staff in 3/4 time with four measures of chords: C major, F major, F major, and C major. Below the staff, the letters I, V, V, and I are centered under each measure.

I-IV-I LEFT HAND EXAMPLES

Musical staff 1: Bass clef, 4/4 time signature. Chords: C2 (C), F2 (F), C2 (C).

Musical staff 2: Bass clef, 4/4 time signature. Chords: C2, F2, C2, C2.

count: 1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4

Musical staff 3: Bass clef, 4/4 time signature. Chords: C2, F2, C2, C2.

count: 1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4

Musical staff 4: Bass clef, 4/4 time signature. Chords: C2, F2, C2, C2.

count: 1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4

Musical staff 5: Bass clef, 4/4 time signature. Chords: C2, F2, C2, C2.

I                      IV                      I                      I

Musical staff 6: Bass clef, 4/4 time signature. Chords: C2, F2, C2, C2.

I                      I                      IV                      I

Musical staff 7: Bass clef, 4/4 time signature. Chords: C2, F2, C2, C2.

I                      IV                      IV                      I

Musical staff 8: Bass clef, 3/4 time signature. Chords: C2, F2, C2, C2.

I                      IV                      I                      I

Musical staff 9: Bass clef, 3/4 time signature. Chords: C2, F2, C2, C2.

I                      I                      IV                      I

Musical staff 10: Bass clef, 3/4 time signature. Chords: C2, F2, C2, C2.

I                      IV                      IV                      I

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### I-IV-V-I LEFT HAND EXAMPLES

Four measures of whole chords in 4/4 time. Measure 1: I (C4, E3, G2). Measure 2: IV (F3, A2, C3). Measure 3: V (G2, B1, D2). Measure 4: I (C4, E3, G2). Each chord is marked with a circled Roman numeral above it.

Four measures of whole chords in 4/4 time. Measure 1: I (C4, E3, G2). Measure 2: IV (F3, A2, C3). Measure 3: V (G2, B1, D2). Measure 4: I (C4, E3, G2). Fingerings are indicated below each measure: 1 2 3 4 for each measure.

Four measures of chords in 4/4 time. Measure 1: I (C4, E3, G2) with quarter notes. Measure 2: IV (F3, A2, C3) with quarter notes. Measure 3: V (G2, B1, D2) with quarter notes. Measure 4: I (C4, E3, G2) with quarter notes.

Four measures of chords in 3/4 time. Measure 1: I (C4, E3, G2) with quarter notes. Measure 2: IV (F3, A2, C3) with quarter notes. Measure 3: V (G2, B1, D2) with quarter notes. Measure 4: I (C4, E3, G2) with quarter notes.

Example 1: Treble and Bass clefs, 4/4 time signature. Treble clef has a melodic line with eighth and quarter notes. Bass clef has a steady accompaniment of chords.

Example 2: Treble and Bass clefs, 4/4 time signature. Treble clef has a melodic line with eighth and quarter notes. Bass clef has a steady accompaniment of chords.

Example 3: Treble and Bass clefs, 4/4 time signature. Treble clef has a melodic line with quarter and eighth notes. Bass clef has a steady accompaniment of chords.

Example 4: Treble and Bass clefs, 4/4 time signature. Treble clef has a melodic line with quarter and eighth notes. Bass clef has a steady accompaniment of chords.

Example 5: Treble and Bass clefs, 3/4 time signature. Treble clef has a melodic line with quarter and eighth notes. Bass clef has a steady accompaniment of chords.

Example 6: Treble and Bass clefs, 3/4 time signature. Treble clef has a melodic line with quarter and eighth notes. Bass clef has a steady accompaniment of chords.