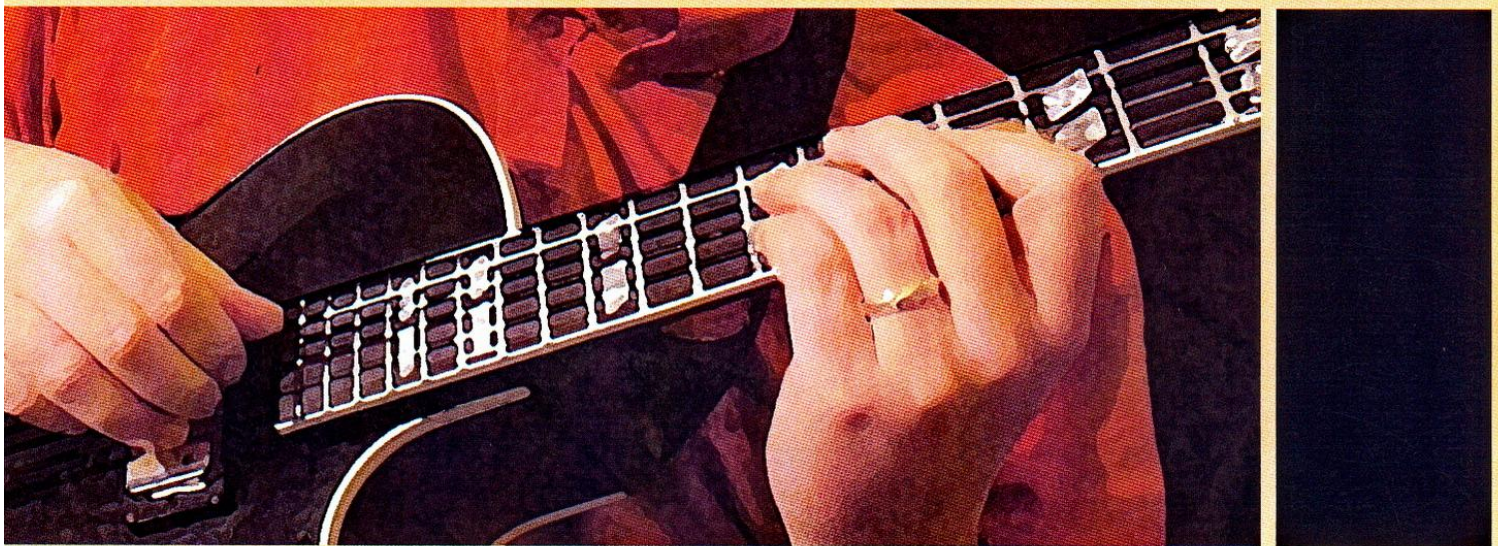

The Barry Harris

Harmonic Method for Guitar



by Alan Kingstone

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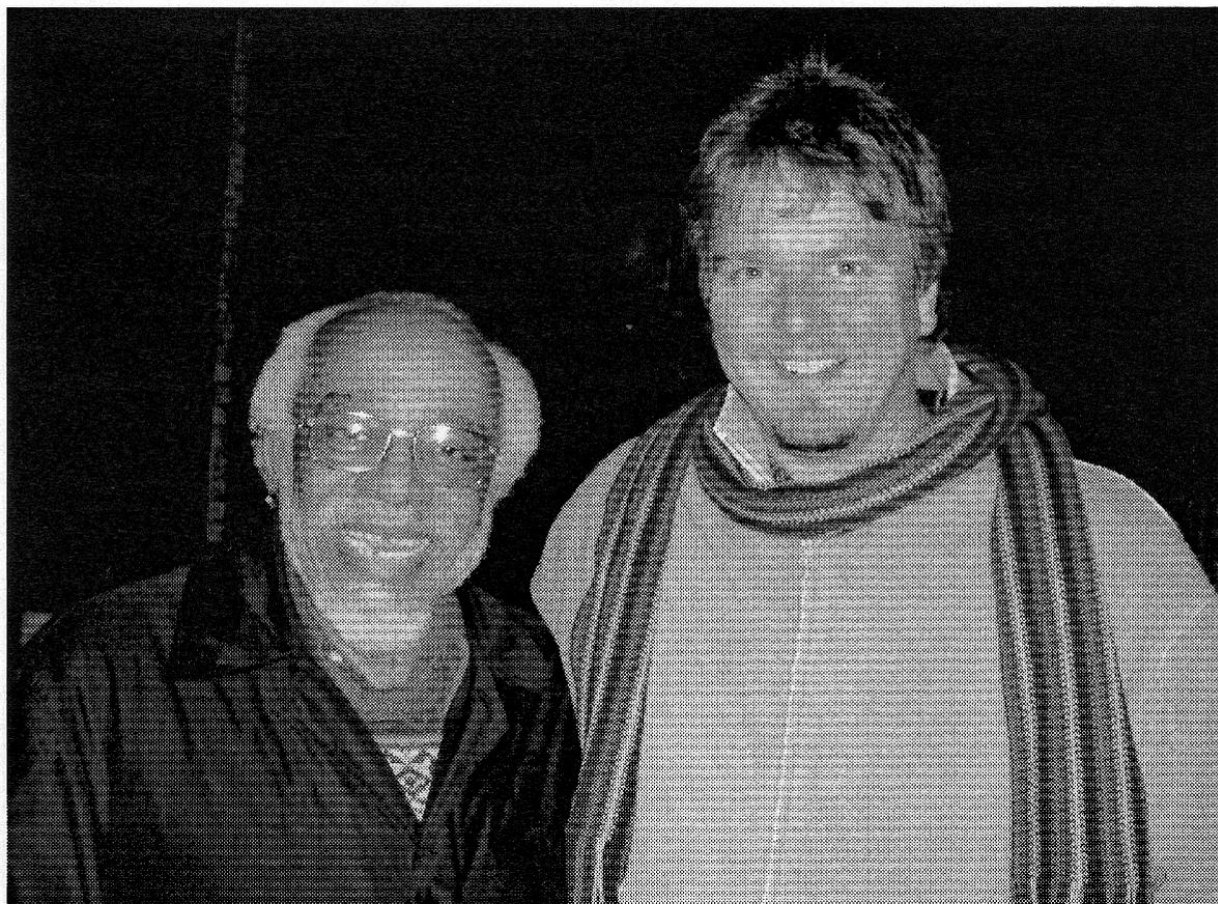
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CD TRACKS

Cut	Name	Time
1	C6° Drop 2	22
2	F6° Drop 2	21
3	G6° Drop 2	19
4	Cm6° Drop 2	20
5	Fm6° Drop 2	19
6	Gm6° Drop 2	21
7	C6° Drop 3	18
8	G6° Drop 3	18
9	Cm6° Drop 3	19
10	Gm6° Drop 3	18
11	Eb6 - A°	12
12	C6 - F6	11
13	C6 - C° - F6	10
14	6th on 5th of F6	17
15	6th on 5th of Bb6	16
16	Db° - Dm7	8
17	Db° - Cm7	9
18	E° - Bb6	6
19	B° - Cm7	10
20	C6-C°-F6-C°	31
21	C6-C°-F6-C° vamp	30
22	Home Away 1	26
23	Home Away 2	30
24	Home Away 3	37
25	Home Away 4	29
26	Home Away 5	40
27	Home Away 6	36
28	Home Away 7	36
29	Home Away 8	35
30	Maj to Min to Min with 6th in bass	14
31	C6° - Ebm6° 3rds	36
32	C6° - Ebm6° 5ths	35
33	C6° - Ebm6° no tenor	36
34	C6° - Ebm6° 3 note 1st inv.	33
35	C6° - Ebm6° 3 note 2nd inv.	34
36	C6° - Ebm6° Drop 2	39
37	Monk Moves	19
38	Monk Moves Cycle	37
39	Major Scale Monk Moves 3rds	17
40	Major Scale Monk Moves 3 note chords	40
41	C6° alto borrowed from above	13
42	C6° alto/tenor borrowed from above	13
43	Cm6° as B7alt	15

Cut	Name	Time
44	C6 alto borrow/resolve from below	10
45	C6 alto bass borrow/resolve from below	8
46	C6 alto borrow/resolve 3 note chord	9
47	Borrow resolve alto/below through C6°	14
48	Em6° soprano/bass borrow/resolve from above	16
49	Db6-Bbm6-G6-Em6 soprano/bass from above	11
50	Surrounding / Single Notes	11
51	Surrounding / 3rds	15
52	Surrounding / 6ths	14
53	Surrounding / 10ths	13
54	Surrounding C6 / 3rds	14
55	Surrounding C6 / 6ths	14
56	Surrounding C6 / 10ths	14
57	Surrounding F6/Abm6/C6	23
58	Diminished borrowed alto from above	10
59	Diminished borrowed soprano from above	9
60	Diminished borrowed soprano/alto from above	11
61	Diminished borrow/resolve soprano from above	15
62	Diminished borrow/resolve soprano/alto from above	15
63	Diminished borrowed soprano above/below resolve	10
64	C Major with half step below	10
65	C Major in 3rds melodic	10
66	C Major in 3rds melodic with half step below	10
67	C Major in 3rds melodic with half step below both	11
68	C Major in 3rds harmonic	10
69	C Major in 3rds harmonic with half step below	12
70	C Major in 6ths melodic	11
71	C Major in 6ths melodic with half step below	11
72	C Major in 6ths melodic with half step below both	13
73	C Major in 6ths harmonic	11
74	C Major in 6ths harmonic with half step below	12
75	C Major in 10ths melodic	11
76	C Major in 10ths melodic with half step below	12
77	C Major in 10ths melodic with half step below both	12
78	C Major in 10ths harmonic	12
79	C Major in 10ths harmonic with half step below	12
80	4 note chords in 10ths	37
81	Expand and Contract C6°	11
82	Expand and Contract Cm6°	11
83	Expand and Contract C6° filled	13
84	Long Short no alto	46
85	Long Short no tenor	47
86	Like Someone In Love	1:40



Barry Harris and Alan Kingstone, Toronto 2005.

Photo by Cathy Fenje

Cover art by Tom Rasky

Acknowledgments:

I'd like to thank the following people who contributed to the conception and completion of this project with unhesitating generosity.

Howard Rees
Tom Rasky
David Nichol
Elizabeth Kingstone
Taylor Stocks
Danny Pinto

Disclaimer.

Studying the concepts put forth in this book will not teach you a set of hip sounding voicings. You won't come out sounding like everyone else – and *that's the good news!*

What you will find herein are the structural components, as mapped out and developed by jazz giant Barry Harris, that will guide and aid you on your own personal road to discovery. Imagine, a system for learning jazz harmony that actually embraces the concept of improvisation.

As I see it, there are two paths for a chord player to go down. Either one becomes a 'hitter' or, one becomes a 'mover'. The 'hitter' sits up and works out a couple of beautiful sounding voicings for each kind of chord (or worse, learns someone else's from a method book) – and from that point on, plays them exactly the same way. These vertical groups of notes are 'hit' or 'struck' on the instrument – with no thought to creating movement. The 'mover' on the other hand, understands that chords come from scales and thereby learns to approach chording in a more fluid fashion. As well, one realizes that the interesting spots in music, whether you are comping, harmonizing a melody or writing an arrangement, are the places in between the chord symbols. In fact, I prefer to think – movement-to-movement – as opposed to chord to chord. When was the last time you listened to the symphony, for instance, and said oh yeah, Am7b5 – D7. It's not that the classical folks don't play chords, they just know something about getting from one to the next in an unobvious manner. Suddenly the musical ceiling gets raised and points us back to the purpose behind this book.

Having had the pleasure of seeing Alan grow musically over the past 20 years, I am delighted that his insightfulness and hard work have found their way into a form that others can benefit from. I am confident that guitarists everywhere who are fortunate enough to pick up this book will thank him again, and again.

Howard Rees

Dr. Barry Harris

With nearly two dozen records as leader and the pianist of choice for such jazz luminaries as Dexter Gordon, Sonny Stitt, Al Cohn, Coleman Hawkins, Thad Jones, Yusef Lateef, Charles McPherson, Hank Mobley and Lee Morgan, Barry Harris has for 50 years been cutting an indelible voice on the recorded history of jazz. I can only guess how many listeners Barry has delighted in bars and concert halls throughout this time. I counted 25 awards honouring Barry Harris in a quick internet search.

A masterful artist. A successful career in a tough field is just the beginning. Barry is the best jazz educator in the world. On top of his weekly classes in New York City, Barry travels world wide for workshops in Japan, Spain, Holland, Italy, Britain and Canada, bringing his remarkable breadth of knowledge and experience to students eager to drink from the source.

When Barry singled me out at a workshop in 1987 to demonstrate an F#7 scale my hands behaved enough to oblige. By the middle '90's Barry started talking about harmonic movements and kept reminding us "he's the oldest student in the class".

I've found enormous value in Barry Harris' teaching. I believe I've found a unique jazz guitar voice through his methods. I'd like to impart what I've absorbed so others, perhaps, can find their voice.

The Guitar In Jazz

Though played by many masters, the guitar has largely been a secondary instrument throughout the development of jazz. The piano has dominated as the primary harmonic instrument with the guitar comping quietly behind ol' 88 keys or laying out altogether. The guitar is a very versatile, highly expressive, portable, colourful, exciting, gentle and at times frustrating musical instrument. It's simple to play the guitar simply. It's more challenging to create the spectrum of moods the great jazz pianists have. By no means am I implying that the piano or guitar is better than the other. I've come to realize some of the guitar's vast potential for expression in jazz as well as its clear advantages such as positional playing. On the other hand the guitar's shortcomings include close voicings and the difficulty to 'accompany oneself.

I believe the challenge of the guitar is to sort out the numerous options there are to play one idea. There are four middle C's on the guitar and four fingers to play each one. Obviously some of these positions are impractical but how do I approach a 4 note chord? Do I play one note per string? Two notes on the low string, the middle string, the high string? Do I play the low note with my first finger? Do I slide up to the high note or hammer on or pick every note. Maybe I'll just play those power chords after all. The answer to all these questions is simply - yes, all of the above. We need it all. I won't be listing many finger positions here as it's up to all of us to figure out the variations. Most of the complications arise in single line playing which I won't dwell on, focusing instead on Barry's harmonic methods and how to best get them onto the fret board. Here's the good part. While pianists have very little repetition of shapes in their chords, there are many shapes that repeat on the guitar. The C6 Drop 2 with the root in the bass on the middle four strings is the same shape as B6 and Db6 and D6 etc.

I've included guitar grids (pictures of the neck with dots where our fingers go) to aid in the visual aspect of learning the chords along with musical notation. I've not indicated fret numbers for the grids as the notation indicates the placement on the fret board. I hope you find this valuable.

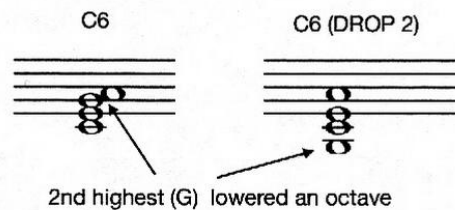
When I took my first lesson with Howard Rees (whom I've heard Barry refer to as "my son") in 1987, he showed me the Sixth Diminished Scale. I knew this was the way for me. It is logical, colourful and very playable on the guitar. Ol' 88 better watch out.

1.1 VOICINGS

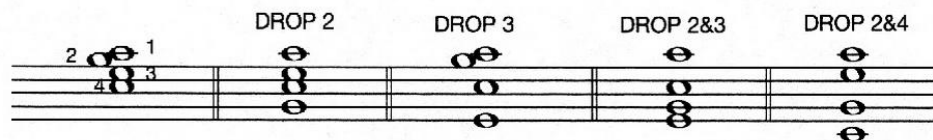
The voicings best used for interpreting Barry's theories are DROP VOICINGS. Barry utilizes drop chords on piano and they work very well on guitar.

DROP simply means to lower a note (or notes) of a chord an octave.

If we think of four note chords numbered from the highest note as 'ONE' and the lowest note as 'FOUR', we create chord voicings such as DROP 2 which lowers the 2nd highest note one octave.



DROP VOICINGS



A Word About Terminology

Barry refers to the four voices of a chord like the ranges of a vocal quartet.

- Soprano = highest note
- Alto = 2nd highest note
- Tenor = 2nd lowest note
- Bass = lowest note

STRING SETS help me keep track of learning all the voicings in each position.

- Bottom Four = EADG
 - Middle Four = ADGB
 - Top Four = DGBE
- } DROP 2
- Sixth String Bass = E string bass
 - Fifth String Bass = A string bass
- } DROP 3
- } DROP 2&3
- } DROP 2&4

The guitar grids are for the chord shape only. Notation is used for neck position. Rhythm is not notated. Solid and hollow notes are used to differentiate chord types.

1.2 THE SCALES

Before we get to the chord scale charts, a brief description of four scales.

The Major Sixth Diminished Scale (6°)

The Minor Sixth Diminished Scale ($m6^\circ$)

The Seventh Diminished Scale (7°)

The Seventh Flat Five Diminished Scale ($7b5^\circ$)

THE MAJOR SIXTH DIMINISHED SCALE

The Sixth Diminished Scale (6°) is comprised of a 6th chord and a diminished chord built from it's major seventh.

ie: **C6 = C E G A**

The major seventh of C is B.

B diminished (B°) = B D F Ab

Another way to determine the diminished chord is to find it built from the third of the dominant of C.

ie: C's dominant is G7, B is the third of G.

C Sixth Diminished Scale ($C6^\circ$)

THE MINOR SIXTH DIMINISHED SCALE

The Minor Sixth Diminished Scale ($m6^\circ$) uses the same theory.

Minor Sixth Chord and a diminished built from the major seventh degree.

Cm6 = C Eb G A

B° = B D F Ab

C Minor Sixth Diminished Scale ($Cm6^\circ$)

THE SEVENTH DIMINISHED SCALE

The Seventh Diminished Scale (7^o) uses the same theory. Seventh Chord and a diminished built from the major seventh degree.

C7 = C E G B \flat

B^o = B D F A \flat

C Seventh Diminished Scale (C7^o)

The diagram shows the C Seventh Diminished Scale (C7^o) on a treble clef staff with a key signature of one flat (B \flat). The scale notes are C, E \flat , F, G, A \flat , B \flat , C. Below the staff, two chord voicings are shown: C7 (C, E, G, B \flat) and B^o (B, D, F, A \flat). Arrows indicate the relationship between the scale notes and the B^o chord notes: C to B, E \flat to D, F to F, G to A \flat , A \flat to A \flat , and B \flat to B.

