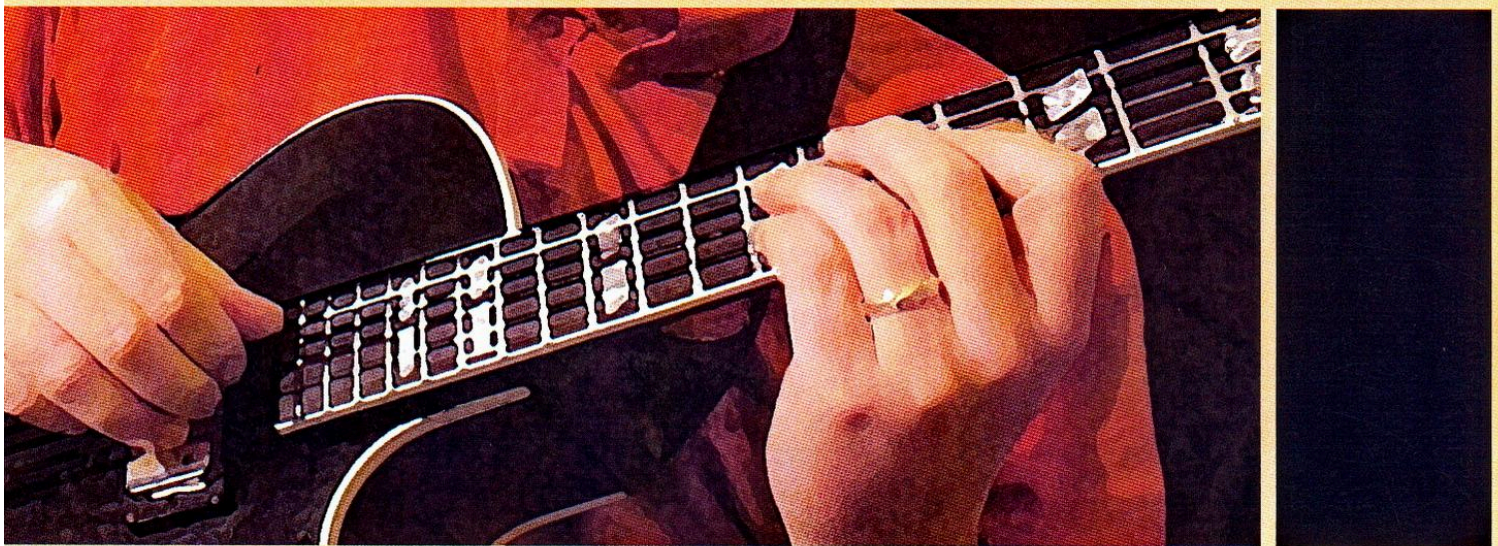

The Barry Harris **Harmonic Method for Guitar**



by Alan Kingstone

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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.

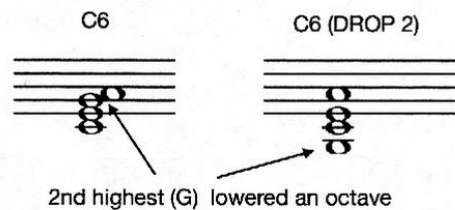
When I took my first lesson with Howard Rees (whom I've heard Barry refer to as "my son") in 1987, he showed me the Sixth Diminished Scale. I knew this was the way for me. It is logical, colourful and very playable on the guitar. Ol' 88 better watch out.

1.1 VOICINGS

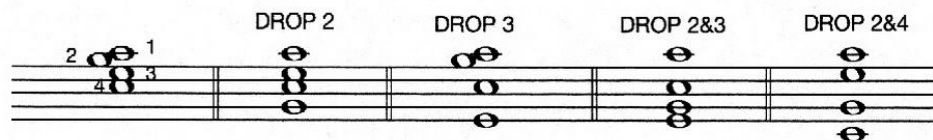
The voicings best used for interpreting Barry's theories are DROP VOICINGS. Barry utilizes drop chords on piano and they work very well on guitar.

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 five-line staff with a key signature of one flat (B \flat). The scale notes are B \flat , C, D, E \flat , E, F, G, A \flat . 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 chord voicings.

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 five-line staff with a key signature of one flat (B \flat). The scale notes are B \flat , C, D, E \flat , E, F, G, A \flat . 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 chord voicings.

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

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

The diagrams show the following fingerings for the middle four strings (2-4):

- Root in Bass: 2nd fret (index), 3rd fret (middle), 4th fret (ring), 5th fret (pinky)
- 3rd in Bass: 2nd fret (index), 3rd fret (middle), 4th fret (ring), 5th fret (pinky)
- 5th in Bass: 2nd fret (index), 3rd fret (middle), 4th fret (ring), 5th fret (pinky)
- 6th in Bass: 2nd fret (index), 3rd fret (middle), 4th fret (ring), 5th fret (pinky)

The musical staff shows the notes: C (2nd fret), E (3rd fret), G (4th fret), Bb (5th fret), and C (6th fret).

