

# **The Barry Harris Harmonic Method for Guitar**

**by Alan Kingstone**

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Visit [www.barryharris.com](http://www.barryharris.com)

Contact Alan at [alankingstone@rogers.com](mailto:alankingstone@rogers.com)

# CONTENTS

## Introduction

CD Tracks	iv
Acknowledgments	vi
Disclaimer	vii
Dr. Barry Harris	viii
The Guitar in Jazz	1

## Chapter 1 Drop Voicings & Scales

1.1 Voicings	2
1.2 The Scales	3
1.3 The Voicings Charted	5

## Chapter 2 Movement

2.1 The Organic Diminished Chord	12
2.2 The Diminished Scale	14
2.3 Sisters and Brothers	15
2.4 Using the Scales	18
2.5 The Sixth on the Fifth	21
2.6 Movement	26
2.7 Major to Minor to Minor with Sixth in the Bass	37
2.8 Playing with your 'Sisters and Brothers'	39
2.9 Monk Moves	46

## Chapter 3 Borrowing

3.1 Borrowing Through Sixth Diminished Scales	51
3.2 Surrounding	58
3.3 Borrowing on the Diminished Scale	60

<b>Chapter 4 Practicing the Scales</b>	
4.1 Single Notes	64
4.2 Thirds	66
4.3 Sixths	68
4.4 Tenths	70
4.5 Four Note Chords in Tenths	72
4.6 Expand and Contract	74
4.7 Long — Short	76
 <b>Chapter Five Like Someone In Love</b>	 80
 <b>Appendix</b>	 87
Seventh Diminished Drop 2	88
Seventh Flat Five Diminished Drop 2	89
Seventh Diminished Drop 3	91
Seventh Flat Five Diminished Drop 3	92
Major Sixth Diminished Drop 2&4	93
Minor Sixth Diminished Drop 2&4	94
Seventh Diminished Drop 2&4	95
Seventh Flat Five Diminished Drop 2&4	96
Major Sixth Diminished Drop 2&3	97
Minor Sixth Diminished Drop 2&3	98
Seventh Diminished Drop 2&3	99
Seventh Flat Five Diminished Drop 2&3	100
 Partial Chords	 101
Double Note Chords	111
 <b>After Word</b>	 121

## 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.

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Cover art by Tom Rasky

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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.

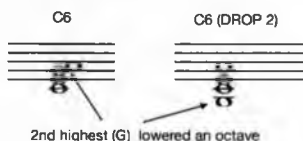
When I took my first lesson with Howard Rees (whom I've heard Barry refer to as "my son") in 1987, he showed me the Sixth Diminished Scale. I knew this was the way for me. It is logical, colourful and very playable on the guitar. Ol' 88 better watch out.

## 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°)

The Seventh Diminished Scale (7°)

The Seventh Flat Five Diminished Scale (7b5°)

### 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

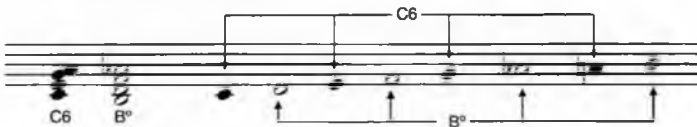
The major seventh of C is B.

**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°)



### THE MINOR SIXTH DIMINISHED SCALE

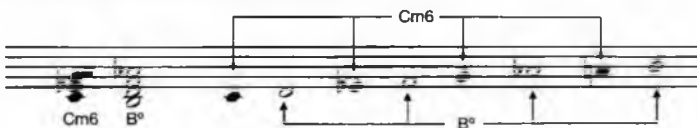
The Minor Sixth Diminished Scale (m6°) uses the same theory.

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°)



## THE SEVENTH DIMINISHED SCALE

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

**C7 = C E G Bb**

**B° = B D F Ab**

C Seventh Diminished Scale (C7°)



## THE SEVENTH FLAT 5 DIMINISHED SCALE

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

**C7b5 = C E Gb Bb**

**B° = B D F Ab**

C Seventh Flat Five Diminished Scale (C7b5°)



## 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**

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

**Numerical scale note location**

The diagram shows four grid shapes for the C6 chord in different inversions. Each grid is a 4x4 square representing four strings and four frets. The first grid has a solid dot at the bottom-left (Root in Bass) and hollow dots at the top-left, top-right, and bottom-right. The second grid has a solid dot at the bottom-left (3rd in Bass) and hollow dots at the top-left, top-right, and bottom-right. The third grid has a solid dot at the bottom-left (5th in Bass) and hollow dots at the top-left, top-right, and bottom-right. The fourth grid has a solid dot at the bottom-left (6th in Bass) and hollow dots at the top-left, top-right, and bottom-right.

**B<sup>o</sup>**

2nd in Bass  
4th in Bass  
6th in Bass  
7th in Bass

**Diminished Chord Grid**

**Numerical scale note location**

The diagram shows a single grid shape for the diminished chord B°. It is a 4x4 square representing four strings and four frets. The grid has solid dots at the bottom-left, bottom-right, top-right, and top-left (2nd in Bass, 4th in Bass, 6th in Bass, 7th in Bass) and hollow dots at the top-left, top-right, bottom-right, and bottom-left. Below the grid is a staff with notes: C, D, E, F, G, A, B, C. The notes are: C (solid), D (solid), E (solid), F (solid), G (solid), A (solid), B (solid), C (solid).

## 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 fret positions for the middle four strings (4th, 5th, 6th, 7th):

- Root in Bass: 4th string, 2nd fret (C)
- 3rd in Bass: 5th string, 2nd fret (Eb)
- 5th in Bass: 6th string, 2nd fret (G)
- 6th in Bass: 4th string, 3rd fret (A)

The musical staff shows the notes: C2, Eb2, G2, A2, C3, Eb3, G3, A3.

B°



2nd in Bass  
4th in Bass  
6th in Bass  
7th in Bass

## Minor Sixth Diminished Drop 2 - Middle Four Strings

CD trk 4

Cm6

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

The diagrams show the following fret positions for the middle four strings (4th, 5th, 6th, 7th):

- Root in Bass: 4th string, 2nd fret (C)
- b3rd in Bass: 5th string, 2nd fret (Eb)
- 5th in Bass: 6th string, 2nd fret (G)
- 6th in Bass: 4th string, 3rd fret (A)

The musical staff shows the notes: C2, Eb2, G2, A2, C3, Eb3, G3, A3.

B°



2nd in Bass  
4th in Bass  
6th in Bass  
7th in Bass

## Major Sixth Diminished Drop 2 - Top Four Strings

CD trk 2

F6

Root in Bass



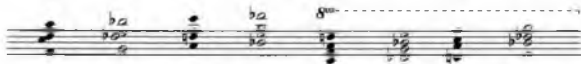
3rd in Bass



5th in Bass



6th in Bass



E°



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

## Minor Sixth Diminished Drop 2 - Top Four Strings

CD trk 5

Fm6

Root in Bass



b3rd in Bass



5th in Bass



6th in Bass



E°



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



## Major Sixth Diminished Drop 2 - Bottom Four Strings

CD trk 3

G6

Root in Bass



3rd in Bass



5th in Bass



6th in Bass



F#°



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

## Minor Sixth Diminished Drop 2 - Bottom Four Strings

CD trk 6

Gm6

Root in Bass



b3rd in Bass



5th in Bass



6th in Bass



F#°



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

## Major Sixth Diminished Drop 3 - 6th String Bass

CD trk 8

G6

Root in Bass



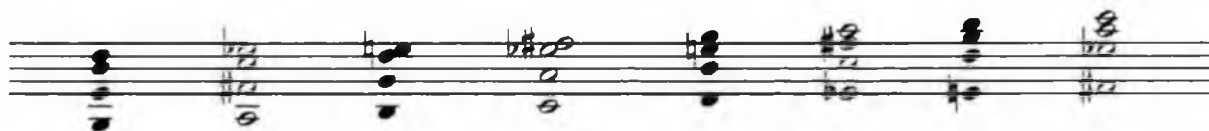
3rd in Bass



5th in Bass



6th in Bass



F#°



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



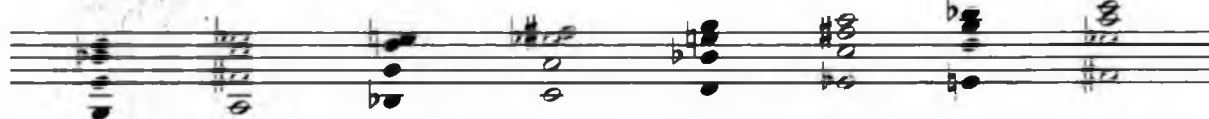
b3rd in Bass



5th in Bass



6th in Bass



F#°



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.





