

## Non-chord tones - harmonization in 4 part block

① diatonic passing tones - between chord tones on a:

I maj - use  $II_m^7$ ,  $II_m^9$ ,  $II_m^{11}$  etc or  $V^9$ ,  $V^7(b9)$  etc

I minor - use  $II_m^7(b9)$  etc or  $V^7(b9)$ ,  $V^7$  in other altered forms

II - use I or (V rare)

V - use II or I in various forms

no plain  $V^7$ 's  
if possible

② diminished harmonization - before a chord tone or

between chord tones, use the diminished chord containing the note you want harmonized

③  $\frac{1}{2}$  step approach (perfect flanging) - usually used for chromatic approaches (above or below) to a chord tone. Possible but rare - multiple chromatic approaches or a whole-step approach.

④ Tonicization - approach a chord tone by its  $V$ ,  $II-V$ ,  $bII$ , or other tonicization. Generally, a passing (non-chordal) harmonization is justified by the chord it moves to not the chord it moves from. Therefore we can keep to a non-chordal harmonization if the next note is a step away and a chord tone.

Use your ears as a guide, not the rules, and avoid repeated 8th notes in the inner parts when there are none.