

# HARMONIZING A MELODY WITH MODERN CHORDS

Melody

1

1. Choose bass notes that will function as the roots of the chords that support some of the melody notes. Don't limit yourself to consonant intervals. Play the 2 note combinations, listen to the sound and choose the ones that **you** like. Here's an example of 2 note combinations that I like.

1

mi3 ma7 4 mi3 p5 p4 ma9

2. Then add a middle voices. To achieve a modern sound I avoid quite often tertian harmony favouring less conventional intervallic structures. In both chords of bar 1 I use the 1#5 b7 structure (A F G) and 1 3 b5 (F A B). In bar 2 I use 1 b7 b9 (C# B D) and 1 3 6 (Bb D G). In bar 3 I use 1 b6 b9 (G# E A) and 1 7 9 (F# F G#) and in bar 5, I use 1 b3 #5 (C Eb Ab). Notice I use quite often a mix of open strings and fretted notes.

1

Am7#5 FM7b5 Bm/C# Gadd#4/Bb A(#11/G# F°/F# CmAdd9#5

In this example I created more bass voice leading

5

ma9    ma3    mi3    mi7    mi7    ma3    p4

T 1 3 0 5 1 3 1 4 3 0 0 10

A

B 1 3 0 1 3 0

9

F/Bb    CM7+5    Cadd #11/Eb Bb/E    EM7no3/F    Esus4/G    Asus4

T 1 3 0 5 2 3 3 1 4 3 0 0 10

A 2 1 0 3 3 4 4 2 2 2 9

B 3 1 1 3 0 1 2 2 0

In this example there is more voice leading in the middle voices

13

mi6    4    ma7    mi6    p5    mi9    mi9

T 1 3 0 5 2 3 3 1 4 3 0 0 10

A

B 0 2 3 2 4 1 9

17

F5/E    G6/B    F#°/G    EbmM7/F#    EM7/G#    F(b5)/Bb    E7/C#

T 1 3 0 5 2 3 3 1 4 3 0 0 10

A 3 0 2 3 3 4 4 2 2 2 9

B 3 2 3 1 2 3 1