

# Basics of fretboard counterpoint - basic chords

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Tenths  
In open position  
OK Counterpoint (hack no1)

Up the fretboard  
(Think 'Blackbird')

BAD counterpoint, GOOD exercise  
Adding a fifth - 5/3 chords

BAD counterpoint, GOOD exercise  
Adding a sixth - 6/3 chords

BAD counterpoint, GOOD exercise  
Adding a seventh - 7/3 chords 'shell voicings'

IMPROVE the counterpoint by mixing it up (applying hack no 3)

Tenorizans 'Downy'      Cantizans (Soprano) 'Uppy'      Bassizans 'Jumpy'      Altizans A bit freer but often this

The voices in the cadence are named after voice parts, but these can mixed in all different ways and it's simply a convention

TAB: 2 0 | 2 3 | 0 | 3 1 0

Together - Simple (Semplice) Cadence      Longa (Longa)      Longa different bassline (recognise?)      Double (Doppia)

TAB: 2 3 1 0 | 3 2 3 0 | 3 2 3 0 | 2 3 1 2 3 0

Another version of the Doppia      Another version of the Doppia

TAB: 2 3 2 0 | 2 4 2 0 | 2 3 2 1 0 0 | 2 3 4 2 1 0

Inverted cadences

Tenorizans cadence D7/A      G      Cantizans or Soprano cadence D7/F#      G      Altizans cadence D/C      G/B

TAB: 1 2 4 0 | 0 0 3 | 1 2 0 2 | 0 0 3 | 2 3 2 3 | 3 3 0 2

Tenorizans in bass

Cantizans in bass

Altizans in bass