

THE FRANK GAMBALE TECHNIQUE BOOK II

by FRANK GAMBALE

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SOLOING CONCEPT

I break music down into six basic chord types, and their applicable scales (See Fig. 1). Then over each of the chord types I apply five soloing approaches for each applicable scale. The possibilities for soloing over these chords are, therefore, greatly expanded.

This book covers the second and third approaches for chord type 4 and all approaches for chord types 5 and 6.

CHORD TYPES (and applicable scales)	APPROACHES
1 MINOR 7 1a Dorian 1b Aeolian	1 SCALE* (7 or 8 notes)
2 MAJOR 7 2a Major 2b Lydian	2 PENTATONICS & BLUES (5 & 6 notes)
3 UNALTERED DOMINANT 7 3a Mixolydian 3b Lydian b7	3 ARPEGGIOS (4 notes)
4 ALTERED DOMINANT 7 4a Super Locrian 4b Diminished 1/2 / whole 4c Phrygian major	4 TRIADS (3 notes)
5 MINOR 7 (b5) 5a Locrian 5b Aeolian b5 5c Locrian nat6	5 INTERVALS (2 notes)
6 DIMINISHED 6a Diminished whole / 1/2 6b Super Locrian nat6	

* Approaches 2 through 5 are derived from the applicable scale chosen for soloing approach 1.

Fig. 1

CD Tracking Information

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Chapter 4

Continued from Book One

ALTERED DOMINANTS

DIMINISHED 1/2 WHOLE SCALE

Now, I would like to mention some other scales and chords that don't fit the SUPER LOCRIAN (7th mode MELODIC MINOR) scale.

There are two different scale choices depending on the character of the altered chord. These are:

1. The DIMINISHED 1/2 WHOLE SCALE.
2. MODE 5 OF THE HARMONIC MINOR SCALE.

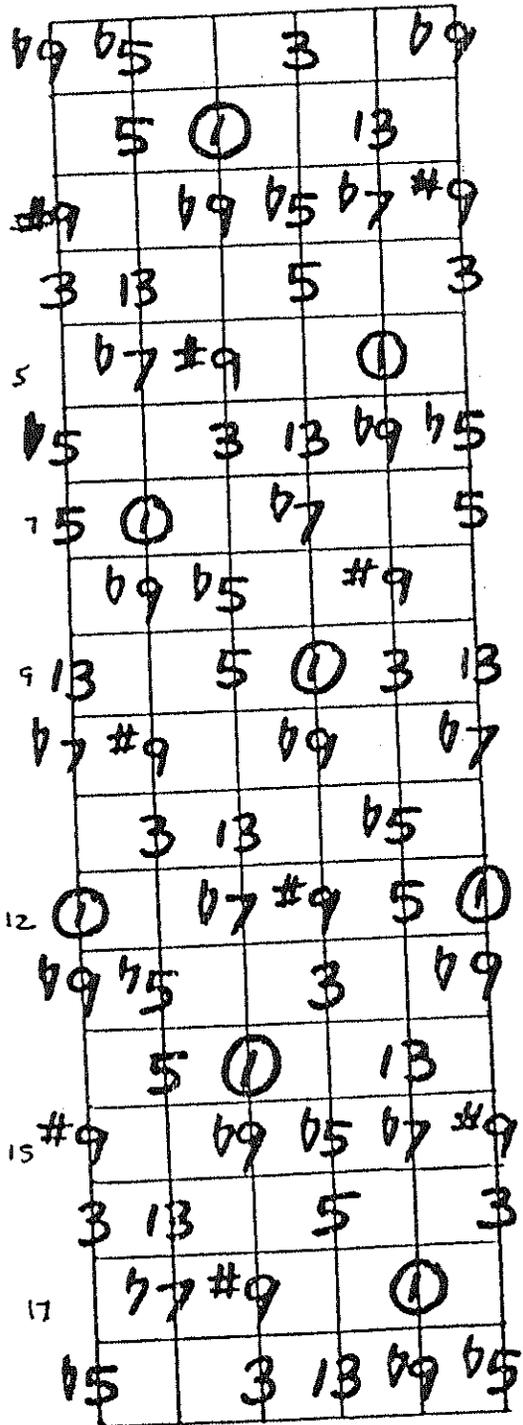
In this chapter we'll look at the Diminished 1/2 whole scale.

The diminished scale is sometimes referred to as the symmetrical scale because its construction is always 1/2 steps and whole steps. (whole, 1/2 whole, 1/2) or (1/2, whole, 1/2 whole etc.). The diminished scale beginning with a whole step is the scale used for straight diminished chords e. g. C dim. = C diminished scale (whole, 1/2 whole, 1/2 . . . C D Eb F Gb Ab A B C).

For Altered Dominant chords we play the inversion of this scale, and compare it to a C major scale.

C MAJOR	=	C	D	E	F	G	A	B	=	1	2	3	4	5	6	7		
C DIM. DOM.	=	C	Db	Eb	E	F#	G	A	Bb	=	1	b2	b3	3	b5	5	6	b7

Diagram #1
E Dim 1/2 Whole



Within this octave we see several possibilities for chords. We can easily see the Dominant 7 (1 3 5 b7). If we use 1 3 5 b7, we are left with b2, b3 and b5 and 6. The b2 and b3 are the same as b9 and #9 e.g. in the key of C, the b2 and b3 are the notes Db and D#. Db is also the b9 of C and D# is also the #9 of C. In the key of C, the b5 = F# which is the same as #11 and the 6 = A which is the same as 13 in the 2nd octave.

