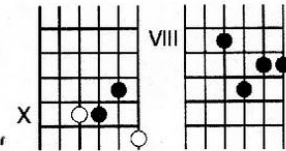
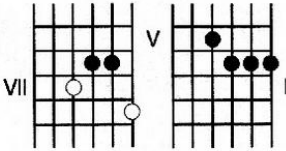
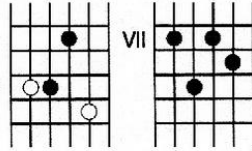
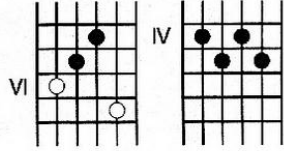
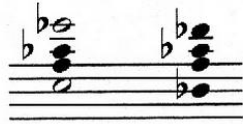





Again we borrow and resolve the bass and soprano diminished notes from above.

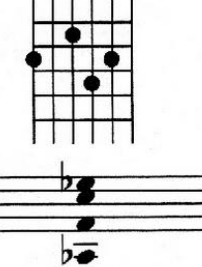
Remember Barry describes the Sixth On The Fifth as 'a major 6th with two borrowed diminished notes': Note the first two chords.

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

CD trak 49

Db6°	Bbm6°	G6°	Em6°
			
			

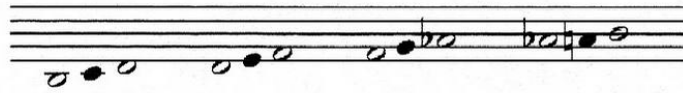
Ab6



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: C, D, E, F, G, A, B, C. The notes are arranged in a sequence on a single staff, with the final note being a C an octave higher than the first.

Practice surrounding a note and landing on the surrounded note.

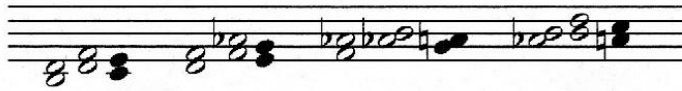
CD trk 50



A musical staff showing a sequence of notes: C, D, E, F, G, A, B, C. The notes are arranged in a sequence on a single staff, with the final note being a C an octave higher than the first.

Practice surrounding thirds.

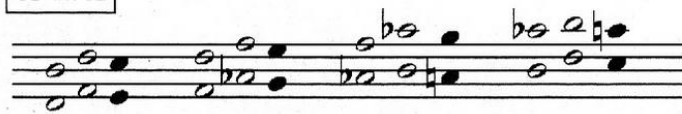
CD trk 51



A musical staff showing a sequence of notes: C, D, E, F, G, A, B, C. The notes are arranged in a sequence on a single staff, with the final note being a C an octave higher than the first.

Practice surrounding sixths.

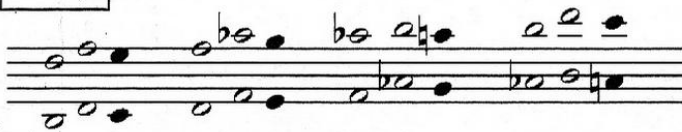
CD trk 52



A musical staff showing a sequence of notes: C, D, E, F, G, A, B, C. The notes are arranged in a sequence on a single staff, with the final note being a C an octave higher than the first.

Practice surrounding tenths.

CD trk 53



A musical staff showing a sequence of notes: C, D, E, F, G, A, B, C. The notes are arranged in a sequence on a single staff, with the final note being a C an octave higher than the first.

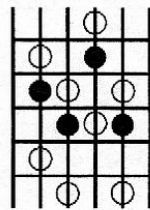
3.3 BORROWING ON THE DIMINISHED SCALE

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

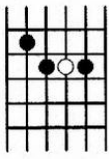
Cm6 / Ebm6 / Gbm6 / Am6

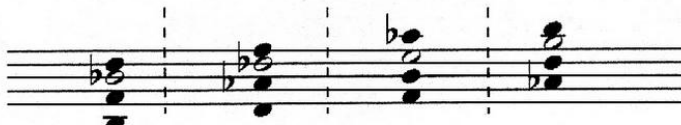
Next try moving through 2 or more symmetrical shapes before resolving.

Borrow Dominant from above in Alto voice.

B°

CD trk 58




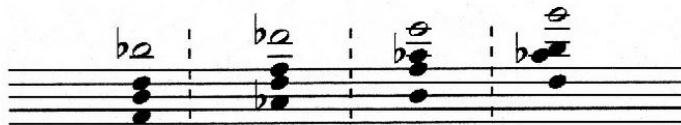


Borrow Dominant from above in Soprano voice.

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° . Below each diagram is a bass line on a five-line staff. The first diagram has a natural 2nd fret on the D string. The second diagram has a natural 2nd fret on the D string and a natural 4th fret on the G string. The third diagram has a flat 2nd fret on the D string and a flat 4th fret on the G string.

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.

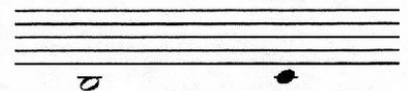
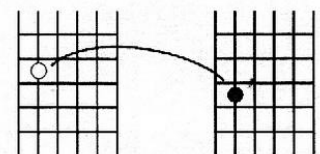
Learn these examples in all keys and throughout the range of the guitar.

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.

