

Silent Interludes

Color your Chord Melody Arrangement

for

intermediate and advanced guitar players

by

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About this Book

Welcome to my book SILENT INTERLUDES!

You want to add more flavor to your chord melody arrangement, create new interesting Intros/Outros or Interludes then this book will improve your guitar playing and support you with new ideas.

This book gives you an overview of diatonic and non-diatonic passing chord progressions a.k.a. movements, voicings, fill lines or harmonic phrases that resolve or lead to a minor, a major or a dominant chord.

All examples are placed accordingly to their resolutions in three groups

- Major Resolution,
- Minor Resolution and
- Dominant Resolution

deliberately kept short to make it easier for you to memorize.

Choose a sample, memorize, transpose if necessary and embed it in your song arrangement.

Tabs and chord diagrams support your fretboard orientation and learning. With some practice you will flourish and colorize your chord melody playing.

I ask for your understanding but this book does not cover music theory and should if required be treated externally.

The audio files are located at www.john-scrivo.de/books and can be downloaded directly to your desktop.

All voicings are also tangible for guitarists with shorter fingers.

Good Luck!

About the Author

The Singer and Songwriter Alexander Harnisch alias John Scrivo, born in São Paulo, Brazil, enjoyed the feeling of Bossa Nova and the soccer euphoria at the beach of the Copacabana as a child.

For family reasons he grew up with two mother languages, Portuguese and English. After he had been given an electric guitar, he doggedly practiced the solos of his favourite Band "The Fab Four" - The Beatles. An interesting musical mixture was born now.

As his Austrian stepfather was a connoisseur of the Jazz Music, he heard the jazz tunes constantly at home. He was fascinated by the Big Bands, the Vocal Groups and last not least by Gypsy Jazz.

His guitar heroes like Django Reinhardt, Baden Powell, Yamandu Costa, Tommy Emmanuel, Frank Vignola, Martin Taylor, Joe Pass and many others became a part of his instrumental life as a guitar player.

Other products by Alexander Harnisch can also be purchased online from my website www.john-scrivo.de/books.htm:

1. Brazilian Beats
2. It's Jazzable
3. The Gypsy Guitar's Little Helper
4. The Space Elevator
5. The Fingerpicker
6. Intermezzo
7. Perpetual Emotions



Diatonic and Non-Diatonic Chords

Diatonic chords

The term diatonic scale usually refers to the major and minor scales. Chords are constructed by stacking 3rds or minor 3rds over each tone of a scale using only the scale tones. There are seven diatonic chords in every key.

	Amaj7	Bm7	C#m7	Dmaj7	E7	F#m7	Gm7(b5)
	x o o	x	x	x	x	x	x x
	1						
T	0	2	4	5	7	9	12
A	1	3	5	7	9	10	11
B	2	4	6	7	9	11	12
B	0	2	4	5	7	9	11
	IMaj7	II-7	III-7	IVMaj7	V7	VI-7	VII-7(5)

Diatonic Chord Progression in the key of A.

Non-diatonic

Non-Diatonic chords are chords, that do not belong to the key you're playing. It can be a secondary dominant, a tritone substitution, a chromatic chord movement or chords from a modal interchange (borrowed chords). Let's look at the 4 examples in the key of A.

	Amaj7	F#/E	F#m/B
	x o x	x x	x
	1	2	3
T	2	4	2
A	1	2	2
B	2	3	2
B	0	2	2

Non-Diatonic Chord Progression with the secondary dominant F#/E

Diagram illustrating a Non-Diatonic Chord Progression with a tritone substitution B \flat 7/F. The progression consists of three chords: Bm7, B \flat 7/F, and Amaj7/G \sharp .

Chord diagrams and fingering are shown above the staff. The staff notation shows the progression in 4/4 time, with a key signature of one sharp (F#). The tablature (TAB) is provided below the staff.

Chord Diagrams:

- Bm7: x (open string), 2, 3, 2, 4, 2
- B \flat 7/F: xx (open strings), 1, 3, 1, 3
- Amaj7/G \sharp : xx (open strings), 5, 5, 6, 6

Staff Notation:

- Measure 1: Bm7 (F#4, F#5, F#6, F#7)
- Measure 2: B \flat 7/F (B \flat 4, B \flat 5, B \flat 6, B \flat 7)
- Measure 3: Amaj7/G \sharp (G \sharp 4, G \sharp 5, G \sharp 6, G \sharp 7)

Tablature (TAB):

- Measure 1: 2, 3, 2, 4, 2
- Measure 2: 4, 3, 1, 3
- Measure 3: (4), (3), (1), (3), 7, 5, 5, 6, 6

Non-Diatonic Chord Progression with a tritone substitution B \flat 7/F

Diagram illustrating a Non-Diatonic Chord Progression with a chromatic chord movement Cm7, Ddim/E. The progression consists of six chords: Amaj7, C \sharp m7, Cm7, Bm7, Ddim/E, and Amaj7.

Chord diagrams and fingering are shown above the staff. The staff notation shows the progression in 4/4 time, with a key signature of one sharp (F#). The tablature (TAB) is provided below the staff.

