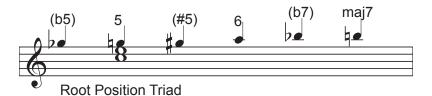
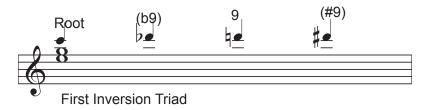
## (Book 3) Lesson 34.

## Harmonizing with Triads (Close Investigation and Revision)

We can now add these notes and their altered forms to chords and their inversions.



The bracketed notes are not frequently used as melody notes.



The bracketed notes rather infrequently used as melody notes.



The #4 is a relatively rare melody note.

However rare a melody note may be, do not discount the possibility.



A chromatic scale (in half tones) may now be added to a single triad.

(\*) Special note: Notice that the #4 and b5 have the same sound while usually harmonized differently. They can be interchangeable as either 2nd inversion #4 or Root Position b5.

Briefly, it seems that a major triad in Root Position can support any melody note from a flat five to a major seventh. First Inversion can support any melody note from a Root to a sharp ninth. Second Inversion can support any melody note from a flat three to a sharp four.

The following pages are dedicated to solving some of the problems that you might encounter in harmonizing tunes with triads.