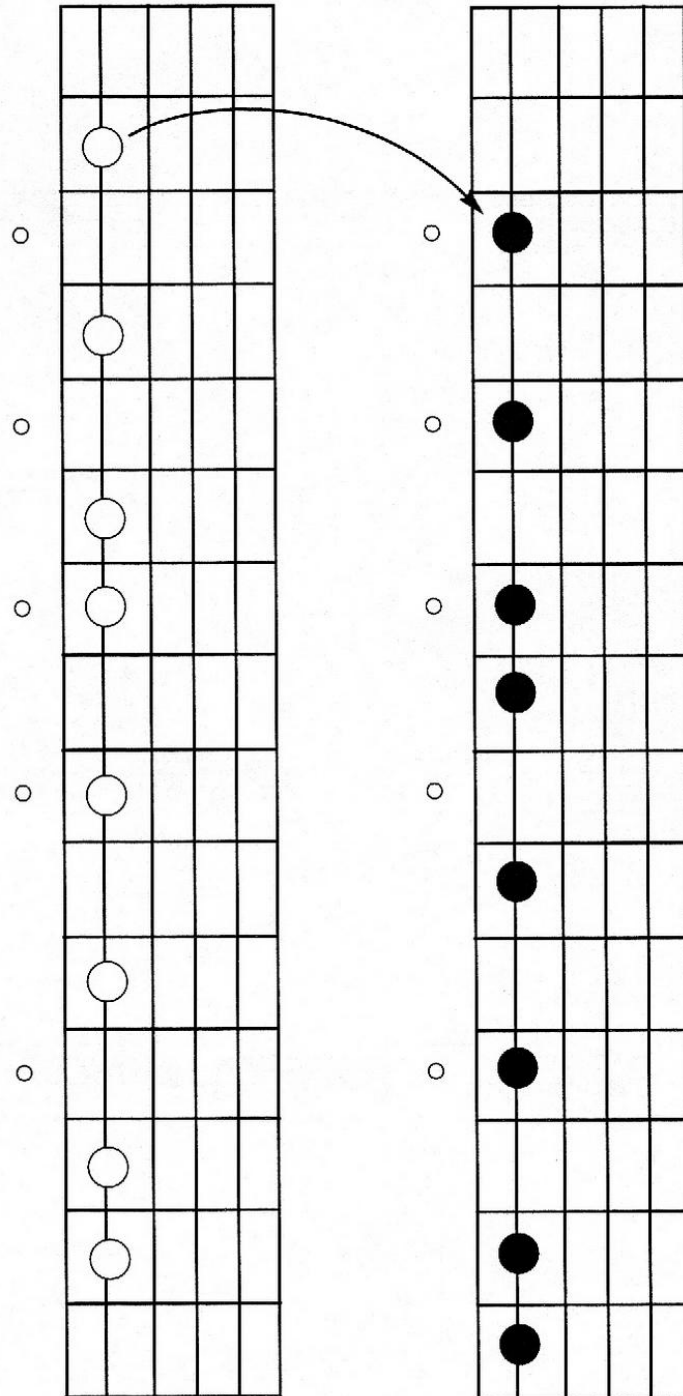
CD trk 64



Single note / Half step below

Approach note

Scale note

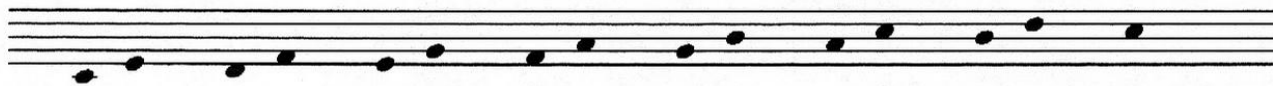


4.2 THIRDS

Play these vertically up the neck on adjacent strings.

CD trk 65

Melodic



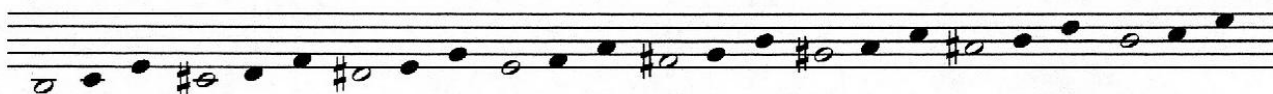
CD trk 68

Harmonic



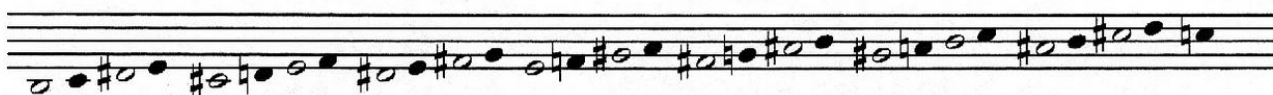
CD trk 66

Melodic with Half Step Below



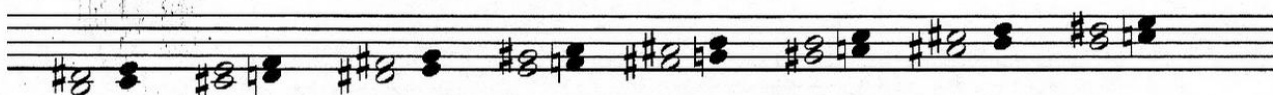
CD trk 67

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



CD trk 69

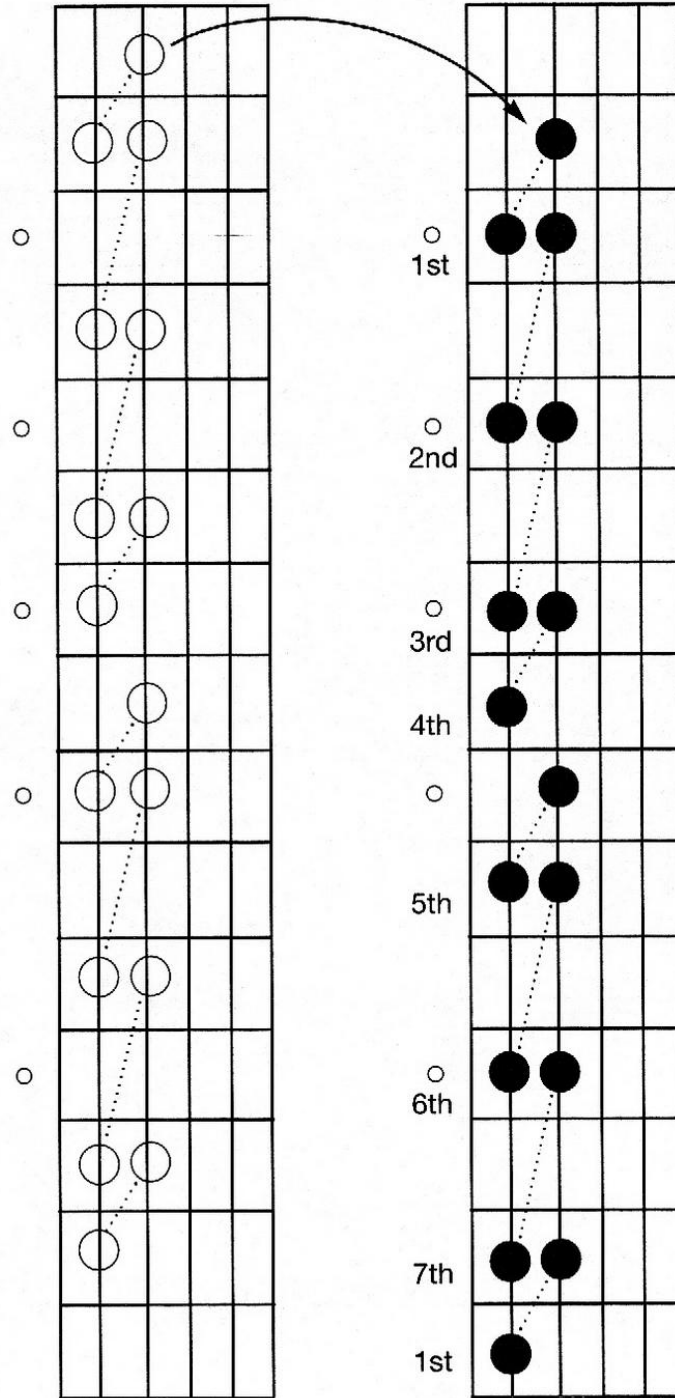
Harmonic with Half Step Below Both (visualize the target)