THE SEVENTH FLAT 5 DIMINISHED SCALE

The Seventh Flat Five Diminished Scale (7^{b5}^o) uses the same theory. Seventh Flat Five Chord and a diminished built from the major seventh degree.

C7 \flat 5 = C E G \flat B \flat

B^o = B D F A \flat

C Seventh Flat Five Diminished Scale (C7 \flat 5^o)

The diagram shows the C Seventh Flat Five Diminished Scale (C7 \flat 5^o) on a treble clef staff with a key signature of one flat (B \flat). The scale notes are C, E \flat , F, G \flat , A \flat , B \flat , C. Below the staff, two chord voicings are shown: C7 \flat 5 (C, E, G \flat , B \flat) and B^o (B, D, F, A \flat). Arrows indicate the relationship between the scale notes and the B^o chord notes: C to B, E \flat to D, F to F, G \flat to A \flat , A \flat to A \flat , and B \flat to B.

1.3 THE VOICINGS CHARTED

The main voicing used in Barry's harmony for guitar is the DROP 2.

This is the 'bread and butter' voice that I use most of the time. It is easy to grab on any string set.

The DROP 3 voicing is also used extensively. DROP 3 is good for solo or accompaniment without a bass player. Don't hesitate to use it with a bass player even with the root in the bass because as Barry said "I don't know who started that 'don't play roots', I've played with some of the best bass players in the world and they're usually looking at my left hand to figure out the changes". I'm paraphrasing but Barry's point is; Don't be afraid to use roots in the bass.

DROP 2 & 4 chords are great strumming chords and
DROP 2 & 3 are good for finger style.

Don't just take my word for it, learn them all and figure out what sounds you like.

I've included what I call 'Partial Chords', three note chords that are good for quick tempos or more compact sounds. Partial Chords are so named as they leave out a note from a four note voicing such as a DROP 2.

What follows are the first voicings we need to learn.

DROP 2 – Major Sixth Diminished – 3 string sets
DROP 2 – Minor Sixth Diminished – 3 string sets
DROP 3 – Major Sixth Diminished – 2 string sets
DROP 3 – Minor Sixth Diminished – 2 string sets

For an extensive library of voicings see appendix A.

READING THE CHARTS

The DROP voicings are laid out in full notation with no rhythmic value. Solid notes are the main chord, Major Sixth in this example and the hollow notes are Diminished Chords. The four inversions of the main chord are on grids above the staff and the Diminished chord shape is on a single grid below. Diminished chords are perfectly symmetrical so the shape on any string set is repeated for each inversion. The fret positions are not marked. The grids are for shape reference.

Major Sixth Diminished
Drop 2 - Middle Four Strings

Main Chord Grids

C6

Numerical scale note location

Root in Bass

3rd in Bass

5th in Bass

6th in Bass

B[°]

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Diminished Chord Grid

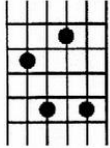
Numerical scale note location

Major Sixth Diminished Drop 2 - Middle Four Strings

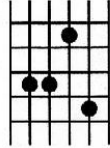
CD trk 1

C6

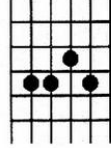
Root in Bass



3rd in Bass



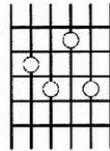
5th in Bass



6th in Bass



B°



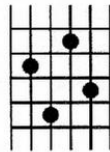
2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Minor Sixth Diminished Drop 2 - Middle Four Strings

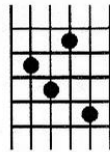
CD trk 4

Cm6

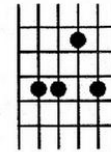
Root in Bass



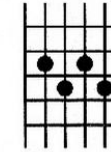
b3rd in Bass



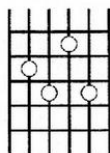
5th in Bass



6th in Bass



B°



2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Major Sixth Diminished Drop 2 - Top Four Strings

CD trk 2

F6

Root in Bass 3rd in Bass 5th in Bass 6th in Bass

Diagram illustrating the F6 chord voicings with the root in the bass. The diagrams show the fretboard positions for the Root in Bass, 3rd in Bass, 5th in Bass, and 6th in Bass. Below the diagrams is a musical staff showing the corresponding chord voicings on a six-string guitar, with a dashed line indicating the 8va (octave) position.

E°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Minor Sixth Diminished Drop 2 - Top Four Strings

CD trk 5

Fm6

Root in Bass b3rd in Bass 5th in Bass 6th in Bass

Diagram illustrating the Fm6 chord voicings with the root in the bass. The diagrams show the fretboard positions for the Root in Bass, b3rd in Bass, 5th in Bass, and 6th in Bass. Below the diagrams is a musical staff showing the corresponding chord voicings on a six-string guitar, with a dashed line indicating the 8va (octave) position.

E°

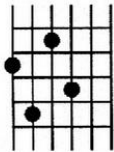
2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Major Sixth Diminished Drop 2 - Bottom Four Strings

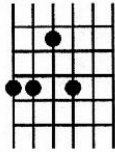
CD trk 3

G6

Root in Bass



3rd in Bass



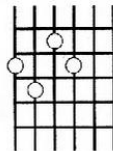
5th in Bass



6th in Bass



F#°



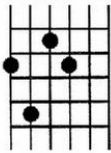
2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Minor Sixth Diminished Drop 2 - Bottom Four Strings

CD trk 6

Gm6

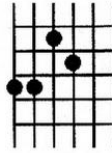
Root in Bass



b3rd in Bass



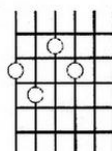
5th in Bass



6th in Bass



F#°



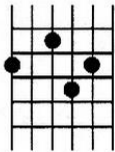
2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Major Sixth Diminished Drop 3 - 6th String Bass

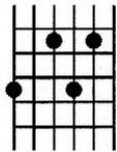
CD trk 8

G6

Root in Bass



3rd in Bass



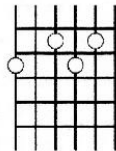
5th in Bass



6th in Bass



F#^o



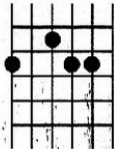
2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Minor Sixth Diminished Drop 3 - 6th String Bass

CD trk 10

Gm6

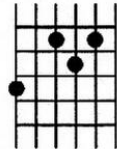
Root in Bass



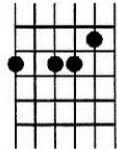
b3rd in Bass



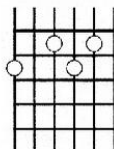
5th in Bass



6th in Bass



F#^o



2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Major Sixth Diminished Drop 3 - 5th String Bass

CD trk 7

C6

Four guitar fretboard diagrams for C6 chord voicings with the 5th string as the bass note:

- Root in Bass:** Fret 3, strings 2, 3, 4, 5.
- 3rd in Bass:** Fret 5, strings 2, 3, 4, 5.
- 5th in Bass:** Fret 7, strings 2, 3, 4, 5.
- 6th in Bass:** Fret 8, strings 2, 3, 4, 5.

Below the diagrams is a musical staff showing the corresponding notes on a bass clef staff:

- Root in Bass: C4 (3rd fret, 5th string), E4 (2nd fret, 4th string), G4 (3rd fret, 3rd string), F#4 (4th fret, 2nd string).
- 3rd in Bass: E4 (5th fret, 5th string), G4 (5th fret, 4th string), Bb4 (6th fret, 3rd string), A4 (5th fret, 2nd string).
- 5th in Bass: G4 (7th fret, 5th string), Bb4 (7th fret, 4th string), D5 (8th fret, 3rd string), C#5 (8th fret, 2nd string).
- 6th in Bass: Ab4 (8th fret, 5th string), Bb4 (8th fret, 4th string), D5 (9th fret, 3rd string), C#5 (9th fret, 2nd string).

B°

Guitar fretboard diagram for B° chord voicing with the 5th string as the bass note:

- 2nd in Bass:** Fret 2, strings 2, 3, 4, 5.
- 4th in Bass:** Fret 4, strings 2, 3, 4, 5.
- b6th in Bass:** Fret 6, strings 2, 3, 4, 5.
- 7th in Bass:** Fret 7, strings 2, 3, 4, 5.

Minor Sixth Diminished Drop 3 - 5th String Bass

CD trk 9

Cm6

Four guitar fretboard diagrams for Cm6 chord voicings with the 5th string as the bass note:

- Root in Bass:** Fret 3, strings 2, 3, 4, 5.
- b3rd in Bass:** Fret 5, strings 2, 3, 4, 5.
- 5th in Bass:** Fret 7, strings 2, 3, 4, 5.
- 6th in Bass:** Fret 8, strings 2, 3, 4, 5.

Below the diagrams is a musical staff showing the corresponding notes on a bass clef staff:

- Root in Bass: C4 (3rd fret, 5th string), Eb4 (2nd fret, 4th string), F4 (3rd fret, 3rd string), Eb4 (4th fret, 2nd string).
- b3rd in Bass: Eb4 (5th fret, 5th string), F4 (5th fret, 4th string), Ab4 (6th fret, 3rd string), G4 (5th fret, 2nd string).
- 5th in Bass: F4 (7th fret, 5th string), Ab4 (7th fret, 4th string), Bb4 (8th fret, 3rd string), A4 (7th fret, 2nd string).
- 6th in Bass: Fb4 (8th fret, 5th string), Ab4 (8th fret, 4th string), Bb4 (9th fret, 3rd string), A4 (8th fret, 2nd string).

B°

Guitar fretboard diagram for B° chord voicing with the 5th string as the bass note:

- 2nd in Bass:** Fret 2, strings 2, 3, 4, 5.
- 4th in Bass:** Fret 4, strings 2, 3, 4, 5.
- b6th in Bass:** Fret 6, strings 2, 3, 4, 5.
- 7th in Bass:** Fret 7, strings 2, 3, 4, 5.

2.1 THE ORGANIC DIMINISHED CHORD

Diminished chords are truly amazing because of the harmonic palette surrounding them.

Lower any note of a diminished chord and you get a Dominant chord.

Raise any note of a diminished chord and you get a Minor Sixth chord.

Lower two consecutive notes of a diminished chord and you get a Major Sixth chord.

Lower or raise two non-consecutive notes of a diminished chord and you get a Dominant Flat Five chord.

Let's take a closer look.

Lower any note of a diminished chord and you get a Dominant chord.

F°	G7	F°	Db7	F°	Bb7	F°	E7

Raise any note of a diminished chord and you get a Minor Sixth chord.

F°	Dm6	F°	Abm6	F°	Fm6	F°	Bm6

Lower two consecutive notes of a diminished chord and you get a Major Sixth chord. Consecutive notes would be F – Ab, Ab – B, B – D, D – F.

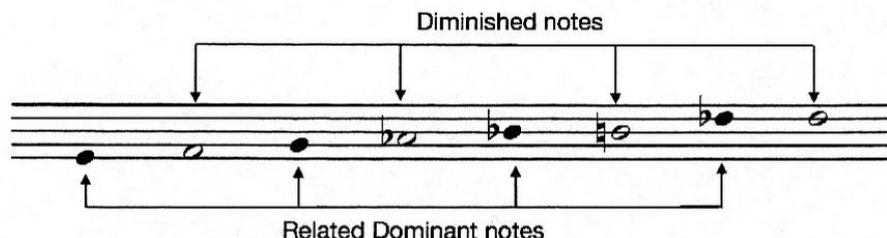
F°	Bb6	F°	E6	F°	Db6	F°	G6

Lower or raise two non-consecutive notes of a diminished chord and you get a Dominant Flat Five chord. Non-consecutive notes are F – B, Ab - D.

F°	G7b5 / Db7b5	F°	F7b5 / B7b5	F°	E7b5 / Bb7b5	F°	D7b5 / Ab7b5

2.2 THE DIMINISHED SCALE

A half step below each note of a diminished chord is a 'related dominant' note.

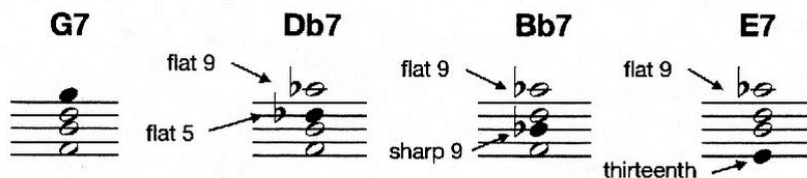


The four notes of the diminished chord and four notes of the 'related dominants' result in an eight note Diminished Scale.

The 'related dominant' note below each diminished note is the root of a 'related dominant chord'.

Each of these related dominant chords can substitute for the others.

Consider the G7 chord and how the notes of the related dominants stack up as colour tones.



The original diminished chord listed is the F diminished.

F^o is built from the 7th of Gb Major and the 3rd of Db7, the dominant of Gb.

Remember: Major Sixths and Minor Sixths have a related diminished on their 7th degree.

Dominants have a diminished built from the 3rd degree.

2.3 SISTERS AND BROTHERS

The 4 related dominants of the diminished chord are directly related to 4 major and 4 minor keys.

Major Key G_b	Relative minor E_{bm}
D_b7 / G7	B_b7 / E7
Dominant / Tritone of Dominant	Dominant / Tritone of Dominant

Major Key A	Relative minor G_{bm}
E7 / B_b7	D_b7 / G7
Dominant / Tritone of Dominant	Dominant / Tritone of Dominant

Major Key C	Relative minor A_m
G7 / D_b7	E7 / B_b7
Dominant / Tritone of Dominant	Dominant / Tritone of Dominant

Major Key E_b	Relative minor C_m
B_b7 / E7	G7 / D_b7
Dominant / Tritone of Dominant	Dominant / Tritone of Dominant

Let's look at some of the relationships here.

The 4 majors are: Gb / A / C / Eb

The 4 minors are: Gbm / Am / Cm / Ebm

Minor 3rds apart.

In that long list above there are only
4 repeating dominants :

Db7 / E7 / G7 / Bb7

Minor 3rds apart.

These majors, minors and dominants are related to ONE symmetrical diminished chord that can be called by any of it's four notes :

Fo / Abo / Bo / Do

Minor 3rds apart.

How about that? Barry calls these minor third relationships 'Sisters and Brothers'.

Barry in an understated way will begin many of his harmony classes with an explanation of the universe and our place in it.

He calls the chromatic scale 'our musical universe, god'

From this comes man and woman, 2 whole tone scales.

Take two notes (genes) from each whole tone scale (man and woman) and we get children :

Three diminished chords.

I like to take a mathematical view and divide the chromatic scale, by factors of 12.

12/12 = 1 Chromatic Scale / God

C	Db	D	Eb	E	F	Gb	G	Ab	A	Bb	B
---	----	---	----	---	---	----	---	----	---	----	---

12/6 = 2 Whole Tone Scales / Man & Woman

C	D	E	Gb	Ab	Bb
---	---	---	----	----	----

Db	Eb	F	G	A	B
----	----	---	---	---	---

12/4 = 3 Diminished Chords / Children

C	Eb	Gb	A
---	----	----	---

Db	E	G	Bb
----	---	---	----

D	F	Ab	B
---	---	----	---

12/3 = 4 Augmented Chords

C	E	Ab
---	---	----

Db	F	A
----	---	---

D	Gb	Bb
---	----	----

Eb	G	B
----	---	---

12/2 = 6 Tritones/Genes

C	Gb
---	----

Db	G
----	---

D	Ab
---	----

Eb	A
----	---

E	Bb
---	----

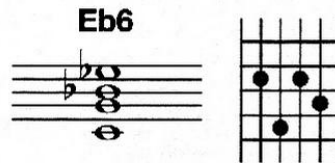
F	B
---	---

12/1 = 12 Notes

C	Db	D	Eb	E	F	Gb	G	Ab	A	Bb	B
---	----	---	----	---	---	----	---	----	---	----	---

2.4 USING THE SCALES

Notice the Eb6, DROP 2 voicing with the 6th in the bass on the middle four strings.

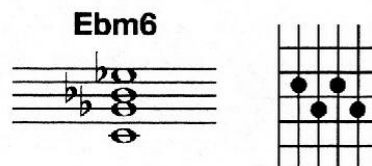


You probably recognize this shape as a Cm7. It is, as are all the other Eb6 shapes Cm7's.

Barry heard Thelonious Monk call a Minor Seventh Flat Five chord a "minor sixth with the sixth in the bass"

The example above is a major sixth with the sixth in the bass.

Here's what Monk described.



THE IMPORTANT MINOR

All Dominant Chords/Scales have an Important Minor Chord found on the fifth degree.

This is what up to now most of us have been slavishly calling the 'two' in a 'TWO / FIVE / ONE'.

Barry says music is movement not 'two five, two five'.

Our 'movement' is provided by the various sixth diminished and minor sixth diminished scales.

Any time you see a Minor Seventh (m7) we will now think of it as a Major Sixth chord that has a related diminished.

Any time you see a Minor Seventh Flat Five (Half Diminished) (m7b5/ \emptyset) we will now think of it as a Minor Sixth chord that has a related diminished.

Okay, we've liberated the 'two' chord, what about the 'five'?

PLAYING ON DOMINANTS

The dominant chord provides many choices to spice or colour the sound to our preference.

Remember that a diminished chord is built from the 3rd of a Dominant Chord. This diminished is very close to the IMPORTANT MINOR with 2 notes moving a half step each. This is true for all inversions of the important minor.

So if our progression is Cm7 – F7

We could play:

E^b6

A^o

CD trk 11

Remember, this diminished has 4 Related Dominants (including F7).

Another way of approaching dominants with movement in mind is to think of the two Minor Sixth Diminished Scales that can be played over them.

- a. The Minor Sixth Diminished on the **fifth** of the dominant.
- b. The Minor Sixth Diminished on the **flat two** of the dominant.

Cm6

b7th
3rd
9th
5th

The m6 on the 5th is like an F9 with no root.

Gbm6

b9th
b13th/ #5th
3rd
b7th

The m6 on the bII generates altered sounds.

Chapter 2 Movement

The relationship between the Sixth Diminished and Minor Sixth Diminished scales that have replaced the old 'two five' is fascinating.

Our examples above are in the key of Bb.
The 'typical fakebook changes' would list:

Cm7 - F7

We use:

 Cm6°
Eb6° - or
 Gbm6°

Observe the roots of these chord/scales.

