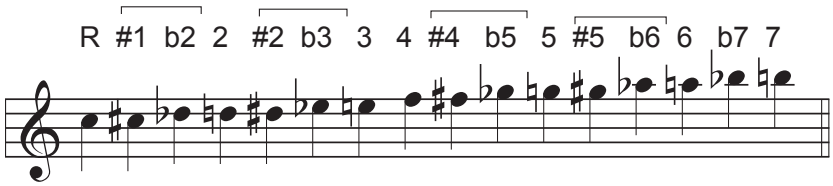
(Book 2) Lesson 38.

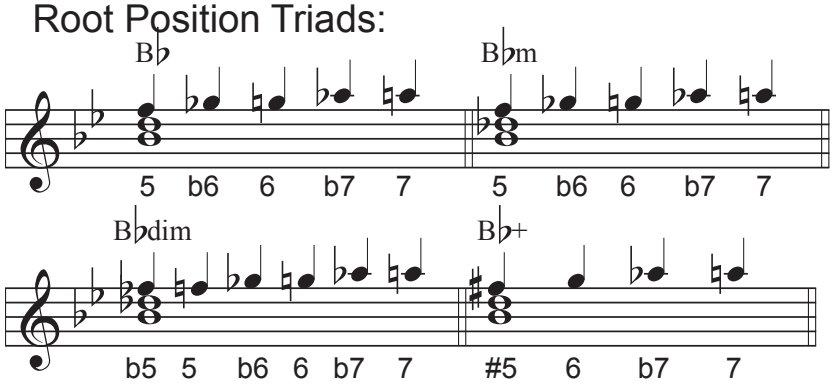
Harmonizing With All Triad Types:

The brackets indicate enharmonic pairs.



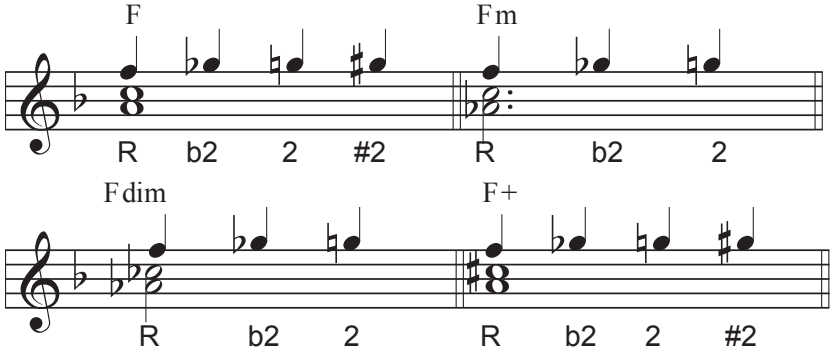
For the time being, we can refer to the notes in numerical relationship to the Root note of any Major scale. In this case, the notes are numbered in reference to the note "C" as being the Root of the C Major scale.

Root Position Triads:



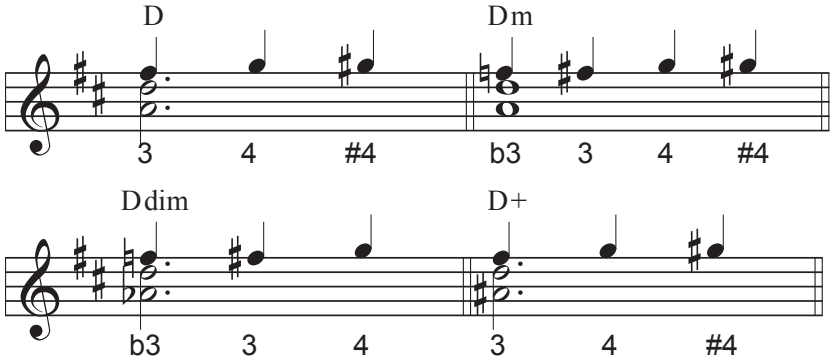
According to the rules that were previously established the Root Position triad will accept any scale degree from the 5th to the 7th. Some paradoxes occur in this system. If you add a normal 5th to a Dim chord, the chord is no longer diminished. Similarly, a normal 5th on an Aug chord would nullify the Augmented chord. In a later volume (book) the non-chordal tone concept will be further refined. The Root Pos major triad could harmonize a b5th. This chord would not be a diminished or a half diminished chord but simply a major chord with a flatted fifth. (rather full of tension) A flatted fifth on a minor chord would produce a diminished chord.

1st Inversion Triads:



Notice that the Minor and Diminished 1st Inv triads can not harmonize the #2. (The #2 is the enharmonic b3)

2nd Inversion Triads:



The 2nd Inv Dim triad can not harmonize the #4 because it is the enharmonic b5 which is harmonized by the Root Pos triad.

If you add the normal 3rd to the 2nd Inv min triad, the result is a Major chord.

For now, we will deal with harmonizing in this manner. Some of the resulting chords will be very "tense" sounding but that does not necessarily mean that they are wrong. A perfect example of this is the chord that results when adding a #4 to the 2nd Inv triad. We will deal with these awkward tensions at a later date.