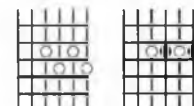
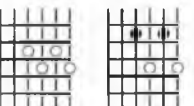
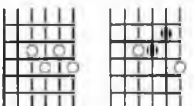
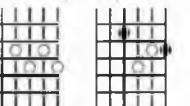
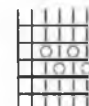
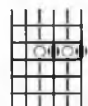
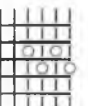

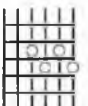

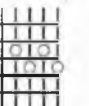

Lower any note of a diminished chord and you get a Dominant chord.

<b>F°</b>	<b>G7</b>	<b>F°</b>	<b>Db7</b>	<b>F°</b>	<b>Bb7</b>	<b>F°</b>	<b>E7</b>





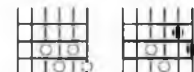



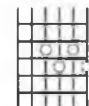





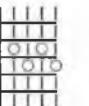

Raise any note of a diminished chord and you get a Minor Sixth chord.

<b>F°</b>	<b>Dm6</b>	<b>F°</b>	<b>Abm6</b>	<b>F°</b>	<b>Fm6</b>	<b>F°</b>	<b>Bm6</b>

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.

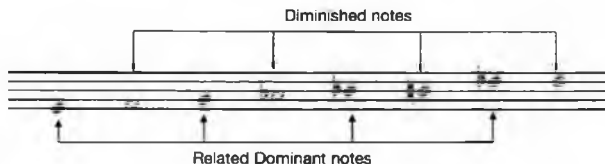
F°	Bb6	F°	E6	F°	Db6	F°	G6
							
							

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.

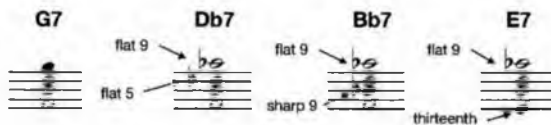


The four notes of the diminished chord and four notes of the 'related dominants' result in an eight note Diminished Scale.

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° 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 <b>Gb</b>	Relative minor <b>Ebm</b>
<b>Db7 / G7</b>	<b>Bb7 / E7</b>
Dominant / Tritone of Dominant	Dominant / Tritone of Dominant

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

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

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

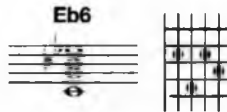
F	B
---	---

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.

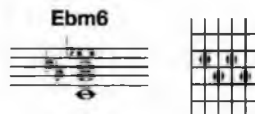


You probably recognize this shape as a Cm7. It is, as are all the other Eb6 shapes Cm7's.

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/<sup>ø</sup>) 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<sup>b</sup>6**

**A<sup>o</sup>**

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

**Gbm6**

b9th  
b13th/ #5th  
3rd  
b7th

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

The m6 on the bII  
generates altered sounds.

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:

Eb6° - Cm6°  
          or  
          Gbm6°

Observe the roots of these chord/scales.

Eb to Cm is a minor third.

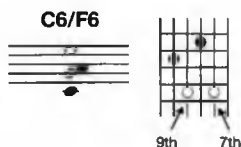
Eb to Gbm is a minor third.

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.

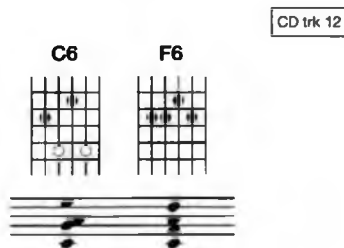
Barry talks about using small chords to create movement.

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:


**C6**



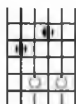

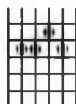
**C°**



**F6**



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

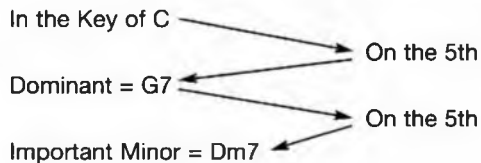
V6 V° I6

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.

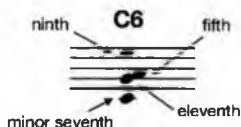
I mention the 'two/five' to demonstrate where the important minor is found though Barry stresses that music is movement, "not two five two five".



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

$\#IV^\circ$      $I6/v$

The flat two diminished ( $bII^\circ$ ) goes to the two minor.

CD trk 19

Key of Bb

$bII^\circ$      $II m7$

This last example using the  $bII^{\circ}$  is easy to explain as the  $Cm7$  is  $Eb6$  and the  $B^{\circ}$  is the related diminished.

I called the flat two diminished of  $Bb6$ ,  $B^{\circ}$  -  
but it could be called:  $D^{\circ}$  -  $F^{\circ}$  -  $Ab^{\circ}$  -  $B^{\circ}$

$D$  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:  $Db^{\circ}$  -  $E^{\circ}$  -  $G^{\circ}$  -  $Bb^{\circ}$

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

Barry says the  $bIII^{\circ}$  goes to the  $IIIIm7$  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,  $IIIIm7$  ( $Dm7$ ) is an inversion of  $F6$  which is the 6th on the 5th of  $Bb6$ .

So if  $IIIIm7$  is substituting for  $I6$  we are talking about *just one progression*!

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

$IIIIm7 = Dm7 = F6$   
6th on 5th  
same function  
↓  
 $I6 = Bb6$

## THE THREE DIMINISHED CHORDS

The related diminished of a key is the VII<sup>o</sup>.

The other two diminished chords are bIII<sup>o</sup> and bII<sup>o</sup>.

a. VII<sup>o</sup> - II<sup>o</sup> - (IV<sup>o</sup>) - bVI<sup>o</sup> - major seventh diminished

b. bIII<sup>o</sup> - #IV<sup>o</sup> - VI<sup>o</sup> - (I<sup>o</sup>) - flat three diminished

c. bII<sup>o</sup> - III<sup>o</sup> - (V<sup>o</sup>) - bVII<sup>o</sup> - flat two diminished

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

a. IV<sup>o</sup> FOUR Diminished

b. I<sup>o</sup> ONE Diminished

c. V<sup>o</sup> FIVE Diminished

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

Five Diminished (V<sup>o</sup>) is found on the third of  
Six Dominant (VI7) and resolves to TWO (II m7)

One Diminished (I<sup>o</sup> / bIII<sup>o</sup>) resolves to both  
ONE (I6 / III m7) and TWO (II m7 / 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<sup>o</sup> - IV6 - I<sup>o</sup> - I6

CD trk 20

Tenor & Soprano move

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

Bass & Soprano move

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

Bass & Alto move

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

Tenor & Alto move

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

### 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.

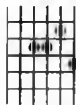

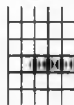





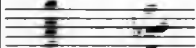



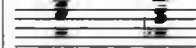

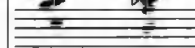

Here are more moves we can 'plug in' to ONE / FIVE kind of progressions. These moves are going to utilize only three key numerical positions, one, four, five and only two types of chords: Sixth Chords & Diminished Chords.