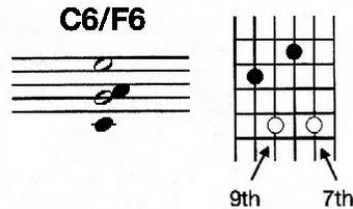
Eb to Cm is a minor third.

Eb to Gbm is a minor third.

They are relatives! As Barry says "You play with your sisters and brothers first".

2.5 THE SIXTH ON THE FIFTH

Playing a C6 over an F6 generates an F Major 9th chord.
The diagram below shows the F6 notes as solid and the C6 notes as hollow.

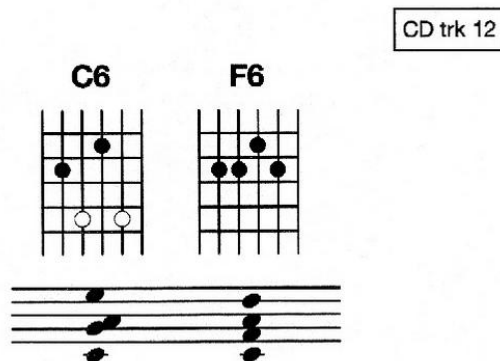


We don't think of chords with big names like F Major 9th as they're too static, too cumbersome to move around. Barry talks about using small chords to create movement.

Barry would call the chord above 'an F6 with two borrowed diminished notes'. The two hollow notes of C6 are also notes of F6's related diminished.

I like the term 'Sixth on the Fifth' (as hard as it is to say) because it's easy to visualize the sixth chord found on the fifth degree of the chord I'm playing.

I've heard Barry move the 6th on the 5th like this.



The two 'borrowed' diminished notes that generate the C6 are resolved to a complete F6 chord.

Two notes move (tenor/soprano)

Two notes remain (bass/alto)

Barry will also move like this:

The diagram shows three chords on a five-line staff: C6, C°, and F6. Below each staff is a corresponding guitar fretboard diagram with six strings and six frets. In the C6 diagram, the 2nd fret is on the 1st string, the 3rd fret is on the 2nd string, and the 4th fret is on the 3rd string. In the C° diagram, the 2nd fret is on the 1st string, the 3rd fret is on the 2nd string, and the 4th fret is on the 3rd string, with a flat symbol over the 3rd fret. In the F6 diagram, the 1st fret is on the 1st string, the 2nd fret is on the 2nd string, and the 3rd fret is on the 3rd string.

CD trk 13

Instead of moving the tenor and soprano directly to the F6, they are moved in half steps, creating a C diminished chord passing to the F6.

The progression of:

C6 – C° – F6
 or
 V6 – V° – I6

} is played over F6.

So much for static chords!

Here are some of the shapes for this move using Drop 2.

The Sixth On The Fifth Drop 2 Middle Four Strings - F6

CD trk 14

Tenor & Soprano move

V6 V° I6

Bass & Soprano move

V6 V° I6

Bass & Alto move

V6 V° I6

Tenor & Alto move

V6 V° I6

The Sixth On The Fifth Drop 2 Top Four Strings - Bb6

CD trk 15

Tenor & Soprano move

V6 V° I6

Bass & Soprano move

V6 V° I6

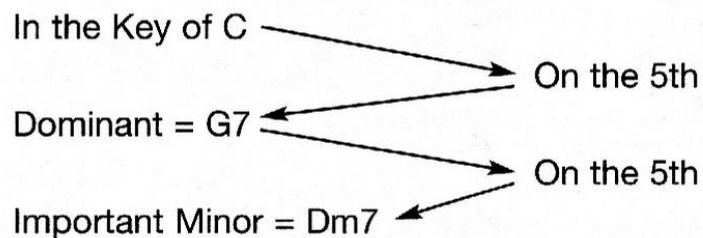
Bass & Alto move

V6 V° I6

Tenor & Alto move

V6 V° I6

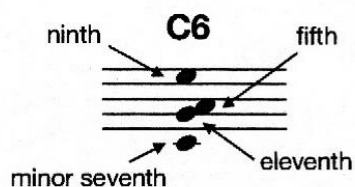
We can also use 6th on the 5th for 'Important Minor' chords.
Important Minor chords are found on the fifth of the dominant.
This is the 'two' chord of a two/five/one.
I mention the 'two/five' to demonstrate where the important minor is found though Barry stresses that music is movement, "not two five two five".



Dm7 is an inversion of F6.

The 6th on the 5th of F6 is C6.

This may seem strange at first. The sheet music says Dm7 and we grab a C6!
A quick analysis of a C6 as Dm7 reveals:



Not so strange after all!

The Sixth On The Fifth Drop 2 Middle Four Strings - F6 as Dm7

This is identical to '6th on the 5th' of F6. Just the function has changed.

CD trk 14

Tenor & Soprano move

V6 V° I6

Bass & Soprano move

V6 V° I6

Bass & Alto move

V6 V° I6

Tenor & Alto move

V6 V° I6

The Sixth On The Fifth

Drop 2 Top Four Strings - Bb6 as Gm7

This is identical to '6th on the 5th' of Bb6. Just the function has changed.

CD trk 15

Tenor & Soprano move

V6 V° I6

Bass & Soprano move

V6 V° I6

Bass & Alto move

V6 V° I6

Tenor & Alto move

V6 V° I6

2.6 MOVEMENT

Barry asks “why doesn’t anybody play the flat three diminished anymore?”

The flat three diminished ($bIII^\circ$) goes to three minor seventh ($III m7$) and to two minor seventh ($II m7$).

CD trk 16

Key of Bb

$bIII^\circ$ $III m7$

CD trk 17

Key of Bb

$bIII^\circ$ $II m7$

MORE MOVEMENT.

Sharp four diminished ($\#IV^\circ$) goes to the One with the fifth in the bass.

CD trk 18

Key of Bb

$\#IV^\circ$ $I 6/v$

The flat two diminished (bII°) goes to the two minor.

CD trk 19

Key of Bb

bII° $II m7$

This last example using the bII° is easy to explain as the $Cm7$ is $Eb6$ and the B° is the related diminished.

I called the flat two diminished of $Bb6$, B° -
but it could be called: D° - F° - Ab° - B°

D is the major 7th, related diminished of $Eb6/Cm7$.
 $Eb6$ is the fourth of our root key Bb .

Back to the flat three diminished and sharp four diminished.

The flat three diminished chord of Bb is: Db° - E° - G° - Bb°

Numerically: $bIII^{\circ}$ - $\#IV^{\circ}$ - VI° - I°

Barry says the $bIII^{\circ}$ goes to the III^m7 and $\#IV^{\circ}$ goes to the $I6$ with the fifth in the bass.

We can see $bIII^{\circ}$ and $\#IV^{\circ}$ are the same chord!

Now.

In Bb major, III^m7 ($Dm7$) is an inversion of $F6$ which is the 6th on the 5th of $Bb6$.

So if III^m7 is substituting for $I6$ we are talking about *just one progression!*

$Db^{\circ} = bIII^{\circ}$
|
same chord
↓
 $E^{\circ} = \#IV^{\circ}$

$III^m7 = Dm7 = F6$
|
6th on 5th
same function
↓
 $I6 = Bb6$

THE THREE DIMINISHED CHORDS

The related diminished of a key is the VII^o.

The other two diminished chords are bIII^o and bII^o.

- a. VII^o - II^o - (IV^o) - bVI^o - major seventh diminished
- b. bIII^o - #IV^o - VI^o - (I^o) - flat three diminished
- c. bII^o - III^o - (V^o) - bVII^o - flat two diminished

Wow that's some wild hieroglyphs. Why not refer to them as:

- a. IV^o FOUR Diminished
- b. I^o ONE Diminished
- c. V^o FIVE Diminished

Four Diminished (IV^o) is found on the third of Five Dominant (V7) and resolves to ONE (I6).

Five Diminished (V^o) is found on the third of Six Dominant (VI7) and resolves to TWO (IIIm7)

One Diminished (I^o / bIII^o) resolves to both ONE (I6 / IIIIm7) and TWO (IIIm7 / IV6).

I wonder when Barry says "why doesn't anybody play the flat three diminished anymore?" if it's because we are so used to resolving via Dominant chords ('two five, two five') that we've neglected the flexible flat three diminished?

Flat three diminished goes to two minor seventh and from two minor seventh back to one. We can get some interesting vamps without ever playing a dominant chord.

What follows are illustrations of various voicings of 'one' - 'flat three diminished' - 'four' - 'flat three diminished' - 'one' with the flat three diminished referred to as ONE DIMINISHED.

Listen to CD track 21 for an intro vamp idea using:
I6 - I^o - IV6 - I^o - I6

CD trk 20

Tenor & Soprano move

$\frac{I^6}{C^6}$ $\frac{I^{\circ}}{C^{\circ}}$ $\frac{IV^6}{F^6}$ $\frac{I^{\circ}}{C^{\circ}}$ $\frac{I^6}{C^6}$

Bass & Soprano move

$\frac{I^6}{C^6}$ $\frac{I^{\circ}}{C^{\circ}}$ $\frac{IV^6}{F^6}$ $\frac{I^{\circ}}{C^{\circ}}$ $\frac{I^6}{C^6}$

Bass & Alto move

$\frac{I^6}{C^6}$ $\frac{I^{\circ}}{C^{\circ}}$ $\frac{IV^6}{F^6}$ $\frac{I^{\circ}}{C^{\circ}}$ $\frac{I^6}{C^6}$

Tenor & Alto move

$\frac{I^6}{C^6}$ $\frac{I^{\circ}}{C^{\circ}}$ $\frac{IV^6}{F^6}$ $\frac{I^{\circ}}{C^{\circ}}$ $\frac{I^6}{C^6}$

MORE MOVEMENT

If we consider the classical notion of tension and release, it is mirrored in Barry's movement concepts of aiming for the one.

Two / Five / One exists on sheet music. We need to 'use little things' as Barry says to avoid 'the two chord, five chord, one chord' prison like stasis of jazz interpretation.

As a baseball fan I like the concept of home and away with relation to release and tension.

Altered Dominants are as far 'away' as we'll get and important minor chords provide a 'just down the road at a neighbouring town' sound.

The key to escaping the 'prison like stasis' is to think of Sixth Diminished scales, Minor Sixth Diminished scales along with related diminished and dominant chords.

Here are more moves we can 'plug in' to ONE / FIVE kind of progressions. These moves are going to utilize only three key numerical positions, one, four, five and only two types of chords: Sixth Chords & Diminished Chords.

The first example is simply a sixth and it's relative diminished, capturing 'home and away' at it's essence.

Though not listed, return 'home' after the final diminished 'away' chord. If the examples are too low on the fret board, transfer the voicings to the middle four strings.

Remember: The grids are for shape reference only.

CD trk 22

home	away	home	away	home	away	home	away
I6	IV°	I6	IV°	I6	IV°	I6	IV°
C6	F°	C6	F°	C6	F°	C6	F°

Chapter 2 Movement

CD trk 25

home away

$\frac{V6}{G6}$ $\frac{I6}{C6}$ $\frac{IV6}{F6}$ $\frac{IV^\circ}{F^\circ}$

The first example shows four guitar fretboard diagrams and a bass line. The fretboard diagrams are for G6, C6, F6, and F degree. The bass line shows the notes G, C, F, and F.

home away

$\frac{V6}{G6}$ $\frac{I6}{C6}$ $\frac{IV6}{F6}$ $\frac{IV^\circ}{F^\circ}$

The second example shows four guitar fretboard diagrams and a bass line. The fretboard diagrams are for G6, C6, F6, and F degree. The bass line shows the notes G, C, F, and F with a flat sign.

home away

$\frac{V6}{G6}$ $\frac{I6}{C6}$ $\frac{IV6}{F6}$ $\frac{IV^\circ}{F^\circ}$

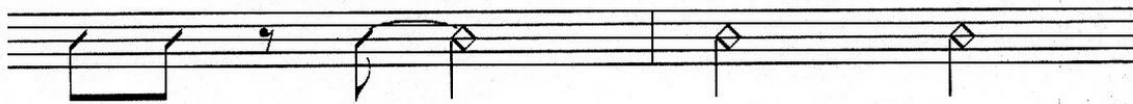
The third example shows four guitar fretboard diagrams and a bass line. The fretboard diagrams are for G6, C6, F6, and F degree. The bass line shows the notes G, C, F, and F with a flat sign.

home away

$\frac{V6}{G6}$ $\frac{I6}{C6}$ $\frac{IV6}{F6}$ $\frac{IV^\circ}{F^\circ}$

The fourth example shows four guitar fretboard diagrams and a bass line. The fretboard diagrams are for G6, C6, F6, and F degree. The bass line shows the notes G, C, F, and F with a flat sign.

Try the five chord figure with this rhythm. Each accent is a new chord.



CD trk 26

home away

V₆	V^o	I₆	IV₆	IV^o
G₆	G^o	C₆	F₆	F^o

home away

V₆	V^o	I₆	IV₆	IV^o
G₆	G^o	C₆	F₆	F^o

home away

V₆	V^o	I₆	IV₆	IV^o
G₆	G^o	C₆	F₆	F^o

home away

V₆	V^o	I₆	IV₆	IV^o
G₆	G^o	C₆	F₆	F^o

This rhythm is a backward variation of the previous one.
Notice that the I6 now acts as the 6th on the 5th of the IV6.



CD trk 28

home away

V6 G6 V° G° I6 C6 I° C° IV6 F6 IV° F°

home away

V6 G6 V° G° I6 C6 I° C° IV6 F6 IV° F°

home away

V6 G6 V° G° I6 C6 I° C° IV6 F6 IV° F°

home away

V6 G6 V° G° I6 C6 I° C° IV6 F6 IV° F°

Chapter 2 Movement

Here's a rhythmic suggestion for the 8 chord progression.

CD trk 29

home away

$\frac{V6}{G6}$ $\frac{V^\circ}{G^\circ}$ $\frac{I6}{C6}$ $\frac{V^\circ}{G^\circ}$ $\frac{I6}{C6}$ $\frac{I^\circ}{C^\circ}$ $\frac{IV6}{F6}$ $\frac{IV^\circ}{F^\circ}$

home away

$\frac{V6}{G6}$ $\frac{V^\circ}{G^\circ}$ $\frac{I6}{C6}$ $\frac{V^\circ}{G^\circ}$ $\frac{I6}{C6}$ $\frac{I^\circ}{C^\circ}$ $\frac{IV6}{F6}$ $\frac{IV^\circ}{F^\circ}$

home away

$\frac{V6}{G6}$ $\frac{V^\circ}{G^\circ}$ $\frac{I6}{C6}$ $\frac{V^\circ}{G^\circ}$ $\frac{I6}{C6}$ $\frac{I^\circ}{C^\circ}$ $\frac{IV6}{F6}$ $\frac{IV^\circ}{F^\circ}$

home away

$\frac{V6}{G6}$ $\frac{V^\circ}{G^\circ}$ $\frac{I6}{C6}$ $\frac{V^\circ}{G^\circ}$ $\frac{I6}{C6}$ $\frac{I^\circ}{C^\circ}$ $\frac{IV6}{F6}$ $\frac{IV^\circ}{F^\circ}$

Note that in the last three examples, there is never a voice moving more than a half-step!

2.7 MAJOR TO MINOR TO MINOR WITH SIXTH IN THE BASS

When this progression was demonstrated to me I did some quick research and within an hour, after perusing a couple of fake books, found at least seventy instances of this movement.

Major to minor, to minor with the sixth in the bass is a long description of how to get to the THREE of a key. The THREE can be major or minor. A lot of bridges will go to THREE major.

A fake book would list this move as;
Sharp four half-diminished to seven dominant.
Or
Sharp four minor seventh to seven dominant.

| F6 . | B ø E7 | A6 |

| F6 | Bm7 E7 | A6 |

The outline of our movement is:

F6	Dm Dm/C	Dm6/B E7	A6	
↑	↑	↑		
Major	Minor	Minor with 6th in Bass		

That outline is still very 'fakebooky'.
We can see a lot of potential Sixth Diminished movement.

F6 and Dm7 are the same chord with related E°.

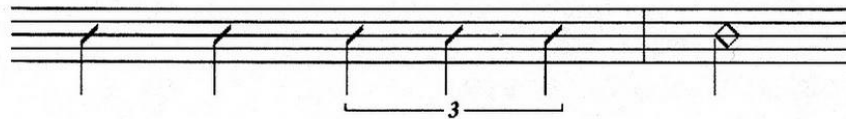
Dm6 shares the related E°.

E7alt would use Fm6° also with related E°.

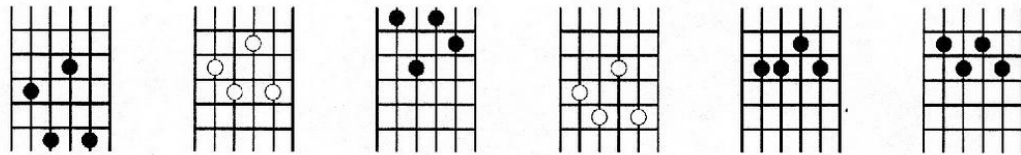
That's more like it!

Chapter 2 Movement

Barry likes to use the minor with the sixth in the bass to a dominant on the seventh degree instead of a 'Sharp four minor seventh' that is found so often. Use this move any time you see root movement of a major chord to a minor seventh or minor seventh-flat five chord a tritone away. There is only one note difference between the F6 and the Dm6/B. Barry demonstrated the last half of Giant Steps using this movement.



CD trk 30



2.8 PLAYING WITH YOUR 'SISTERS & BROTHERS'

To review, 'Sisters & Brothers' are related notes and chords minor thirds apart.

On a dominant chord remember you can play a Minor Sixth Diminished scale on the 5th or the b2nd.

If a fakebook says:

| Am7 | D7 | GMaj7 |

We could play:

| C6° | Am6° | D6/G6 |

Or:

| C6° | Ebm6° | D6/G6 |

What follows are examples of C6° to Ebm6° starting on each inversion of the C6 chord.

Included are:

- Two note groups (thirds and fifths)
- Three note partial chords.
- Full four note drop 2 chords.

Here are two rhythms to practice these examples with.

