

Diatonic Harmonization Through Counterlines

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Playing order: ● × □ △
○ = opt.

Analyze the whys and the why nots of each example and name the chords by number function too.

[Notation and chord names given indicate one interpretation. Others are also possible.]

Example 1: I G (fret 10), I G (fret 10), I GΔ7 (fret 10) or displace earlier

Example 2: I G (fret 10), IV CΔ9 (fret 9), vi Cm9 (fret 3), IV Ab/9 (fret 1)

Example 3: IV CbΔ7 (fret 9), I Gb/9 (fret 8), IV CbΔ7 (fret 6), iii Bbm (fret 6) or G, F# on 2nd or 3rd string

Example 4: I GbΔ7 (Eb7) (fret 11), iii Bbm (fret 9), I AΔ7 (fret 9), V E11 (fret 9)

Example 5: vi F#m (fret 9), iii C#m (fret 9), IV DbΔ9 (fret 8), I AbΔ9 (fret 8)

Example 6: vi F#m (fret 9), iii C#m (fret 9), IV DbΔ9 (fret 8), I AbΔ9 (fret 8)

Example 7: vi F#m (fret 9), iii C#m (fret 9), IV DbΔ9 (fret 8), I AbΔ9 (fret 8)

Example 8: vi F#m (fret 9), iii C#m (fret 9), IV DbΔ9 (fret 8), I AbΔ9 (fret 8)

Example 9: vi F#m (fret 9), iii C#m (fret 9), IV DbΔ9 (fret 8), I AbΔ9 (fret 8)

Example 10: vi F#m (fret 9), iii C#m (fret 9), IV DbΔ9 (fret 8), I AbΔ9 (fret 8)

or on 1st hit

IV $D\flat\Delta^9$ iii C_m V $E\flat 7\text{SUS}$ I $A\flat\Delta^7$ IV $D\flat\Delta^9$ ii $B\flat m^{11}$ V $E\flat^9$ I $A\flat$

#11 #12

hammer-on

I $A\flat$ IV $D\flat/9$ IV $D\flat\Delta^9$ iii C_m or $D\flat$ F_m^7 II $B\flat^9$ V $E\flat\text{SUS}$ I $A\flat$

