

## My Romance (first 4 bars) – some chord movements using the Barry Harris method.

For reference, this assumes the original changes are: / Bb Cm / Dm Dbdim / Cm F7 / Bb D7 /

Each horizontal row of chords represents 1 bar, i.e. play one chord per beat. A dash — means sustain the preceding chord for that beat also. Page references are to the Barry Harris Harmonic Method for Guitar, by Alan Kingstone.

### (1) Chord melody (harmonisation of the melody)

The diagram illustrates four bars of chord melody for 'My Romance'. Each bar is represented by a 3x4 grid of notes. Bar 1: Eb6 (V), Eb6 (maj7) (III), Eb6 (IV). Bar 2: F6 (V), Edim (VI), Dbdim (#5) (VIII), Dbdim (IX). Bar 3: Eb6 (VIII), Gbdim (VIII), Gbm6 (b9) (VI). Bar 4: F6 (V). A dash — indicates sustain between Bar 1 and Bar 2, and between Bar 3 and Bar 4.

### Notes:

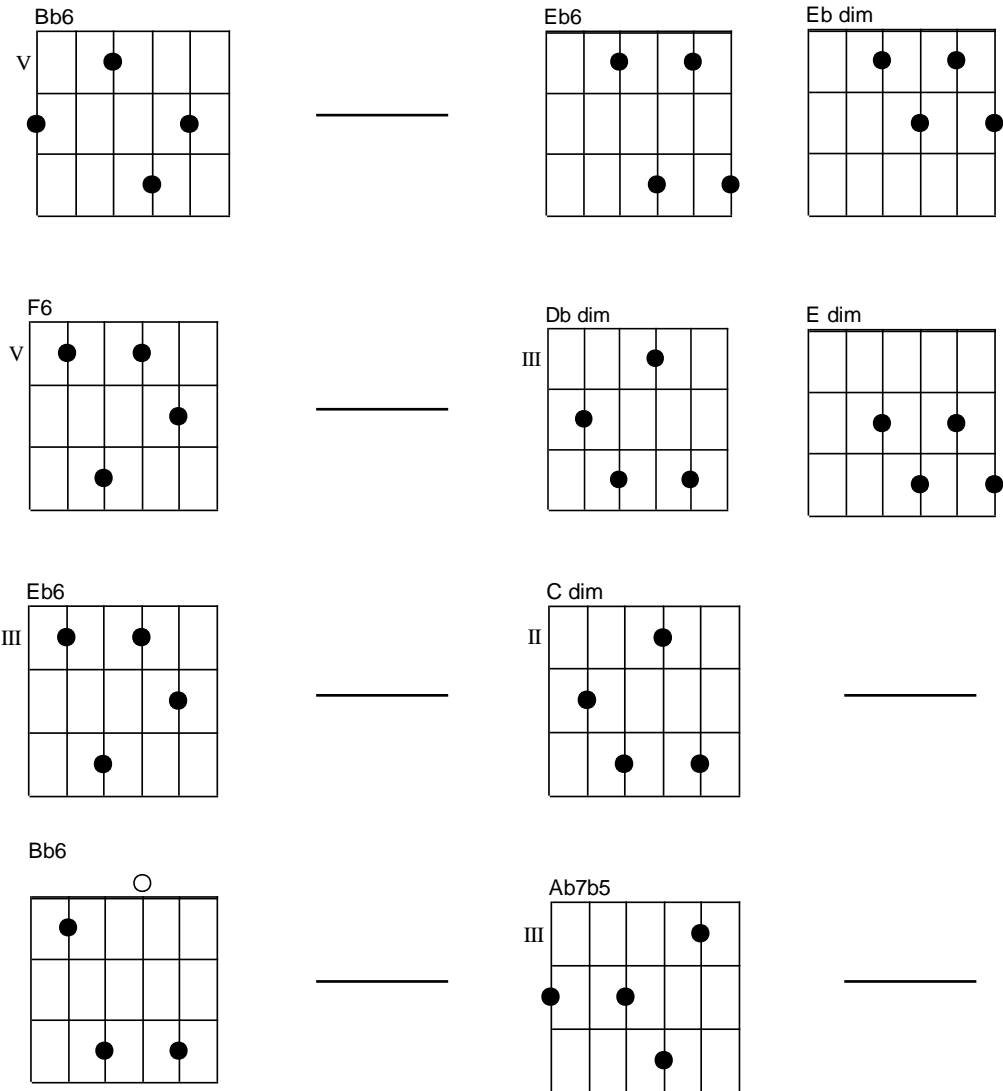
Bar 1: Eb6 used for Cm7 (see page 18). Eb6 voicing taken from page 115 (see maj6 root in bass voicing).