Thirds/ Half step below

Approach notes

Scale notes



4.3 SIXTHS

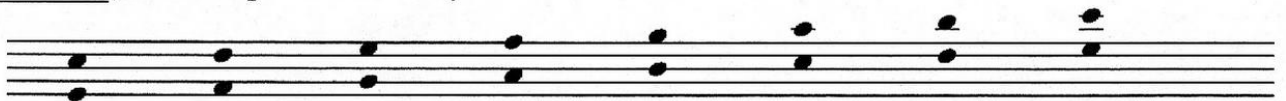
CD trk 70

Melodic (vertically on non-adjacent strings)



CD trk 73

Harmonic (use one finger for lower note)



CD trk 71

Melodic with Half Step Below



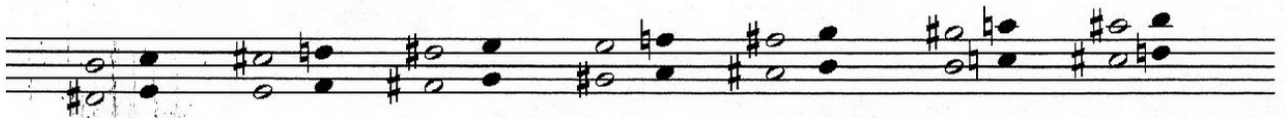
CD trk 72

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



CD trk 74

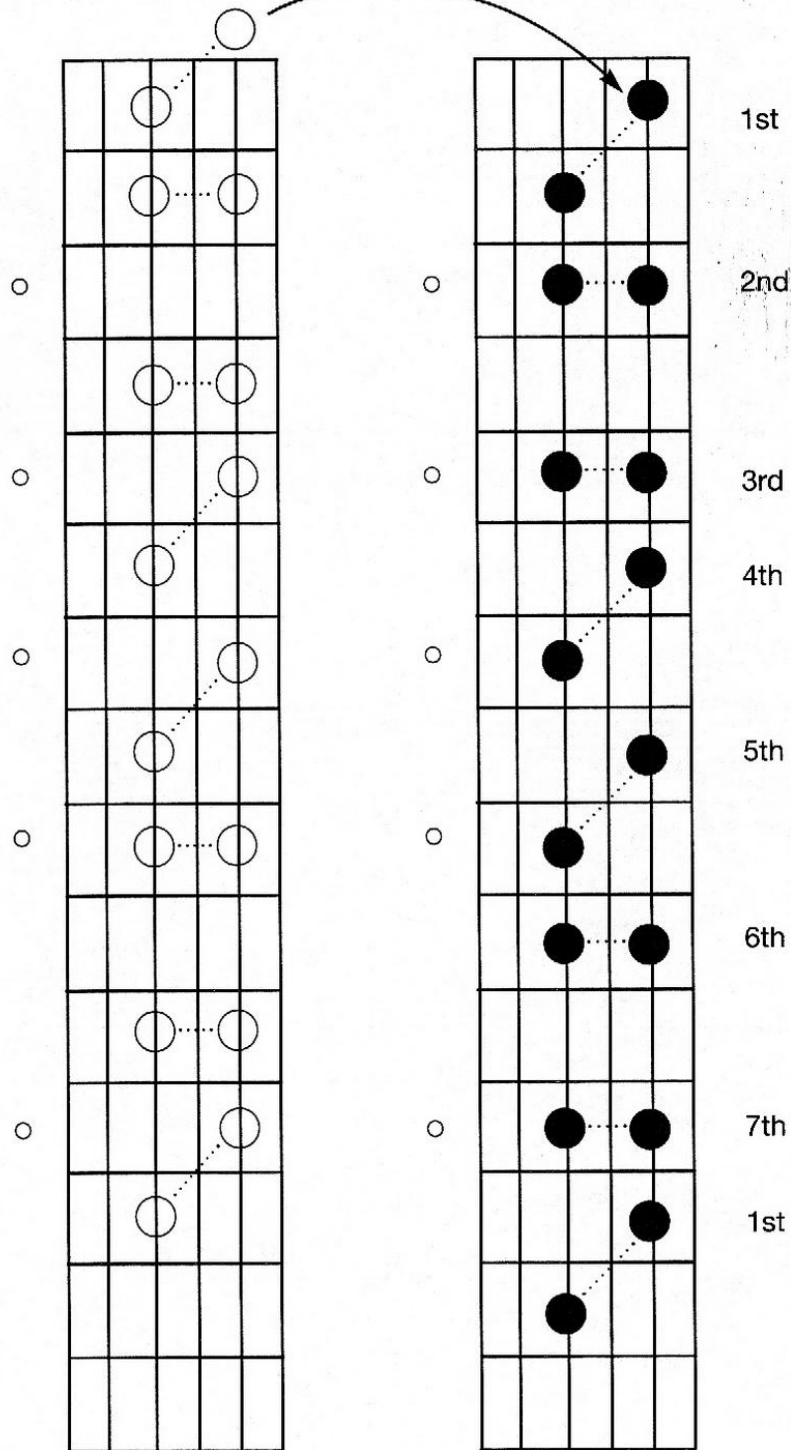
Harmonic with Half Step Below Both (visualize the target)