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
<b>I6</b>	<b>IV°</b>	<b>I6</b>	<b>IV°</b>	<b>I6</b>	<b>IV°</b>	<b>I6</b>	<b>IV°</b>
<b>C6</b>	<b>F°</b>	<b>C6</b>	<b>F°</b>	<b>C6</b>	<b>F°</b>	<b>C6</b>	<b>F°</b>
							
							

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

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

CD trk 25

home                      away

**V6**    **I6**            **IV6**    **IV°**  
**G6**    **C6**            **F6**    **F°**

This diagram shows the fingerings and staff notation for four chords. The 'home' group consists of G6 (V6) and C6 (I6). The 'away' group consists of F6 (IV6) and F° (IV°). Each chord is represented by a guitar fretboard diagram with dots indicating finger positions, and a corresponding staff notation below it.

home                      away

**V6**    **I6**            **IV6**    **IV°**  
**G6**    **C6**            **F6**    **F°**

This diagram shows the fingerings and staff notation for four chords. The 'home' group consists of G6 (V6) and C6 (I6). The 'away' group consists of F6 (IV6) and F° (IV°). Each chord is represented by a guitar fretboard diagram with dots indicating finger positions, and a corresponding staff notation below it.

home                      away

**V6**    **I6**            **IV6**    **IV°**  
**G6**    **C6**            **F6**    **F°**

This diagram shows the fingerings and staff notation for four chords. The 'home' group consists of G6 (V6) and C6 (I6). The 'away' group consists of F6 (IV6) and F° (IV°). Each chord is represented by a guitar fretboard diagram with dots indicating finger positions, and a corresponding staff notation below it.

home                      away

**V6**    **I6**            **IV6**    **IV°**  
**G6**    **C6**            **F6**    **F°**

This diagram shows the fingerings and staff notation for four chords. The 'home' group consists of G6 (V6) and C6 (I6). The 'away' group consists of F6 (IV6) and F° (IV°). Each chord is represented by a guitar fretboard diagram with dots indicating finger positions, and a corresponding staff notation below it.



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

CD trk 26

The exercise consists of four rows, each representing a variation of a five-chord figure. Each row is divided into two sections: 'home' and 'away'.

**Chords and Diagrams:**

- V6 / G6:** Guitar diagram shows a G major triad (G, B, D) with the 6th string open.
- V° / G°:** Guitar diagram shows a G diminished triad (G, Bb, Db).
- I6 / C6:** Guitar diagram shows a C major triad (C, E, G) with the 6th string open.
- IV6 / F6:** Guitar diagram shows an F major triad (F, A, C) with the 6th string open.
- IV° / F°:** Guitar diagram shows an F diminished triad (F, Ab, Cb).

**Rhythmic Staff:** The top staff of each row shows a rhythmic pattern with accents on the first, third, and fifth chords.

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

CD trk 27

The musical score for CD track 27 consists of four systems, each representing a measure. Each system is divided into two parts: 'home' and 'away'.

- System 1:**
  - home:** V6/G6, V°/G°, I6/C6
  - away:** I°/C°, IV6/F6, IV°/F°
- System 2:**
  - home:** V6/G6, V°/G°, I6/C6
  - away:** I°/C°, IV6/F6, IV°/F°
- System 3:**
  - home:** V6/G6, V°/G°, I6/C6
  - away:** I°/C°, IV6/F6, IV°/F°
- System 4:**
  - home:** V6/G6, V°/G°, I6/C6
  - away:** I°/C°, IV6/F6, IV°/F°

Each chord is shown with a guitar diagram above a bass line notation. The 'home' section contains three chords, and the 'away' section contains three chords. The bass line notation shows the notes for each chord, with accidentals indicating flats or naturals.



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

CD trk 29

home away

V6 G6 V° G° I6 C6 V° G° I6 C6 I° C° IV6 F6 IV° F°

home away

V6 G6 V° G° I6 C6 V° G° I6 C6 I° C° IV6 F6 IV° F°

home away

V6 G6 V° G° I6 C6 V° G° I6 C6 I° C° IV6 F6 IV° F°

home away

V6 G6 V° G° I6 C6 V° G° I6 C6 I° C° IV6 F6 IV° F°

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 $\flat$  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 $\flat$ .

Dm6 shares the related E $\flat$ .

E7alt would use Fm6 $\flat$  also with related E $\flat$ .

That's more like it!

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

The diagram illustrates a harmonic movement from a Major chord to a Minor chord with the 6th in the Bass. At the top, a single staff shows a melodic line with a tritone interval marked by a bracket and the number 3. Below this, six fretboard diagrams for a six-string guitar are shown, each with a specific chord voicing. The bottom staff shows the corresponding chords on a grand staff (treble and bass clefs):

- Major:** A major triad (F4, A4, C5) on a treble staff.
- Minor:** A minor triad (Bb4, Db5, F5) on a treble staff.
- 6th in Bass:** A minor triad (Bb2, Db3, F4) on a bass staff.

Arrows point from the labels 'Major', 'Minor', and '6th in Bass' to their respective chord voicings on the grand staff.

## 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.

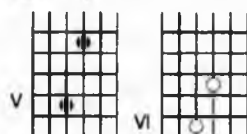
The image shows two musical staves. The first staff has three measures. The first measure is labeled 'C6 Diminished' and contains four eighth notes (C4, E4, G4, Bb4). The second measure is labeled 'Ebm6 Diminished' and contains four eighth notes (Eb3, Gb3, Bb3, D4) with a triplet bracket under the last three notes. The third measure is labeled 'G6' and contains a half note G4. The second staff is identical to the first.

For charts of partial chords used here, see appendix.

CD trk 31

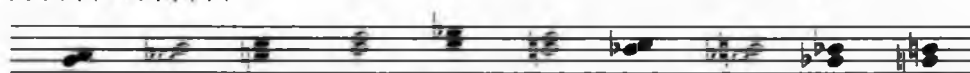
**A**

C6 Diminished

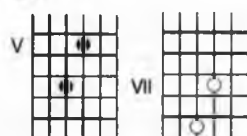


Ebm6 Diminished

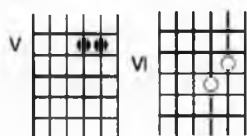
**G**



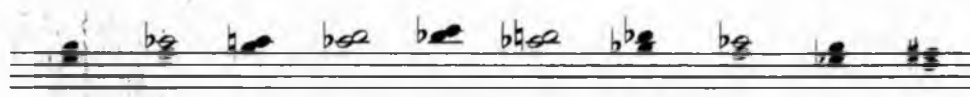
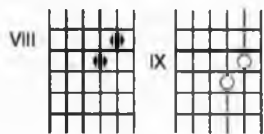
**B**



©



**D**





CD trk 32

(A)

C6 Diminished

Section A, measures 1-4. The guitar fretboard diagrams show the III and V positions for C6 Diminished. The staff notation shows a melodic line starting on a low C, moving up stepwise with some chromaticism, and ending on a G.

Ebm6 Diminished

G

(B)

Section B, measures 5-8. The guitar fretboard diagrams show the VII and VIII positions. The staff notation continues the melodic line from section A, with a key signature change to two flats (Bb and Eb) indicated by the notes.

(C)

Section C, measures 9-12. The guitar fretboard diagrams show the V and VI positions. The staff notation continues the melodic line, maintaining the two-flat key signature.

(D)

Section D, measures 13-16. The guitar fretboard diagrams show the VII and IX positions. The staff notation continues the melodic line, with a final cadence on a G.

CD trk 34

C6 Diminished

**A**

V VI

Ebm6 Diminished

G

**B**

V VII

**C**

V VII

**D**

IX X

CD trk 35

A

C6 Diminished

III V

Ebm6 Diminished

G

B

VII VIII

C

V VI

D

VII IX

CD trk 33

**A** C6 Diminished

III V Ebm6 Diminished G

**B** VII VIII

**C** V VI

**D** VII IX

The image displays four musical exercises, labeled A, B, C, and D, each featuring a fretboard diagram and a corresponding musical staff. Exercise A shows a C6 Diminished chord (III) and an Ebm6 Diminished chord (V), with a G chord indicated. Exercise B shows VII and VIII chords. Exercise C shows V and VI chords. Exercise D shows VII and IX chords. The musical staves show the progression of these chords across the fretboard.