The diagram shows two musical staves. The first staff is divided into three sections: 'C6 Diminished', 'Ebm6 Diminished', and 'G6'. The 'C6 Diminished' section has four notes. The 'Ebm6 Diminished' section has four notes, with the last three grouped as a triplet. The 'G6' section has one note. The second staff follows the same structure, with a triplet of three notes in the 'Ebm6 Diminished' section.

For charts of partial chords used here, see appendix.

CD trk 34

C6 Diminished

A

V VI

Ebm6 Diminished

G

B

V VII

C

V VII

D

IX X

The image displays four musical exercises, labeled A, B, C, and D, for guitar. Each exercise consists of a chord diagram and a corresponding musical staff. Exercise A shows a sequence of chords: V (C6 Diminished), VI (Ebm6 Diminished), and G. Exercise B shows a sequence of chords: V, VII, and G. Exercise C shows a sequence of chords: V, VII, and G. Exercise D shows a sequence of chords: IX, X, and G. The musical staff for each exercise shows the chords in a sequence, with accidentals and stems indicating the notes. The chord diagrams show the fingerings for each chord.

CD trk 35

A C6 Diminished

III V

Ebm6 Diminished

G

B

VII VIII

C

V VI

D

VII IX

Chapter 2 Movement

CD trk 33

A C6 Diminished

III V

Ebm6 Diminished G

B

VII VIII

C

V VI

D

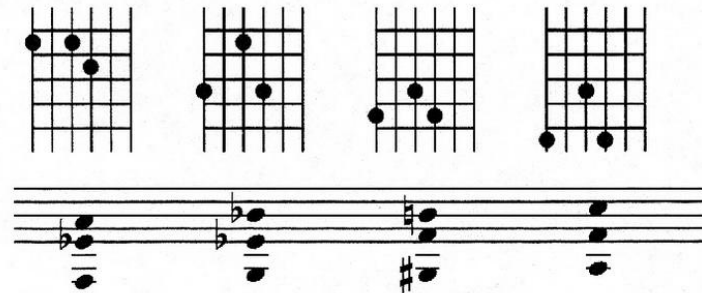
VII IX

2.9 MONK MOVES

Master Thelonious Monk didn't invent these moves that follow, though when I needed a label, I could clearly hear Monk pushing them around the piano. Monk Moves are great for walking between Dominant chords, creating a smooth bass line with chromatic passing tones.

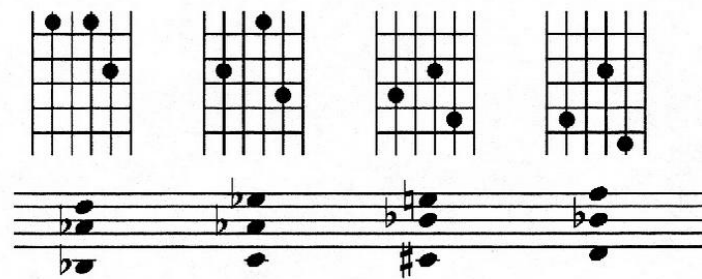
CD trk 37

F7



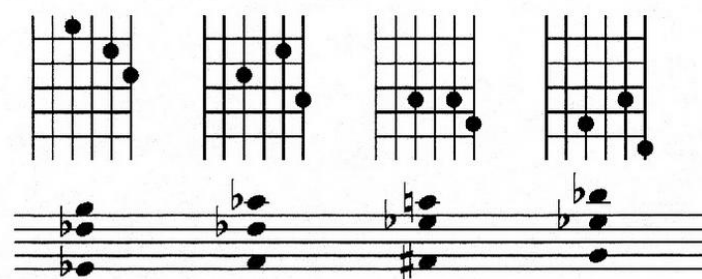
The diagram for F7 shows four guitar chord shapes in a row, each with a corresponding bass line on a five-line staff. The bass line consists of a sequence of notes: F2, G2, A2, B2, C3, D3, E3, F3. The guitar shapes are: 1) F major triad (1st fret, 2nd string), 2) F major triad (1st fret, 3rd string), 3) F major triad (1st fret, 4th string), and 4) F major triad (1st fret, 5th string).

Bb7



The diagram for Bb7 shows four guitar chord shapes in a row, each with a corresponding bass line on a five-line staff. The bass line consists of a sequence of notes: Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3. The guitar shapes are: 1) Bb major triad (1st fret, 2nd string), 2) Bb major triad (1st fret, 3rd string), 3) Bb major triad (1st fret, 4th string), and 4) Bb major triad (1st fret, 5th string).

Eb7



The diagram for Eb7 shows four guitar chord shapes in a row, each with a corresponding bass line on a five-line staff. The bass line consists of a sequence of notes: Eb2, F2, G2, Ab2, Bb2, C3, Db3, Eb3. The guitar shapes are: 1) Eb major triad (1st fret, 2nd string), 2) Eb major triad (1st fret, 3rd string), 3) Eb major triad (1st fret, 4th string), and 4) Eb major triad (1st fret, 5th string).

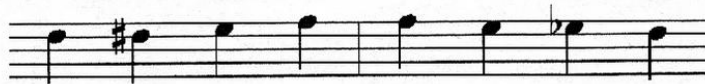
CD trk 38

Try walking around the cycle of fourths using Monk Moves.

MAJOR SCALE MONK MOVES

Barry demonstrated these devices at a workshop in Toronto in 2005 and because the theory sounds a lot like Thelonious Monk's classic blues tune, Blue Monk, I include them under the heading of Monk Moves.

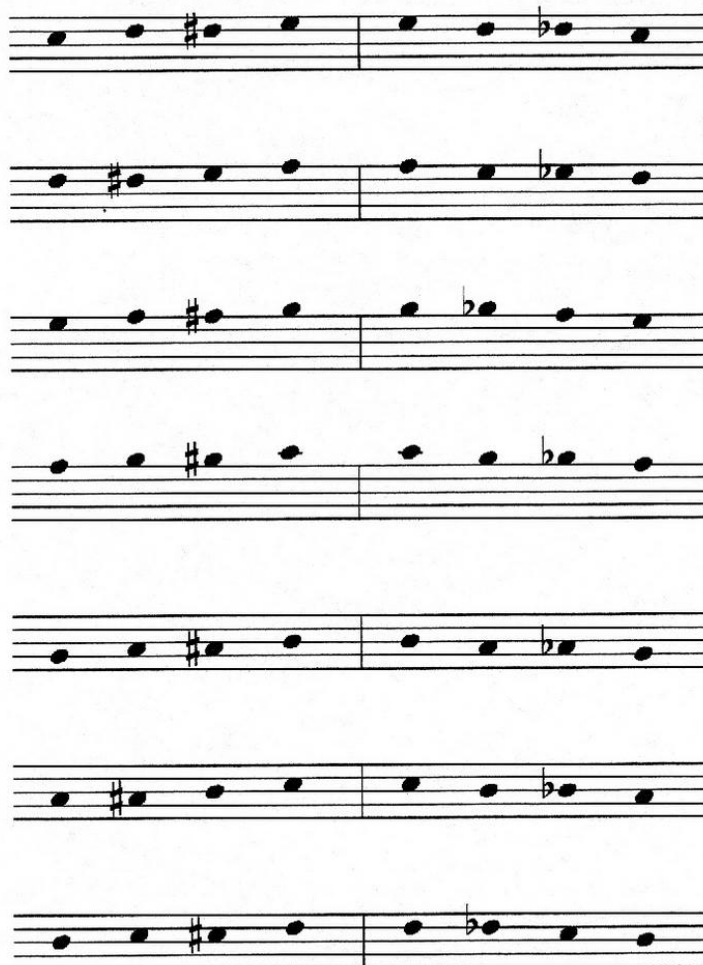
The theory is simply adding chromatic tones between major scale notes. Between minor thirds add chromatic notes ascending and descending.



For major thirds ascending and descending start with a whole step and then fill in with half steps.



Melodically there are only two variations through the major scale.



Clearly, melodic possibilities abound. By stacking notes the harmonic potential is revealed. I believe this is an area where guitar has an advantage over piano as the piano player has to consider every note move, 'is this a major or minor third?' We as guitarists get to think of the 'destination shape'.

When using two, three or four notes there are only two shapes for each move: the starting shape followed by three moves on a second shape. For major third intervals the 'destination shape' is a minor third. The opposite works for minor thirds: 'destination shape' is a major third. This works for ascending and descending thirds.

CD trk 39

Major to Minor Minor to Major

Minor to Major Major to Minor

The image displays four examples of fretboard shapes and their corresponding staff notation. Each example shows a starting shape (two notes) and a destination shape (three notes) connected by a bracket. The first two examples are labeled 'Major to Minor' and 'Minor to Major' respectively. The last two examples are also labeled 'Minor to Major' and 'Major to Minor' respectively. The staff notation shows the notes on a five-line staff, with accidentals indicating the specific intervals.

Three note partial chords work well for Major Scale Monk Moves.
 A tenth interval outside and a seventh inside outline 'four note chords'
 without a fifth.

The hollow circles indicate the chromatic fills. Notice how they are the same
 shape as the destination chord. Every line follows the chromatic rules.
 You could use any chord and the '2 shape per move' rule would apply.

Watch out ol' 88.

CD trk 40

The image displays three rows of guitar chord diagrams and musical notation, illustrating 'Major Scale Monk Moves'. Each row consists of four chord diagrams and a corresponding musical staff. The diagrams show the fingerings for three-note partial chords. The musical notation shows the progression of these chords across the fretboard, with chromatic fills indicated by hollow circles. The first row shows a progression from a G major partial chord to a G major partial chord with a chromatic fill, then to an A major partial chord, and finally to an A major partial chord with a chromatic fill. The second row shows a progression from a D major partial chord to a D major partial chord with a chromatic fill, then to an E major partial chord, and finally to an E major partial chord with a chromatic fill. The third row shows a progression from a C major partial chord to a C major partial chord with a chromatic fill, then to a D major partial chord, and finally to a D major partial chord with a chromatic fill. The musical notation includes a key signature change from one sharp (F#) to one flat (Bb) between the second and third rows.

Chapter 2 Movement

The first row consists of four fretboard diagrams and a corresponding musical staff. The diagrams show the following chord shapes: 1) A major triad (x0232). 2) A complex chord with notes on strings 1-6 (x0232). 3) A major triad (x0232). 4) A complex chord with notes on strings 1-6 (x0232). The musical staff shows a sequence of chords: a major triad (x0232), a major triad with a sharp (#) (x0232), a major triad with a sharp (#) (x0232), a major triad with a sharp (#) (x0232), a major triad (x0232), a major triad with a flat (b) (x0232), a major triad with a flat (b) (x0232), and a major triad (x0232).

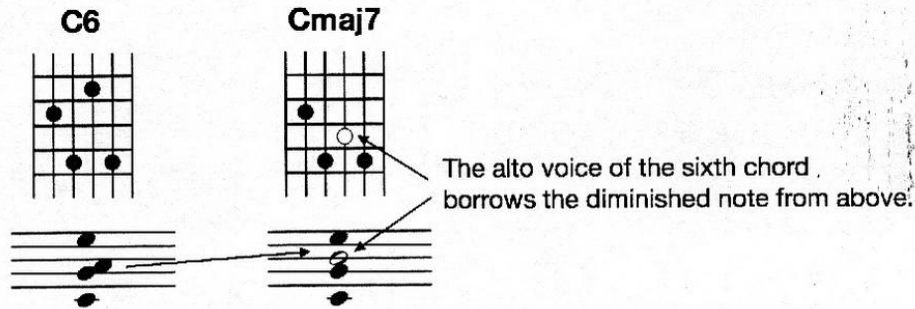
The second row consists of four fretboard diagrams and a corresponding musical staff. The diagrams show the following chord shapes: 1) A major triad (x0232). 2) A complex chord with notes on strings 1-6 (x0232). 3) A major triad (x0232). 4) A complex chord with notes on strings 1-6 (x0232). The musical staff shows a sequence of chords: a major triad (x0232), a major triad with a sharp (#) (x0232), a major triad with a sharp (#) (x0232), a major triad with a sharp (#) (x0232), a major triad (x0232), a major triad with a flat (b) (x0232), a major triad with a flat (b) (x0232), and a major triad (x0232).

The third row consists of four fretboard diagrams and a corresponding musical staff. The diagrams show the following chord shapes: 1) A major triad (x0232). 2) A complex chord with notes on strings 1-6 (x0232). 3) A major triad (x0232). 4) A complex chord with notes on strings 1-6 (x0232). The musical staff shows a sequence of chords: a major triad (x0232), a major triad with a sharp (#) (x0232), a major triad with a sharp (#) (x0232), a major triad with a sharp (#) (x0232), a major triad (x0232), a major triad with a flat (b) (x0232), a major triad with a flat (b) (x0232), and a major triad (x0232).

The fourth row consists of four fretboard diagrams and a corresponding musical staff. The diagrams show the following chord shapes: 1) A major triad (x0232). 2) A complex chord with notes on strings 1-6 (x0232). 3) A major triad (x0232). 4) A complex chord with notes on strings 1-6 (x0232). The musical staff shows a sequence of chords: a major triad (x0232), a major triad with a sharp (#) (x0232), a major triad with a sharp (#) (x0232), a major triad with a sharp (#) (x0232), a major triad (x0232), a major triad with a flat (b) (x0232), a major triad with a flat (b) (x0232), and a major triad (x0232).

3.1 BORROWING THROUGH SIXTH DIMINISHED SCALES

Barry would refer to a common Major Seventh chord as 'three notes of a sixth chord and one note of it's related diminished'.
 We can say that the sixth chord 'Borrowed' a note from it's related diminished.



If you take this new chord with one borrowed diminished note through our C Sixth Diminished Scale we get some great new shapes, sounds and harmonic possibilities.

Just like the regular Sixth Diminished Scale, each succeeding note is from the opposite chord. Diminished become Sixth. Sixth become Diminished.

On the grids and staff the solid notes ● = Sixth, hollow notes ○ = Diminished.

Borrowing notes from above in the alto voice.

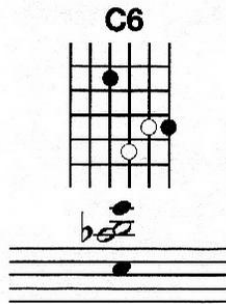
CD trk 41

Try borrowing the notes from above in the alto and tenor voices.

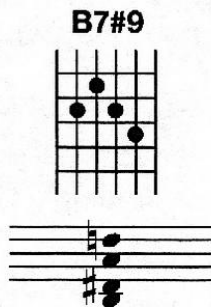
CD trk 42

Chapter 3 Borrowing

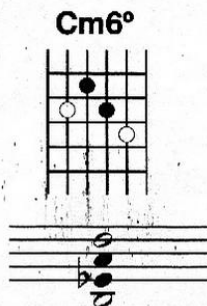
The resolution chord would be the same chord as the first chord, with the root in the bass but an octave higher. It takes some work to figure out these voices on each string set. Here's the chord up an octave on the top four strings.



Here's a chord we've all played.



Remember that we create altered dominant sounds by using the Minor Sixth Diminished Scale a half-step above the dominant root. This chord can be thought of as two notes of C Minor Sixth and two notes of it's relative diminished.



Move these hybrid shapes through the C Minor Sixth Diminished scale and create some amazing sounds on B7 resolving to E or E Minor.

CD trk 43

The diagram displays eight fretboard shapes for Cm6 and B° chords, labeled with Roman numerals II through XII. The shapes are arranged in two rows of four. The first row shows Cm6 (II, V, VIII, XI) and B° (III, VI, IX, XII). The second row shows Cm6 (IV, VII, X) and B° (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII). Below the fretboards is a staff of music showing the notes for each shape, with a key signature of one flat (Bb) and a common time signature (C).

Try thinking of Cm6° as F7 and resolve to Bb or Bb Minor.

The key to borrowing is visualizing the diminished notes that surround the sixth notes.

The diagram shows a fretboard with six strings and six frets. The notes are as follows: Fret 1: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid). Fret 2: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid). Fret 3: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid). Fret 4: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid). Fret 5: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid). Fret 6: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid). The diagram highlights the C6 shape (solids) and two Drop 2 Diminished shapes (hollows) directly above and below it.

You can clearly see two Drop 2 Diminished shapes (hollows) directly above and below the C6 shape (solids).

Chapter 3 Borrowing

A useful device is to borrow and resolve a note in one motion.

Here the diminished note is borrowed from below in the Alto voice and resolved to the Sixth chord note.

CD trk 44

C6 **C6**

The diagram shows two guitar chord diagrams for C6. The first diagram shows the standard C6 chord with notes G2, Bb3, D4, F4, G4, Bb4. The second diagram shows the same chord with the Bb3 note replaced by a natural B3 note. Below the diagrams is a musical staff showing the resolution of the Bb3 note to the B3 note.

Two diminished notes, Bass and Alto, borrowed from below and resolved.

CD trk 45

C6 **C6**

The diagram shows two guitar chord diagrams for C6. The first diagram shows the standard C6 chord with notes G2, Bb3, D4, F4, G4, Bb4. The second diagram shows the same chord with the Bb3 note replaced by a natural B3 note. Below the diagrams is a musical staff showing the resolution of the Bb3 note to the B3 note.

Borrowing and resolving is effective with 'partial drop' chords.

A 'drop two, no tenor' with alto borrowing from below sounds good and moves easily.

CD trk 46

C6 **C6**

The diagram shows two guitar chord diagrams for C6. The first diagram shows the standard C6 chord with notes G2, Bb3, D4, F4, G4, Bb4. The second diagram shows the same chord with the Bb3 note replaced by a natural B3 note. Below the diagrams is a musical staff showing the resolution of the Bb3 note to the B3 note.

Move these partial chords through the C Major Sixth Diminished Scale. Try sliding the borrow/resolve note for long reaches and hammering on shorter reaches.

CD trk 47

The first row shows two pairs of chords. The first pair is C6 and B°. The second pair is C6 and B°. The second row also shows two pairs of chords: C6 and B°. Each pair consists of a guitar fretboard diagram with fingerings and a musical staff with notes.