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)



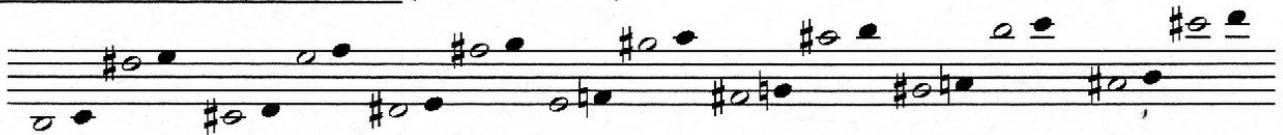
CD trk 76

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



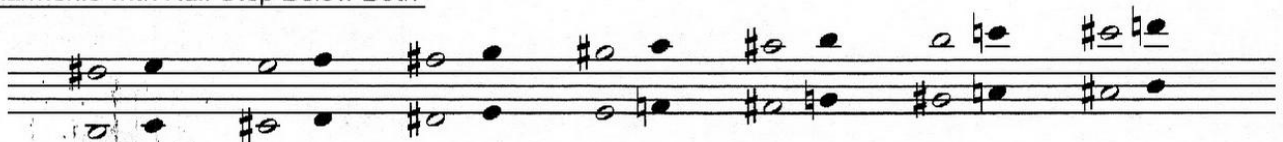
CD trk 77

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



CD trk 79

Harmonic with Half Step Below Both

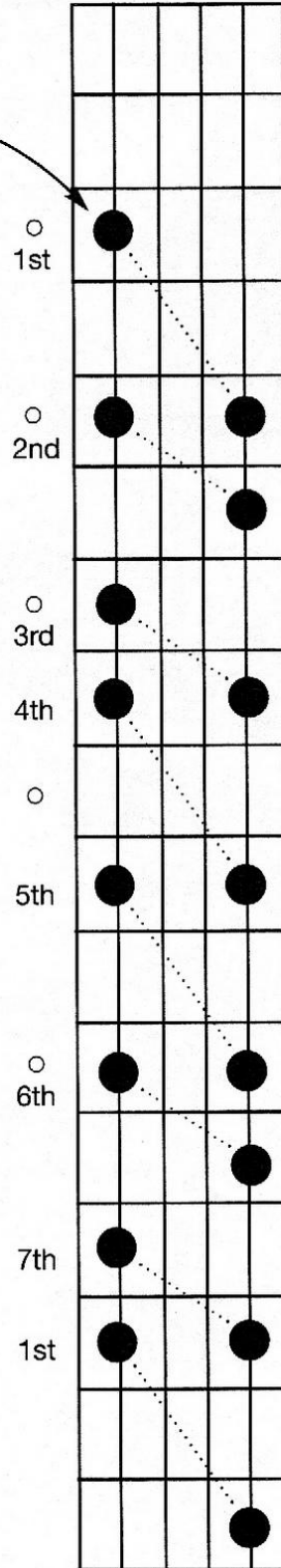
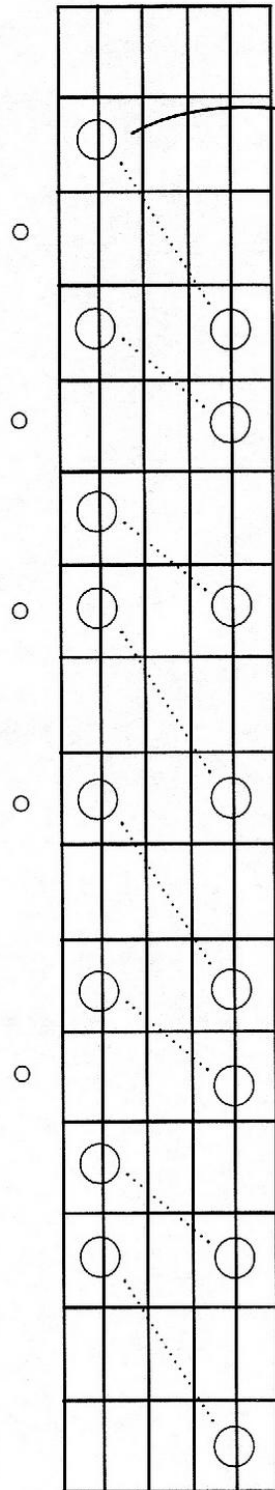


VISUALISE THE TARGET

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



CD trk 82

Cm6 Diminished - Expand and Contract



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

CD trk 83

The diagram illustrates a sequence of eight guitar chords, labeled VII, VI, V, III, V, VII, V, and VIII from left to right. Each chord is represented by a six-string guitar fretboard with dots indicating finger positions. Below the fretboards is a musical staff with a bass clef. The staff shows a sequence of chords corresponding to the fretboards above. The bass line starts on F (4th fret), moves to E (3rd fret), and then to D (2nd fret). The chords are: VII (F major), VI (E major), V (D major), III (C major), V (D major), VII (F major), V (D major), and VIII (E major). The bass line is: F, E, D, C, D, E, F, G.

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.

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 in various positions. 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 sequence of 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 sequence of 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. The musical notation shows the corresponding notes on a six-line staff, with some notes marked with a '2' above them, likely indicating a second finger or a specific fingering.

Long Short/no tenor Long Short/no tenor

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

Long Short/no tenor Long Short/no tenor

The third row shows four pairs of fretboard diagrams and musical notation, continuing the practice of the C major scale with various fingerings.

Long Short/no tenor Long Short/no tenor

The fourth row shows four pairs of fretboard diagrams and musical notation, providing further practice for the C major scale.