B°

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

The diagram shows the following fingerings for the middle four strings (2-4):

- 2nd in Bass: 2nd fret (index)
- 4th in Bass: 4th fret (ring)
- b6th in Bass: 5th fret (pinky)
- 7th in Bass: 7th fret (pinky)

Minor Sixth Diminished Drop 2 - Middle Four Strings

CD trk 4

Cm6

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

The diagrams show the following fingerings for the middle four strings (2-4):

- Root in Bass: 2nd fret (index), 3rd fret (middle), 4th fret (ring), 5th fret (pinky)
- b3rd in Bass: 2nd fret (index), 3rd fret (middle), 4th fret (ring), 5th fret (pinky)
- 5th in Bass: 2nd fret (index), 3rd fret (middle), 4th fret (ring), 5th fret (pinky)
- 6th in Bass: 2nd fret (index), 3rd fret (middle), 4th fret (ring), 5th fret (pinky)

The musical staff shows the notes: C (2nd fret), Eb (3rd fret), G (4th fret), Bb (5th fret), and C (6th fret).

B°

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

The diagram shows the following fingerings for the middle four strings (2-4):

- 2nd in Bass: 2nd fret (index)
- 4th in Bass: 4th fret (ring)
- b6th in Bass: 5th fret (pinky)
- 7th in Bass: 7th fret (pinky)

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 1: Root in Bass (F) on 6th string, 1st fret. Notes: F, C, G, A, C, F.

Diagram 2: 3rd in Bass (A) on 5th string, 2nd fret. Notes: A, F, C, G, A, C.

Diagram 3: 5th in Bass (C) on 4th string, 2nd fret. Notes: C, F, A, G, C, F.

Diagram 4: 6th in Bass (F) on 4th string, 3rd fret. Notes: F, C, G, A, C, F.

E°

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

Diagram: Notes on 2nd, 4th, 6th, and 7th strings. Fret positions: 2nd (D), 4th (F), 6th (Bb), 7th (G).

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 1: Root in Bass (F) on 6th string, 1st fret. Notes: F, Ab, C, G, Ab, C.

Diagram 2: b3rd in Bass (Ab) on 5th string, 2nd fret. Notes: Ab, F, C, G, Ab, C.

Diagram 3: 5th in Bass (C) on 4th string, 2nd fret. Notes: C, F, Ab, G, C, F.

Diagram 4: 6th in Bass (F) on 4th string, 3rd fret. Notes: F, C, G, Ab, C, F.

E°

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

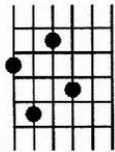
Diagram: Notes on 2nd, 4th, 6th, and 7th strings. Fret positions: 2nd (D), 4th (F), 6th (Bb), 7th (G).

Major Sixth Diminished Drop 2 - Bottom Four Strings

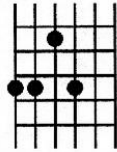
CD trk 3

G6

Root in Bass



3rd in Bass



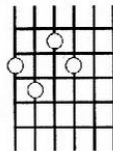
5th in Bass



6th in Bass



F#°



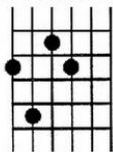
2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Minor Sixth Diminished Drop 2 - Bottom Four Strings

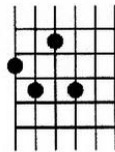
CD trk 6

Gm6

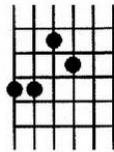
Root in Bass



b3rd in Bass



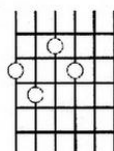
5th in Bass



6th in Bass



F#°



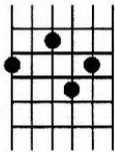
2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Major Sixth Diminished Drop 3 - 6th String Bass

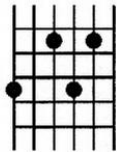
CD trk 8

G6

Root in Bass



3rd in Bass



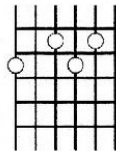
5th in Bass



6th in Bass



F#^o



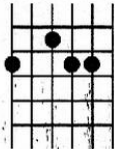
2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Minor Sixth Diminished Drop 3 - 6th String Bass

CD trk 10

Gm6

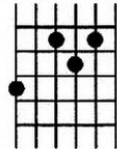
Root in Bass



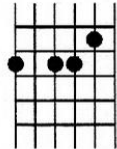
b3rd in Bass



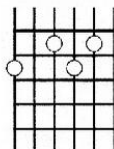
5th in Bass



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 notes for each voicing: C (3), G (5), Bb (7), C (8) for the four voicings.

B°

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

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 notes for each voicing: C (3), Eb (5), G (7), Ab (8) for the four voicings.

B°

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

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.

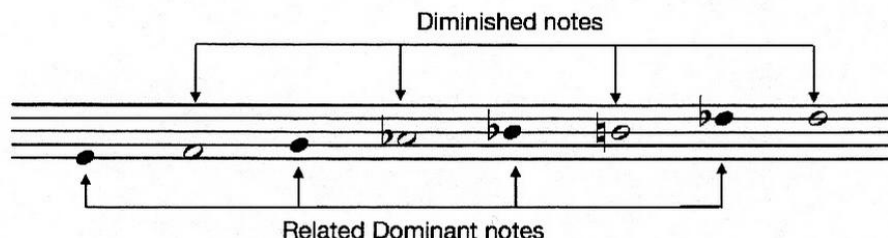
F°	Bb6	F°	E6	F°	Db6	F°	G6

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.