Bar 2: F6 used for Dm7 (see page 7, maj6 6<sup>th</sup> in bass voicing). Followed by next diminished chord in that sequence. Dbdim#5 - page 10 diminished chord shape, raised top note to fit the melody.

Bar 3: Eb6 used for Cm7 (page 7, 3<sup>rd</sup> in bass voicing). Gbdim used for F7 alt sound (F7b9) (see page 19, Gbdim=Adim). Gbm6 also gives F7 alt sound (F7#5b9) – see page 19. Raised top note to fit the melody.

Bar 4: F6 gives Bbmaj9 sound when used on the fifth degree, i.e. in a Bb context (see page 21, 'Sixth on the Fifth').

**(2) Some chord movements based on the changes.**



**Notes:**

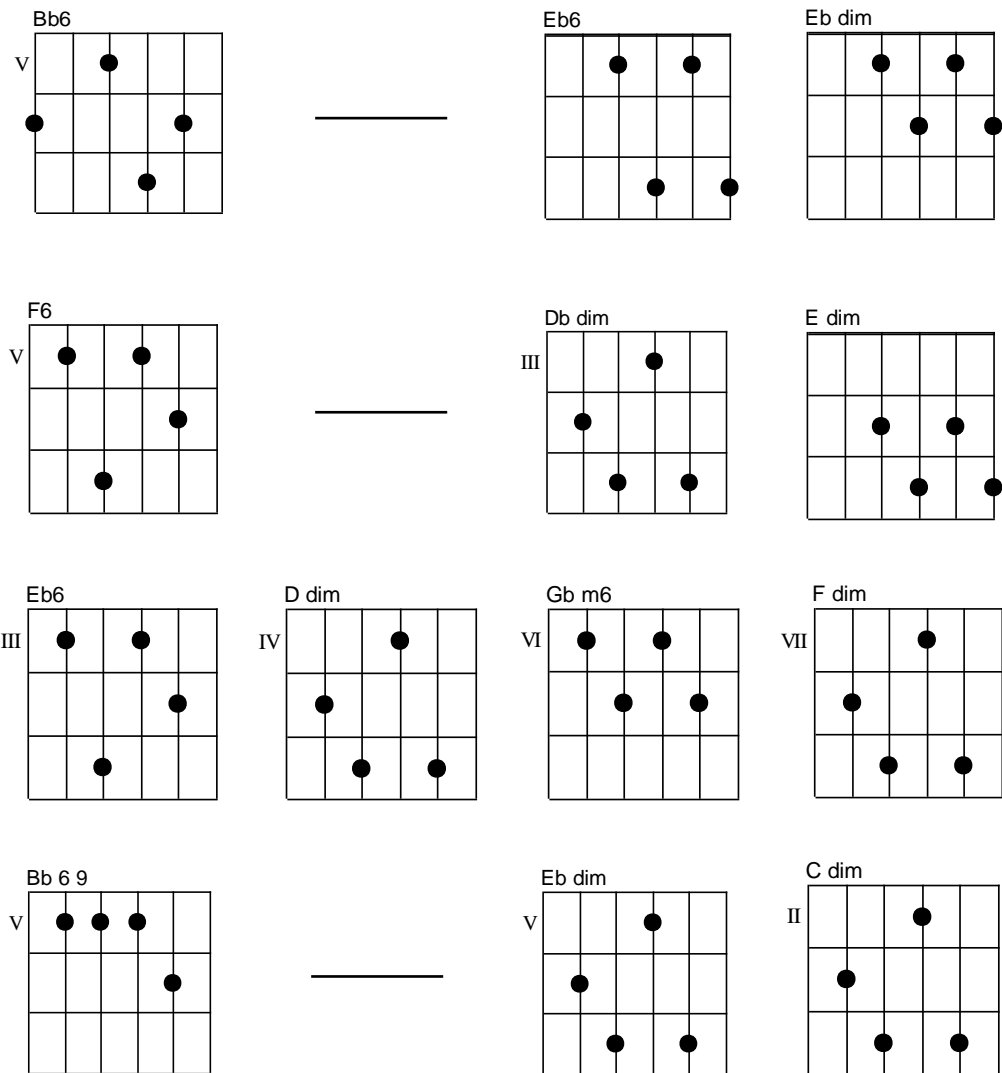
Bar 1: Eb6 used for Cm7 (page 8 root in bass voicing). Eb6 to Ebdim is like page 31 'away' movement, in key of Bb (see page 31 top right box).

Bar 2: Dbdim to Edim creates movement on the original Dbdim chord.

Bar 3: ii-V movement (Cm to F7): Eb6 used for Cm7, then Cdim used for F7b9 (see page 19 – uses the same chords i.e. Cdim = Adim).