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

Musical score for 'Like Someone in Love' in C major, 4/4 time. The score consists of six staves of music, each with a measure number and a key signature change. The first staff (measures 1-3) starts with a C major chord and includes a 'hold' instruction. The second staff (measures 4-6) features a key signature change to C minor and includes a triplet. The third staff (measures 7-9) continues in C minor with another triplet. The fourth staff (measures 10-11) returns to C major and includes a 5/4 time signature change. The fifth staff (measures 12-14) continues in C major with a key signature change to C minor. The sixth staff (measures 15-17) concludes in C major with a key signature change to C minor and a final triplet.

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

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

Seventh Diminished Drop 2 - Top Four Strings

F7

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

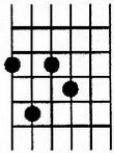
E^o

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

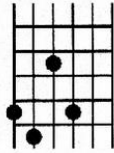
Seventh Diminished Drop 2 - Bottom Four Strings

G7

Root in Bass



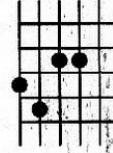
3rd in Bass



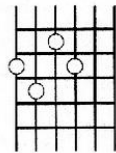
5th in Bass



b7th in Bass



F#°

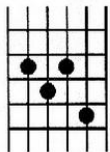


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

Seventh Flat Five Diminished Drop 2 - Middle Four Strings

C7b5

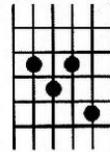
Root in Bass



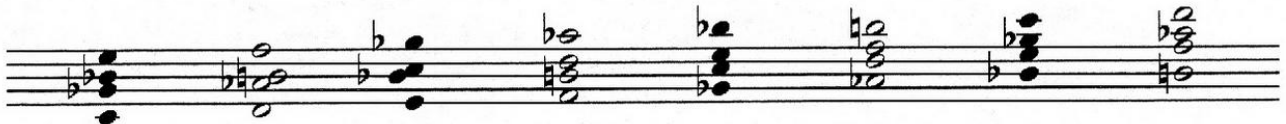
3rd in Bass



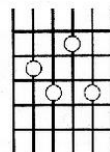
b5th in Bass



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

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

$F^{\# \circ}$

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 fingerboard positions for the G7 chord with the 6th string as the bass note. Each position is shown as a 6x6 grid with dots representing frets. Below the grids is a staff with a single bass line showing the notes G, B, D, and F# for each position. The first position has the root on the 6th string, 3rd fret. The second has the 3rd on the 6th string, 5th fret. The third has the 5th on the 6th string, 7th fret. The fourth has the b7th on the 6th string, 9th fret.

F#°

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

The diagram shows a 6x6 grid with four open circles representing frets on the 2nd, 4th, b6th, and 7th strings.

Seventh Diminished Drop 3 - 5th String Bass

C7

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

The diagram shows four fingerboard positions for the C7 chord with the 5th string as the bass note. Each position is shown as a 6x6 grid with dots representing frets. Below the grids is a staff with a single bass line showing the notes C, E, G, and Bb for each position. The first position has the root on the 5th string, 3rd fret. The second has the 3rd on the 5th string, 5th fret. The third has the 5th on the 5th string, 7th fret. The fourth has the b7th on the 5th string, 9th fret.

B°

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

The diagram shows a 6x6 grid with four open circles representing frets on the 2nd, 4th, b6th, and 7th strings.

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

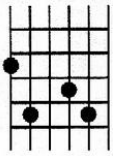
B°

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

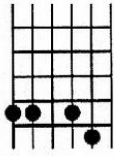
Major Sixth Diminished Drop 2&4 - 6th String Bass

G6

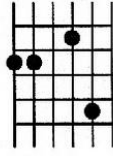
Root in Bass



3rd in Bass



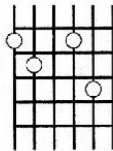
5th in Bass



6th in Bass



F#°



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

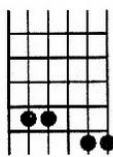
Major Sixth Diminished Drop 2&4 - 5th String Bass

C6

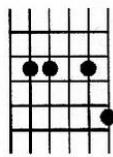
Root in Bass



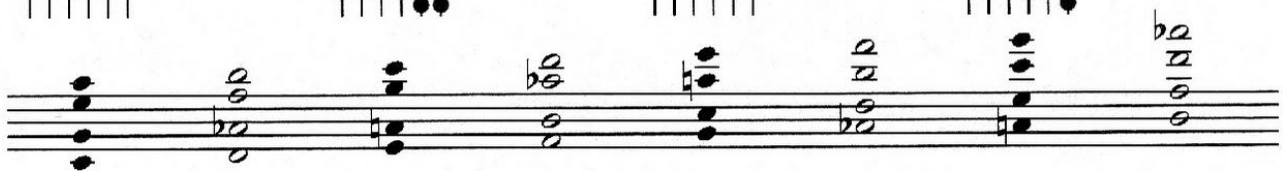
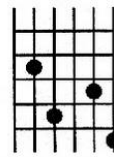
3rd in Bass



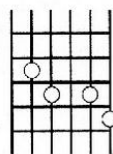
5th in Bass



6th in Bass



B°

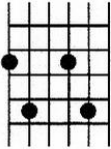


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

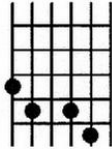
Minor Sixth Diminished Drop 2&4 - 6th String Bass

Gm6

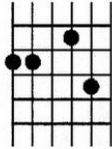
Root in Bass



b3rd in Bass



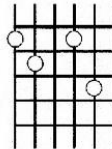
5th in Bass



6th in Bass



F#°

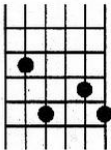


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

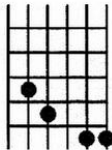
Minor Sixth Diminished Drop 2&4 - 5th String Bass

