

(Book 4) Lesson 18.

A Few Refinements In Harmonizing With Three Note Chords

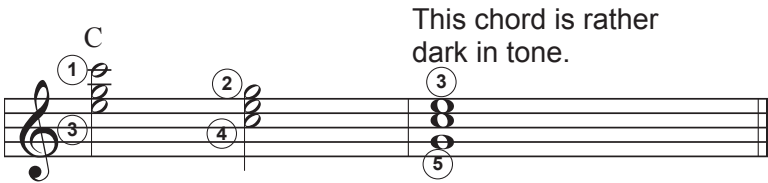
The craft of chord solos can be learned through general guide lines. When you have harmonized each note in the melody, you should also consider the playability of the arrangement. The tone quality is also very important and even more so with longer time values. Short time values are such a fleeting experience that the ear often has no time to consider the tone quality.

In this example, the third chord will be very dark in its tone colour because all notes end up on wound strings. (not true if you use a plain third string.) This example would also be a bit challenging to enunciate with the pick.

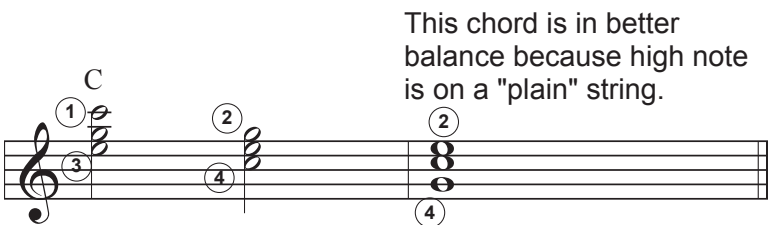
The same harmonization played in this manner would be in better balance and perhaps a tiny bit easier to define with the pick.

Faster time changes produce new problems in that it may be difficult to strike the second chord cleanly. This would be even more true at a fast tempo.

The simple solution is to "edit out" the second chord.

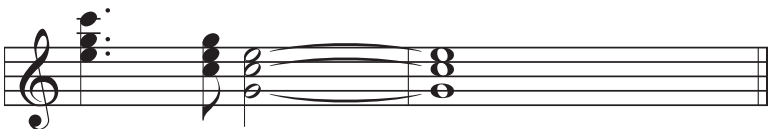


This chord is rather dark in tone.

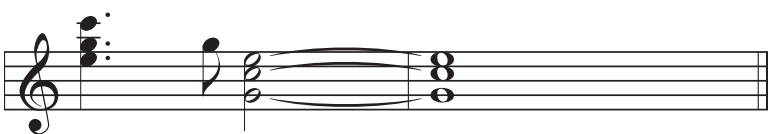


This chord is in better balance because high note is on a "plain" string.

Faster rhythmic divisions may make it ponderous.



Omitting the chord on the short time value may be better.



The suggestions given here do not mean that you should never play a chord on a short time value note.

The problems in clarity generally happen when the melody is moving through an arpeggio.

Begin your chord arrangement by harmonizing every note in the melody. Then take out all of the stuff that does not need to be there.

The reason for first harmonizing all notes is to ensure that you don't inadvertently miss out on some interesting harmonic possibility.

Continue reviewing material in the earlier volumes and be sure to delve into your favourite fake book or any other musical source for good tunes to harmonize.

Next Step: Let's take a look at the 6th string!