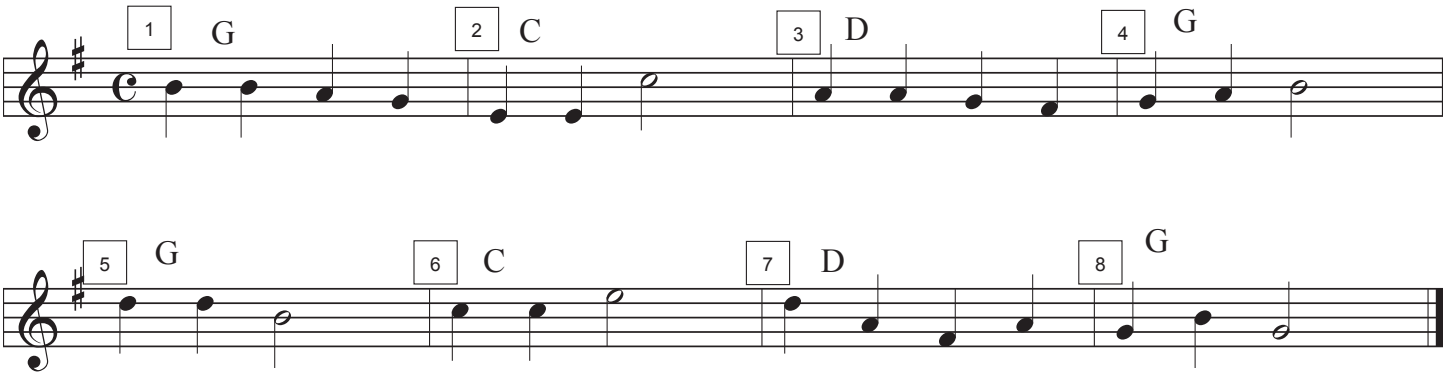
Harmonizing: (Book 2) Lesson 32b.

Tune No.1.



The tune is so designed, that all the melody notes when played 8va, will be on the first string. The chord symbols control the beats or bars they appear in and are also used to determine the chordal or non-chordal tones. Notes are added on top of an inversion, not within it!

In bar "1" the note "A" is a non-chordal tone and is an auxiliary to the note "G".

In bar "3", the note "G" is a non-chordal tone and is the auxiliary to the note "F#.

In bar "4", the note "A" is a non-chordal tone and is an auxiliary to the note "G".

All other notes are chordal tones. You must now "talk" over the relationships between the chord symbols and the melody notes. Remember that, chordal tones are the important relationships.

Bar 1. Note "B" is third of G triad - harmonize with second inversion. Next note "B" is the same. Skip the next non-chordal tone for the moment. Note "G" is the root of the G chord and is harmonized by the first inversion. Now, as the note "A" is an auxiliary to the note "G", it will be harmonized to the same inversion.

Bar 2. Note "E" is the third of the C chord. Use second inversion. Next note is the same.
Note "C" is the Root of the C chord. Use first inversion.

Bar 3. Note "A"is fifth of the D chord. Use root position. Next note is the same. Skip the next non-chordal tone for the moment. Note "F#" is the third of D -- use second inversion.
Note "G" is now assesed as the auxiliary of the note F# and is harmonized to the same inversion.

Again, this is a learning process. If you continue this line of thought and endeavour, you will arrive at the point where you can sight read and harmonize simultaneously. Practice on the following tunes. You may also experiment with the folk type tunes in any guitar course, Book 1. Choose the tunes where the melody can be played on the first string. Change the seventh chords to major. (D7 to D etc.)