Cm6

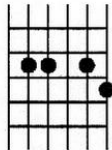
Root in Bass



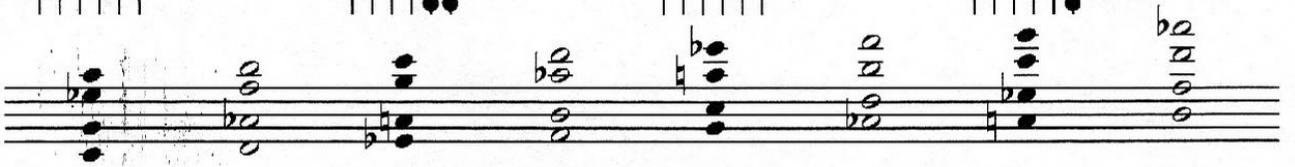
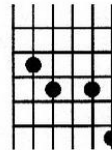
b3rd in Bass



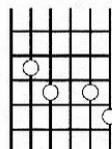
5th in Bass



6th in Bass



B°

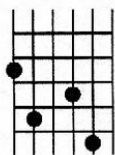


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

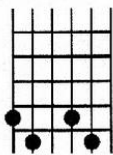
Seventh Diminished Drop 2&4 - 6th String Bass

G7

Root in Bass



3rd in Bass



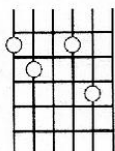
5th in Bass



b7th in Bass



F#°

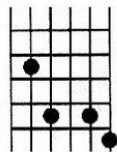


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

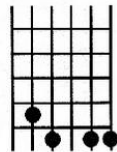
Seventh Diminished Drop 2&4 - 5th String Bass

C7

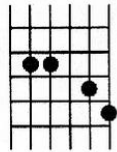
Root in Bass



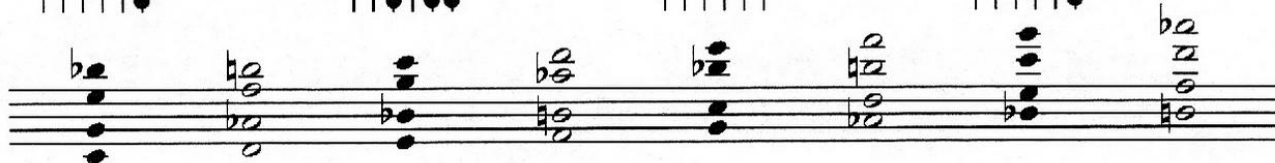
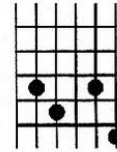
3rd in Bass



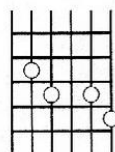
5th in Bass



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

The diagram shows four fretboard positions for G7b5 on the 6th string. The first position has notes G (6th), Bb (5th), D (4th), and F (3rd). The second position has notes Bb (6th), D (5th), F (4th), and Ab (3rd). The third position has notes D (6th), F (5th), Ab (4th), and Bb (3rd). The fourth position has notes F (6th), Ab (5th), Bb (4th), and Db (3rd). Below these are musical notations for each position on a bass staff.

F#°

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

The diagram shows a fretboard position for F#° on the 6th string with notes F# (2nd), Ab (4th), Bb (6th), and C (7th).

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

C7b5

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

The diagram shows four fretboard positions for C7b5 on the 5th string. The first position has notes C (5th), Eb (4th), G (3rd), and Bb (2nd). The second position has notes Eb (5th), G (4th), Bb (3rd), and Db (2nd). The third position has notes G (5th), Bb (4th), Db (3rd), and Eb (2nd). The fourth position has notes Bb (5th), Db (4th), Eb (3rd), and F (2nd). Below these are musical notations for each position on a bass staff.

B°

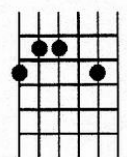
2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

The diagram shows a fretboard position for B° on the 5th string with notes B (2nd), Db (4th), Eb (6th), and F (7th).

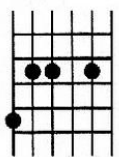
Major Sixth Diminished Drop 2&3 - 6th String Bass

G6

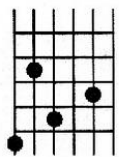
Root in Bass



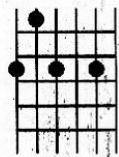
3rd in Bass



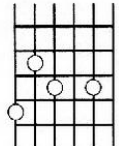
5th in Bass



6th in Bass



F#°

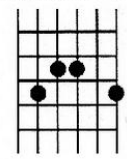


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

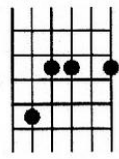
Major Sixth Diminished Drop 2&3 - 5th String Bass

C6

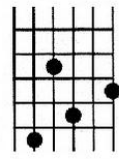
Root in Bass



3rd in Bass



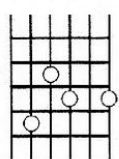
5th in Bass



6th in Bass



B°

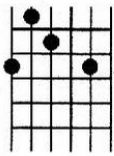


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

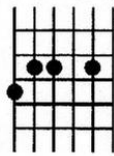
Minor Sixth Diminished Drop 2&3 - 6th String Bass

Gm6

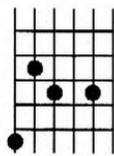
Root in Bass



b3rd in Bass



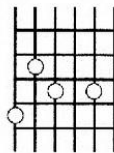
5th in Bass



6th in Bass



F#°

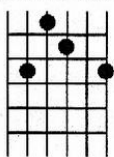


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

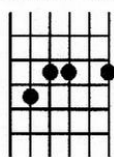
Minor Sixth Diminished Drop 2&3 - 5th String Bass

Cm6

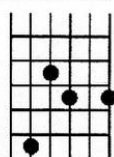
Root in Bass



b3rd in Bass



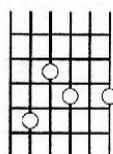
5th in Bass



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

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

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 illustrating the G7b5 chord structure with four fretboard diagrams showing the Root in Bass, 3rd in Bass, b5th in Bass, and b7th in Bass. Below the diagrams is a musical staff showing the corresponding chord voicings on a six-string bass.

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 illustrating the C7b5 chord structure with four fretboard diagrams showing the Root in Bass, 3rd in Bass, b5th in Bass, and b7th in Bass. Below the diagrams is a musical staff showing the corresponding chord voicings on a six-string bass.

