

# Harmonized Favourite Song

For the students who are ready to critique this arrangement, yes indeed there are many spots where the voices are not led in a particularly smooth manner. This is not meant to be a "choral" arrangement but rather a "sectional" form of harmony. The melody note is dictating the chord inversion. The arrangement is also stuffed with triad substitutes and at best, it is not an award winner.

In choral harmony, the object of the game is to make each part, soprano, alto, tenor and bass into as melodic a line as possible or at least into something that is readily singable.

In sectional harmony, the smoothness of each harmony line is often sacrificed for the sake of producing an interesting chord. It is as if the other voices are chasing the melody to some degree.

For the interested student, there are some fine books on the market which deal with all of this material in much more detail.

The chord symbols above the tune are what would be used in the accompaniment.

The chord symbols below are there to help in the basic analysis of what has transpired.

Chord symbols above the staff: C, C7, F, C, G7, C, G7, C

Chord symbols below the staff: C, C6, C9, C7, F, Fmaj7, Cmaj7, G7, G9, C, Cmaj7, G9, G7b9, C

Chord symbols above the staff: C, G7, C, G7, C, G7, C, G7

Chord symbols below the staff: C, Cmaj7, G9, G7, C, C6, G7, Cmaj9, C, G11, G7b9, Cmaj7, C6, G7

Chord symbols above the staff: C, C7, F, C, G7, C, G7, C

Chord symbols below the staff: C, Cmaj7, C7, C9, Fmaj7, F6, Cmaj7, G11, G7b9, C, C6, G7, G7b9, C

## Major 6th Chords:

Chord symbols above the staff: C, Cmaj7, C, C6

Labels below the staff: maj7, maj6

Arrangers and composers will often substitute a "6th" for a "maj7th" when the major 7th is in such a position as to cause a very strong tension. Such is the case in the first measure on the left. Notice that the major 7th is a semitone below the root of the chord. The chord has a bit of a shock value but that does not mean that you can not use such a harmony. It may just take a bit of effort to put this to use in something where it makes more sense.

Notice that injecting the 6th changes the basic triad to a minor triad built on the 6th. The simple thought process might be: substitute the Tonic Relative Minor Chord