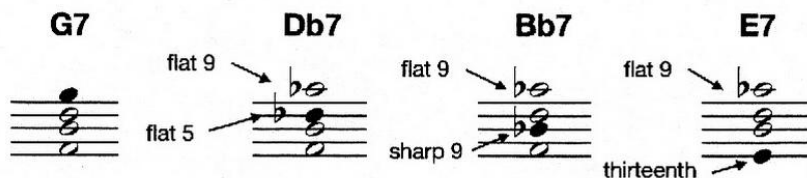


The four notes of the diminished chord and four notes of the 'related dominants' result in an eight note Diminished Scale.

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 Gb	Relative minor Ebm
Db7 / G7	Bb7 / E7
Dominant / Tritone of Dominant	Dominant / Tritone of Dominant

Major Key A	Relative minor Gbm
E7 / Bb7	Db7 / G7
Dominant / Tritone of Dominant	Dominant / Tritone of Dominant

Major Key C	Relative minor Am
G7 / Db7	E7 / Bb7
Dominant / Tritone of Dominant	Dominant / Tritone of Dominant

Major Key Eb	Relative minor Cm
Bb7 / E7	G7 / Db7
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
---	----

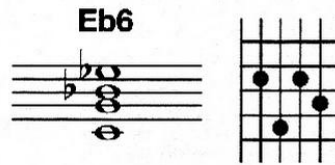
F	B
---	---

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.

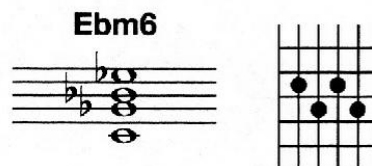


You probably recognize this shape as a Cm7. It is, as are all the other Eb6 shapes Cm7's.

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.

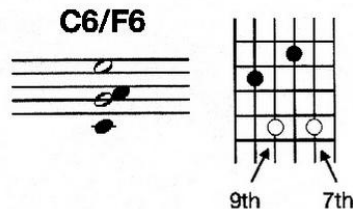
Eb to Cm is a minor third.

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.

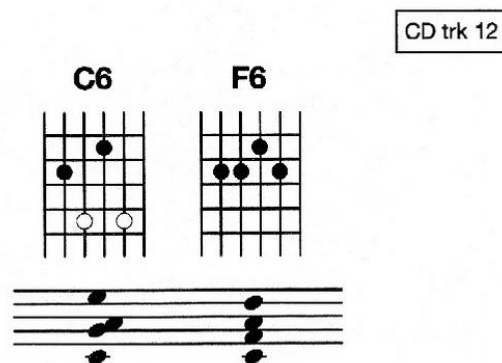


We don't think of chords with big names like F Major 9th as they're too static, too cumbersome to move around. Barry talks about using small chords to create movement.

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 image shows three chords: C6, C°, and F6. Above each chord name is a five-line musical staff with notes and accidentals. Below each name is a guitar fretboard diagram with six strings and six frets, showing finger positions with solid black dots for fretted notes and open circles for open strings.

- C6:** Musical staff shows notes G4, A4, B4, C5, G5. Fretboard diagram shows fingers on fret 1 for G, A, B, and C.
- C°:** Musical staff shows notes Bb4, C5, Eb5. Fretboard diagram shows fingers on fret 1 for Bb, C, and Eb.
- F6:** Musical staff shows notes C4, E4, F4, G4, C5. Fretboard diagram shows fingers on fret 1 for C, E, F, and G.

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

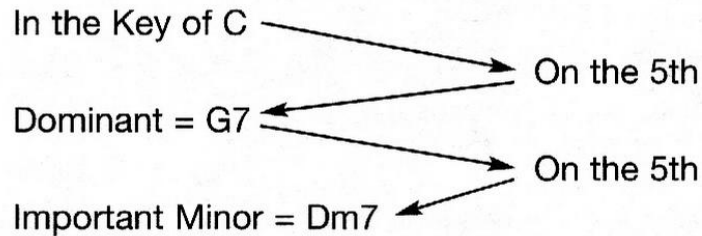
Bass & Alto move

V6 V° I6

Tenor & Alto move

V6 V° I6

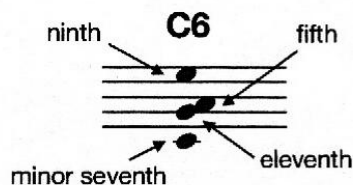
We can also use 6th on the 5th for 'Important Minor' chords.
Important Minor chords are found on the fifth of the dominant.
This is the 'two' chord of a two/five/one.
I mention the 'two/five' to demonstrate where the important minor is found though Barry stresses that music is movement, "not two five 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^o	I₆	IV^o	I₆	IV^o	I₆	IV^o
C6	F^o	C6	F^o	C6	F^o	C6	F^o

CD trk 23

home away

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

home away

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

home away

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

home away

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

CD trk 24

home away

$\frac{I6}{C6}$ $\frac{I^\circ}{C^\circ}$ $\frac{IV6}{F6}$ $\frac{IV^\circ}{F^\circ}$

home away

$\frac{I6}{C6}$ $\frac{I^\circ}{C^\circ}$ $\frac{IV6}{F6}$ $\frac{IV^\circ}{F^\circ}$

home away

$\frac{I6}{C6}$ $\frac{I^\circ}{C^\circ}$ $\frac{IV6}{F6}$ $\frac{IV^\circ}{F^\circ}$

home away

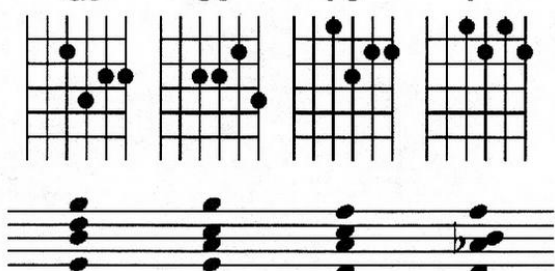
$\frac{I6}{C6}$ $\frac{I^\circ}{C^\circ}$ $\frac{IV6}{F6}$ $\frac{IV^\circ}{F^\circ}$