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

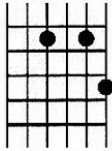
B°

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

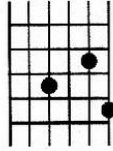
Major Sixth Diminished Drop 2 No Tenor - 4th String Bass

F6

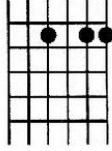
Root in Bass



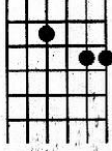
3rd in Bass




5th in Bass

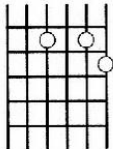


6th in Bass





E^o



2nd in Bass

4th in Bass


b6th in Bass

7th in Bass

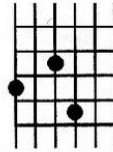
Minor Sixth Diminished Drop 2 No Tenor - 6th String Bass

Gm6

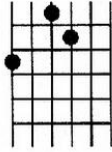
Root in Bass



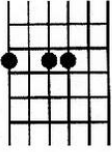
b3rd in Bass




5th in Bass

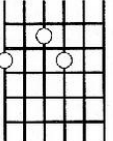


6th in Bass





F#^o



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

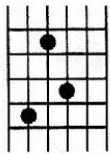
E°

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

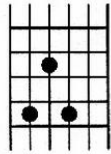
Major Sixth Diminished First Inversion Triad - 5th String Bass

G6

5th in Bass



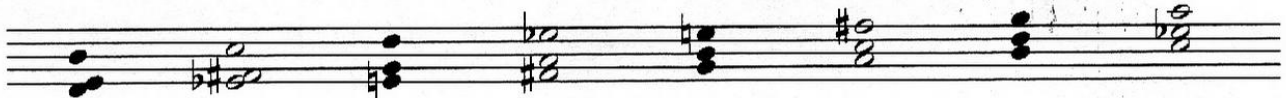
6th in Bass



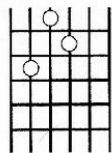
Root in Bass



3rd in Bass



F#°

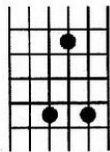


b6th in Bass
7th in Bass
2nd in Bass
4th In Bass

Major Sixth Diminished First Inversion Triad - 4th String Bass

C6

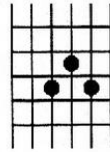
5th in Bass



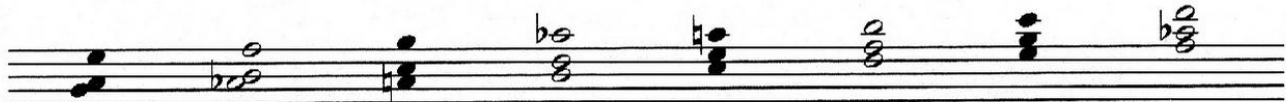
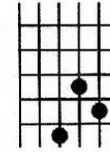
6th in Bass



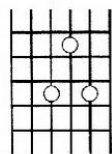
Root in Bass



3rd in Bass



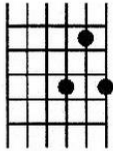
B°

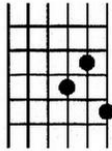


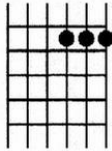
b6th in Bass
7th in Bass
2nd in Bass
4th In Bass

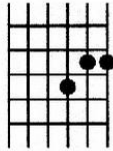
Major Sixth Diminished First Inversion Triad - 3rd String Bass

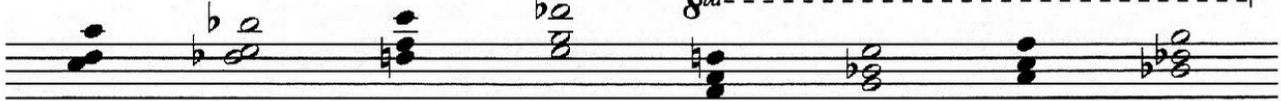
F6

5th in Bass


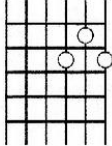
6th in Bass


Root in Bass


3rd in Bass




E^o



b6th in Bass

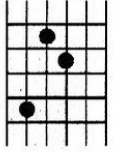
7th in Bass

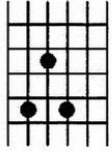
2nd in Bass

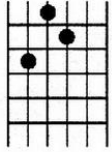
4th In Bass

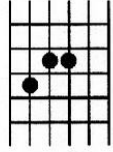
Minor Sixth Diminished First Inversion Triad - 5th String Bass


Gm6

5th in Bass


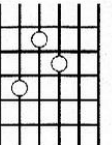
6th in Bass


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

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

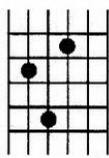
E°

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

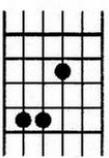
Major Sixth Diminished Second Inversion Triad - 5th String Bass

C6

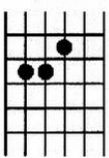
Root in Bass



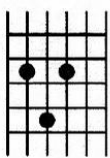
3rd in Bass

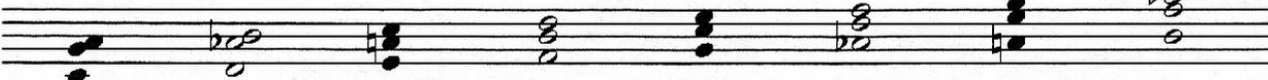


5th in Bass

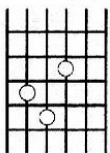


6th in Bass





B^o

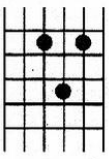


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

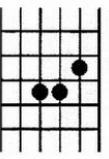
Major Sixth Diminished Second Inversion Triad - 4th String Bass

F6

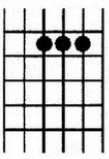
Root in Bass



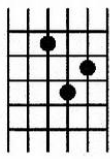
3rd in Bass

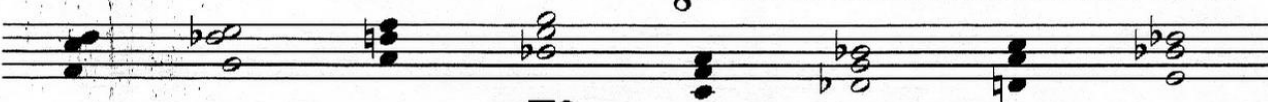


5th in Bass

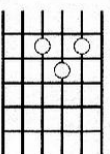


6th in Bass





E^o



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°

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°

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°

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°

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

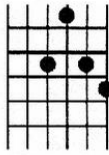
B°

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

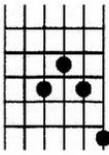
Minor Sixth Diminished Dbl. Tenor & Soprano - Top Four Strings

