

Shared Tones and Chromaticism



-In the example below a common pitch of "E" is shared as the top voice in all of the chords.

Chord diagrams for Cmaj7, Am7, Dm9/F, and G13 are shown above the staff. The staff shows the top voice (treble clef) with a common E note in the top voice across all four chords. Below the staff is a fretboard diagram showing the fingerings for the top voice (T), middle voice (A), and bass voice (B) for each chord.

	Cmaj7	Am7	Dm9/F	G13
T	5	5	0	5
A	4	5	1	4
B	3	5	2	3
		5	3	3

-The shared tone helps to provide consonance in chord changes.

-The next example illustrates chromatic movement (half steps) and shared tones in the top voice of each chord.

Chord diagrams for Cmaj7, Am7, Dm7, and G7 are shown above the staff. The staff shows the top voice (treble clef) with a common E note in the top voice across all four chords. Below the staff is a fretboard diagram showing the fingerings for the top voice (T), middle voice (A), and bass voice (B) for each chord.

	Cmaj7	Am7	Dm7	G7
T	4	5	5	4
A	2	5	3	3
B	3	5	5	3
		5	5	3

-Chromaticism creates a feeling of movement with immediate resolution.

- In the last example a shared tone "C" is voiced on top of chords giving some colorful extensions to the chord changes.

Chord diagrams for C₉, Adim7, Dm7, and G11 are shown above the staff. The staff shows the top voice (treble clef) with a common C note in the top voice across all four chords. Below the staff is a fretboard diagram showing the fingerings for the top voice (T), middle voice (A), and bass voice (B) for each chord.

	C ₉	Adim7	Dm7	G11
T	8	8	8	8
A	8	7	6	8
B	7	8	7	10
	8	7	7	10

Notes:

- Try thinking about how your voices move from one to the next, experiment with shared tones and chromaticism
- Select a pitch you'd like to voice in a set of chord changes and build your voices around it
- Practice identifying shared tones and chromaticism