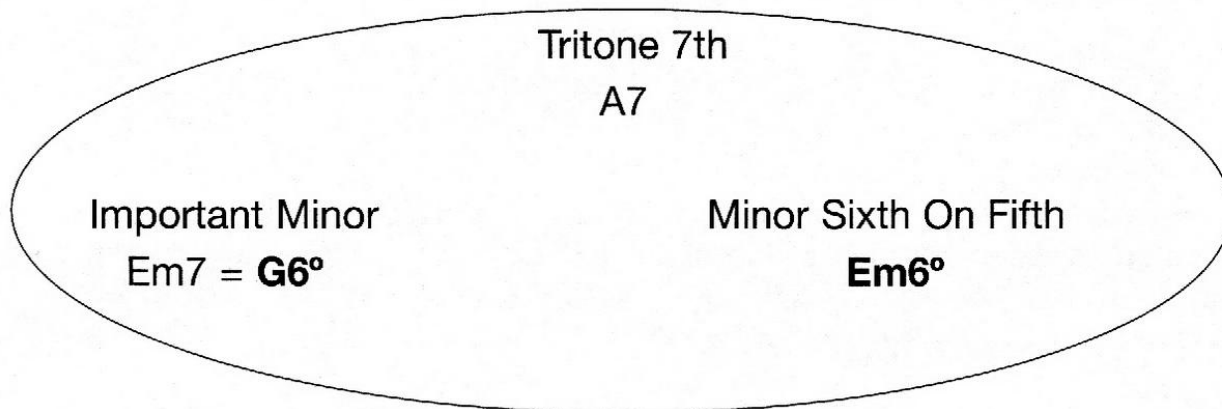
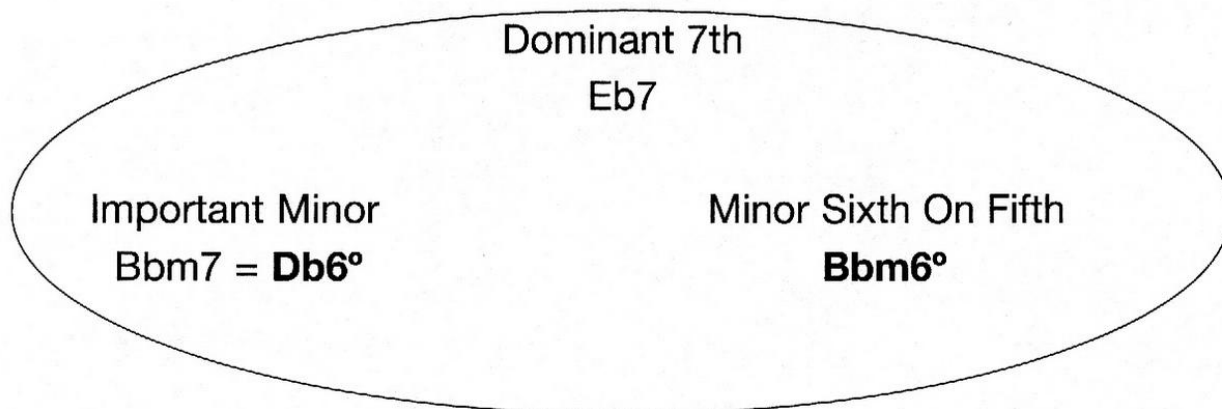
Next, borrow and resolve the diminished notes in the bass and soprano from above on all four Em6 drop two voicings. This descending sequence is played over Eb7, resolving to Ab Major. Notice that three of the 'borrowed shapes' are the same! I stress again to visualize the destination (m6) chord.

CD trk 48

The diagram shows four Em6/Eb7 chords in positions X, VII, IV, and VI. Each chord is shown with a fretboard diagram and a musical staff. Below these is an Ab6 chord, also shown with a fretboard diagram and a musical staff.

A variation on the borrow/resolve progression above is to think of:

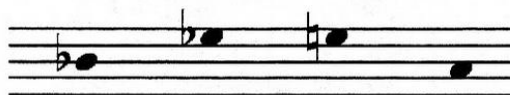
- a. The dominant chord and it's important minor.
- b. The tritone dominant and it's important minor.



Db6° - Bbm6° - G6° - Em6°

Descending minor thirds = 'Sisters & Brothers'

Bass Root Movement



Again we borrow and resolve the bass and soprano diminished notes from above.

Remember Barry describes the Sixth On The Fifth as 'a major 6th with two borrowed diminished notes': Note the first two chords.

Major Sixth, Minor Sixth, Major Sixth, Minor Sixth
in descending minor thirds. A great intro or ending.

CD trak 49

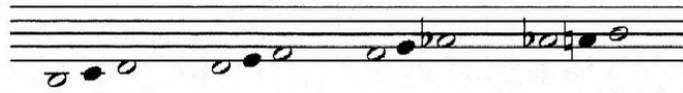
Db6°	Bbm6°	G6°	Em6°

Ab6

3.2 SURROUNDING

All notes of a chord are surrounded by diminished notes on either side.

C6 Diminished



A musical staff showing the notes of a C6 Diminished chord: C4, D4, E4, F4, G4, A4, B4, C5. The notes are arranged in a sequence from left to right, with the C5 note being the highest and the C4 note being the lowest.

Practice surrounding a note and landing on the surrounded note.

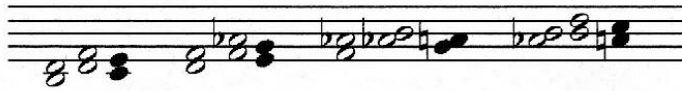
CD trk 50



A musical staff showing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are arranged in a sequence from left to right, with the C5 note being the highest and the C4 note being the lowest.

Practice surrounding thirds.

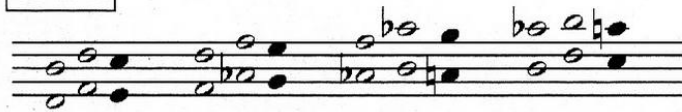
CD trk 51



A musical staff showing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are arranged in a sequence from left to right, with the C5 note being the highest and the C4 note being the lowest.

Practice surrounding sixths.

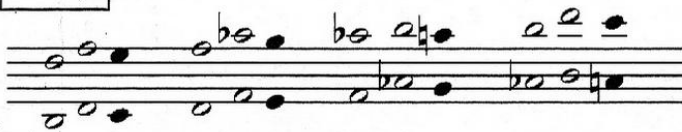
CD trk 52



A musical staff showing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are arranged in a sequence from left to right, with the C5 note being the highest and the C4 note being the lowest.

Practice surrounding tenths.

CD trk 53



A musical staff showing a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The notes are arranged in a sequence from left to right, with the C5 note being the highest and the C4 note being the lowest.

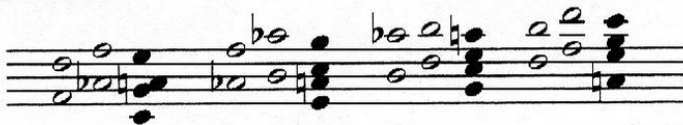
Thirds surrounding the tenor and alto of C6 drop 2.

CD trk 54



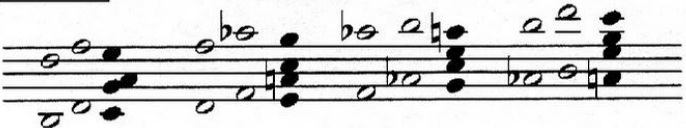
Sixths surrounding the tenor and soprano of C6 drop 2.

CD trk 55



Tenths surrounding the bass and soprano of C6 drop 2.

CD trk 56



You can use surrounding notes on any type of chord. Here is an example of interpreting a two five one.

CD trk 57

<hr/>		
Dm7	G7	C
F6°	Abm6°	C6°
Diminished Surrounding	Diminished Surrounding	Diminished Surrounding

Musical notation for CD trk 57. It shows a single staff with a treble clef. The notes are: G4, A4, B4, C5, B4, A4, G4. The notes are grouped into pairs of sixths: (G4, C5), (A4, B4), (B4, C5), and (C5, G4). The final G4 is a whole note, while the others are half notes.

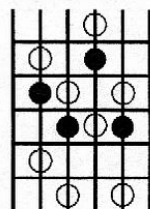
3.3 BORROWING ON THE DIMINISHED SCALE

To recap, a diminished chord has related dominant notes a half step below each note. The related dominants are also a whole step above each diminished note. The borrowing potential is vast and the shapes are symmetrical when played on one string set.

The following illustration indicates;

Diminished notes = ● Dominant notes = ○

C° / Eb° / Gb° / A°
B7 / D7 / F7 / Ab7



The key again is to visualize the diminished chord and the related dominants surrounding it.



That looks like quite a jumble but you can visually define three distinct Drop 2 diminished shapes.

The C°, solid black notes, B°, hollow notes just below the C° and the third, D° a whole step above the C°.

The following are examples of diminished chords with borrowed dominant notes. There are four notated examples and only one grid example as the shape is exactly the same, completely symmetrical for each position on the fret board!

The diminished chord for each example is B diminished.

Try resolving every chord to:

C6 / Eb6 / Gb6 / A6

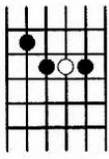
Cm6 / Ebm6 / Gbm6 / Am6

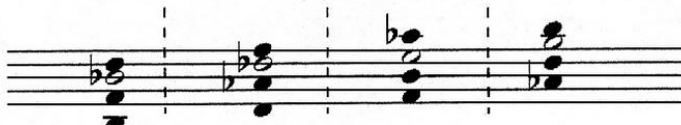
Next try moving through 2 or more symmetrical shapes before resolving.

Borrow Dominant from above in Alto voice.

B°

CD trk 58

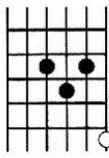


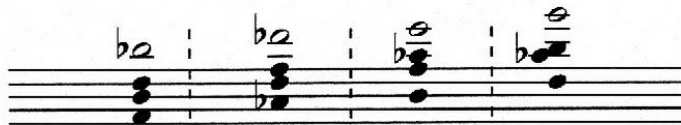


Borrow Dominant from above in Soprano voice.

B°

CD trk 59





Borrow Dominant from above in Alto & Soprano voices.

CD trk 60

B^o

The diagram shows a B diminished chord (B^o) on a guitar fretboard. Below it, a musical staff illustrates the resolution of the chord in Alto and Soprano voices. The notes are: Alto voice (B², D³, F³) and Soprano voice (B², D³, F³). The resolution is shown in four measures, with the notes moving to their respective resolutions: B² to A², D³ to C³, and F³ to E³.

Borrow and resolve the dominant to diminished notes.

CD trk 61

B^o **B^o**

The diagram shows two B diminished chords (B^o) on a guitar fretboard. Below them, a musical staff illustrates the resolution of the chords. The notes are: B², D³, F³ and B², D³, F³. The resolution is shown in two measures, with the notes moving to their respective resolutions: B² to A², D³ to C³, and F³ to E³.

CD trk 62

B^o **B^o**

The diagram shows two B diminished chords (B^o) on a guitar fretboard. Below them, a musical staff illustrates the resolution of the chords. The notes are: B², D³, F³ and B², D³, F³. The resolution is shown in two measures, with the notes moving to their respective resolutions: B² to A², D³ to C³, and F³ to E³.

Borrow from above then below and resolve.

CD trk 63

The image shows three guitar chord diagrams, each labeled B° . Each diagram consists of a 6-string grid with dots representing fretted notes. Below each diagram is a bass line on a five-line staff. The first diagram has notes on strings 2, 3, 4, and 5, with a flat sign (b) below the bass line. The second diagram has notes on strings 2, 3, 4, and 5, with a natural sign (\natural) below the bass line. The third diagram has notes on strings 2, 3, 4, and 5, with a flat sign (b) below the bass line.

A few years ago I started a project to chart all the possible borrowing options. I did the calculations, listed them, made grids with labels and started the arduous process of charting all these shapes and sounds. The tome was the size of a phone book. I lugged the thing into a workshop (maybe a third finished) and showed it to Barry. He flipped through a few pages and said “you’re taking the fun out of it.”

Though a little stung at the time I’ve come to realize he’s absolutely right. The ‘fun’ is sitting at the guitar with the rules in mind and finding interesting borrowing options and seeing how to work them into songs. I could have listed hundreds of borrowing options (I’ve got ‘em around here somewhere) I chose to list just a couple, hopefully imparting a notion of the vast harmonic potential, and not take the fun out of it.

PRACTICING THE SCALES

Barry says never to tire of the major scale, as there are so many creative ways to approach it.

Here are just some of the ways to practice the major scale.

Try a vertical, up and down the neck approach and always visualize your destination notes. Many of the following devices utilize approach notes from a half step below. Visualizing the target notes of the scale takes the mystery out of these moves.

Experiment with both sliding into the target notes and hammering onto the targets.

For clarity, these examples will use solid notes for the major scale and hollow notes for the approach notes.

Scale notes = ● Approach notes = ○

Rhythms are not notated. Experiment with eighth note and triplet feels.

Notice when there is a natural half step in the scale E-F, B-C in C major, the natural note is repeated.

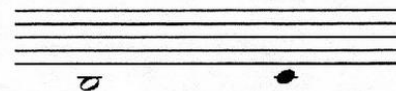
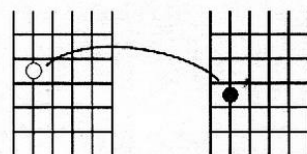
Learn these examples in all keys and throughout the range of the guitar.

The following examples in C Major can also be played an octave higher than written. I'm convinced these exercises look more daunting notated on the staff than they actually are to play.

I've included fret grids to aid the visualization process.

Like the staff: Scale notes = ● Approach notes = ○

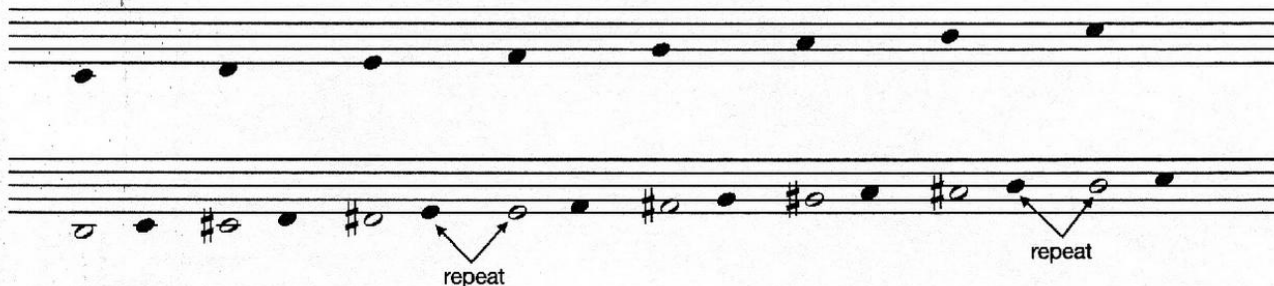
Approach note Scale note



4.1 SINGLE NOTES

Play these vertically up the neck on one string.

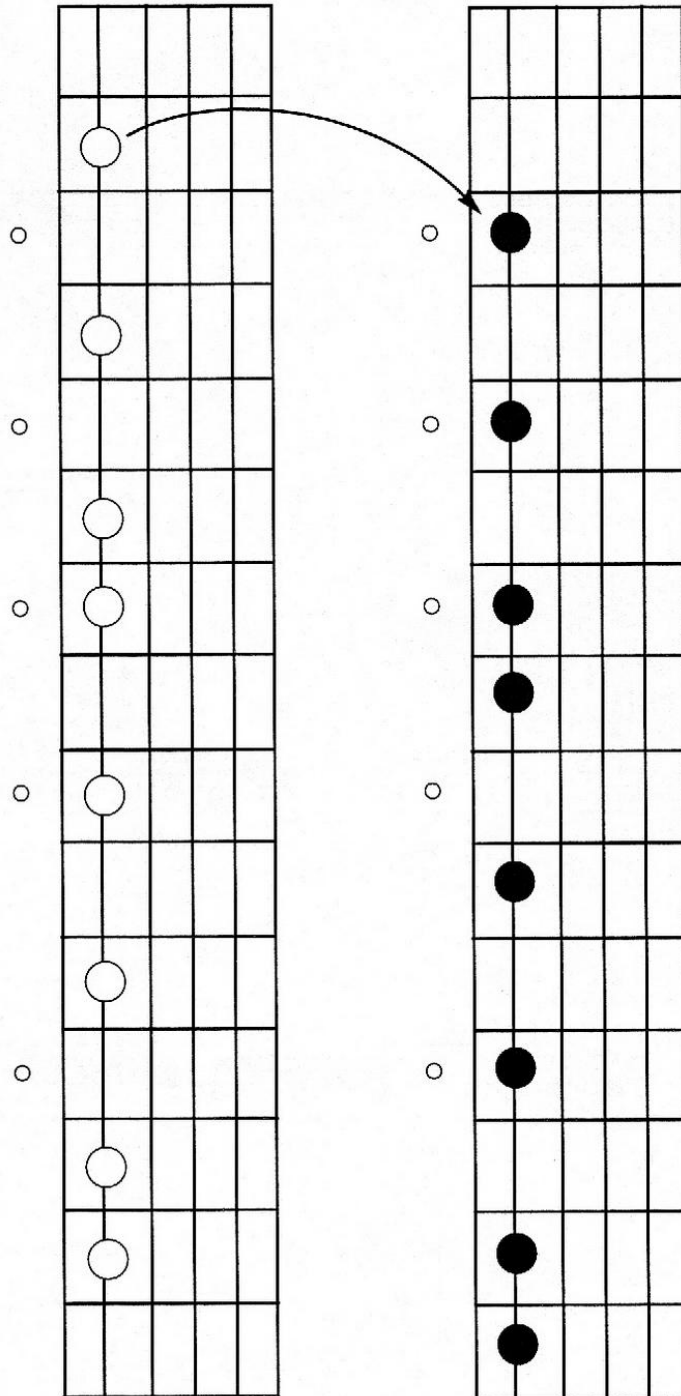
CD trk 64



Single note / Half step below

Approach note

Scale note

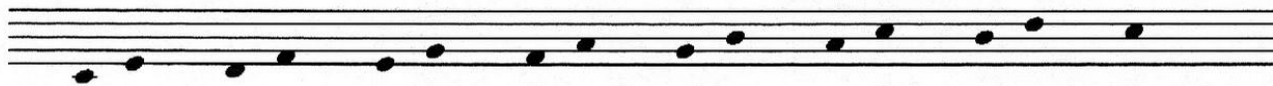


4.2 THIRDS

Play these vertically up the neck on adjacent strings.