Chapter 2 Movement

CD trk 25

home away

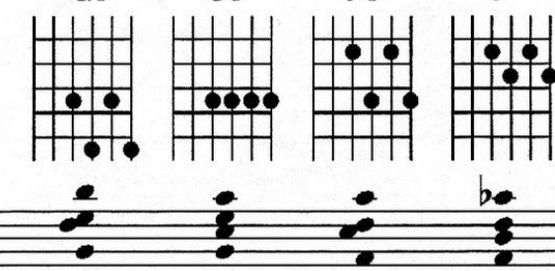
$\frac{V6}{G6}$ $\frac{I6}{C6}$ $\frac{IV6}{F6}$ $\frac{IV^\circ}{F^\circ}$



(Detailed description: This diagram shows four guitar fretboard positions. The first two are labeled 'home' and correspond to G6 and C6. The last two are labeled 'away' and correspond to F6 and F degree. Below the fretboards is a bass line with notes G, C, F, and F (with a flat).

home away

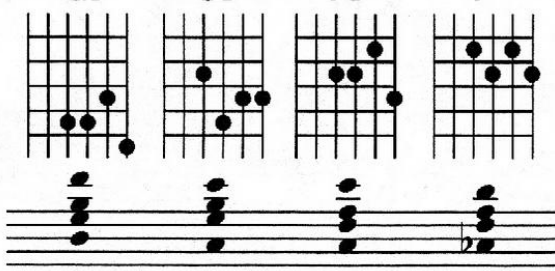
$\frac{V6}{G6}$ $\frac{I6}{C6}$ $\frac{IV6}{F6}$ $\frac{IV^\circ}{F^\circ}$



(Detailed description: This diagram shows four guitar fretboard positions. The first two are labeled 'home' and correspond to G6 and C6. The last two are labeled 'away' and correspond to F6 and F degree. Below the fretboards is a bass line with notes G, C, F, and F (with a flat).

home away

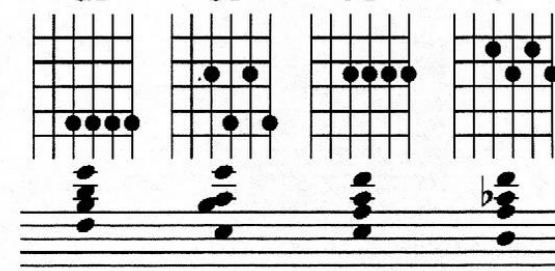
$\frac{V6}{G6}$ $\frac{I6}{C6}$ $\frac{IV6}{F6}$ $\frac{IV^\circ}{F^\circ}$



(Detailed description: This diagram shows four guitar fretboard positions. The first two are labeled 'home' and correspond to G6 and C6. The last two are labeled 'away' and correspond to F6 and F degree. Below the fretboards is a bass line with notes G, C, F, and F (with a flat).

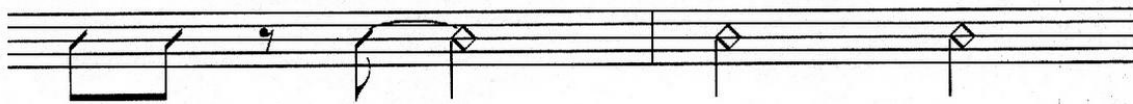
home away

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



(Detailed description: This diagram shows four guitar fretboard positions. The first two are labeled 'home' and correspond to G6 and C6. The last two are labeled 'away' and correspond to F6 and F degree. Below the fretboards is a bass line with notes G, C, F, and F (with a flat).

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

The C diminished is on the 'and' of beat three.



CD trk 27

home away

V6 G6 V° G° I6 C6 I° C° IV6 F6 IV° F°

This section shows the first set of chord diagrams and bass line. The 'home' section includes V6 (G6), V° (G°), and I6 (C6). The 'away' section includes I° (C°), IV6 (F6), and IV° (F°). Each chord is accompanied by a guitar fretboard diagram and a corresponding bass line on a five-line staff.

home away

V6 G6 V° G° I6 C6 I° C° IV6 F6 IV° F°

This section shows the second set of chord diagrams and bass line, identical in structure to the first set, with 'home' chords (V6, V°, I6) and 'away' chords (I°, IV6, IV°).

home away

V6 G6 V° G° I6 C6 I° C° IV6 F6 IV° F°

This section shows the third set of chord diagrams and bass line, identical in structure to the previous sets, with 'home' and 'away' chord groupings.

home away

V6 G6 V° G° I6 C6 I° C° IV6 F6 IV° F°

This section shows the fourth set of chord diagrams and bass line, identical in structure to the previous sets, with 'home' and 'away' chord groupings.

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

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

home away

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

home away

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

home away

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

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°.

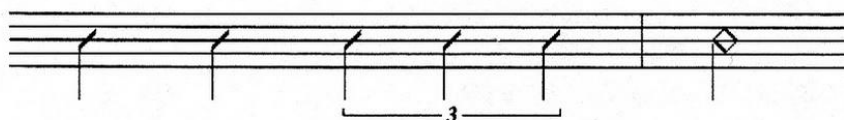
Dm6 shares the related E°.

