

The Technique of Diatonic Harmonization as derived from bass lines

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Playing order: ● × □ △
○ = opt.

(Part 1)

Key of G

1) Em7, D, G6, Am7

or to G⁰

2) D, G, Am7, G, G, Am7/11, G6, C/9

non-diatonic

3) Am7/11, Bm7, C7#11, D11, Am7/11, G, C, C#F7

4) Bm7, C2, D9, Em, C/9, D, C, G7

5) Bm7, C2, D9, Em, C/9, D, C, G7

8)
 D7 (3), Em7 (5), D9 (2), C (3), Em7 (5), D (7), Em (9), Am7 (8)

8)
 9)

Example of continuation

F (3), Bm7 (2), C#11 (3), A9 (2), F (5), B (4), Em (4)

10)

D7 (7), F (7), Am (5), Em (3), F (7), D (7), C#11 (2), G7 (3)

11)
 12)

or sus+ a 5th internal

G (12), D (12), C#11 (7), Gsus (7), D (7), Gsus (3), D9 (2), Em (2)

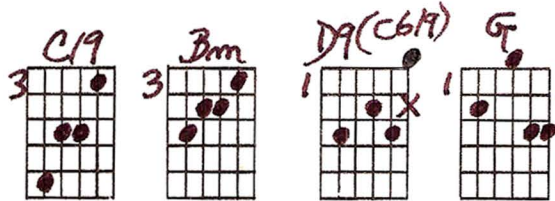
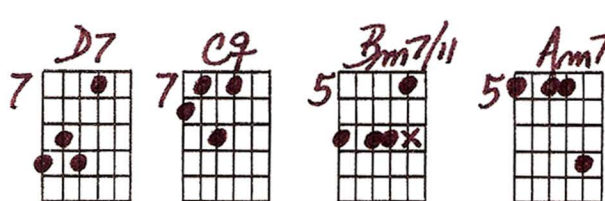
13)
 14)

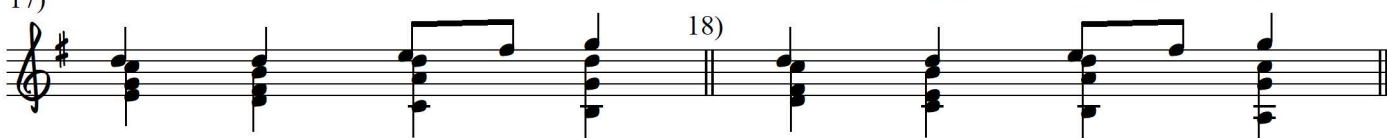
or Bm and Am

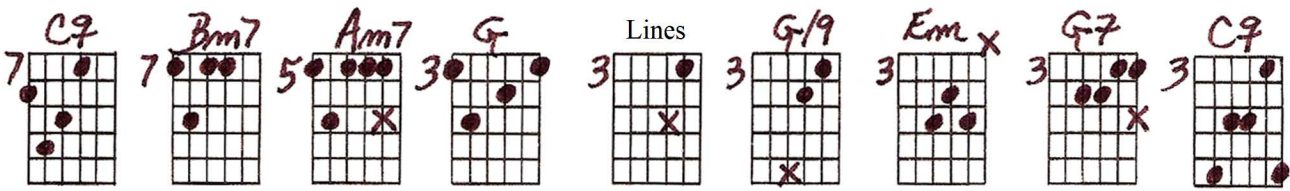
or C/9

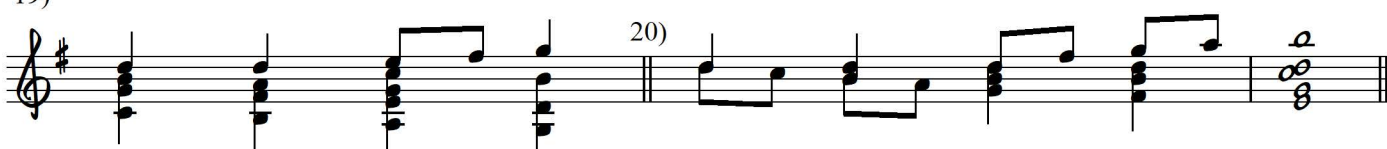
Gsus (3), D7 (3), C (5), F (3), D (7), Em7 (5), D9 (4), C (3)

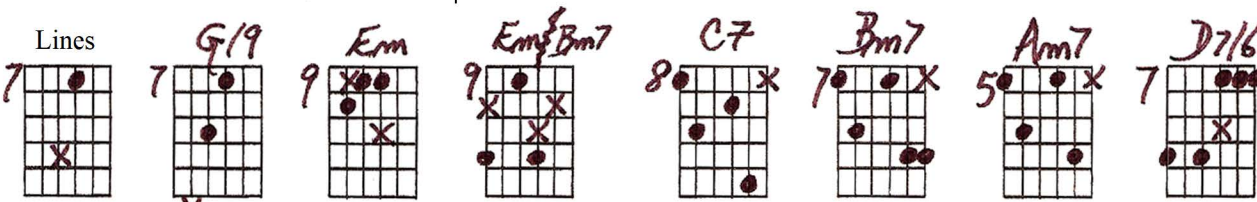
15)
 16)