CD trk 65

Melodic



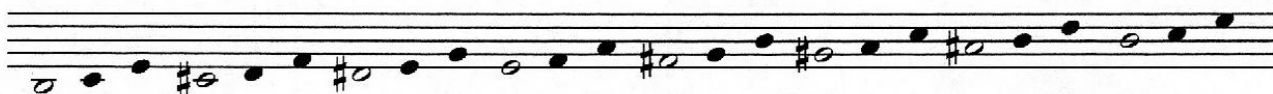
CD trk 68

Harmonic



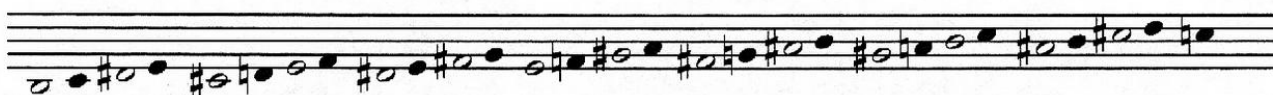
CD trk 66

Melodic with Half Step Below



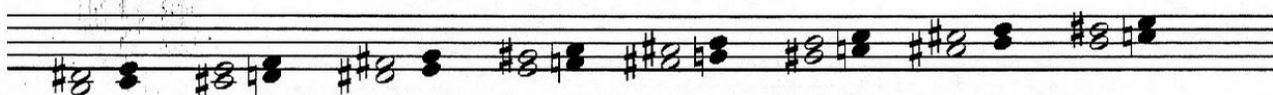
CD trk 67

Melodic with Half Step Below Both (this looks harder than it is)



CD trk 69

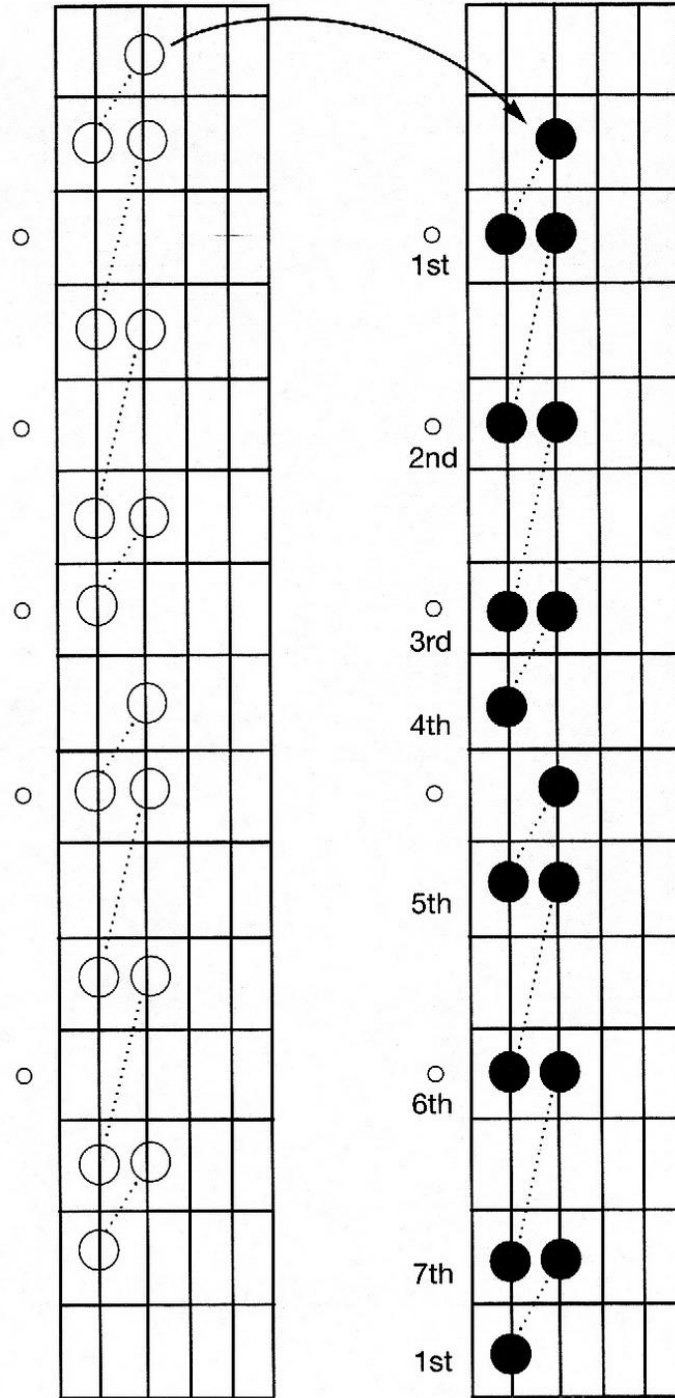
Harmonic with Half Step Below Both (visualize the target)



Thirds/ Half step below

Approach notes

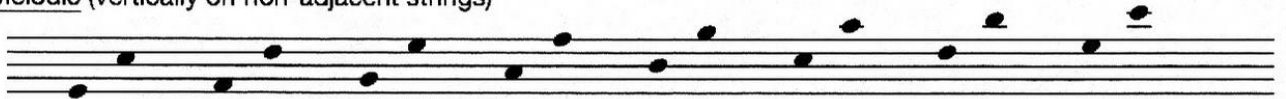
Scale notes



4.3 SIXTHS

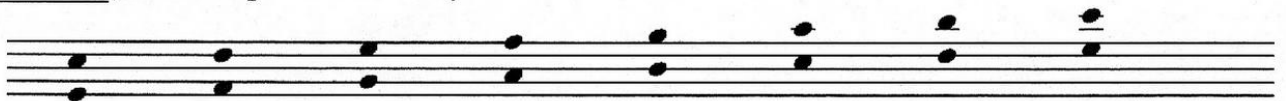
CD trk 70

Melodic (vertically on non-adjacent strings)



CD trk 73

Harmonic (use one finger for lower note)



CD trk 71

Melodic with Half Step Below



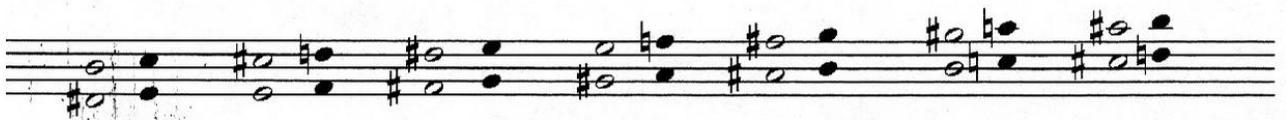
CD trk 72

Melodic with Half Step Below Both (try sliding one/hammer the other)



CD trk 74

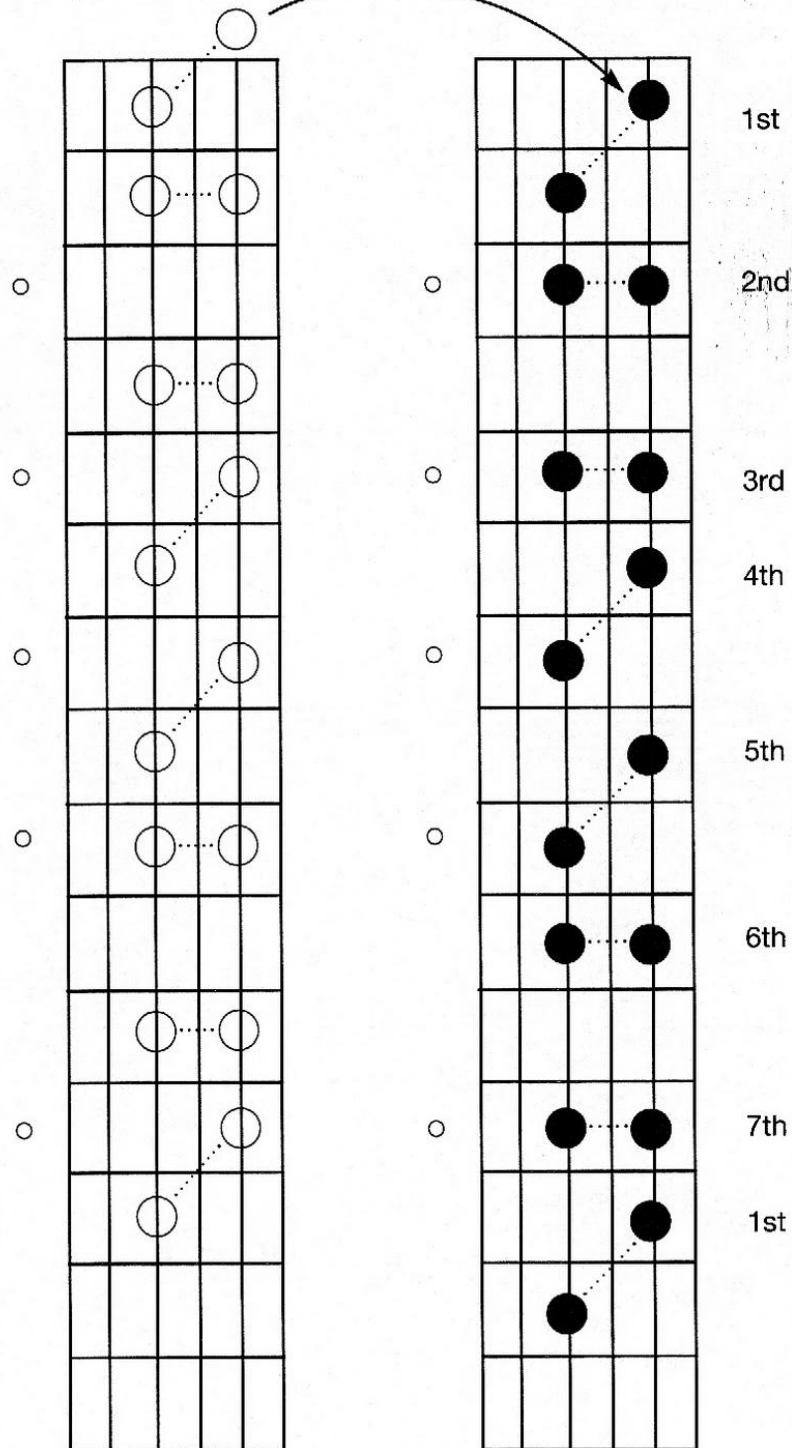
Harmonic with Half Step Below Both (visualize the target)



Sixths/ Half step below

Approach notes

Scale notes



4.4 TENTHS

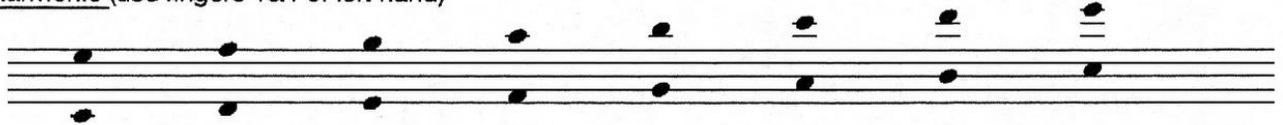
CD trk 75

Melodic (the A and B strings work well in C)



CD trk 78

Harmonic (use fingers 1&4 of left hand)



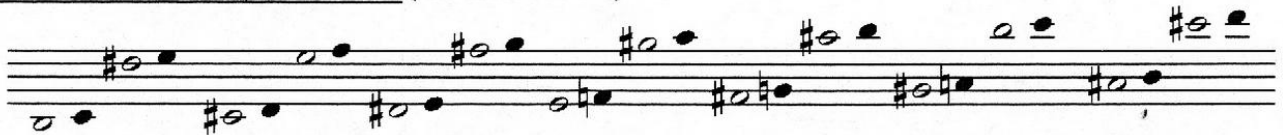
CD trk 76

Melodic with Half Step Below (left hand 1-2-4)



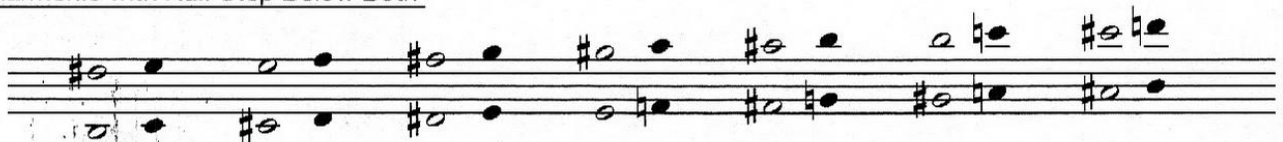
CD trk 77

Melodic with Half Step Below Both (left hand 1-2-3-4)



CD trk 79

Harmonic with Half Step Below Both

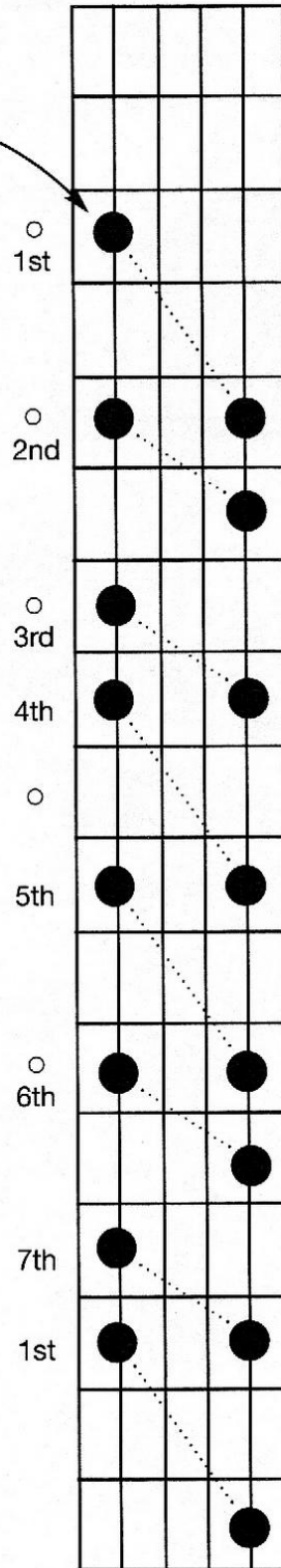
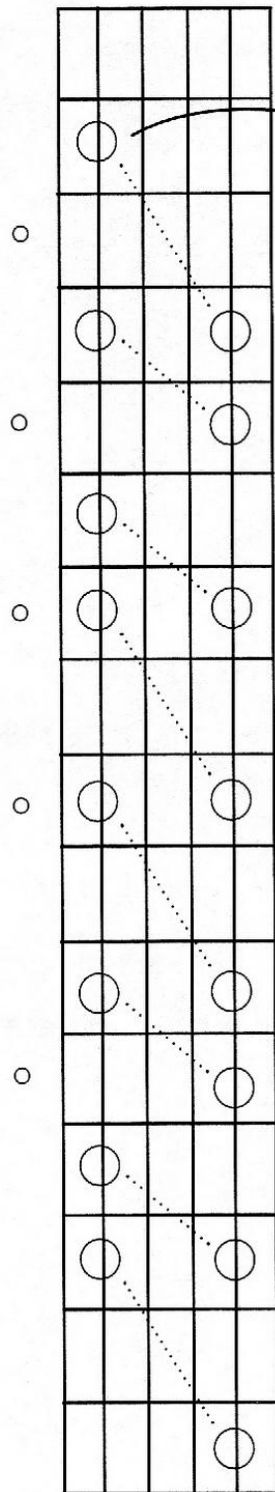


VISUALISE THE TARGET

Tenths/ Half step below

Approach notes

Scale notes



4.5 FOUR NOTE CHORDS IN TENTHS

Tenths have long been a staple of pianists left hand figures.

On guitar they are easy to see, easy to grab, but the tricky part is the left hand fingering.

We use 3 string sets:

LOW SET = E / G

MIDDLE SET = A / B

HIGH SET = D / E

We think in two sets at a time: Low/Mid or Mid/High

The left hand finger pairs we're aiming for are 2 / 4 and 1 / 3.

This isn't always practical as a minor tenth on the Low Set is better played 2 / 3.

The progression is simply ascending 4 note chords through the major scale with 10ths added above each note.



CD trk 80

Major 7th bass line from Tonic

1/3 bass 5/7 bass

Minor 7th bass line from 2nd

1/b3 bass 5/b7 bass

Minor 7th bass line from 3rd

1/b3 bass 5/b7 bass

Major 7th bass line from 4th

1/3 bass 5/7 bass

Dominant 7th bass line from 5th

1/3 bass 5/b7 bass

Minor 7th bass line from 6th

1/b3 bass 5/b7 bass

Minor 7b5 bass line from 7th

1/b3 bass b5/b7 bass

4.6 EXPAND AND CONTRACT

Expanding and contracting a scale creates exciting tension with the illusion of two or more guitars playing at once.

Use the Sixth Diminished or Minor Sixth Diminished starting on the root to begin. You then play a diminished note above the root and a diminished note below the root simultaneously. Your ascending line continues up to a 6th chord note and your descending line also moves to a 6th chord note. Continue this way, two sixths, two diminished, outward, each time farther apart until you are two octaves apart. Reverse and contract. Try starting on other scale notes.

This is easier on piano than guitar as the pianist plays an ascending scale in the right hand and a descending scale in the left. Think about one of your lines staying on a single string while the other line skips across strings with each change. Try the descending line starting up high on a low string coming down while the ascending line jumps across strings. The opposite would be the ascending line starting low on a high string with the lower line jumping strings.

CD trk 81

C6 Diminished - Expand and Contract

Musical notation for C6 Diminished - Expand and Contract. The notation consists of two staves. The top staff shows an ascending line of notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff shows a descending line of notes: C5, B4, A4, G4, F4, E4, D4, C4. The notes are connected by lines, and there are accidentals (sharps and flats) above and below the notes to indicate the diminished intervals.

CD trk 82

Cm6 Diminished - Expand and Contract

Musical notation for Cm6 Diminished - Expand and Contract. The notation consists of two staves. The top staff shows an ascending line of notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff shows a descending line of notes: C5, B4, A4, G4, F4, E4, D4, C4. The notes are connected by lines, and there are accidentals (sharps and flats) above and below the notes to indicate the diminished intervals.

Another device is to fill in the expanding and contracting line with notes from the corresponding chord.

CD trk 83

The image displays a sequence of seven guitar chord diagrams labeled VII, VI, V, III, V, VI, and VIII from left to right. Below the diagrams is a bass line on a five-line staff. The notes in the bass line correspond to the root notes of the chords: VII (F), VI (E), V (D), III (F), V (D), VI (E), and VIII (F). A flat symbol (b) is placed below the staff between the III and V chords, indicating a key signature change to one flat.