Chord Diagrams:

- Amaj7: xo (open strings), 2, 3, 2, 4, 2
- C \sharp m7: x (open string), 4, 5, 4, 6, 4
- Cm7: x (open string), 3, 4, 3, 5, 3
- Bm7: x (open string), 2, 3, 2, 4, 2
- Ddim/E: xx (open strings), 1, 3, 1, 3
- Amaj7: xo (open strings), 2, 3, 2, 4, 2

Staff Notation:

- Measure 1: Amaj7 (F#4, F#5, F#6, F#7)
- Measure 2: C \sharp m7 (C \sharp 4, C \sharp 5, C \sharp 6, C \sharp 7)
- Measure 3: Cm7 (C4, C5, C6, C7)
- Measure 4: Bm7 (B4, B5, B6, B7)
- Measure 5: Ddim/E (D4, D5, D6, D7)
- Measure 6: Amaj7 (F#4, F#5, F#6, F#7)

Tablature (TAB):

- Measure 1: 0, 2, 1, 2, 0
- Measure 2: 4, 5, 4, 6, 4
- Measure 3: 3, 4, 3, 5, 3
- Measure 4: 2, 3, 2, 4, 2
- Measure 5: 1, 3, 1, 3
- Measure 6: 0, 2, 1, 2, 0

Non-Diatonic Chord Progression with a chromatic chord movement Cm7, Ddim/E

Diagram illustrating a Non-Diatonic Chord Progression from a modal interchange G \sharp m7. The progression consists of five chords: Amaj7, G \sharp m7, Amaj7, Amaj7/E, and Dmaj7.

Chord diagrams and fingering are shown above the staff. The staff notation shows the progression in 4/4 time, with a key signature of one sharp (F#). The tablature (TAB) is provided below the staff.

Chord Diagrams:

- Amaj7: xo (open strings), 2, 3, 2, 4, 2
- G \sharp m7: x (open string), 4, 5, 4, 6, 4
- Amaj7: xo (open strings), 2, 3, 2, 4, 2
- Amaj7/E: xx (open strings), 1, 3, 1, 3
- Dmaj7: xxo (open strings), 2, 3, 2, 4, 2

Staff Notation:

- Measure 1: Amaj7 (F#4, F#5, F#6, F#7)
- Measure 2: G \sharp m7 (G \sharp 4, G \sharp 5, G \sharp 6, G \sharp 7)
- Measure 3: Amaj7 (F#4, F#5, F#6, F#7)
- Measure 4: Amaj7/E (F#4, F#5, F#6, F#7)
- Measure 5: Dmaj7 (D4, D5, D6, D7)

Tablature (TAB):

- Measure 1: 2, 1, 2, 0
- Measure 2: 4, 4, 4, 4
- Measure 3: 5, 6, 6, 6
- Measure 4: 4, 2, 2, 2
- Measure 5: 2, 2, 2, 0

Non-Diatonic Chord Progression from a modal interchange G \sharp m7

Major Resolution

C6add9/-1

Chord diagrams and notation for C6add9/-1 in 4/4 time.

Chord diagrams: Cmaj7 (xx), A7sus4 (xx), Bbmaj7 (xx), G7sus4 (xx), Db9(b5) (x), C6add9 (x).

Notation: Treble clef, 4/4 time signature. The first measure shows a C6add9 chord (C4, E4, G4, Bb4, C5). The second measure shows an A7sus4 chord (A2, C3, E3, G3, A3). The third measure shows a Bbmaj7 chord (Bb2, D3, F3, Ab3, Bb3). The fourth measure shows a G7sus4 chord (G2, Bb2, D3, F3, G3). The fifth measure shows a Db9(b5) chord (Db2, Fb2, Ab2, Cb3, Db3). The sixth measure shows a C6add9 chord (C4, E4, G4, Bb4, C5).

TAB: 7 8 9 10 | 10 8 9 7 | 5 6 7 8 | 8 6 7 5 | 3 4 4 4 | 3 3 2 2 3

Cadd9/G-1

Chord diagrams and notation for Cadd9/G-1 in 4/4 time.

Chord diagrams: Cmaj7 (x x), Fm/C (x x), Cadd9/G (o o).

Notation: Treble clef, 4/4 time signature. The first measure shows a Cmaj7 chord (C4, E4, G4, Bb4, C5). The second measure shows an Fm/C chord (F2, Ab2, C3, Eb3, F3). The third measure shows a Cadd9/G chord (C4, E4, G4, Bb4, C5). The fourth measure shows a Cadd9/G chord (C4, E4, G4, Bb4, C5).

TAB: 5 4 5 3 | 6 5 6 3 | 3 | 0 3 0 2 3 3

Cmaj7-1

Chord diagrams and notation for Cmaj7-1 in 4/4 time.

Chord diagrams: Gmaj7 (xx), Gmaj7 (xx), Cmaj7 (x x).

Notation: Treble clef, 4/4 time signature. The first measure shows a Gmaj7 chord (G2, Bb2, D3, F3, G3). The second measure shows a Gmaj7 chord (G2, Bb2, D3, F3, G3). The third measure shows a Cmaj7 chord (C4, E4, G4, Bb4, C5). The fourth measure shows a Cmaj7 chord (C4, E4, G4, Bb4, C5).

TAB: 7 7 7 5 | 2 3 4 3 | 4 3 | 5 4 5 3