Bar 4: Ab7b5 – page 92, root in bass voicing (6<sup>th</sup> string). Tritone substitution for D7. Note this chord can also be viewed as the page 92 b5 in bass voicing, in which case the chord is D7b5.

**(3) Another variation on (2).**

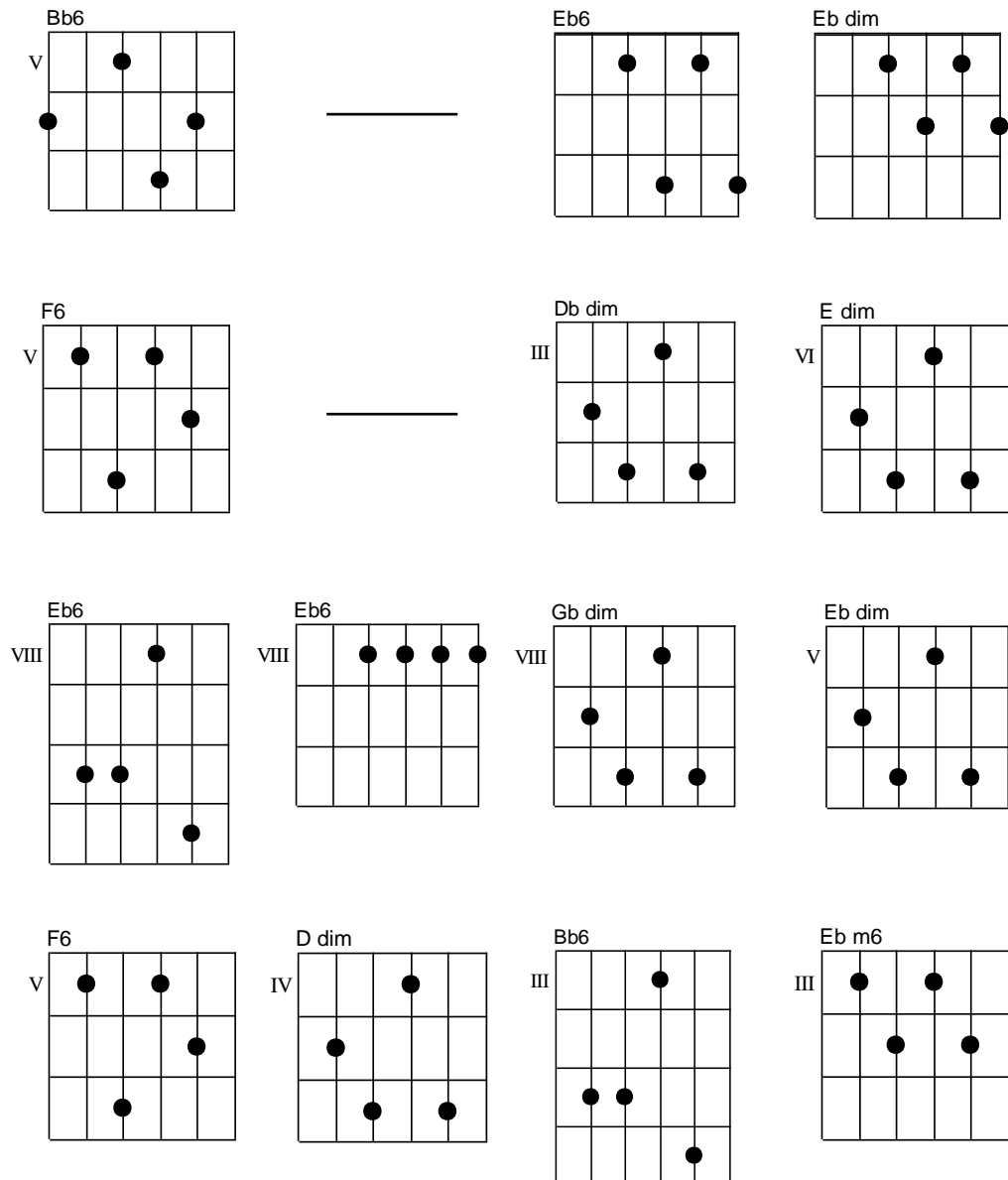


**Notes:**

Bar 3: Eb6 scale movement to Ddim (page 7, 6<sup>th</sup> in bass voicing followed by next diminished chord in the sequence). Gbm6 gives F7 alt sound (see page 19), using page 7, 6<sup>th</sup> in bass voicing. Followed by next diminished chord in the sequence.

Bar 4: Bb 6 9 is based on F6 voicing (page 7, 6<sup>th</sup> in bass) to give Bbmaj9 sound (see page 21). I then lowered one note (A to G) to give Bb 6 9, as I like using these quartal chords with stacked 4ths. (Barry Harris would say I 'borrowed' the G from the diminished chord below). Ebdim and Cdim give a D7b9 sound (see page 19).