What I find interesting about this progression are the 4th, 5th and 6th chords (F – E – D in the bass).

They are Drop 2, Drop 3, Drop 2&4 in succession.

I cheat a bit on the six note chord by borrowing a diminished note (D) just to make the voicing easier.

These string sets and voicings are just suggestions.

4.7 LONG – SHORT

Ol' 88 has got us a little on this one. I guess the name derives from what it looks like on piano: A 'long' reach, a 'short' reach. The 'long' move resembles a 6th on the 5th to tonic 6th progression. The 'short' move also has descending outside notes yet with close voicings which are difficult on guitar. Dropping either middle note will result in a more practical three note chord. I'll demonstrate both.

Here is a verbatim piano version. If you can comfortably reach these last two chords, by all means grab them. I have to remove either the tenor or alto voice.

Static voices = ● Moving voices = ○



CD trk 84

Long - Short / C major (no Alto)

Long Short/no alto Long Short/no alto

The first row shows four pairs of fretboard diagrams and musical notation. Each pair is labeled 'Long' or 'Short/no alto'. The fretboards show fingerings for the C major scale. The musical notation below shows the corresponding notes on a six-line staff, with stems and flags indicating the sequence of notes.

Long Short/no alto Long Short/no alto

The second row shows four pairs of fretboard diagrams and musical notation, similar to the first row but with different fretboard positions and fingerings.

Long Short/no alto Long Short/no alto

The third row shows four pairs of fretboard diagrams and musical notation, continuing the scale practice with different fretboard positions.

Long Short/no alto Long Short/no alto

The fourth row shows four pairs of fretboard diagrams and musical notation, completing the scale practice with different fretboard positions.

CD trk 85

Long - Short / C major (no Tenor)

Long Short/no tenor Long Short/no tenor

The first row shows four pairs of fretboard diagrams and musical notation. Each pair is labeled 'Long' or 'Short/no tenor'. The fretboard diagrams show fingerings for the C major scale across the first four frets. The musical notation shows the corresponding notes on a six-line staff, with stems and flags indicating the sequence of notes.

Long Short/no tenor Long Short/no tenor

The second row shows four pairs of fretboard diagrams and musical notation, continuing the C major scale practice. The fretboard diagrams show fingerings for the C major scale across the first four frets. The musical notation shows the corresponding notes on a six-line staff, with stems and flags indicating the sequence of notes.

Long Short/no tenor Long Short/no tenor

The third row shows four pairs of fretboard diagrams and musical notation, continuing the C major scale practice. The fretboard diagrams show fingerings for the C major scale across the first four frets. The musical notation shows the corresponding notes on a six-line staff, with stems and flags indicating the sequence of notes.

Long Short/no tenor Long Short/no tenor

The fourth row shows four pairs of fretboard diagrams and musical notation, continuing the C major scale practice. The fretboard diagrams show fingerings for the C major scale across the first four frets. The musical notation shows the corresponding notes on a six-line staff, with stems and flags indicating the sequence of notes.

Two choruses of Like Someone In Love by Johnny Burke and Jimmy Van Heusen are used to demonstrate a few of the approaches discussed in this volume.

The song is played out of time with a loose interpretation of the melody, at times neglecting it all together. The transcription is generalized. The point is to contextualize the concepts.

CD trk 86

LIKE SOMEONE IN LOVE

Johnny Burke/
Jimmy Van Heusen

1 C C/B Am7 Am7/G F# \emptyset B7
4 Em7 A7 Dm7 G7
7 C Gm7 C7 F
10 B \emptyset E7 A
12 A Am7 D7
15 Dm7 G7

The musical score is written in C major and 4/4 time. It features a variety of chords including triads, dyads, and seventh chords. The melody is primarily in the treble clef, with some bass clef notes in the lower staves. There are several instances of triplets and slurs. A 'hold' instruction is present in the first staff. The piece concludes with a final melodic flourish in the sixth staff.

Bourne Co./Music Sales Corp.

17 C C/B Am7 Am7/G F# \emptyset B7

20 Em7 A7 Dm7 G7

23 C Gm7 C7 F

26 B \emptyset E7 A F# \emptyset

29 Em7 A7 Dm7 G7 C Eb \emptyset Dm7 G7

32 Em7 A7 Dm7 G7 Dm7 G7 Abm7 Db7 C

Chapter 5 Like Someone in Love

Bar 1-3

Major to minor to minor with the 6th in the bass.

Bar 1-Beat 1&2

Borrowing and resolving the alto from below C6 Drop 2.

Bar 1-Beat 3&4

B° with 3 borrowed C6 notes. G of C6 resolves to G# of B°.

Bar 2-Beat 1&2

C6 with 6th in the bass.

Bar 2-Beat 3

B° (Ab bass) with a borrowed 6th note (G) in the soprano.

Bar 2-Beat 4

Two notes of C6 outline the bass and melody.

Bar 3-Beat 1&2

Am6 with the 6th in the bass with 3 borrowed diminished notes.

Bar 3-Beat 3&4

B7 off the rack garden variety chord.

Bar 4-Beat 1&2

G6 as Em7

Bar 4-Beat 3

Partial A7 held.

Bar 5-Beat 1

Dm7 in tenths with a half step below on the 'and' of 4 in bar four.

Bar 5-Beat 2 through Bar 6-Beat 1

Long / Short No Tenor.

Bar 6-Beat 2 through Bar 7-Beat 3

Continuations of the 'Short' in descending thirds.

Bar 7-Beat 4 through Bar 8-Beat 2

6th on 5th / G6 with 6th in the bass up chromatically to Bb6 as Gm7.

Bar 8-Beat 3

Db° with a borrowed dominant note (C).

Bar 9

F6° Drop 2&4 voicing.

Bar 10-Beat 1

Dm6 with 6th in the bass with a borrowed diminished in the soprano.

Bar 10-Beat 2

B° as E7.

Bar 10-Beat 3&4

B° with borrowed dominants (Db - Bb) above, below and resolving to the soprano note B.

Bar 11 Beat 1 (5/4 Bar)

Resolve to A6, Drop 3 with the alto borrowing a diminished from below.

Bar 11-Beat 2 through Bar 12-Beat 4

A6° scale, Drop 2, no tenor. Middle note borrowing and resolving from below.

Bar 13-Beat 1 through Bar 14-Beat 1

C6° as Am7, Drop 2, no tenor.

Bar 14-Beat 2&3

Am6° as D7, Drop 2, no tenor.

Bar 14-Beat 4

Am6 as D7, Drop 2.

Bar 15 through Bar 16-Beat 3

F6° as Dm7 into Abm6 as G7. Drop 2.

Bar 16-Beat 4

Arpeggio on Abm6° as G7altered held.

Bar 17-19

Major to minor to minor with the 6th in the bass.

Bar 17 & 18

C6° Contracting.

Bar 19-Beat 1&2

Descending arpeggio on Am6 as Fø starting with the last note of the contraction of the previous bar.

Bar 19-Beat 3&4

Cm6 (with no C) over B7.

Bar 20-Beat 1

G6 as Em7.

Chapter 5 *Like Someone in Love*

Bar 20-Beat 3&4
Monk Move on A7

Bar 21
F6° as Dm7 with borrowed diminished below and above in 6ths.

Bar 22-Beat 1 through 3
Abm6° as G7 with borrowed diminished above and below in 6ths.

Bar 22-Beat 4
G bass note with tritone triad, Db.

Bar 23-Beat 1&2
C Major Monk Move.

Bar 23-Beat 3&4
6th on the 5th. V6 / V° / I6 / I° - G6 / G° / C6 / C°

Bar 24
The C° on the end of beat four in bar 23 links to F6, the 6th on the 5th of Bb6 as Gm7. F6 / F° / Bb6 / Bb°. The Bb° equals C7.

Bar 25-Beat 1 through 3
The 6th on the 5th continues. C6 / C° / F6.

Bar 25 beat 4 through Bar 26-Beat 1
Bass moving as major to minor to minor with the 6th in the bass.

Bar 26-Beat 2&3
C Major as Bø. Tenths with a half step below each note harmonically.

Bar 26-Beat 4
Fm6 as E7.

Bar 27
A6° Drop 2, no tenor.

Bar 28-Beat 1 through 3
F#° inverted, Drop 2.

Bar 28-Beat 4
F#° with half step below each note in tenths, melodically.

Bar 29 – 32
Home and Away Concepts.

Bar 29-Beat 1 through 3
6th on the 5th of C6. G6 / G° / C6

Bar 29-Beat 3 through Bar 30-Beat 1
6th on the 5th of F6 as Dm7. C6 / C° / F6

Bar 31-Beat 1 through 3
6th on the 5th of C6. G6 / G° / C6
6th on the 5th of F6 as Dm7. C6 / C° / F6

Bar 31-Beat 4
Abm6 as G7.

Bar 32-Beat 1&2
6th on the 5th of C6. G6 / G° / C6
6th on the 5th of F6 as Dm7. C6 / C° / F6

Bar 33
Sisters & Brothers.
Root movement Dm7 / G7 / Abm7 / Db7
Borrow and resolve, diminished from above,
Bass and Soprano on: F6 / Dm6 / B6 / Abm6

Bar 34
Home at last.

Seventh Diminished Drop 2 - Middle Four Strings

C7

Root in Bass	3rd in Bass	5th in Bass	b7th in Bass
--------------	-------------	-------------	--------------

B^o

	2nd in Bass 4th in Bass b6th in Bass 7th in Bass
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Seventh Diminished Drop 2 - Top Four Strings

F7

Root in Bass	3rd in Bass	5th in Bass	b7th in Bass
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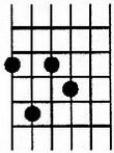
E^o

	2nd in Bass 4th in Bass b6th in Bass 7th in Bass
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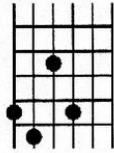
Seventh Diminished Drop 2 - Bottom Four Strings

G7

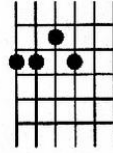
Root in Bass



3rd in Bass



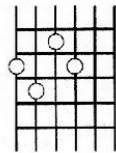
5th in Bass



b7th in Bass



F#°

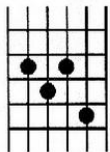


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Seventh Flat Five Diminished Drop 2 - Middle Four Strings

C7b5

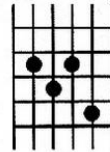
Root in Bass



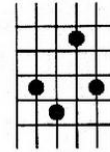
3rd in Bass



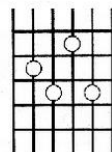
b5th in Bass



b7th in Bass



B°



2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Seventh Flat Five Diminished Drop 2 - Top Four Strings

F7b5

Root in Bass 3rd in Bass b5th in Bass b7th in Bass

The diagram shows four fretboard diagrams for F7b5 with the root in the bass: Root in Bass, 3rd in Bass, b5th in Bass, and b7th in Bass. Below these are musical notations for the same four voicings. A dashed line labeled '8va' indicates an octave shift for the b5th in Bass voicing. Below the notation is the chord symbol E° and a fretboard diagram for E° with the 2nd, 4th, b6th, and 7th in the bass.

E°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Seventh Flat Five Diminished Drop 2 - Bottom Four Strings

G7b5

Root in Bass 3rd in Bass b5th in Bass b7th in Bass

The diagram shows four fretboard diagrams for G7b5 with the root in the bass: Root in Bass, 3rd in Bass, b5th in Bass, and b7th in Bass. Below these are musical notations for the same four voicings. Below the notation is the chord symbol F#° and a fretboard diagram for F#° with the 2nd, 4th, b6th, and 7th in the bass.

F#°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Seventh Diminished Drop 3 - 6th String Bass

G7

Root in Bass 3rd in Bass 5th in Bass b7th in Bass

The diagram shows four fretboard diagrams for the G7 chord in Drop 3 tuning with the 6th string as the bass. The frets are: Root in Bass (3rd fret), 3rd in Bass (5th fret), 5th in Bass (7th fret), and b7th in Bass (9th fret). Below these are musical notations for each fret position on a six-string staff.

F#°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Seventh Diminished Drop 3 - 5th String Bass

C7

Root in Bass 3rd in Bass 5th in Bass b7th in Bass

The diagram shows four fretboard diagrams for the C7 chord in Drop 3 tuning with the 5th string as the bass. The frets are: Root in Bass (3rd fret), 3rd in Bass (5th fret), 5th in Bass (7th fret), and b7th in Bass (9th fret). Below these are musical notations for each fret position on a six-string staff.

B°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Seventh Flat Five Diminished Drop 3 - 6th String Bass

G7b5

Root in Bass 3rd in Bass b5th in Bass b7th in Bass

F#°

Seventh Flat Five Diminished Drop 3 - 5th String Bass

C7b5

Root in Bass 3rd in Bass b5th in Bass b7th in Bass

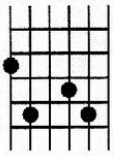
B°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

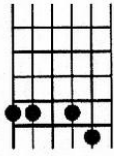
Major Sixth Diminished Drop 2&4 - 6th String Bass

G6

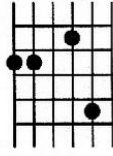
Root in Bass



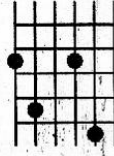
3rd in Bass



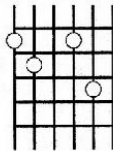
5th in Bass



6th in Bass



F#°



2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

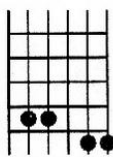
Major Sixth Diminished Drop 2&4 - 5th String Bass

C6

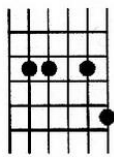
Root in Bass



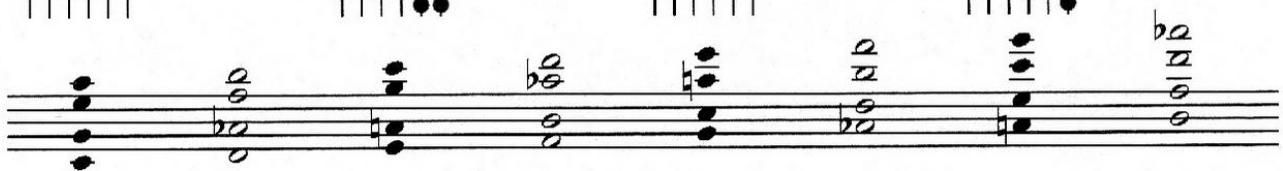
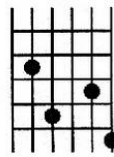
3rd in Bass



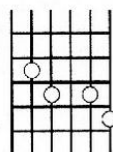
5th in Bass



6th in Bass



B°

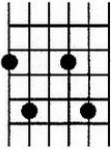


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

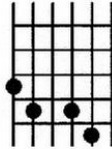
Minor Sixth Diminished Drop 2&4 - 6th String Bass

Gm6

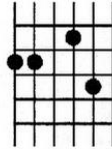
Root in Bass



b3rd in Bass



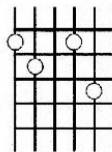
5th in Bass



6th in Bass



F#°

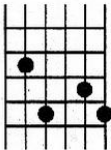


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

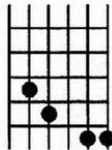
Minor Sixth Diminished Drop 2&4 - 5th String Bass

Cm6

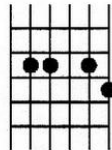
Root in Bass



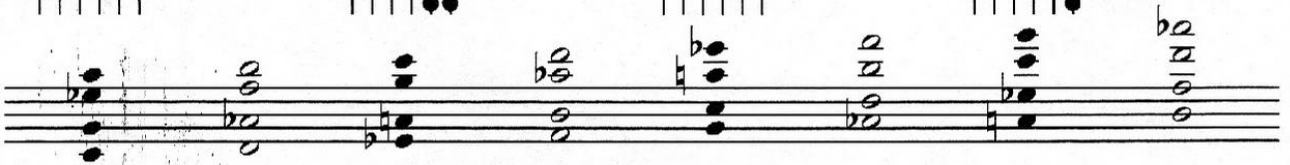
b3rd in Bass



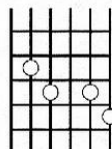
5th in Bass



6th in Bass



B°

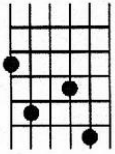


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

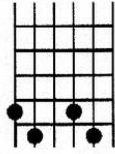
Seventh Diminished Drop 2&4 - 6th String Bass

G7

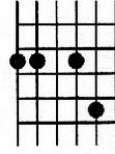
Root in Bass



3rd in Bass



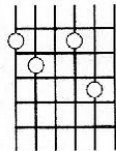
5th in Bass



b7th in Bass



F#°

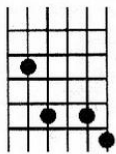


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

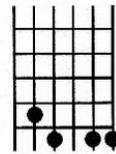
Seventh Diminished Drop 2&4 - 5th String Bass

C7

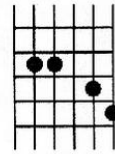
Root in Bass



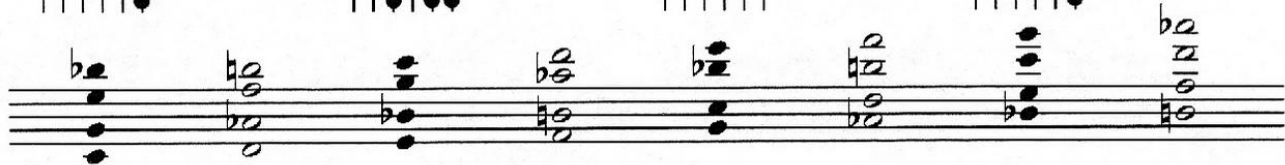
3rd in Bass



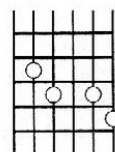
5th in Bass



b7th in Bass



B°



2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Seventh Flat Five Diminished Drop 2&4 - 6th String Bass

G7b5

Root in Bass 3rd in Bass b5th in Bass b7th in Bass

F#°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Seventh Flat Five Diminished Drop 2&4 - 5th String Bass

C7b5

Root in Bass 3rd in Bass b5th in Bass b7th in Bass

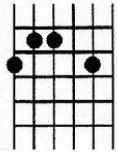
B°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Major Sixth Diminished Drop 2&3 - 6th String Bass

G6

Root in Bass



3rd in Bass



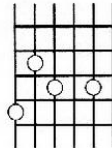
5th in Bass



6th in Bass



F#°

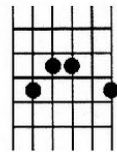


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

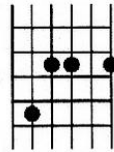
Major Sixth Diminished Drop 2&3 - 5th String Bass

C6

Root in Bass



3rd in Bass



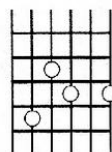
5th in Bass



6th in Bass



B°



2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

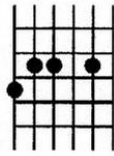
Minor Sixth Diminished Drop 2&3 - 6th String Bass

Gm6

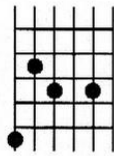
Root in Bass



b3rd in Bass



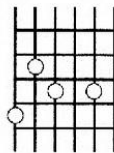
5th in Bass



6th in Bass



F#°

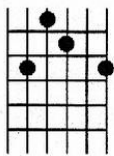


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

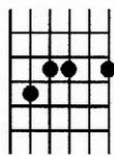
Minor Sixth Diminished Drop 2&3 - 5th String Bass

Cm6

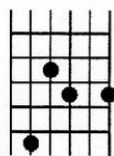
Root in Bass



b3rd in Bass



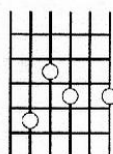
5th in Bass



6th in Bass



B°



2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Seventh Diminished Drop 2&3 - 6th String Bass

G7

Root in Bass 3rd in Bass 5th in Bass b7th in Bass

F#°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Seventh Diminished Drop 2&3 - 5th String Bass

C7

Root in Bass 3rd in Bass 5th in Bass b7th in Bass

B°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Seventh Flat Five Diminished Drop 2&3 - 6th String Bass

G7b5

Root in Bass 3rd in Bass b5th in Bass b7th in Bass

Diagram showing four fretboard positions for G7b5: Root in Bass, 3rd in Bass, b5th in Bass, and b7th in Bass. Below the diagrams is a musical staff with notes and chords corresponding to these positions.

