

In practice, it is easier to successfully play the lower-order harmonics - locating their nodal positions with a finger tip of the playing hand is easier than for the higher-order harmonics. In general, *where* one plays along the string with the pick is not as important as accurately locating the nodal position of the harmonic with the playing hand finger tip. Successfully exciting the higher harmonics is in fact easier picking closer to the bridge, as can be seen from the following figure, for the first few harmonics. Note also that the sound level (i.e. loudness) associated with each of the harmonics excited in this manner decreases with increasing harmonic #. This fact is correlated with the last few statements in the previous paragraph.

Note further that as the harmonic # increases, e.g. for the 6th harmonic and beyond, the locations of the nodes for this harmonic are noticeably no longer precisely over a fret. The position of the *first* node location from the nut for increasing harmonic #, if marked on its own fretboard, would look like a fretboard in reverse. In fact, one could develop a totally new type of guitar with such fretboard markings, dedicated specifically for playing harmonic/overtone sequences only – an admittedly highly specialized instrument