**(4) Another variation.**

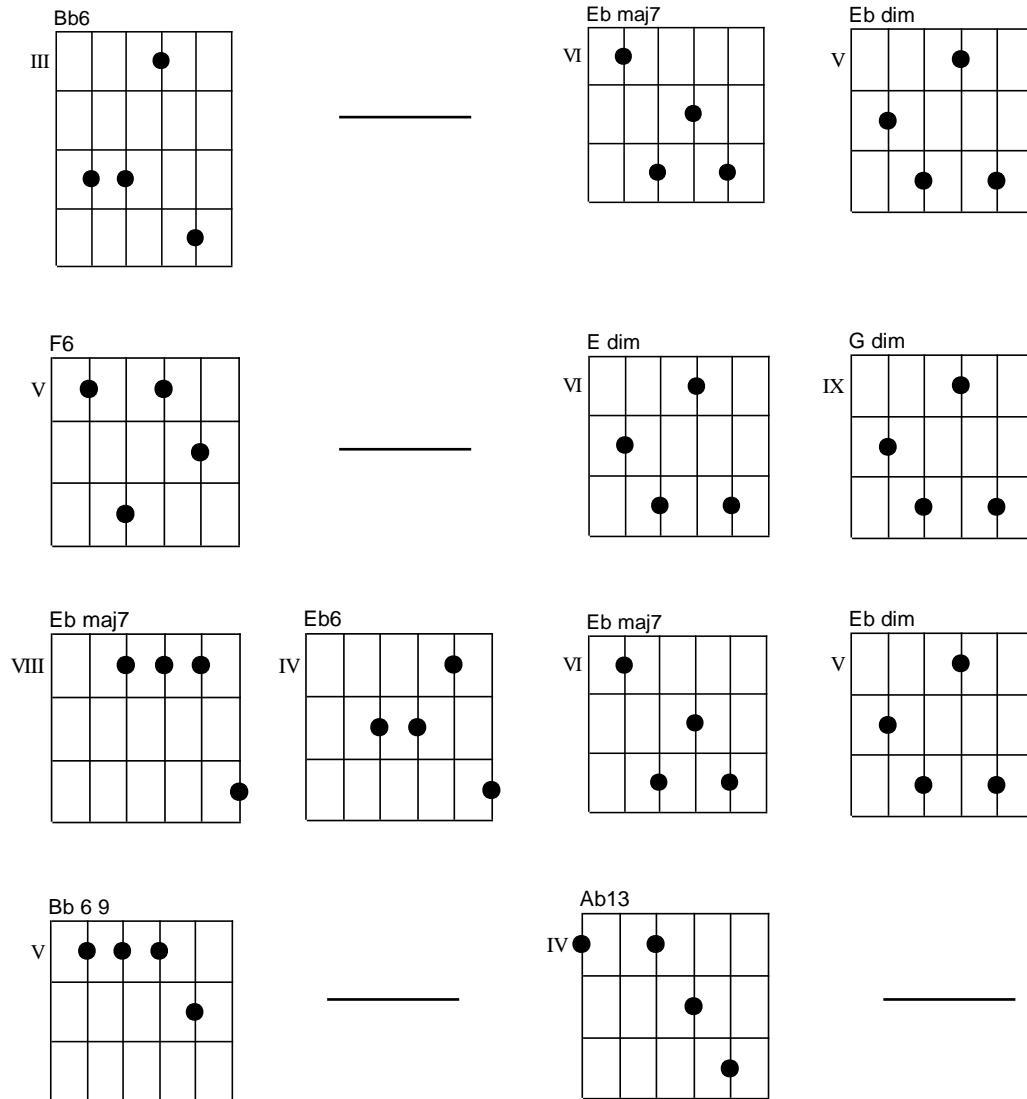


**Notes:**

Bar 3: Eb6 used for Cm7. Page 7, 3<sup>rd</sup> in bass voicing, then page 8, 5<sup>th</sup> in bass voicing. Gbdim and Ebdim give F7 alt sound (see page 19).

Bar 4: Uses a V6 – Vdim – I6 movement. See page 23, Tenor and Alto move, middle 4 strings. Ebm6 gives a D7 alt sound. (Page 7, 6<sup>th</sup> in bass voicing).

**(5) Another variation.**



**Notes:**

Bar 1: I used an Ebmaj7 voicing when on the middle 4 strings – it's a bit easier than the maj6 shape.