E7alt would use Fm6° also with related E°.

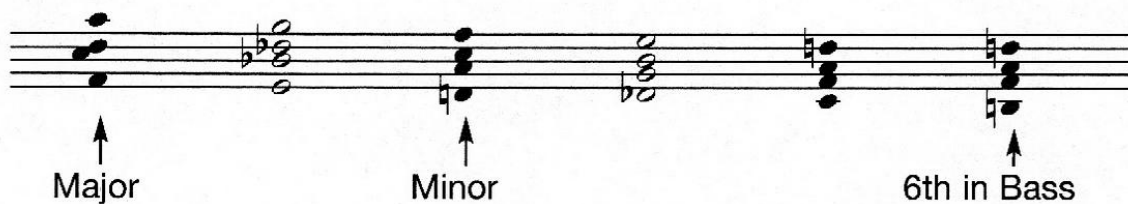
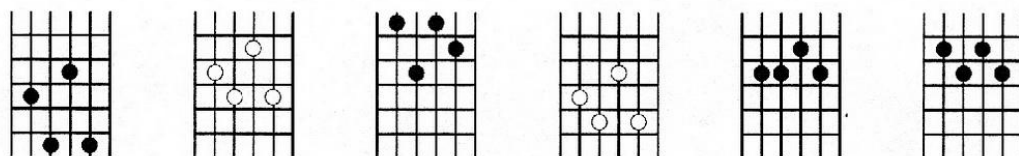
That’s more like it!

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.

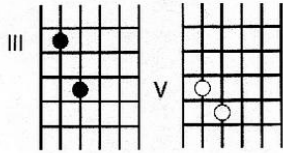
The diagram shows two musical staves. Above the first staff are three boxes labeled 'C6 Diminished', 'Ebm6 Diminished', and 'G6'. The staff contains a sequence of eighth notes: four for C6 Diminished, eight for Ebm6 Diminished (with a bracket and '3' indicating a triplet of the last three notes), and one for G6. The second staff is identical but without the labels above it.

For charts of partial chords used here, see appendix.

CD trk 32

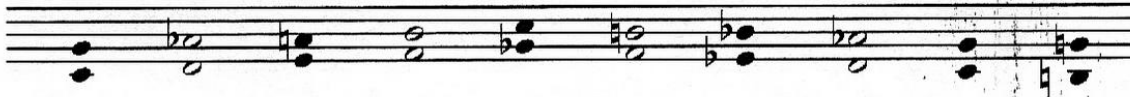
(A)

C6 Diminished

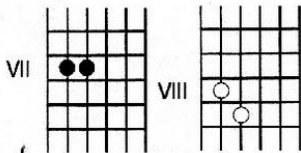


Ebm6 Diminished

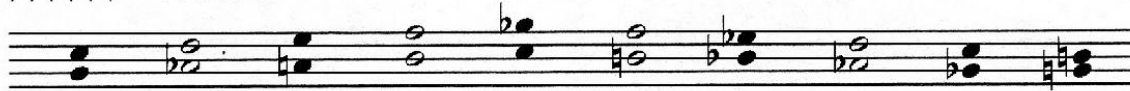
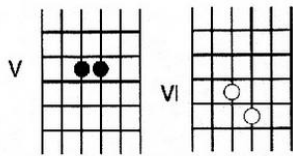
G



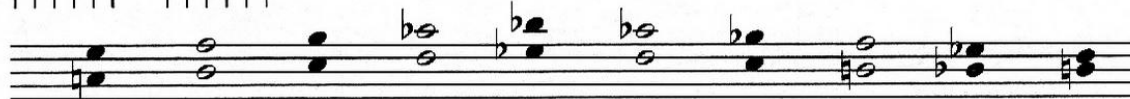
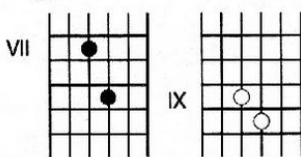
(B)



(C)



(D)



CD trk 34

C6 Diminished

A

V VI

Ebm6 Diminished

G

B

V VII

C

V VII

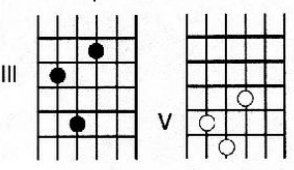
D

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 musical staff. Exercise A shows two chord diagrams: V (x02333) and VI (x23233), with a bracket above them labeled 'C6 Diminished'. Below them is a musical staff with notes and accidentals, and a bracket above it labeled 'Ebm6 Diminished'. To the right of the staff is a box containing the letter 'G'. Exercise B shows two chord diagrams: V (x02333) and VII (x23233). Exercise C shows two chord diagrams: V (x02333) and VII (x23233). Exercise D shows two chord diagrams: IX (x02333) and X (x23233). Each exercise's musical staff contains a sequence of chords with stems and accidentals.


CD trk 35

A C6 Diminished



Ebm6 Diminished

G



Section A shows two guitar fingerings: III (x21320) and V (x42320). The musical notation is in G major, starting with a C6 diminished chord (F4, G4, Bb4, C5) and moving through Ebm6 diminished (Eb4, F4, Ab4, Bb4) to a G major chord (G4, B4, D5).

