

Reharmonization, Substitutions, and Counterlines

Basic
(& some advanced)

Given:

(1) Normal interpretation

(2) b5 Substitution

(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

~~~~~ = sustain

(9) With Slightly Moving Bass

(10) Counterline with Some Strong Chromatic "Pulls"

Analyze the chord implications here (names & reasons)

(10) Counterline & Bass

Musical notation for example (10) showing a counterline and bass line with fingerings. The counterline is in treble clef with a key signature of one sharp (F#). The bass line is in bass clef. Fingerings are indicated by numbers 1-4.

(12) Preceding V7 with IV Instead of ii7

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

Musical notation for examples (13) and (14). Example (13) shows different fingerings for the counterline and bass. Example (14) shows moving the bass a bit, with a note marked 'or F#'.

(15) A Different Counterline Now

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

Musical notation for examples (15) and (16). Example (15) shows a different counterline. Example (16) shows a harmonized counterline.

(17) New Harmonized Counterline

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

Musical notation for examples (17) and (18). Example (17) shows a new harmonized counterline. Example (18) shows two delayed counterlines and a bass pedal. Annotations include 'Try a V - I bass with this example' and '7th position'.

(19) 3 Part Counterpoint

Counterpoint is not heard as such unless the lines have different rhythmic figures, or at least different melodic curves.

Musical notation for example (19) showing 3 part counterpoint.

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

Musical notation for examples (20) and (21). Example (20) shows more 5th approaches. Example (21) shows more 1/2 step approach.

(22) And More

(23) 1/2 Step with "Companion Minors" (again, good for slow ballad)

Musical notation for examples (22) and (23). Example (22) shows more 5th approaches. Example (23) shows 1/2 step with "Companion Minors".

(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

(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.



BASIC  
(SOME  
ADVANCED)

# REHARMONIZATION, SUBSTITUTIONS, & COUNTERLINES

10-24-81  
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**GIVEN:** D7 G A7 NORMAL INTERPRETATION: D7 G A7

① **b5 SUBSTITUTION** D7 Ab7 G A7

② **5th APPROACH** A13<sup>no 9</sup> D7 G A7

③ **5th APPROACH** to b5th SUBST. Ebm7 Ab7 G A7

④ **2 STEP APPROACH** Ebm7 D7 G A7

⑤ **WITH MODERN EXTENSIONS** Ebm9 D9 G A7

⑥ **WITH CHROMATIC "PULLS"** Ebm9 D9 G A7

⑦ **WITH SLIGHTLY MOVING BASS** Ebm9 D9 G A7

⑧ **WITH SUSTAIN** Ebm9 D9 G A7

⑨ **COUNTERLINE w/ SOME STRONG CHROMATIC "PULLS"** Ebm9 D9 G A7

⑩ **COUNTERLINE** Ebm9 D9 G A7

⑪ **DIFFERENT COUNTERLINE** Ebm9 D9 G A7

⑫ **HARMONIZED COUNTERLINE** Ebm9 D9 G A7

⑬ **NEW HARMONIZED COUNTERLINE** Ebm9 D9 G A7

⑭ **2 DELAYED COUNTERLINES** Ebm9 D9 G A7

⑮ **MORE 5th APPROACHES** Ebm9 D9 G A7

⑯ **MORE 2 STEP APPR.** Ebm9 D9 G A7

⑰ **AND MORE** Ebm9 D9 G A7

⑱ **STILL MORE 1/2 STEPS** Ebm9 D9 G A7

⑲ **ASCENDING DIATONIC BASS** Ebm9 D9 G A7

⑳ **DESC. WHOLE TONE** Ebm9 D9 G A7

㉑ **ASC. CHROM. 4th** Ebm9 D9 G A7

㉒ **DESC. CHROM. 4th** Ebm9 D9 G A7

㉓ **ASC. CHROM. 4th** Ebm9 D9 G A7

㉔ **DESC. CHROM. 4th** Ebm9 D9 G A7

① **CHORD ABBREVIATION + COUNTERLINE** Ebm9 D9 G A7

② **NOW WITH BASS PEDAL** Ebm9 D9 G A7

③ **WITH SUSTAIN** Ebm9 D9 G A7

④ **WITH SLIGHTLY MOVING BASS** Ebm9 D9 G A7

⑤ **COUNTERLINE w/ SOME STRONG CHROMATIC "PULLS"** Ebm9 D9 G A7

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**COUNTERLINES ARE BUILT BY UNDERSTANDING "DESTINATIONS" AND THRU LOTS OF TRIAL + ERROR (KNOWLEDGE OF CHORD SPELLING DOESN'T HELP)**

**ANALYZE THE CHORD IMPLICATIONS HERE (NAMES + REASONS)**

**DIFFERENT FINGERING** (USING THE 1/2 STEP APPROACH PRINCIPLE)

**NEW HARMONIZED COUNTERLINE** (TRY ADDING BASS TO THE

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