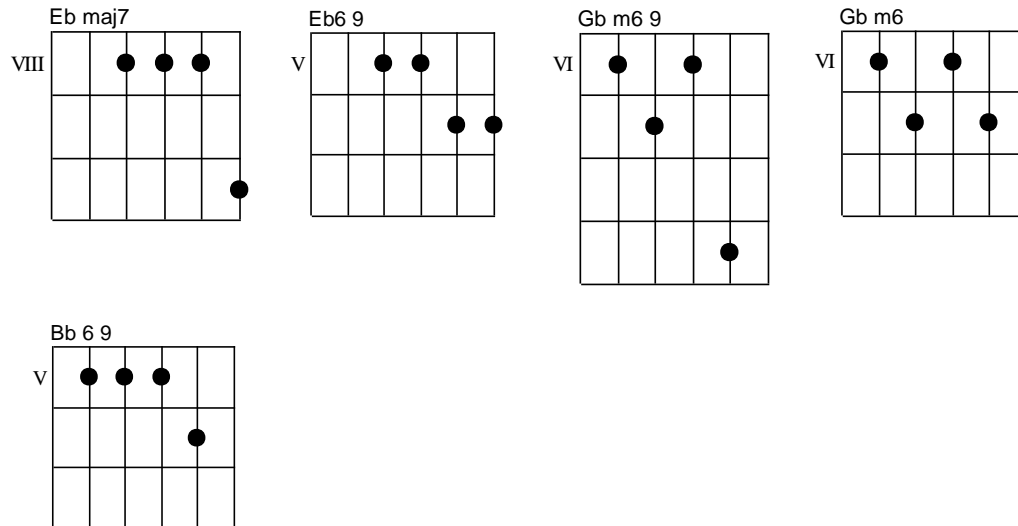
Bar 3: Ebmaj7 is based on page 8, maj6 5<sup>th</sup> in bass voicing, then I raised the top note from C to D to give a Cm9 sound. (Barry Harris would say the D is borrowed from the next diminished chord).

Eb6 uses page 8, 3<sup>rd</sup> in bass voicing. Ebdim used for F7 alt sound (see page 19).

Bar 4: Here I used Ab13 as a tritone substitution for D7, without really thinking about any Barry H. chords. However, to derive it in the BH system, I see it as based on an Ebm6 (page 8, 3<sup>rd</sup> in bass voicing, without the top note), since Ebm6 gives a D7 alt sound. Then the Eb note is moved up to F (Barry would say F is borrowed from the next diminished chord). Then adding the Ab bass note makes it the tritone substitution for D7, i.e. Ab13.

You don't need to know all that to use this chord, but I like to understand how it can be derived within Barry's system.

**(6) Some variations on bars 3 and 4 only, i.e. Cm F7 Bb (ii-V-I sequence).**

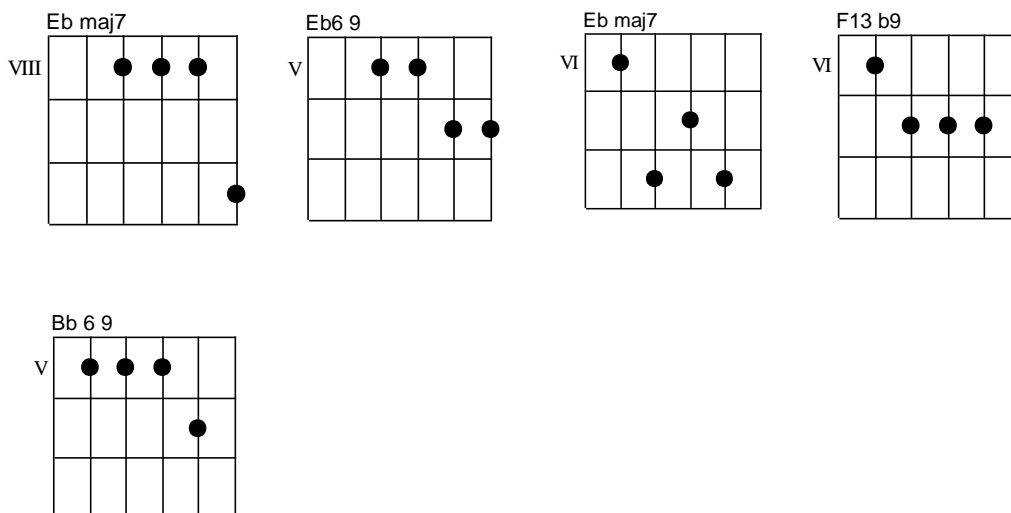


**Notes:**

Bar 3: Eb 6 9 is based on page 8, 3<sup>rd</sup> in bass voicing. The Eb note is raised to F (F is borrowed from the next diminished chord). Another quartal voicing which I use a lot.

Gbm6 9 is based on page 7, 6<sup>th</sup> in bass voicing. The Gb note is raised to Ab (Ab is borrowed from the next diminished chord).