#13 #14

1 2 4 3

iii B_m^7 vi E_m^7 II A^{13} V D^{11} I $G\Delta^7$

#15

I E IV $A/9$ I E ii $F\sharp m/9$ iii $G\sharp m - A$ IV B

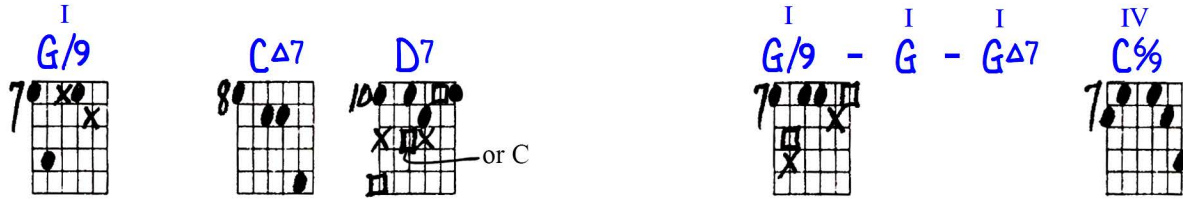
or on 3rd string

#16 #17

I $G/9$ ii $A_m/9$ V D^7 V D^7 I $G/9$ I $G\Delta^7 - C/9$ IV $C/9$

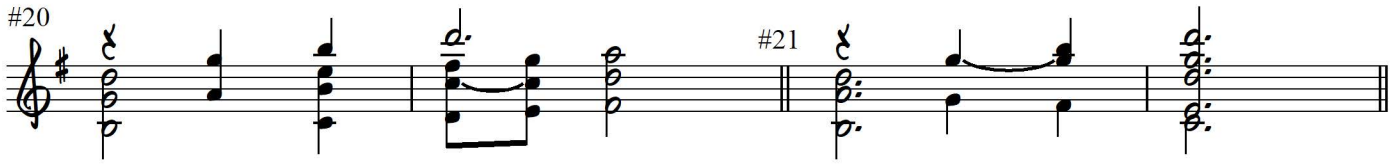
#18 #19

I G/9 CΔ7 D7 I G/9 - I G - I GΔ7 IV C6/9

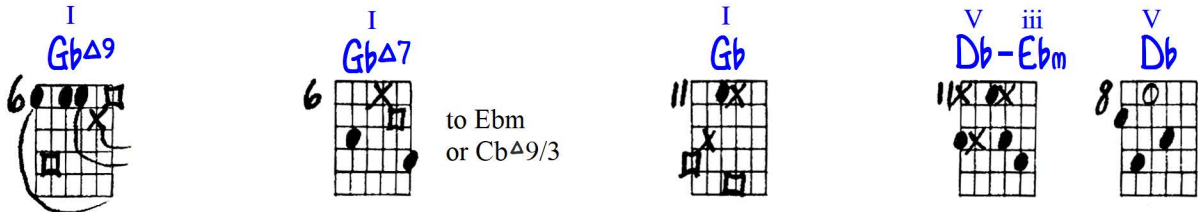


7 0 1 x 0 x
8 0 2 2 3 3
10 0 2 3 3 x
or C

#20 #21

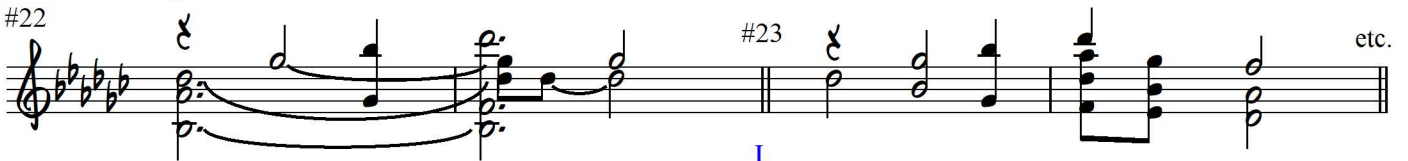


I GbΔ9 I GbΔ7 I Gb V Db-Ebm V Db

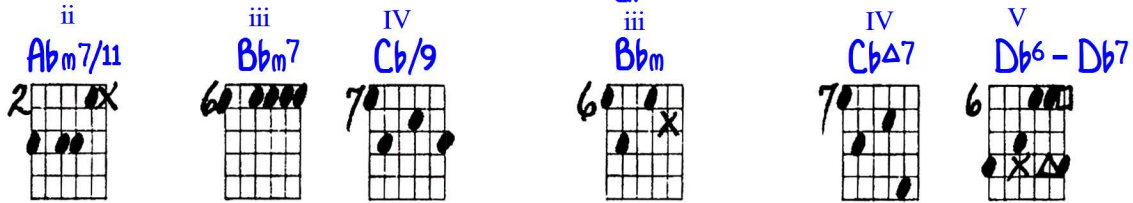


6 0 2 2 3 3
6 0 2 2 3 3
to Ebm
or CbΔ9/3
11 0 2 2 3 3
11 0 2 2 3 3
8 0 2 2 3 3

#22 #23 etc.

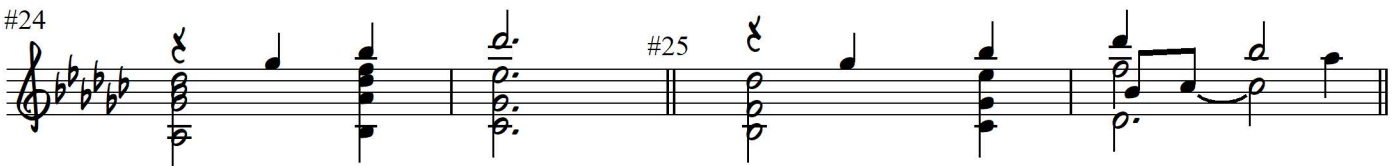


ii Abm7/11 iii Bbm7 IV Cb/9 or I GbΔ7 iii Bbm IV CbΔ7 V Db6 - Db7

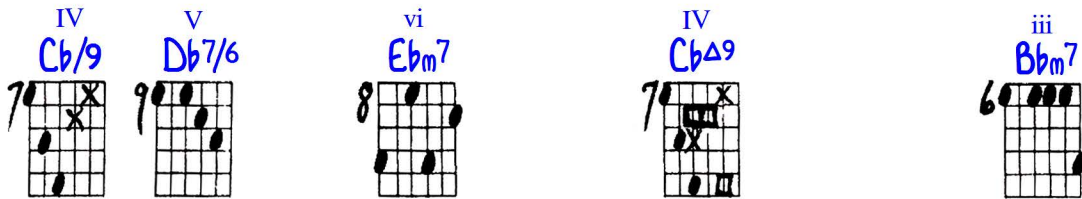


2 0 2 2 3 3
6 0 2 2 3 3
7 0 2 2 3 3
6 0 2 2 3 3
7 0 2 2 3 3
6 0 2 2 3 3

#24 #25

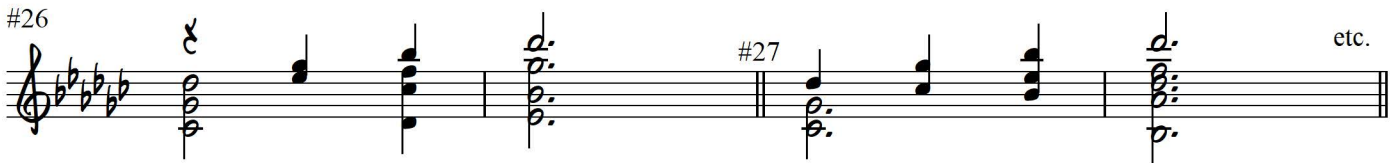


IV Cb/9 V Db7/6 vi Ebm7 IV CbΔ9 iii Bbm7



7 0 2 2 3 3
9 0 2 2 3 3
8 0 2 2 3 3
7 0 2 2 3 3
6 0 2 2 3 3

#26 #27 etc.