CD trk 36

C6 Diminished

**A**

III V Ebm6 Diminished G

**B**

VII VIII

**C**

V VI

**D**

VII IX

## 2.9 MONK MOVES

Master Thelonious Monk didn't invent these moves that follow, though when I needed a label, I could clearly hear Monk pushing them around the piano.

Monk Moves are great for walking between Dominant chords, creating a smooth bass line with chromatic passing tones.

CD trk 37

**F7**

The diagram for F7 shows four fretboard grids and a corresponding musical staff. Each grid displays a specific voicing for the F7 chord. The musical staff below shows the bass line for these voicings, illustrating the chromatic passing tones characteristic of Monk Moves.

**Bb7**

The diagram for Bb7 shows four fretboard grids and a corresponding musical staff. Each grid displays a specific voicing for the Bb7 chord. The musical staff below shows the bass line for these voicings, illustrating the chromatic passing tones characteristic of Monk Moves.

**Eb7**

The diagram for Eb7 shows four fretboard grids and a corresponding musical staff. Each grid displays a specific voicing for the Eb7 chord. The musical staff below shows the bass line for these voicings, illustrating the chromatic passing tones characteristic of Monk Moves.

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.

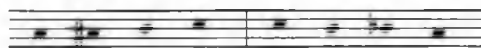
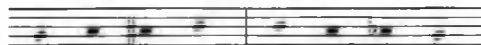
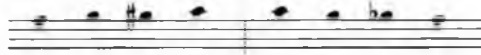
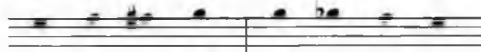
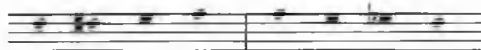
Between minor thirds add chromatic notes ascending and descending.



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



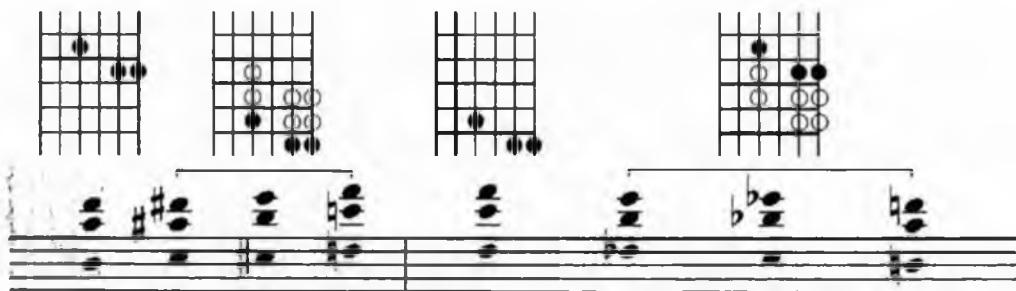
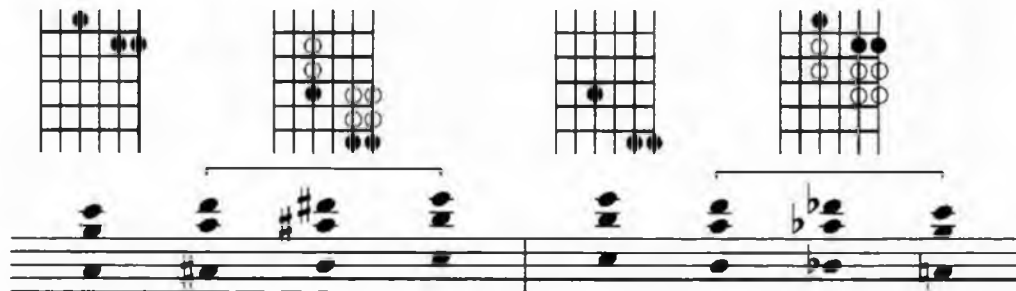
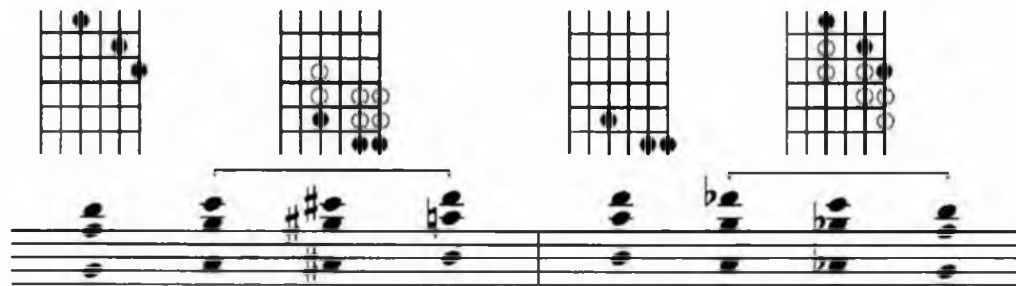
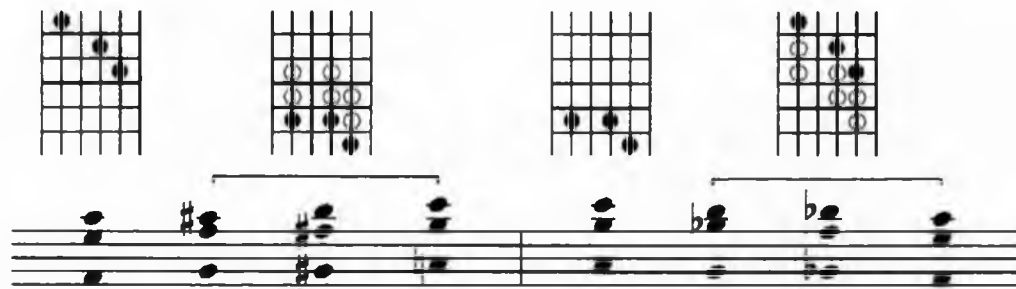
Three note partial chords work well for Major Scale Monk Moves.  
A tenth interval outside and a seventh inside outline 'four note chords'  
without a fifth.

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

Watch out ol' 88.

CD trk 40

The image displays three rows of guitar fretboard diagrams and musical notation, illustrating 'Monk Moves' for Major Scale chords. Each row shows a sequence of four fretboard diagrams (labeled 1, 2, 3, 4) and a corresponding musical staff with notes and accidentals. The diagrams show the fretboard with notes and hollow circles indicating chromatic fills. The musical notation shows the notes and accidentals for each move, with a bracket indicating the sequence of moves. The first row shows moves for C major, D major, E major, and F major. The second row shows moves for G major, A major, B major, and C major. The third row shows moves for D major, E major, F major, and G major.



### 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

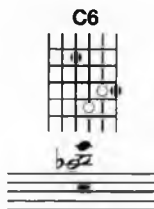
C6 B° C6 B° C6 B° C6 B°

The musical score for CD track 41 consists of guitar fretboard diagrams and a piano accompaniment. The guitar part is written for a single melodic line, likely the left hand, with fret numbers indicated by Roman numerals (III, V, VII, VIII, X, XI, XII, XIV) and chord symbols (C6, B°). The piano accompaniment is written for the right hand, featuring a bass line and a treble line. The bass line includes notes like Bb, Eb, and Ab, while the treble line includes notes like G, F, and E. The overall style is contemporary, with a focus on harmonic exploration through the use of C6 and B° chords.

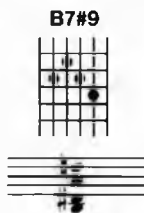
Try borrowing the notes from above in the alto and tenor voices.

