

# SEMI-CONTRARY, REAL CONTRARY, ACCOMPANIMENT TECHNIQUES, BROKEN CHORDS

Semi-Contrary:

Chord diagrams for Semi-Contrary:

- D $\Delta$ 7: 7th fret, strings 2, 3, 4, 5, 6, 7.
- C $\sharp$ m7: 11th fret, strings 1, 2, 3, 4, 5, 6.
- Bm7: 9th fret, strings 1, 2, 3, 4, 5, 6, 7.
- A $\Delta$ 7: 7th fret, strings 2, 3, 4, 5, 6, 7.
- A $\Delta$ 7: 12th fret, strings 2, 3, 4, 5, 6, 7.
- E<sup>9</sup>: 11th fret, strings 1, 2, 3, 4, 5, 6, 7.
- F $\sharp$ m7: 9th fret, strings 1, 2, 3, 4, 5, 6.
- E7/6: 7th fret, strings 1, 2, 3, 4, 5, 6, 7.

Musical notation shows a sequence of chords: IV, iii, ii, I, etc., I, vii, etc.

Real Contrary:

Or start in key of D and play same thing -- then it is a modulation to A

Do from all unisons in all keys.

Chord diagrams for Real Contrary:

- D $\Delta$ 7: 4th fret, strings 2, 3, 4, 5, 6, 7.
- F $\sharp$ m<sup>9</sup>: 6th fret, strings 1, 2, 3, 4, 5, 6.
- B $\flat$ m<sup>7</sup>/<sup>11</sup>: 2nd fret, strings 1, 2, 3, 4, 5, 6.
- E7: 2nd fret, strings 1, 2, 3, 4, 5, 6, 7.

Musical notation shows a sequence of chords: 4, 6, 2, 4, 5, 2, 2, 2.

Do from all 2nd's in all keys.....

also from all 3rds,....

4ths,....

5ths,...

6ths,.....

7ths, octaves, etc.

add in right-hand ←

Actually, there are 3 types: (intervals) 1) 1, 4, 7, 10, etc.; 2) 2, 5, 8, 11; 3) 3, 6, 9 etc.

Do from all 2nds, 3rds, 4ths, etc., on all degrees.

Diagram 1: 2nd fret, 7th string, 2nd fret, 4th string, 7th fret, 6th string. Diagram 2: 6th fret, 6th string, 7th fret, 5th string, 7th fret, 4th string. Diagram 3: F#m7 (9, 7, 9, 7, 9, 7). Diagram 4: E7 (7, 7, 7, 7, 7, 7). Diagram 5: D6 (5, 5, 5, 5, 5, 5). Diagram 6: C#m7b9 (9, 9, 9, 9, 9, 9). Diagram 7: Bm9 (7, 7, 7, 7, 7, 7). Diagram 8: E7/6 (5, 5, 5, 5, 5, 5) with an 'OPEN' string on the 1st string.

Musical staff in D major showing a sequence of chords: F#m7, E7, D6, C#m7b9, Bm9, and E7/6.

Do rhythmic combinations like this (2-to-1 contrary to 1-to-1 contrary)

(Also all possible 3-to-1 types)

Diagram 1: E (5, 5, 5, 5, 5, 5). Diagram 2: F#m7 (7, 7, 7, 7, 7, 7). Diagram 3: E7 (9, 9, 9, 9, 9, 9). Diagram 4: DΔ7 (5, 5, 5, 5, 5, 5).

Musical staff in D major showing rhythmic combinations of chords: E, F#m7, E7, and DΔ7.

Diagram 1: A (7, 7, 7, 7, 7, 7). Diagram 2: G#0 (6, 6, 6, 6, 6, 6). Diagram 3: F#m7 (9, 9, 9, 9, 9, 9). Diagram 4: E9 (7, 7, 7, 7, 7, 7). Diagram 5: D Lydian (5, 5, 5, 5, 5, 5). Diagram 6: C#m+ (9, 9, 9, 9, 9, 9). Diagram 7: Bm7 (7, 7, 7, 7, 7, 7). Diagram 8: E7/6 (7, 7, 7, 7, 7, 7).

Musical staff in D major showing a sequence of chords with Roman numerals: I, vii, vi, V, IV, iii, ii, V.

Diagram 1: GΔ7 (10, 10, 10, 10, 10, 10). Diagram 2: F#m7 (9, 9, 9, 9, 9, 9).

Musical staff showing chords in D tuning (IV, iii) and Do diatonic (etc.).

Descending gradual close harmony

Example:

Diagram 1: DΔ7 (12, 12, 12, 12, 12, 12). Diagram 2: D6 (12, 12, 12, 12, 12, 12). Diagram 3: E9 (12, 12, 12, 12, 12, 12). Diagram 4: E7 (12, 12, 12, 12, 12, 12). Diagram 5: C#m7 (11, 11, 11, 11, 11, 11). Diagram 6: C#m7b6 (11, 11, 11, 11, 11, 11). Diagram 7: DΔ9 (5, 5, 5, 5, 5, 5). Diagram 8: DΔ7 (5, 5, 5, 5, 5, 5).

Musical staff in D major showing descending gradual close harmony chords: DΔ7, D6, E9, E7, C#m7, C#m7b6, DΔ9, and DΔ7.

Accompaniment techniques - also use hammer-on's (open string)

Broken Chords:

Broken Chords and Scales:

TV Movie Themes & Ideas

David Shire "Tell Me Where It Hurts"

Good concept: Play blues melody in Eb against Eb11 (or Bbm7) - Eb9 - Ebm7 - Eb9  
 then to Abm7 - Db9 - Gm7b5 (or C11) - C7b9 - E11 (Bm7/11) - B9 - Bm9 (close) - B9  
 to Bb11<sup>b</sup> - Bb9b5 - Bb11 - Bb7b9 - Bbm7 - Eb7 - Ebm7 - Eb7  
 vamp all in 6/8

Pedal "fragmented" tonality (few elements used in establishing the tonality)



or start in key of D+ play something in hand to mod to A

Real CONTRARY

do from all 2nds, 3rds, 4ths etc on all degrees

DO RHYTHMIC COMBINATIONS like this (2 to 1 CONTRA to 1 to 1 CONTRA) (also all possible 3 to 1 types)

I VII V I

in string DO DIAT

DESC GRADUAL CLASE HARMONY  
 EX: D A7 D6 E D5 E7/2  
 C#m7 C#m7/2 D A7 etc.

ACCOMPANIMENT TECHNIQUES - also use hammer-ons (open string)

BROKEN CHORDS

BROKEN CHORDS + SEALS

DAVID SHINE "TELL ME WHERE IT HURTS" E11 Eb9 D11

good concept - play blues melody in Eb (or Bbm) Eb9 Ebm7 Eb9

than to Abm7 D9 G7 C7 Eb9 E11 (Bm7/11) B9 Bm7(9) B9 to Bb11 Ab9 Bb11 Bb9

or ramp on all 9ths to m7 back to 9ths

DECEPTIVE MOVEMENT

PEDESTAL "PEDESTAL" TONALITY (few elements used in establishing the tonality)

from so on F# melody with  
 C#m7 Ebm7 B9