B




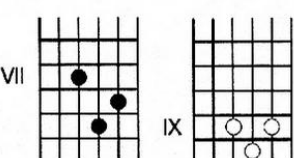
Section B shows two guitar fingerings: VII (x21320) and VIII (x42320). The musical notation continues the sequence with Ebm6 diminished (Eb4, F4, Ab4, Bb4) and G major (G4, B4, D5).

C



Section C shows two guitar fingerings: V (x42320) and VI (x21320). The musical notation continues with Ebm6 diminished (Eb4, F4, Ab4, Bb4) and G major (G4, B4, D5).

D



Section D shows two guitar fingerings: VII (x21320) and IX (x42320). The musical notation continues with Ebm6 diminished (Eb4, F4, Ab4, Bb4) and G major (G4, B4, D5).

Chapter 2 Movement

CD trk 33

A C6 Diminished

III V

Ebm6 Diminished G

B

VII VIII

C

V VI

D

VII IX

CD trk 36

C6 Diminished

A

Section A features two guitar fretboard diagrams. The first diagram, labeled 'C6 Diminished', shows a barre at the 3rd fret with notes on strings III, IV, V, and VI. The second diagram, labeled 'V', shows a barre at the 5th fret with notes on strings IV, V, VI, and VII. Below the diagrams is a bass line starting with a C6 chord (F, C, G, C) and moving through a series of diminished chords: Ebm6 (Bb, F, C, Gb), Bbm6 (Fb, C, G, Bb), Gbm6 (Bb, F, C, Gb), and Ebm6 (Bb, F, C, Gb), ending with a G chord (B, D, F, G).

B

Section B features two guitar fretboard diagrams. The first diagram, labeled 'VII', shows a barre at the 7th fret with notes on strings III, IV, V, and VI. The second diagram, labeled 'VIII', shows a barre at the 8th fret with notes on strings IV, V, VI, and VII. Below the diagrams is a bass line starting with a C6 chord (F, C, G, C) and moving through a series of diminished chords: Ebm6 (Bb, F, C, Gb), Bbm6 (Fb, C, G, Bb), Gbm6 (Bb, F, C, Gb), and Ebm6 (Bb, F, C, Gb), ending with a G chord (B, D, F, G).

C

Section C features two guitar fretboard diagrams. The first diagram, labeled 'V', shows a barre at the 5th fret with notes on strings III, IV, V, and VI. The second diagram, labeled 'VI', shows a barre at the 6th fret with notes on strings IV, V, VI, and VII. Below the diagrams is a bass line starting with a C6 chord (F, C, G, C) and moving through a series of diminished chords: Ebm6 (Bb, F, C, Gb), Bbm6 (Fb, C, G, Bb), Gbm6 (Bb, F, C, Gb), and Ebm6 (Bb, F, C, Gb), ending with a G chord (B, D, F, G).

D

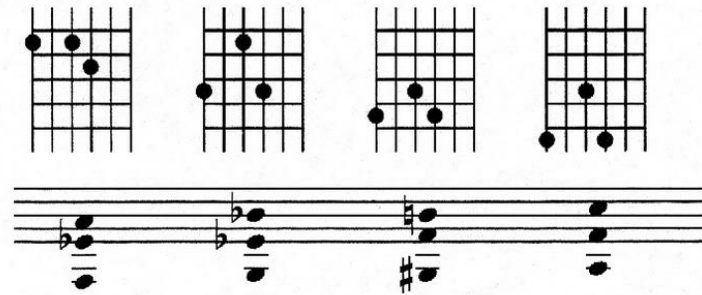
Section D features two guitar fretboard diagrams. The first diagram, labeled 'VII', shows a barre at the 7th fret with notes on strings III, IV, V, and VI. The second diagram, labeled 'IX', shows a barre at the 9th fret with notes on strings IV, V, VI, and VII. Below the diagrams is a bass line starting with a C6 chord (F, C, G, C) and moving through a series of diminished chords: Ebm6 (Bb, F, C, Gb), Bbm6 (Fb, C, G, Bb), Gbm6 (Bb, F, C, Gb), and Ebm6 (Bb, F, C, Gb), ending with a G chord (B, D, F, G).

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.

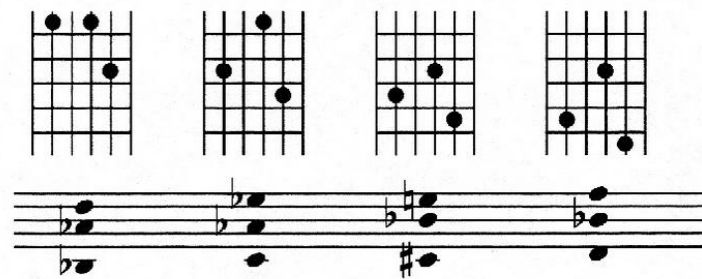
CD trk 37

F7



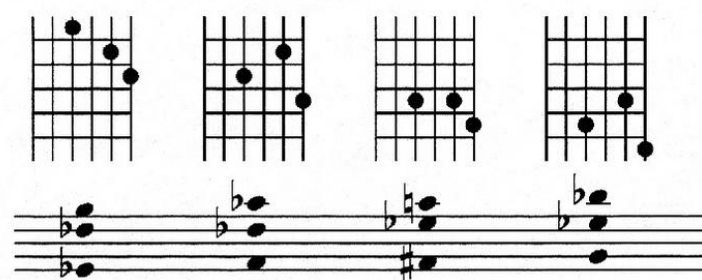
The diagram for F7 shows four guitar chord diagrams and a corresponding bass line. The chord diagrams are: 1) F major triad (1-2-3), 2) F major triad with 5th (1-2-3-5), 3) F major triad with 7th (1-2-3-7), and 4) F major triad with 9th (1-2-3-9). The bass line shows the root notes of these chords: F, F, F, F, with chromatic passing tones (F, E, D, C, B, A, G, F) between them.