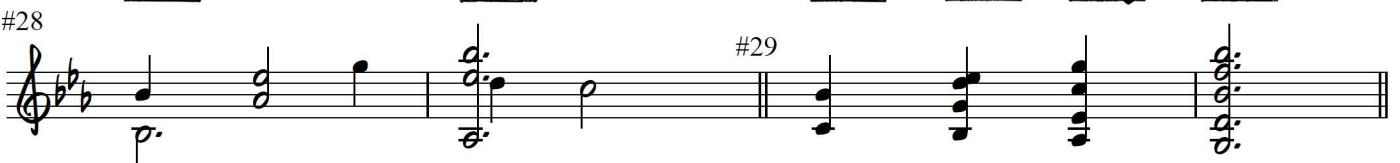


V Bb7/6sus IV Ab/9#11 IV Ab/9 I EbΔ7 IV AbΔ7 iii Gm7



6 0 2 2 3 3
14 0 2 2 3 3
3 0 2 2 3 3
4 0 2 2 3 3
14 0 2 2 3 3
3 0 2 2 3 3

#28 #29



IV $A\flat/9$ I $E\flat\Delta7$ IV $A\flat/9$ vi $E\flat m7$ I $G\Delta7$ ii $A\flat m7/11$

#30 #31

vi $E\flat m$ iii $B\flat m$ IV $C\Delta9$ I $G - G\Delta7$ IV $C\Delta7$ iii $B\flat m$ IV $C\Delta7 - B\flat m7$

#32 #33 etc.

IV $C\Delta9$ V $D/9$ vi $C\sharp m7$ iii $G\sharp m - A/9$ IV $A\Delta9$

#34 #35

vi $C\sharp m7$ iii $G\sharp m - A/9$ or to $A\text{maj}9$ I E - ii $F\sharp m$ iii $G\sharp m - A/9$ IV $A/9$

or delay or on 2nd string

#36 #37

I $D\flat$ IV $G\flat/9$ I $D\flat$ I $D\flat\Delta7$

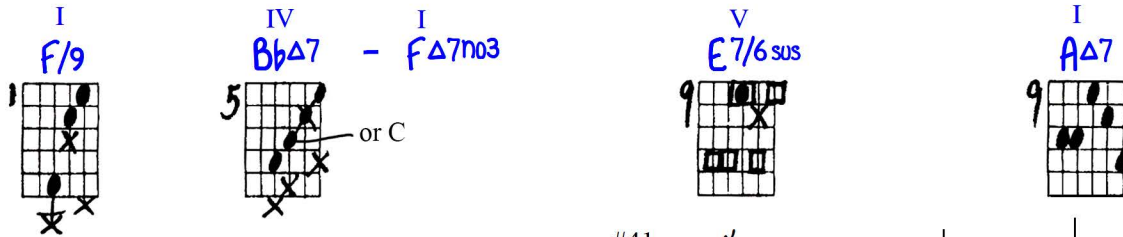
#38 #39

I F/9

IV BbΔ7 - I FΔ7no3

V E7/6sus

I AΔ7



to Dmaj9/F#
yes?

#40

#41



Lydian
(sort of)

I A%#11no3

Major

I A

II B7

I A

IV D%

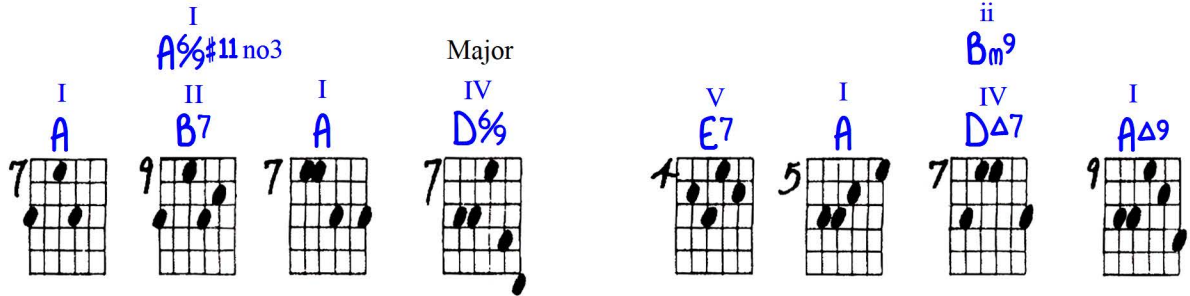
V E7

I A

ii Bm9

IV DΔ7

I AΔ9



#42

#43