[illegible]

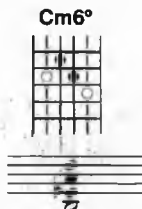
The resolution chord would be the same chord as the first chord, with the root in the bass but an octave higher. It takes some work to figure out these voices on each string set. Here's the chord up an octave on the top four strings.



Here's a chord we've all played.

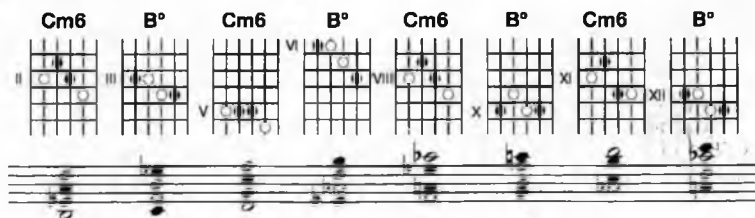


Remember that we create altered dominant sounds by using the Minor Sixth Diminished Scale a half-step above the dominant root. This chord can be thought of as two notes of C Minor Sixth and two notes of it's relative diminished.



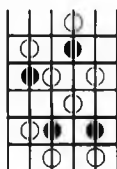
Move these hybrid shapes through the C Minor Sixth Diminished scale and create some amazing sounds on B7 resolving to E or E Minor.

CD trk 43



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.

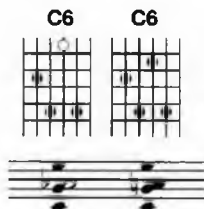


You can clearly see two Drop 2 Diminished shapes (hollows) directly above and below the C6 shape (solids).

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

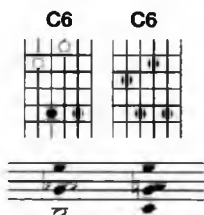
Here the diminished note is borrowed from below in the Alto voice and resolved to the Sixth chord note.

CD trk 44



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

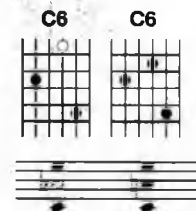
CD trk 45



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

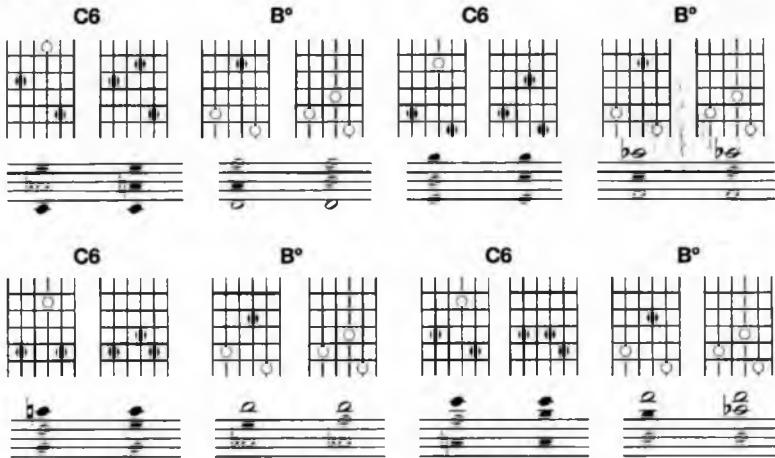
A 'drop two, no tenor' with alto borrowing from below sounds good and moves easily.

CD trk 46



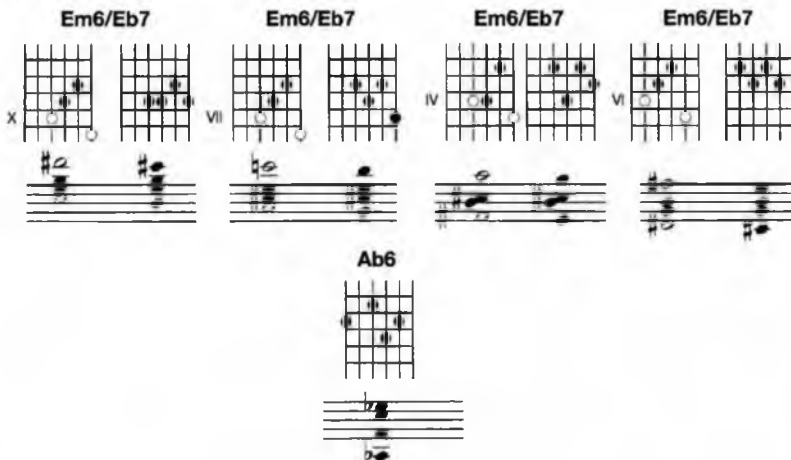
Move these partial chords through the C Major Sixth Diminished Scale.  
Try sliding the borrow/resolve note for long reaches and hammering on shorter reaches.

CD trk 47



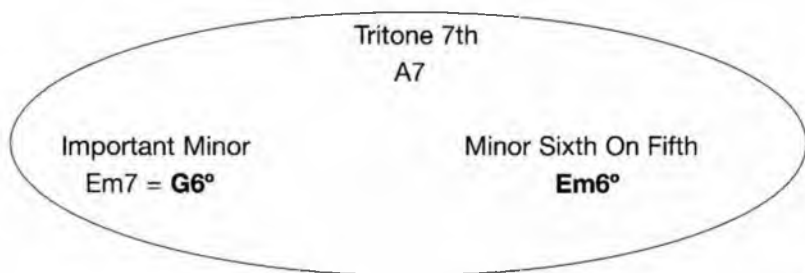
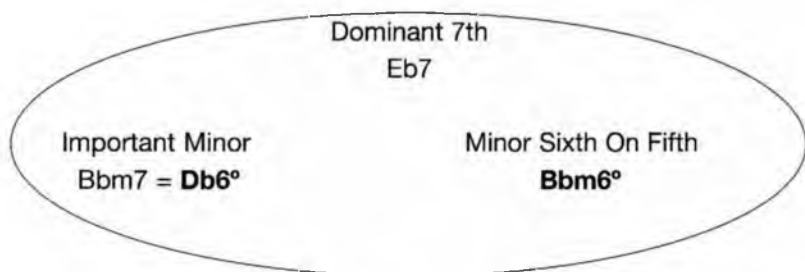
Next, borrow and resolve the diminished notes in the bass and soprano from above on all four Em6 drop two voicings. This descending sequence is played over Eb7, resolving to Ab Major. Notice that three of the 'borrowed shapes' are the same! I stress again to visualize the destination (m6) chord.

CD trk 48



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

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



**D<sub>b</sub>6° - B<sub>b</sub>m6° - G6° - E<sub>m</sub>6°**

Descending minor thirds = 'Sisters & Brothers'

**Bass Root Movement**





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

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

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

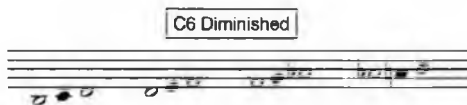
CD trk 49

**Db6°** **Bbm6°** **G6°** **Em6°**

**Ab6**

## 3.2 SURROUNDING

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



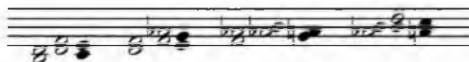
Practice surrounding a note and landing on the surrounded note.

CD trk 50



Practice surrounding thirds.

CD trk 51



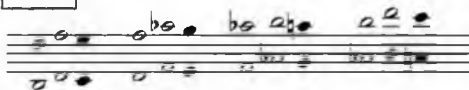
Practice surrounding sixths.

CD trk 52



Practice surrounding tenths.

CD trk 53



Thirds surrounding the tenor and alto of C6 drop 2.

CD trk 54



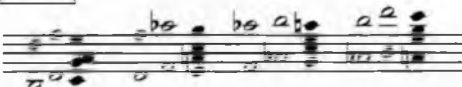
Sixths surrounding the tenor and soprano of C6 drop 2.

