Reharmonization, Substitutions, and Counterlines

Basic
(& some advanced)

Given:
(1) Normal interpretation

\( D^7 \quad G^\text{maj7} \quad D^7 \quad G^\text{maj7} \)

(2) b5 Substitution

\( D^7 \quad A^b^7 \quad G^\text{maj7} \quad A^l^3 \) (no 9)

or reverse these 2 chords

(3) 5th Approach

Why do you think the A7 type was chosen over an Am7 type here? (There are 2 reasons)

(4) 5th Approach to b5 Substitute

(5) 1/2 Step Approach

(6) With Modern Extensions

Counterlines are built by understanding "destinations" and through lots of trial & error. (Knowledge of chord spelling doesn't hurt.)

(7) Chord abbreviation & Counterline

(8) Now with Bass Pedal

\( \cdots = \text{sustain} \)

(9) With Slightly Moving Bass

or 8va bass

(10) Counterline with Some Strong Chromatic "Pulls"

Analyze the chord implications here (names & reasons)
(10) Counterline & Bass

(12) Preceding V7 with IV Instead of ii7

(13) Different Fingering
7th position

(14) Now Moving the Bass a Bit (using the 1/2 step approach principle)

(15) A Different Counterline Now

(16) Harmonized Counterline Try adding a ii-V-I bass to the last 2 examples.

(17) New Harmonized Counterline

(18) 2 Delayed Counterlines & Bass Pedal.
Result: A Form of 4 Part Counterpoint

(19) 3 Part Counterpoint

Counterpoint is not heard as such unless the lines have different rhythmic figures, or at least different melodic curves.
Try Contrapuntal Isolation:
Play all the combinations of 2 voices only in the last 2 examples.

(20) More 5th Approaches
For slow ballad tempo

(21) More 1/2 Step Approach

(22) And More

(23) 1/2 Step with "Companion Minors"
(again, good for slow ballad)
(24) Piano Voicings and Jazz Feel (play in high positions)

(25) Still More 1/2 Steps with Slower Harmonic Rhythm
Notice that the I chord is pushed further along in the bar.

(26) 5th Approach with Slower Harmonic Rhythm

(27) Ascending Diatonic Bass
This is real re-harmonization. Why?
or delay the E

(27) Harmonization (Likewise)
This could also be played in the 7th position

(29) Descending Diatonic Bass Harmonization

(30) Descending Chromatic Triads

(31) Descending Whole-Tone 4th Chords
temporary dissonance or use a G triad here

(32) Ascending Chromatic 4th Chords

Ascending or descending bass Harmonizations theoretically work from any and all degrees of the key.

As you can see in these last 2 staves, almost anything goes in reharmonization. But there is also the matter of other tonality types; and you may further assume the notes to be part of other keys, in various tonality types.
REHARMONIZATION, SUBSTITUTIONS, & COUNTERLINES

GIVEN:

- D7
- G7

NORMAL INTERPRETATION:

- D7
- G7

1. SUBSTITUTION
- C7
- A7
- G7

2. SCA APPROACH
- C7
- A7
- G7

3. 2-STEP APPROACH
- C7
- A7
- G7

4. COUNTERMELODIES
- C7
- A7
- G7

COUNTERLINES ARE BUILT BY:

- Understanding DESTINATIONS
- Trial & Error
- Chromatic Pulls

ABREVIATION: COUNTERLINE

- Bass Goal
- Sustain
- Chromatic Pulls

DIFFERENT COUNTERLINE

- Move the bass

NEW HARMONIZED COUNTERLINE

- Try

TRY CONTRADICTION:

- Play all the combinations of 2 voices only
- The last 2 examples

- Make 2 approaches
- Make 2-step approaches

- Change the rhythm
- Notice the melody

- Descending bass
- Ascending bass

- Harmanization theoretically work from any & all degrees of the key

As you can see, in these cases, almost anything goes

In reharmonization. But there is also the matter of other qualities and you may further assume the notes to be part of other keys in various tonal types.