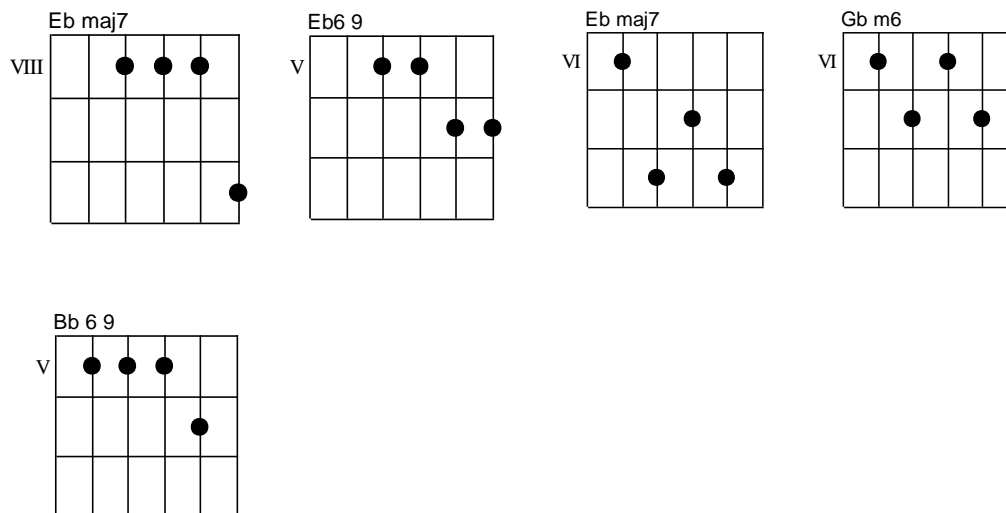
**(7) Variation on bars 3 and 4.**



**Notes:**

Bar 3: F13 b9 is based on Ebdim (which gives F7 alt sound). To make it into F13 b9, borrow a D note from the next maj6 chord. See page 61 for this chord.

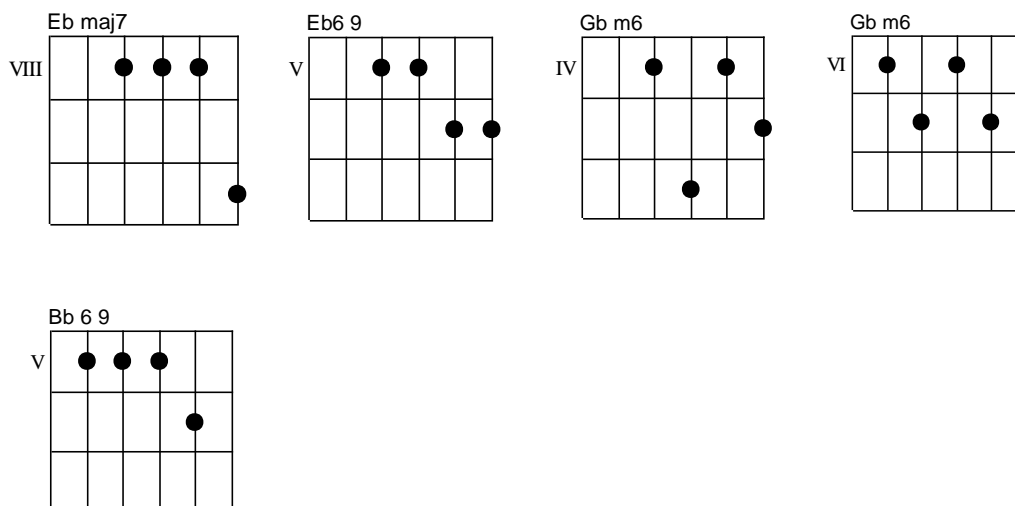
**(8) Variation on bars 3 and 4.**



**Notes:**

Bar 3: Gbm6 gives the F7 alt sound (see page 19). Page 7, 6<sup>th</sup> in bass voicing.