F#°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Seventh Flat Five Diminished Drop 2&3 - 5th String Bass

C7b5

Root in Bass 3rd in Bass b5th in Bass b7th in Bass

Diagram showing four fretboard positions for C7b5: Root in Bass, 3rd in Bass, b5th in Bass, and b7th in Bass. Below the diagrams is a musical staff with notes and chords corresponding to these positions.

B°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

PARTIAL CHORDS

Partial chords eliminate one note of a four note DROP chord to provide a compact, less dense, easy to move voicing.

The first group are easily recognized as DROP 2 with no Tenor.

The chords on three adjacent strings are DROP voicings minus a note also. They generate a Major or Minor triad in first or second inversion.

Major Sixth Diminished Drop 2 No Tenor - 6th String Bass

G6

Root in Bass

3rd in Bass

5th in Bass

6th in Bass

F#°

2nd in Bass

4th in Bass

b6th in Bass

7th in Bass

Major Sixth Diminished Drop 2 No Tenor - 5th String Bass

C6

Root in Bass

3rd in Bass

5th in Bass

6th in Bass

B°

2nd in Bass

4th in Bass

b6th in Bass

7th in Bass

Major Sixth Diminished Drop 2 No Tenor - 4th String Bass

F6

Root in Bass 3rd in Bass 5th in Bass 6th in Bass

8va-----

E°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Minor Sixth Diminished Drop 2 No Tenor - 6th String Bass

Gm6

Root in Bass b3rd in Bass 5th in Bass 6th in Bass

F#°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Minor Sixth Diminished Drop 2 No Tenor - 5th String Bass

Cm6

Root in Bass b3rd in Bass 5th in Bass 6th in Bass

B°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Minor Sixth Diminished Drop 2 No Tenor - 4th String Bass

Fm6

Root in Bass b3rd in Bass 5th in Bass 6th in Bass

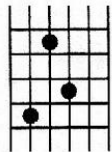
E°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

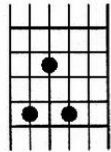
Major Sixth Diminished First Inversion Triad - 5th String Bass

G6

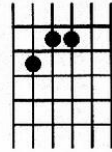
5th in Bass



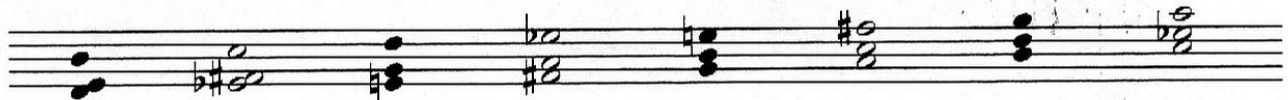
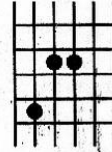
6th in Bass



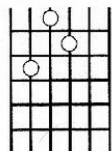
Root in Bass



3rd in Bass



F#°

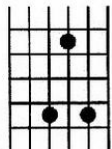


b6th in Bass
7th in Bass
2nd in Bass
4th In Bass

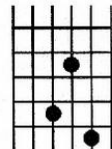
Major Sixth Diminished First Inversion Triad - 4th String Bass

C6

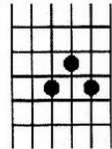
5th in Bass



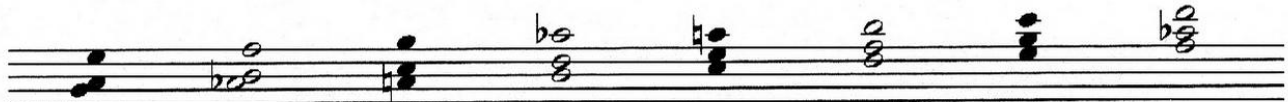
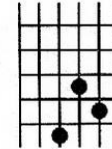
6th in Bass



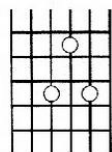
Root in Bass



3rd in Bass



B°



b6th in Bass
7th in Bass
2nd in Bass
4th In Bass

Major Sixth Diminished First Inversion Triad - 3rd String Bass

F6

5th in Bass

6th in Bass

Root in Bass

3rd in Bass

E^o

b6th in Bass

7th in Bass

2nd in Bass

4th in Bass

Minor Sixth Diminished First Inversion Triad - 5th String Bass

Gm6

5th in Bass

6th in Bass

Root in Bass

b3rd in Bass

F#^o

b6th in Bass

7th in Bass

2nd in Bass

4th in Bass

Minor Sixth Diminished First Inversion Triad - 4th String Bass

Cm6

5th in Bass 6th in Bass Root in Bass b3rd in Bass

The diagram shows four fingerings for the Cm6 triad in first inversion with the 4th string in the bass. The fingerings are: 5th in Bass (finger 1 on 5th string, 2 on 4th, 3 on 3rd), 6th in Bass (finger 1 on 4th string, 2 on 3rd, 3 on 2nd), Root in Bass (finger 1 on 4th string, 2 on 3rd, 3 on 2nd), and b3rd in Bass (finger 1 on 4th string, 2 on 3rd, 3 on 2nd). Below the diagrams are musical staves showing the notes and chords for each position.

B°

b6th in Bass
7th in Bass
2nd in Bass
4th in Bass

Minor Sixth Diminished First Inversion Triad - 3rd String Bass

Fm6

5th in Bass 6th in Bass Root in Bass b3rd in Bass

The diagram shows four fingerings for the Fm6 triad in first inversion with the 3rd string in the bass. The fingerings are: 5th in Bass (finger 1 on 5th string, 2 on 4th, 3 on 3rd), 6th in Bass (finger 1 on 4th string, 2 on 3rd, 3 on 2nd), Root in Bass (finger 1 on 4th string, 2 on 3rd, 3 on 2nd), and b3rd in Bass (finger 1 on 4th string, 2 on 3rd, 3 on 2nd). Below the diagrams are musical staves showing the notes and chords for each position.

E°

b6th in Bass
7th in Bass
2nd in Bass
4th in Bass

Major Sixth Diminished Second Inversion Triad - 5th String Bass

C6

Root in Bass 3rd in Bass 5th in Bass 6th in Bass

B°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Major Sixth Diminished Second Inversion Triad - 4th String Bass

F6

Root in Bass 3rd in Bass 5th in Bass 6th in Bass

E°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Major Sixth Diminished Second Inversion Triad - 3rd String Bass

C6

6th in Bass Root in Bass 3rd in Bass 5th in Bass

B^o

7th in Bass
2nd in Bass
4th in Bass
b6th in Bass

Minor Sixth Diminished Second Inversion Triad - 5th String Bass

Cm6

Root in Bass b3rd in Bass 5th in Bass 6th in Bass

B^o

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Minor Sixth Diminished Second Inversion Triad - 4th String Bass

Fm6

Root in Bass b3rd in Bass 5th in Bass 6th in Bass

8^{va}

E^o

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Minor Sixth Diminished Second Inversion Triad - 3rd String Bass

Cm6

6th in Bass Root in Bass b3rd in Bass 5th in Bass

B^o

7th in Bass
2nd in Bass
4th in Bass
b6th in Bass

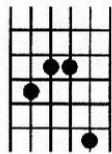
DOUBLE NOTE CHORDS

Double note chords for guitar are much like partial chords but a note is duplicated an octave apart within the chord resulting in a four note chord.

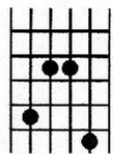
Major Sixth Diminished Dbl. Tenor & Soprano - Middle Four Strings

C6

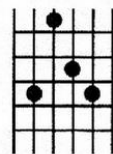
Root in Bass




3rd in Bass




5th in Bass

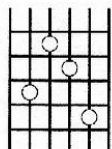


6th in Bass





B°



2nd in Bass

4th in Bass


b6th in Bass

7th in Bass

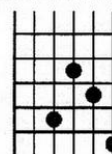
Major Sixth Diminished Dbl. Tenor & Soprano - Top Four Strings

F6


Root in Bass




3rd in Bass




5th in Bass

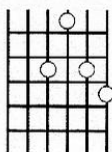


6th in Bass





E°



2nd in Bass

4th in Bass

b6th in Bass

7th in Bass

Major Sixth Diminished Dbl. Tenor & Soprano - Bottom Four Strings

G6

Root in Bass 3rd in Bass 5th in Bass 6th in Bass

F#°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Minor Sixth Diminished Dbl. Tenor & Soprano - Middle Four Strings

Cm6

Root in Bass b3rd in Bass 5th in Bass 6th in Bass

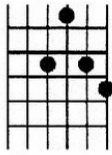
B°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

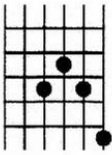
Minor Sixth Diminished Dbl. Tenor & Soprano - Top Four Strings

Fm6

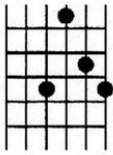
Root in Bass



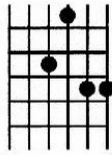
b3rd in Bass




5th in Bass

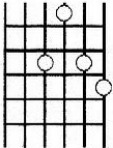


6th in Bass





E°




2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

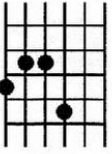
Minor Sixth Diminished Dbl. Tenor & Soprano - Bottom Four Strings

Gm6

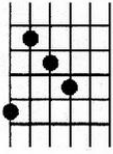
Root in Bass



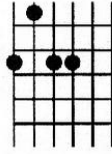
b3rd in Bass




5th in Bass

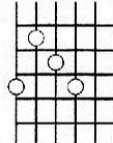


6th in Bass





F#°



2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Major Sixth Diminished Dbl. Bass & Soprano - Middle Four Strings

C6

Root in Bass 3rd in Bass 5th in Bass 6th in Bass

B°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Major Sixth Diminished Dbl. Bass & Soprano - Top Four Strings

F6

Root in Bass 3rd in Bass 5th in Bass 6th in Bass

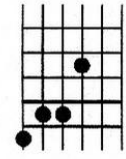
E°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

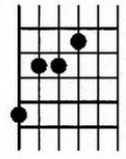
Major Sixth Diminished Dbl. Bass & Soprano - Bottom Four Strings

G6

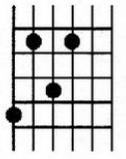
Root in Bass



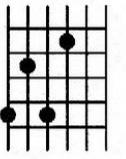
3rd in Bass




5th in Bass

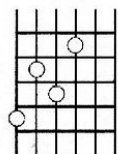


6th in Bass





F#°

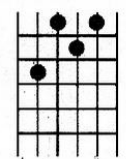


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

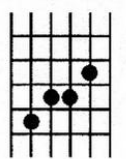
Minor Sixth Diminished Dbl. Bass & Soprano - Middle Four Strings

Cm6

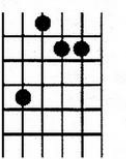
Root in Bass



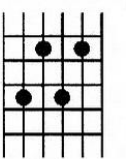
b3rd in Bass




5th in Bass

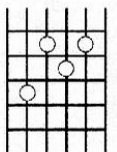


6th in Bass





B°



2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Minor Sixth Diminished Dbl. Bass & Soprano - Top Four Strings

Fm6

Root in Bass

b3rd in Bass

5th in Bass

6th in Bass

E°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Minor Sixth Diminished Dbl. Bass & Soprano - Bottom Four Strings

Gm6

Root in Bass

b3rd in Bass

5th in Bass

6th in Bass

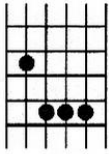
F#°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

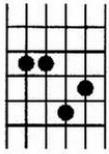
Major Sixth Diminished Dbl. Bass & Alto - Middle Four Strings

C6

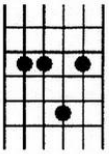
Root in Bass



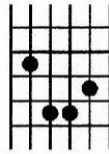
3rd in Bass




5th in Bass

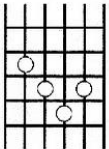


6th in Bass





B°



2nd in Bass

4th in Bass

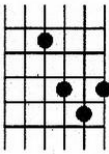
b6th in Bass

7th in Bass

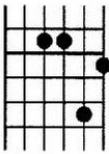
Major Sixth Diminished Dbl. Bass & Alto - Top Four Strings

F6

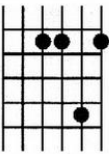
Root in Bass



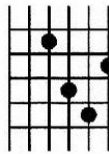
3rd in Bass

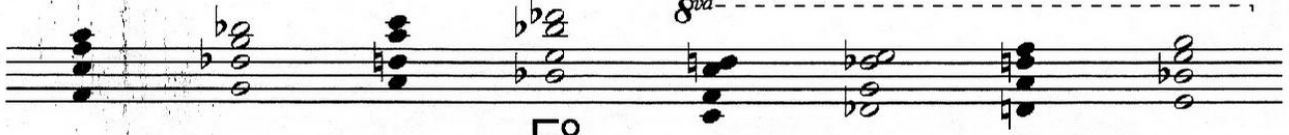


5th in Bass

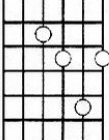


6th in Bass





E°



2nd in Bass

4th in Bass

b6th in Bass

7th in Bass

Major Sixth Diminished Dbl. Bass & Alto - Bottom Four Strings

G6

Root in Bass 3rd in Bass 5th in Bass 6th in Bass

F#°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Minor Sixth Diminished Dbl. Bass & Alto - Middle Four Strings

Cm6

Root in Bass b3rd in Bass 5th in Bass 6th in Bass

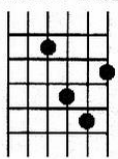
B°

2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

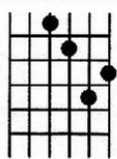
Minor Sixth Diminished Dbl. Bass & Alto - Top Four Strings

Fm6

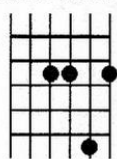
Root in Bass



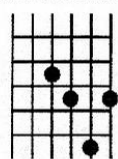
b3rd in Bass

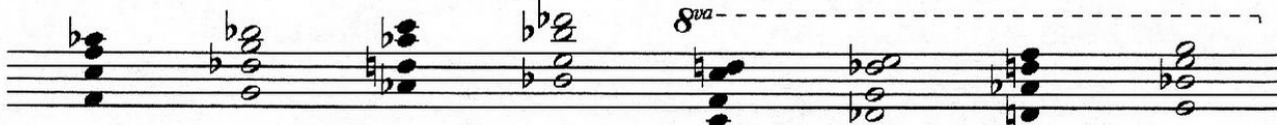


5th in Bass

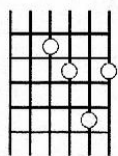


6th in Bass





E^o

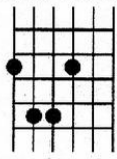


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

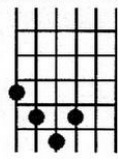
Minor Sixth Diminished Dbl. Bass & Alto - Bottom Four Strings

Gm6

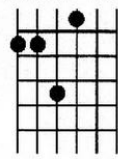
Root in Bass



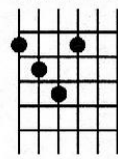
b3rd in Bass

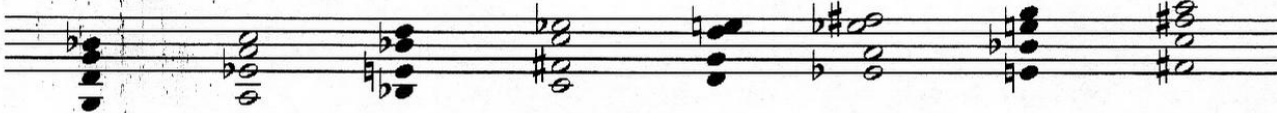


5th in Bass

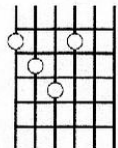


6th in Bass





F#^o



2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

AFTER WORD

It's late November as I complete this project having just returned from a very fulfilling weekend workshop with Dr. Barry Harris and other lucky students. As I was solidifying things familiar and learning wholly new things, I kept thinking "hold the presses". As Barry continues to impart a seemingly unending amount of knowledge and experience I realize any 'theory/method book' will never be complete. The two things from the clinic that I must pass along are these:

"Feel every note"

This was said almost as an aside to a pianist but I think it relates to our fretboard hand. We may finesse with our picking hand but we must swing with our fretting hand. I was so surprised by this next quote that I'll have to paraphrase.

"Guitars should lead the rest of us. Guitarists should be showing us things."

Study hard, go to some of Barry's clinics and make it happen.

Alan Kingstone
November 2005
Toronto