Fm6

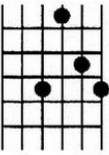
Root in Bass



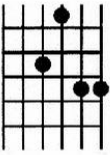
b3rd in Bass




5th in Bass

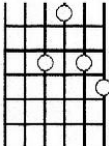


6th in Bass





E°




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

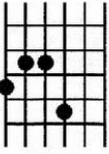
Minor Sixth Diminished Dbl. Tenor & Soprano - Bottom Four Strings

Gm6

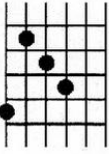
Root in Bass



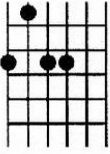
b3rd in Bass




5th in Bass

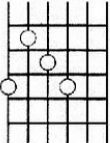


6th in Bass





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

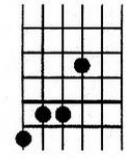
E°

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

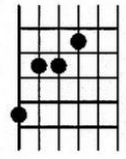
Major Sixth Diminished Dbl. Bass & Soprano - Bottom Four Strings

G6

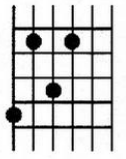
Root in Bass



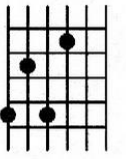
3rd in Bass




5th in Bass

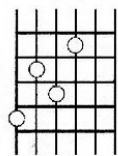


6th in Bass





F#°



2nd in Bass

4th in Bass

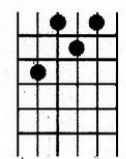
b6th in Bass

7th in Bass

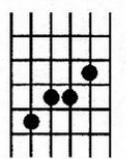
Minor Sixth Diminished Dbl. Bass & Soprano - Middle Four Strings

Cm6

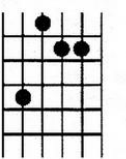
Root in Bass



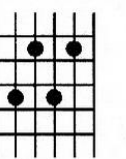
b3rd in Bass




5th in Bass

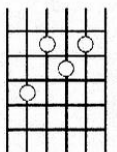


6th in Bass





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^o

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#^o

2nd in Bass

4th in Bass

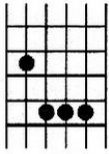
b6th in Bass

7th in Bass

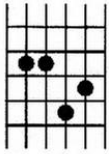
Major Sixth Diminished Dbl. Bass & Alto - Middle Four Strings

C6

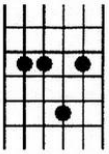
Root in Bass



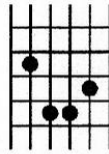
3rd in Bass




5th in Bass

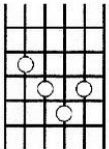


6th in Bass





B°

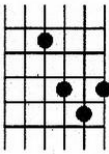


2nd in Bass
4th in Bass
b6th in Bass
7th in Bass

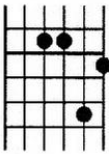
Major Sixth Diminished Dbl. Bass & Alto - Top Four Strings

F6

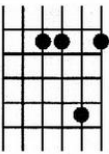
Root in Bass



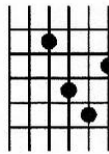
3rd in Bass

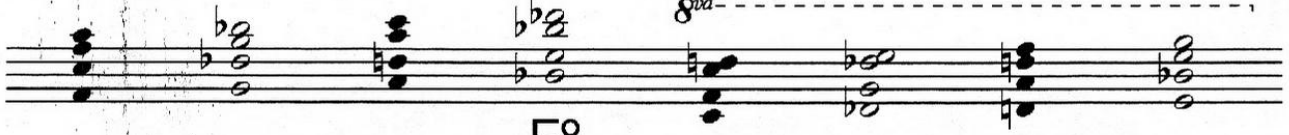


5th in Bass

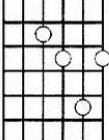


6th in Bass





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

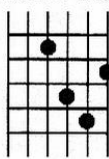
B°

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

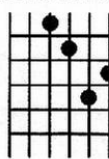
Minor Sixth Diminished Dbl. Bass & Alto - Top Four Strings

Fm6

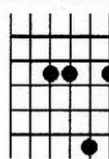
Root in Bass



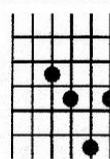
b3rd in Bass

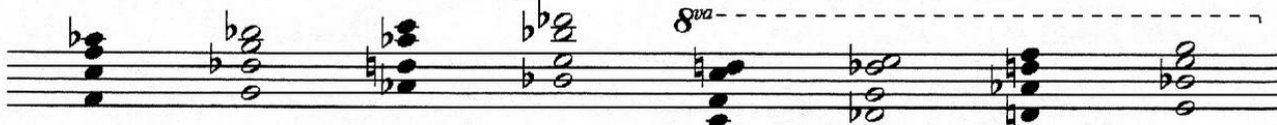


5th in Bass

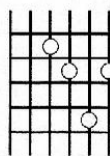


6th in Bass





E^o




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


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

Gm6

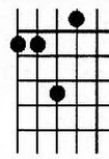
Root in Bass




b3rd in Bass

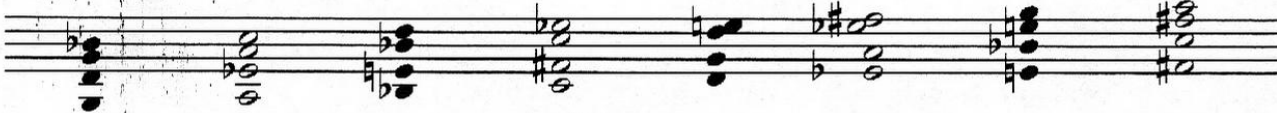


5th in Bass

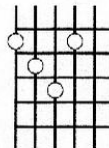


6th in Bass





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