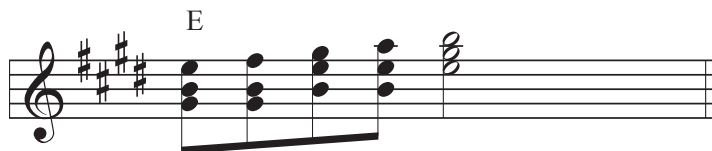


(Book2) Lesson 40a.

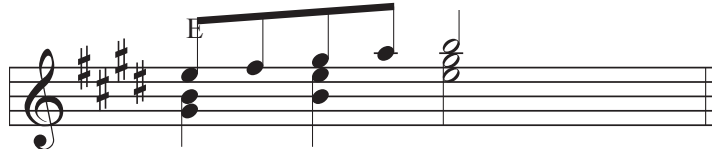
A Few Suggestions Regarding Harmonizing A Tune



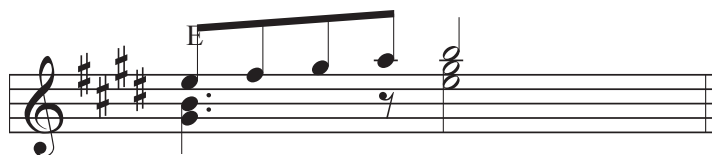
A quickly moving melody may pose physical difficulties when you harmonize all of the notes.



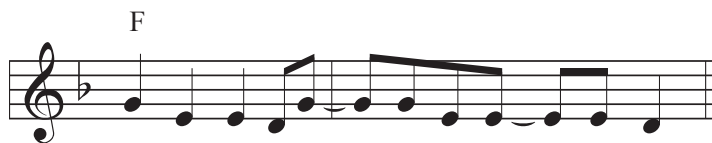
Not only is this rather difficult to play but it also is rather messy sounding.



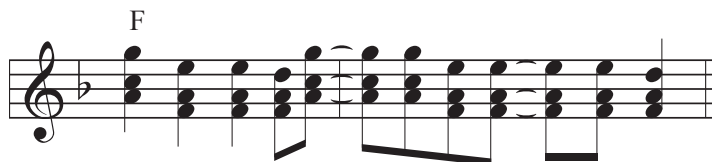
A better solution may be found here where only the chordal tones are harmonized. Notice that the chords are sustained while the non-chordal tones are sounded.



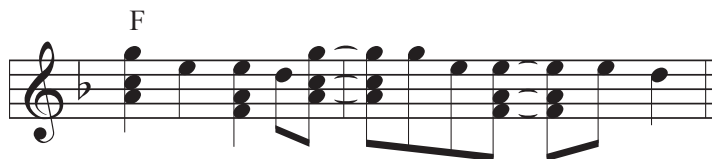
This may very well be the best solution if the tempo is brisk.



In a melody with a fair amount of syncopation, it may be best to "edit" the number of chords quite drastically.



Once again, a messy thing to behold!



A chord at the "punctuation" points is much more appropriate.

If you are using a fake book or any piano-vocal lead sheet as your source of music, you will find chords which may have to be simplified for the time being.

7th, maj7, maj6, 9th, 11th and 13th chords can all become simply Major Triads. (sometimes a bit bland)
m7th, m9th and m6th chords can all become Minor Triads. (maybe sometimes also a bit bland)
m7b5 chords can become Diminished Triads.
dim7 chords can become Diminished Triads.

Unfortunately, three part chords can be a little lacking in richness. Find a friend who plays bass and another one who plays guitar or a keyboard. With a bit of accompaniment, your three part harmonies will sound quite rich. On their own they are rather thin because you are only using the first three strings at this point.