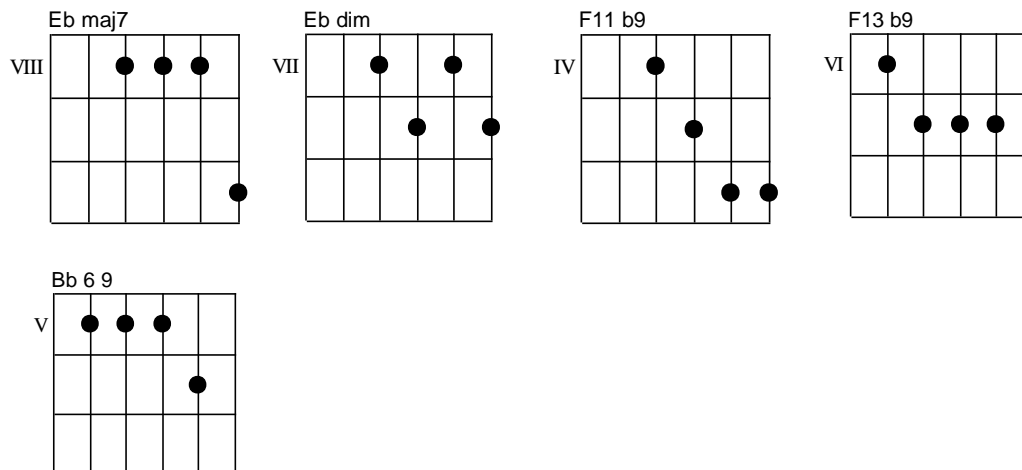
**(9) Variation on bars 3 and 4.**



**Notes:**

Bar 3: Gbm6 – page 8, root in bass voicing, followed by Gbm6 - page 7, 6<sup>th</sup> in bass voicing. Both chords give the F7 alt sound.

### (10) Variation on bars 3 and 4.



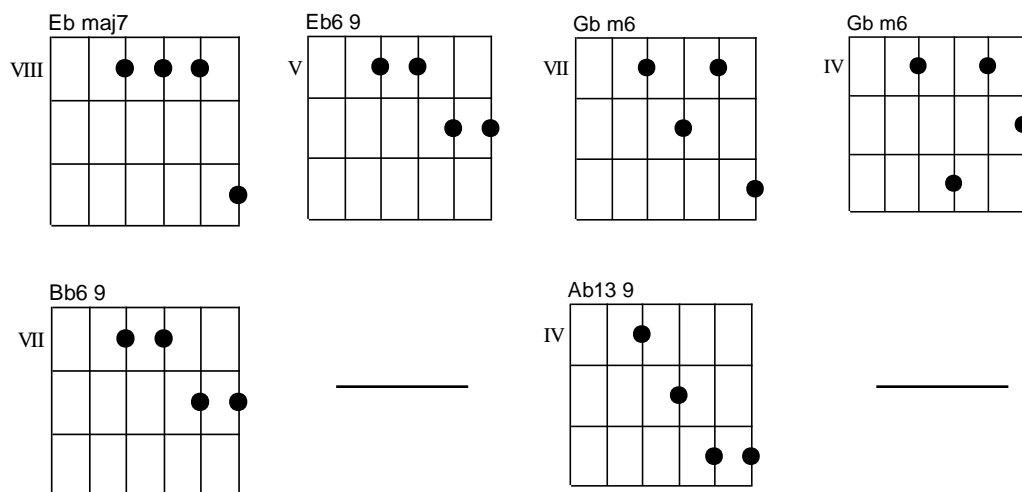
#### Notes:

Bar 3: Ebdim gives an F7 alt sound.

F11 b9 – I tried this shape because I like the sound of it and it seems to fit. To derive it from the BH system, I would see it as based on F#dim (i.e. Cdim) on the top 4 strings (page 8 diminished chord shape). Cdim gives the F7b9 sound. Then borrow the 2 top notes (F and Bb) from the next chord which Cdim relates to. This would be Db6. For the explanation see page 14 – Maj 6ths have a related Diminished chord on their 7th degree. (Or just look at the page 8 chord tables – Edim is the related diminished chord for F). The next Db6 voicing going up would be page 8, 5<sup>th</sup> in bass voicing. This chord gives the 2 top notes I wanted, F and Bb.

This is a bit long-winded, I chose the chord without thinking about all this. But I like to know how Barry's system might explain it.