CD trk 55



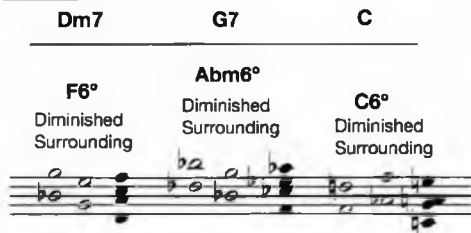
Tenths surrounding the bass and soprano of C6 drop 2.

CD trk 56



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

CD trk 57



## 3.3 BORROWING ON THE DIMINISHED SCALE

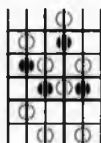
To recap, a diminished chord has related dominant notes a half step below each note. The related dominants are also a whole step above each diminished note. The borrowing potential is vast and the shapes are symmetrical when played on one string set.

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.

CD trk 58

B<sup>°</sup>

The diagram shows a 5-fret grid for a B diminished chord (B<sup>°</sup>) in the alto voice. The notes are B<sup>°</sup> (4th fret, 2nd string), D<sup>°</sup> (3rd fret, 3rd string), E<sup>°</sup> (2nd fret, 4th string), F<sup>°</sup> (1st fret, 5th string), and G<sup>°</sup> (1st fret, 6th string). Below the grid is a musical staff with five measures, each containing a chord: B<sup>°</sup> (4th fret, 2nd string), D<sup>°</sup> (3rd fret, 3rd string), E<sup>°</sup> (2nd fret, 4th string), F<sup>°</sup> (1st fret, 5th string), and G<sup>°</sup> (1st fret, 6th string).

Borrow Dominant from above in Soprano voice.

CD trk 59

B<sup>°</sup>

The diagram shows a 5-fret grid for a B diminished chord (B<sup>°</sup>) in the soprano voice. The notes are B<sup>°</sup> (4th fret, 2nd string), D<sup>°</sup> (3rd fret, 3rd string), E<sup>°</sup> (2nd fret, 4th string), F<sup>°</sup> (1st fret, 5th string), and G<sup>°</sup> (1st fret, 6th string). Below the grid is a musical staff with five measures, each containing a chord: B<sup>°</sup> (4th fret, 2nd string), D<sup>°</sup> (3rd fret, 3rd string), E<sup>°</sup> (2nd fret, 4th string), F<sup>°</sup> (1st fret, 5th string), and G<sup>°</sup> (1st fret, 6th string).

## Chapter 3 Borrowing

Borrow Dominant from above in Alto & Soprano voices.

CD trk 60

**B<sup>o</sup>**

The diagram shows a B diminished chord (B°) above a staff. The staff has four measures, each containing a B2 note. The B° chord is represented by a 3x3 grid with notes B, D, and F.

Borrow and resolve the dominant to diminished notes.

CD trk 61

**B<sup>o</sup>** **B<sup>o</sup>**

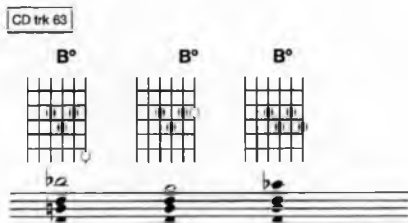
The diagram shows two B diminished chords (B°) above a staff. The staff has two measures, each containing a B2 note. The B° chords are represented by 3x3 grids with notes B, D, and F.

CD trk 62

**B<sup>o</sup>** **B<sup>o</sup>**

The diagram shows two B diminished chords (B°) above a staff. The staff has two measures, each containing a B2 note. The B° chords are represented by 3x3 grids with notes B, D, and F.

Borrow from above then below and resolve.



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 = ○

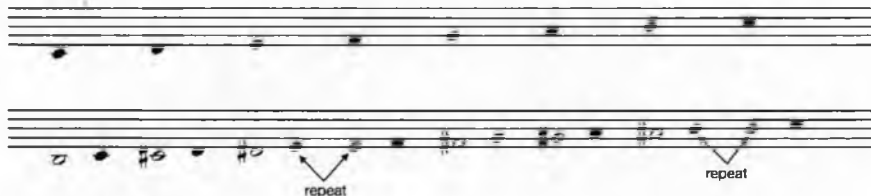
Approach note Scale note



### 4.1 SINGLE NOTES

Play these vertically up the neck on one string.

CD trk 64

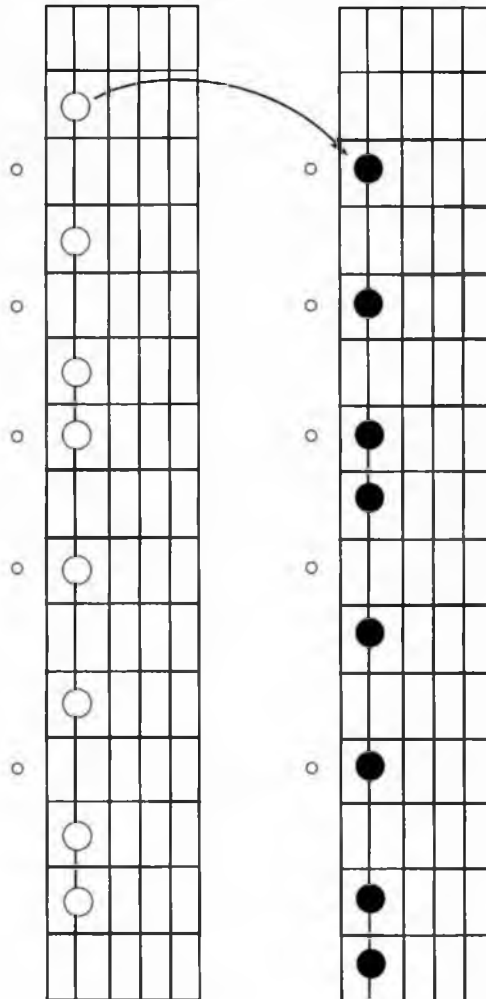




# Single note / Half step below

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



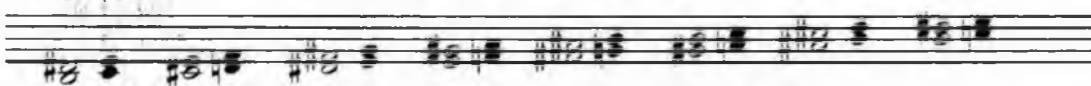
CD trk 67

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



CD trk 69

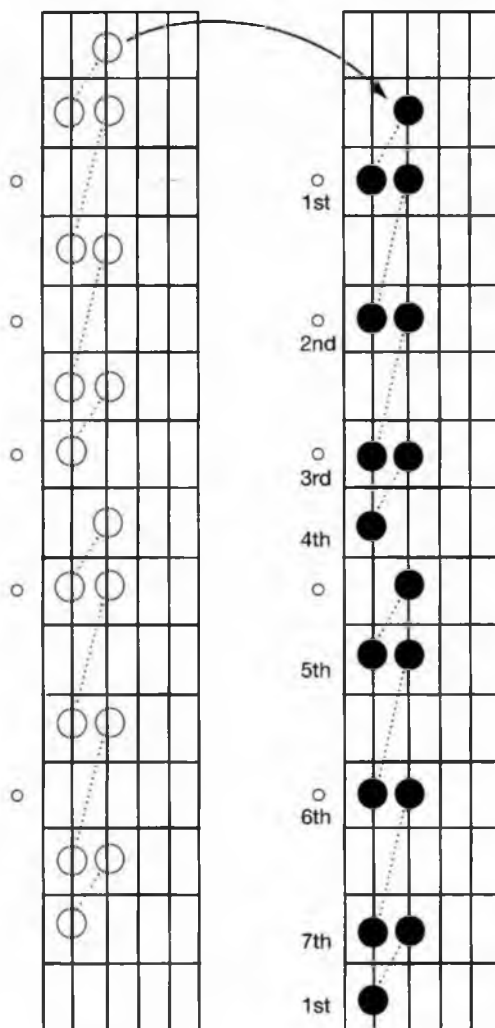
Harmonic with Half Step Below Both (visualize the target)



# 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

The diagram illustrates the relationship between approach notes and scale notes for sixths and half steps below. It consists of two vertical grids of 12 squares each, representing a 12-tone scale. The left grid, labeled 'Approach notes', shows notes as open circles. The right grid, labeled 'Scale notes', shows notes as solid black circles. A curved arrow points from the top approach note to the top scale note, indicating a half-step relationship. The notes are arranged in pairs, with the approach note always a sixth below the scale note. The pairs are labeled on the right as 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, and 1st (repeating).

