

(Book 5.) Lesson 23a.

The chord inversion is still chosen in the same manner as with triad harmony but now the four part Root Position chord will harmonize the 3rd. First inversion harmonizes the 5th. Second inversion is used for the 6th or 7th and the third inversion will harmonize the Root.

In the above example, the melody has been totally retained in its original form but some of the chords have been interchanged or substituted for more harmonic movement. This rendering of the tune already exhibits a tendency to depart from the sound of a children's tune.

With more aggressive interchangeable chord usage along with alterations of the dominant sounds, the harmonization quickly gets out of hand. Generally speaking, one would use a more sophisticated harmony in a more sophisticated melody.

some melodic liberty
(shown by brackets)

Students should not only play this example but also make an analysis of the chord choices.

The non-chordal tones (or perhaps better referred to as non-triad tones) offer more opportunities for the use of the more interesting and complicated interchangeable chords. The original tune contains none of these notes so some melodic intervention was deemed necessary. Overly embellished alterations of the melody and harmony can just as easily ruin a good tune as improve the tune. You will always be the final judge although on some occasions, the judgement may very well come from your audience. Applause will normally mean approval.