### (11) Variation on bars 3 and 4.



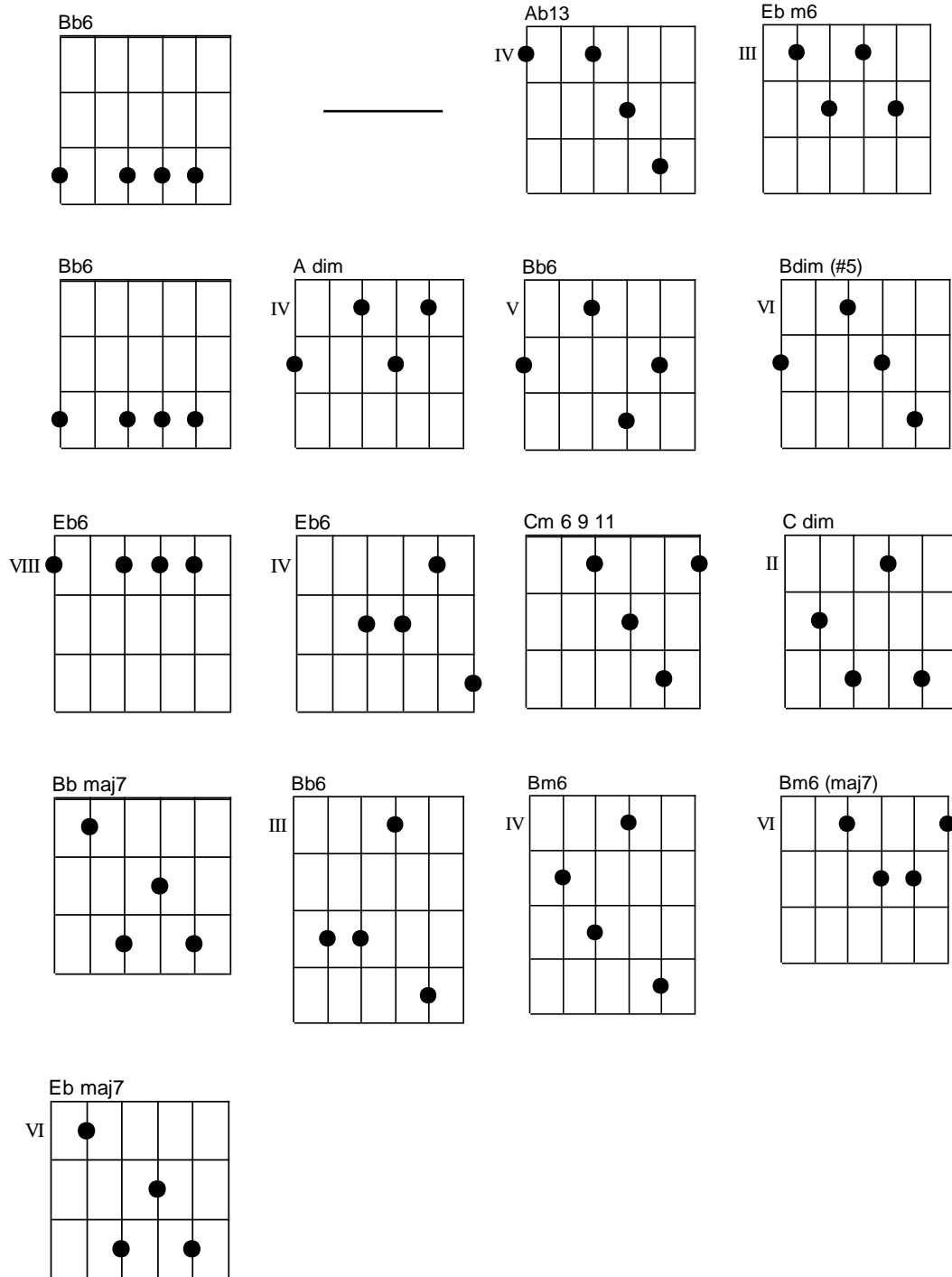
#### Notes:

Bar 4: Bb 6 9 is based on F6 (page 8, 3<sup>rd</sup> in bass voicing). F6 in key of Bb gives the Bb maj9 sound (see page 21). Then I borrowed the G note from the next diminished chord (see page 8) to give a quartal voicing for Bb 6 9. Ab13 9 is like the Ab13 in example (5), but with the top note retained.



(12) OK, what about bars 5 to 8? i.e. / Gm D7 / Gm G7 / Cm F7 / Bb Bb7 /

Here's what I came up with:



#### Notes:

Bar 5: Bb6 used for Gm7 (page 10, 6<sup>th</sup> in bass voicing). Ab13 is tritone substitution for D7. Ebm6 gives D7 alt sound (page 7, 6<sup>th</sup> in bass voicing).

Bar 6: Bb6, Adim, Bb6 are just going up the Bb6 scale in sequence (page 10, 6<sup>th</sup> in bass, moving up to Root in bass). B dim gives the G7 alt sound (see page 19). I raised the top note to fit the melodic line.

Bar 7: Eb6 used for Cm7 (page 10, 6<sup>th</sup> in bass voicing), then Eb6 (page 8, b3<sup>rd</sup> in bass voicing).

Cm6 9 11 is based on Cm6 (page 8, b3<sup>rd</sup> in bass voicing) which gives F9 sound (see page 19). Changed G note to F, and C note to D (i.e. borrowed these notes from the diminished chords below and above Cm6). This results in an F13 sound.  
Cdim used for F7 alt sound (page 19).

Bar 8: Bb6 uses page 7, 3<sup>rd</sup> in bass voicing. Bm6 gives the Bb7 alt sound (page 7, b3<sup>rd</sup> in bass voicing). Bm6 (maj7) uses page 8, 6<sup>th</sup> in bass voicing, then top note is lowered (i.e. borrowed from diminished chord below Bm6).

(Bar 9: I just put Eb maj7 to show what chord the Bm6 chords might lead to.)