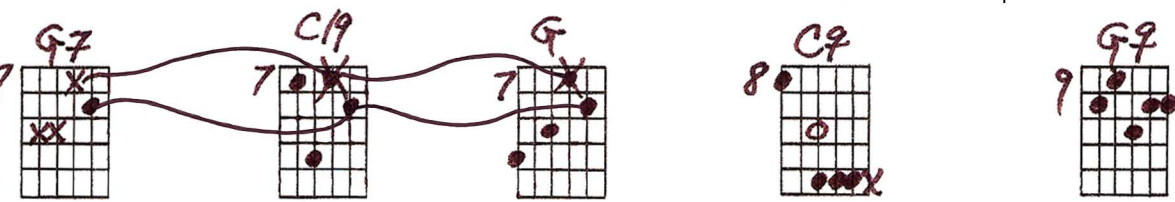
17)  

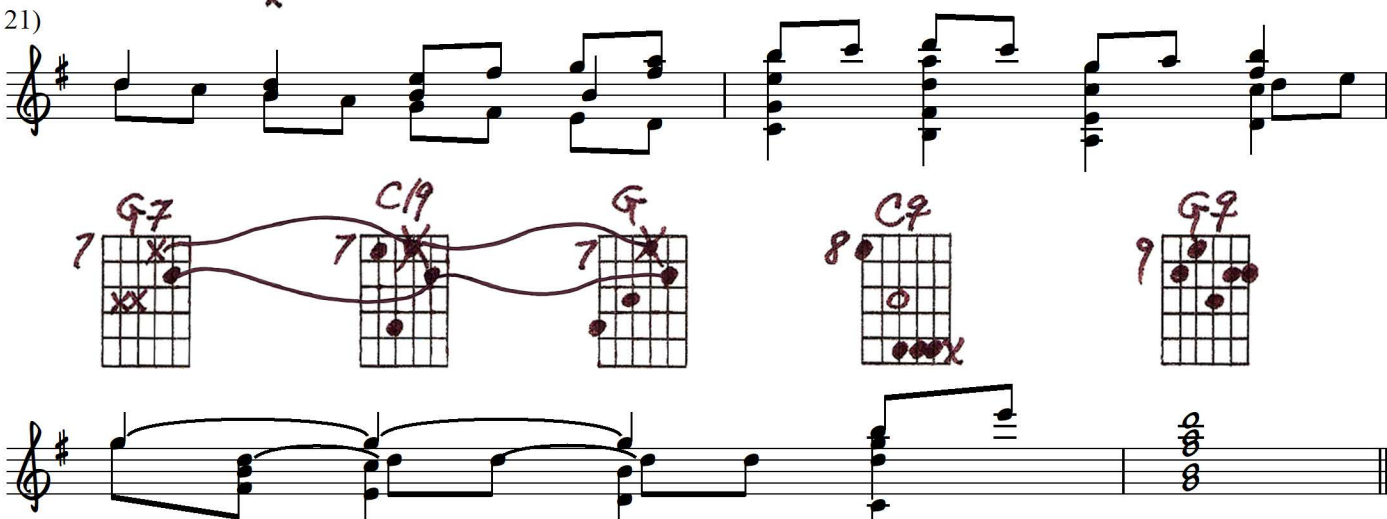
18) 

19) 

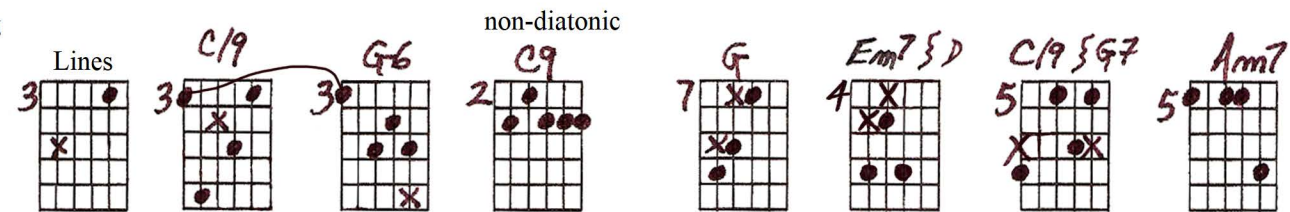
20) 

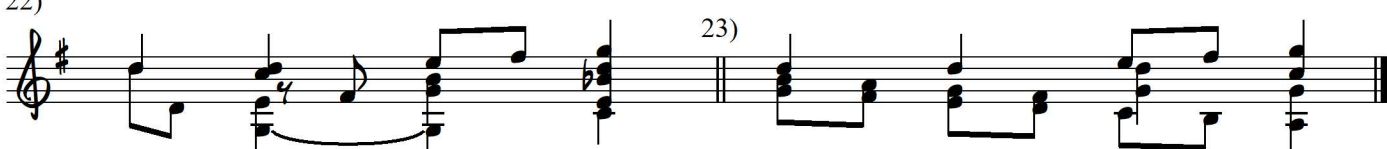
21) 



22) 

Example using a bass pedal:

22) 

23) 

You might wish to try many of these sounds on different string sets and in different keys.