Approach notes	Scale notes	Interval
Open circle (line 2, space 3)	Solid black circle (line 3, space 4)	1st
Open circle (line 3, space 4)	Solid black circle (line 4, space 5)	2nd
Open circle (line 4, space 5)	Solid black circle (line 5, space 6)	3rd
Open circle (line 5, space 6)	Solid black circle (line 6, space 7)	4th
Open circle (line 6, space 7)	Solid black circle (line 7, space 8)	5th
Open circle (line 7, space 8)	Solid black circle (line 8, space 9)	6th
Open circle (line 8, space 9)	Solid black circle (line 9, space 10)	7th
Open circle (line 9, space 10)	Solid black circle (line 10, space 11)	1st

## 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)



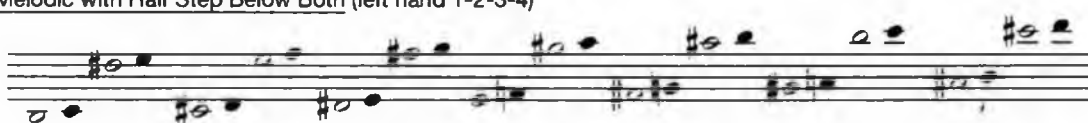
CD trk 76

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

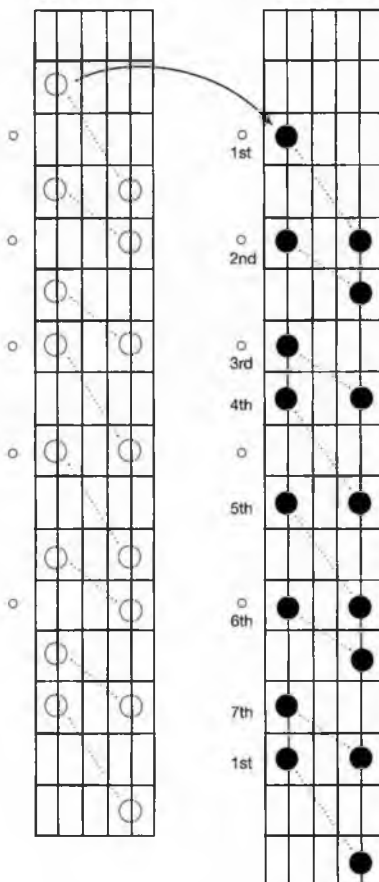


VISUALISE THE TARGET

# 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.

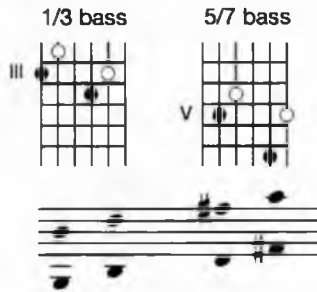
The progression is simply ascending 4 note chords through the major scale with 10ths added above each note.



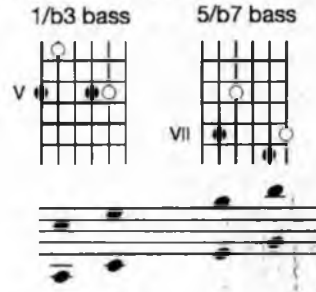


CD trk 80

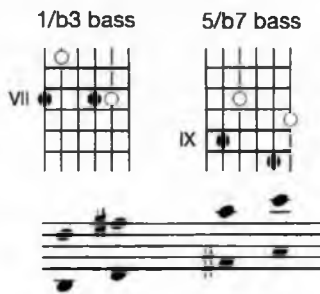
**Major 7th bass line from Tonic**



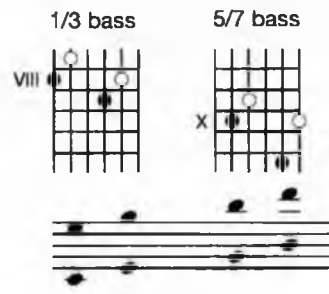
**Minor 7th bass line from 2nd**



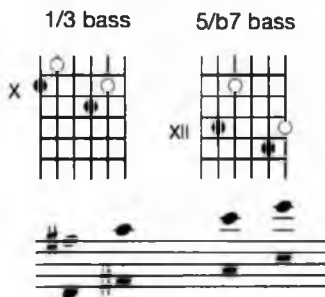
**Minor 7th bass line from 3rd**



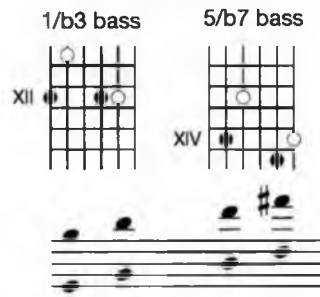
**Major 7th bass line from 4th**



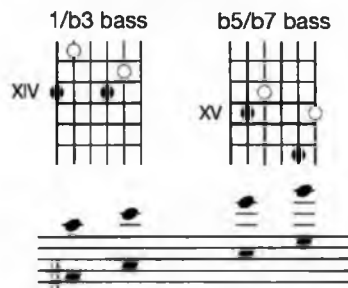
**Dominant 7th bass line from 5th**



**Minor 7th bass line from 6th**



**Minor 7b5 bass line from 7th**



## 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.

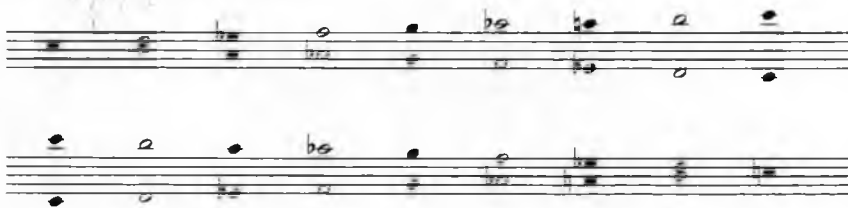
CD trk 81

### **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 chords, each with a corresponding string set and a musical staff below. The chords are labeled VII, VI, V, III, V, VII, V, and VIII. The string sets are represented by grids with notes placed on specific strings. The musical staff shows a bass line with notes corresponding to the chords: F, E, D, C, B, A, G, F.

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

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

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

These string sets and voicings are just suggestions.

## 4.7 LONG – SHORT

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

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

Static voices = ●      Moving voices = ○



CD trk 84

# Long - Short / C major (no Alto)

Long Short/no alto Long Short/no alto

Long Short/no alto Long Short/no alto

Long Short/no alto Long Short/no alto

Long Short/no alto Long Short/no alto

CD trk 85

# Long - Short / C major (no Tenor)

Long      Short/no tenor      Long      Short/no tenor

Long      Short/no tenor      Long      Short/no tenor

Long      Short/no tenor      Long      Short/no tenor

Long      Short/no tenor      Long      Short/no tenor

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

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

CD trk 86

# LIKE SOMEONE IN LOVE

Johnny Burke/  
Jimmy Van Heusen

1 C C/B Am7 Am7/G F#ø B7

4 Em7 A7 Dm7 G7

7 C Gm7 C7 F

10 Bø E7 A

12 A Am7 D7

15 Dm7 G7 7

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17 C C/B Am7 Am7/G F#° B7

20 Em7 A7 Dm7 G7

23 C Gm7 C7 F

26 B° E7 A F#°

29 Em7 A7 Dm7 G7 C Eb° Dm7 G7

32 Em7 A7 Dm7 G7 Dm7 G7 Abm7 Db7 C

The musical score is written for guitar and voice. It consists of six staves of music, each with a key signature of one flat (Bb) and a 4/4 time signature. The chords are indicated above the staff, and the melodic line is written on the staff. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also some special notations like 'hold' and '3' (triplets) indicating specific performance techniques.