Bb7



The diagram for Bb7 shows four guitar chord diagrams and a corresponding bass line. The chord diagrams are: 1) Bb major triad (1-2-3), 2) Bb major triad with 5th (1-2-3-5), 3) Bb major triad with 7th (1-2-3-7), and 4) Bb major triad with 9th (1-2-3-9). The bass line shows the root notes of these chords: Bb, Bb, Bb, Bb, with chromatic passing tones (Bb, Ab, G, F, E, D, C, Bb) between them.

Eb7



The diagram for Eb7 shows four guitar chord diagrams and a corresponding bass line. The chord diagrams are: 1) Eb major triad (1-2-3), 2) Eb major triad with 5th (1-2-3-5), 3) Eb major triad with 7th (1-2-3-7), and 4) Eb major triad with 9th (1-2-3-9). The bass line shows the root notes of these chords: Eb, Eb, Eb, Eb, with chromatic passing tones (Eb, Db, C, B, Ab, G, F, Eb) between them.

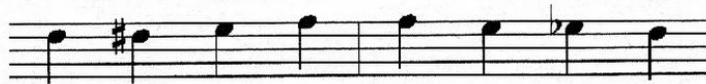
CD trk 38

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 fretboard shapes use solid circles for notes and open circles for fretted notes. The staff notation shows the notes on a six-line staff, with accidentals (sharps and flats) 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

Chapter 2 Movement

The first row consists of four guitar fretboard diagrams and a corresponding musical staff. The diagrams show the following chord shapes: 1) A major triad (x02233). 2) A complex chord with notes on strings 1-6 (x02233). 3) A simple triad (x02233). 4) A complex chord with notes on strings 1-6 (x02233). The musical staff shows a sequence of chords: a major triad, a chord with a sharp sign, a chord with a sharp sign, a chord with a flat sign, a chord with a flat sign, and a chord with a flat sign.

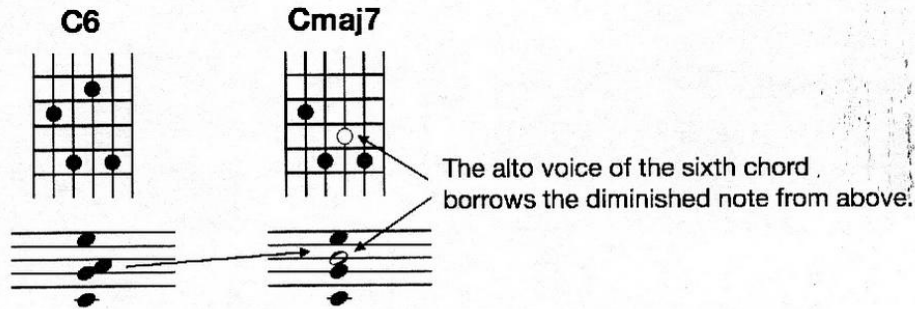
The second row consists of four guitar fretboard diagrams and a corresponding musical staff. The diagrams show the following chord shapes: 1) A major triad (x02233). 2) A complex chord with notes on strings 1-6 (x02233). 3) A simple triad (x02233). 4) A complex chord with notes on strings 1-6 (x02233). The musical staff shows a sequence of chords: a major triad, a chord with a sharp sign, a chord with a sharp sign, a chord with a flat sign, a chord with a flat sign, and a chord with a flat sign.

The third row consists of four guitar fretboard diagrams and a corresponding musical staff. The diagrams show the following chord shapes: 1) A major triad (x02233). 2) A complex chord with notes on strings 1-6 (x02233). 3) A simple triad (x02233). 4) A complex chord with notes on strings 1-6 (x02233). The musical staff shows a sequence of chords: a major triad, a chord with a sharp sign, a chord with a sharp sign, a chord with a flat sign, a chord with a flat sign, and a chord with a flat sign.

The fourth row consists of four guitar fretboard diagrams and a corresponding musical staff. The diagrams show the following chord shapes: 1) A major triad (x02233). 2) A complex chord with notes on strings 1-6 (x02233). 3) A simple triad (x02233). 4) A complex chord with notes on strings 1-6 (x02233). The musical staff shows a sequence of chords: a major triad, a chord with a sharp sign, a chord with a sharp sign, a chord with a flat sign, a chord with a flat sign, and a chord with a flat sign.

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.

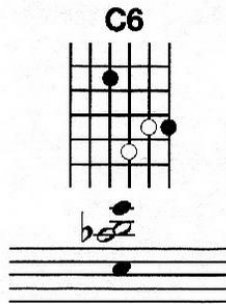
CD trk 41

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

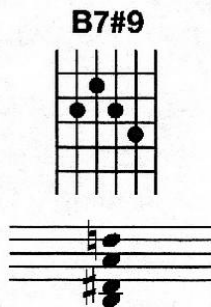
CD trk 42

Chapter 3 Borrowing

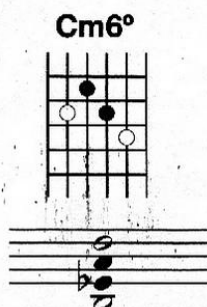
The resolution chord would be the same chord as the first chord, with the root in the bass but an octave higher. It takes some work to figure out these voices on each string set. Here's the chord up an octave on the top four strings.