## *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 and 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

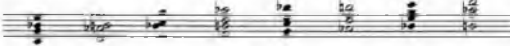


5th in Bass




b7th in Bass





**B°**



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°**



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  
6th 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  
6th 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#°**

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



### F#°



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

## Seventh Diminished Drop 3 - 5th String Bass

### C7

Root in Bass



3rd in Bass



5th in Bass



b7th in Bass



### B°



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

## Seventh Flat Five Diminished Drop 3 - 6th String Bass

### G7b5

Root in Bass



3rd in Bass



b5th in Bass



b7th in Bass



F#°



## Seventh Flat Five Diminished Drop 3 - 5th String Bass

### C7b5

Root in Bass



3rd in Bass



b5th in Bass



b7th in Bass



B°



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

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

### G6

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

F#°

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

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

### C6

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

B°

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

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

## Gm6

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

F#°

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

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

## Cm6

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

B°

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

## Seventh Diminished Drop 2&4 - 6th String Bass

G7

Root in Bass



3rd in Bass



5th in Bass



b7th in Bass



F#°



2nd in Bass

4th in Bass

b6th in Bass

7th in Bass

## Seventh Diminished Drop 2&4 - 5th String Bass

C7

Root in Bass



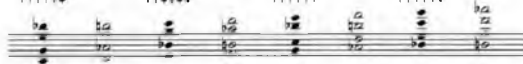
3rd in Bass



5th in Bass



b7th in Bass



B°



2nd in Bass

4th in Bass

b6th in Bass

7th in Bass

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

## G7b5

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

F#°

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

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

## C7b5

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

B°

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



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

## G6

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

The diagram shows four fingerboard grids for the G6 chord in 6th string bass. The first grid, 'Root in Bass', shows the root G on the 6th string, 3rd fret. The second, '3rd in Bass', shows the 3rd B on the 6th string, 7th fret. The third, '5th in Bass', shows the 5th D on the 6th string, 9th fret. The fourth, '6th in Bass', shows the 6th E on the 6th string, 12th fret. Below these are four measures of staff notation, each showing a G6 chord in the 6th string bass position.

## F#°

The diagram shows a fingerboard grid for the F#° chord in 6th string bass. The notes are: 2nd in Bass (F# on 6th string, 2nd fret), 4th in Bass (A on 4th string, 2nd fret), b6th in Bass (C on 5th string, 2nd fret), and 7th in Bass (D on 6th string, 7th fret).

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

## C6

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

The diagram shows four fingerboard grids for the C6 chord in 5th string bass. The first grid, 'Root in Bass', shows the root C on the 5th string, 3rd fret. The second, '3rd in Bass', shows the 3rd E on the 5th string, 7th fret. The third, '5th in Bass', shows the 5th G on the 5th string, 9th fret. The fourth, '6th in Bass', shows the 6th A on the 5th string, 12th fret. Below these are four measures of staff notation, each showing a C6 chord in the 5th string bass position.

## B°

The diagram shows a fingerboard grid for the B° chord in 5th string bass. The notes are: 2nd in Bass (B on 5th string, 2nd fret), 4th in Bass (D on 4th string, 2nd fret), b6th in Bass (F on 5th string, 2nd fret), and 7th in Bass (G on 5th string, 7th fret).

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

### Gm6

Root in Bass



b3rd in Bass



5th in Bass



6th in Bass



F#°



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

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

### Cm6

Root in Bass



b3rd in Bass



5th in Bass



6th in Bass



B°



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

## Seventh Diminished Drop 2&3 - 6th String Bass

**G7**

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

**F#°**

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

## Seventh Diminished Drop 2&3 - 5th String Bass

**C7**

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

**B°**

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

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

**G7b5**

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

**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

**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°**

2nd in Bass  
4th in Bass  
6th in Bass  
7th in Bass

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

**Gm6**

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

**F#°**

2nd in Bass  
4th in Bass  
6th 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

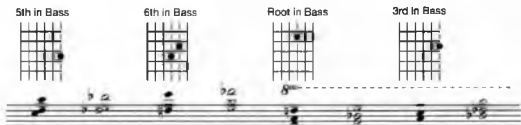
7th in Bass

2nd in Bass

4th in Bass

## Major Sixth Diminished First Inversion Triad - 3rd String Bass

F6



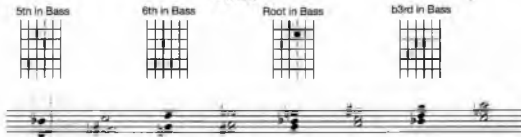
E°



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

## Minor Sixth Diminished First Inversion Triad - 5th String Bass

Gm6



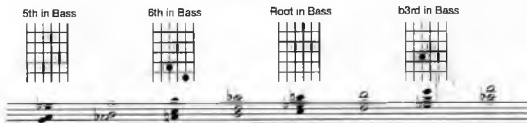
F#°



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

## Minor Sixth Diminished First Inversion Triad - 4th String Bass

### Cm6

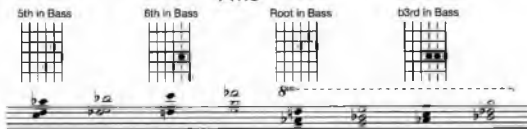


### B°

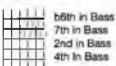


## Minor Sixth Diminished First Inversion Triad - 3rd String Bass

### Fm6



### E°



## Major Sixth Diminished Second Inversion Triad - 5th String Bass

**C6**

Root in Bass

3rd in Bass

5th in Bass

6th in Bass

**B°**

2nd in Bass  
4th in Bass  
6th in Bass  
7th in Bass

## Major Sixth Diminished Second Inversion Triad - 4th String Bass

**F6**

Root in Bass

3rd in Bass

5th in Bass

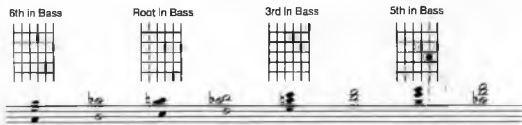
6th in Bass

**E°**

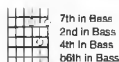
2nd in Bass  
4th in Bass  
6th in Bass  
7th in Bass

# Major Sixth Diminished Second Inversion Triad - 3rd String Bass

C6

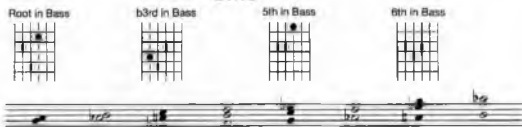


B°

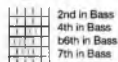


# Minor Sixth Diminished Second Inversion Triad - 5th String Bass

Cm6



B°



## Minor Sixth Diminished Second Inversion Triad - 4th String Bass

### Fm6

Root in Bass



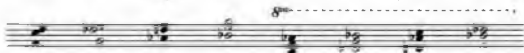
b3rd in Bass



5th in Bass



6th in Bass



E°



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

## 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  
6th 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  
6th 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  
6th 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  
6th 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  
6th 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  
6th 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  
6th 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  
6th in Bass  
7th in Bass

## Minor Sixth Diminished

### Dbl. Bass & Soprano - Top Four Strings

**Fm6**

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

**E°**

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

## Minor Sixth Diminished

### Dbl. Bass & Soprano - Bottom Four Strings

**Gm6**

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


**F#°**

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


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

**C6**


Root in Bass




3rd in Bass




5th in Bass




6th in Bass





**B<sup>o</sup>**




2nd in Bass  
4th in Bass  
6th 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<sup>o</sup>**



2nd in Bass  
4th in Bass  
6th 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  
6th 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  
6th 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°**



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#°**



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