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. Below the fretboards is a staff of notes showing the sequence of notes for each shape: Cm6 (II), B° (III), Cm6 (V), B° (VI), Cm6 (VIII), B° (X), Cm6 (XI), and B° (XII).

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 four strings and four frets. The notes are: Fret 1: C (solid), G (solid), C (solid), G (solid); Fret 2: C (solid), G (solid), C (solid), G (solid); Fret 3: C (solid), G (solid), C (solid), G (solid); Fret 4: C (solid), G (solid), C (solid), G (solid). The notes are arranged in a way that shows the relationship between the C6 shape and the Drop 2 Diminished shapes.

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 in the alto voice.

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 in the alto voice.

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 in the alto voice.

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 four pairs of chord diagrams and musical notation. The first pair is labeled C6, the second B°, the third C6, and the fourth B°. Each pair consists of two fretboard diagrams and a musical staff with notes and stems.

The second row also shows four pairs of chord diagrams and musical notation, labeled C6, B°, C6, and B°. The diagrams and notation are similar to the first row but with different voicings.

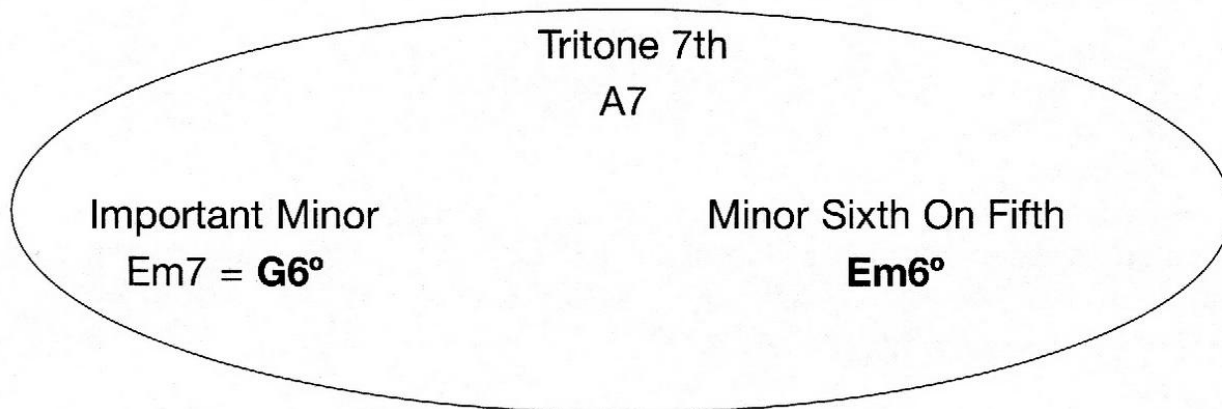
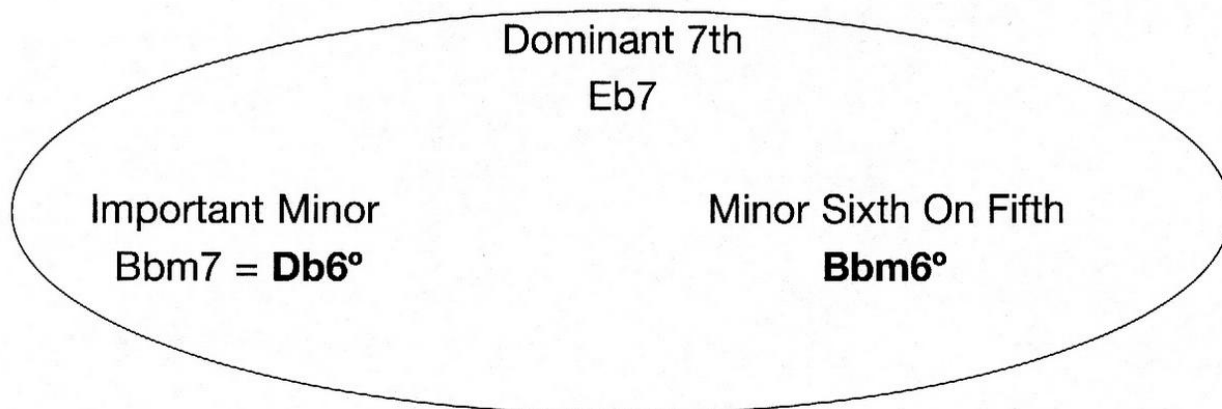
Next, borrow and resolve the diminished notes in the bass and soprano from above on all four Em6 drop two voicings. This descending sequence is played over Eb7, resolving to Ab Major. Notice that three of the 'borrowed shapes' are the same! I stress again to visualize the destination (m6) chord.

CD trk 48

The diagram shows a sequence of five chord diagrams and musical notation. The first four are labeled Em6/Eb7 and are marked with Roman numerals X, VII, IV, and VI. The fifth is labeled Ab6. Each diagram includes a fretboard grid with dots for notes and a corresponding musical staff with notes and stems.

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