So the scale intervals for two octaves are as follows:

1 (b2 b3) 3 (b5) 5 (6) b7 b9 #9 #11 13.

The DIMINISHED 1/2 WHOLE scale differs from the SUPER LOCRIAN (Melodic Minor 7th mode) by two notes. Knowing which they are and what they sound like in a dominant 7 chord, will help you determine which scale to choose. The two notes are the Natural 5 and 13 (6).

So, an altered dominant chord, e. g. C7b9 with a 13, definitely belongs to the diminished 1/2 whole scale. The 13, or 6, is the note in an altered chord that confirms this scale choice. The natural 5 is more ambiguous because it is also part of the 5th mode of Harmonic minor (next chapter).

So for all our examples of a Diminished Dominant chord, we'll use a 13b9. Other options could be 13b9# 11, 13#9, or simply, C7b9 or C7. I will specify the chord for the examples.

EXAMPLE 1. E DIMINISHED 1/2 WHOLE over E13b9

Treble Clef Staff: E_4 $F\sharp_4$ G_4 A_4 B_4 A_4 G_4 $F\sharp_4$ E_4 $F\sharp_4$ G_4 A_4 B_4 A_4 G_4 $F\sharp_4$ E_4

T: Π \vee Π Π \vee Π Π \vee Π Π \vee Π \vee Π \vee Π \vee

A: 9 6 8 9 6 7 9 6

B: 7 8 10 6 8 9 6 7

Treble Clef Staff: E_4 $F\sharp_4$ G_4 A_4 B_4 A_4 G_4 $F\sharp_4$ E_4 $F\sharp_4$ G_4 A_4 B_4 A_4 G_4 $F\sharp_4$ E_4

T: \vee Π \vee \vee Π \vee \vee Π \vee \vee \vee Π \vee

A: 9 8 6 9 7 6 9 8 6 10 8 7 7

B: 7 8 10 6 8 9 6 7

PENTATONIC SCALES AND THE DIMINISHED DOMINANT SCALE

Pentatonics within this scale... well, there are no standard major or minor pentatonics within this scale. But that never stopped me, and it, as you will soon discover, won't stop you either. At this point, we have to transgress the rules, which for me, was one of the best ways to discover new things (as long as you don't hurt anybody !) .

Let's make up some pentatonic scales. Here are some of the possibilities:

1. 1 b3 b5 5 b7
2. 1 b3 3 5 b7
3. 1 b3 b5 6 b7
4. 1 b2 3 5 b7
5. 1 b2 b3 5 b7
6. 1 b2 b3 b5 6
7. 1 b2 3 b5 b7 etc., etc., etc.

There are lots of different 5 note scales (pentatonics), as you can see. None of these, however, conform to any standard pentatonic. But nevertheless, some of these hybrids sound very interesting indeed. For the examples here I've chosen numbers 1 and 4.

EXAMPLE 2 (a) HYBRID PENTATONIC NO. 1 1 b3 b5 5 b7 over E13b9

The musical notation shows a hybrid pentatonic scale on a treble clef staff. The notes are: E4, G4, Bb4, D5, F5. The fretboard diagrams are as follows:

String	Measure 1	Measure 2	Measure 3
T			
A	8 9	7 9 8 11	12 10 12 10
B	7 10		12 11 8 9

The final measure shows a descending sequence of notes: G4, F5, E5, D5, C5.

EXAMPLE 2 (b)

HYBRID PENTATONIC NO. 4

1 b2 3 5 b7 over E13b9

* Note: EVERYTHING IN THIS SCALE CAN BE SHIFTED AND PLAYED IN MINOR 3rd INTERVALS. IN OTHER WORDS, IF YOU HAVE AN "E" HYBRID PENTATONIC SCALE, TRY PLAYING THE SAME SHAPE SYMMETRICALLY, STARTING ON "G" THEN "Bb" AND "C#". DON'T FORGET THAT THIS SCALE IS SYMMETRICAL.

ANOTHER TIP IS TO PLAY SEQUENCES IN INTERVALS OF b5'S (TRITONE) , eg. "E" HYBRID PENTATONIC FOLLOWED BY A "Bb" HYBRID PENTATONIC. THE REASON THIS WORKS IS THAT 2 MINOR 3RD INTERVALS EQUAL ONE TRITONE.

ARPEGGIOS IN THE 1/2 WHOLE DIMINISHED SCALE.

1 b2 b3 3 b5 5 6 b7

Once again we see that there are many possible four note chord arpeggios available from this scale. Let's look at some of them.

- | | | |
|----|------------|-----------|
| 1. | 1 b3 b5 b7 | = min 7b5 |
| 2. | 1 3 5 b7 | = dom7 |
| 3. | 1 b3 5 b7 | = min7 |
| 4. | 1 3 b5 b7 | = dom7b5 |
| 5. | 1 3 5 6 | = maj6 |
| 6. | 1 b3 5 6 | = min6 |

All these arpeggios can be played over E13b9, starting on either E, G, Bb, or C# (thanks to the powers of symmetry.)

EXAMPLE 3. ARPEGGIOS 1-6 OVER E13b9

The image shows six arpeggios arranged in two systems of three. Each arpeggio is written on a treble clef staff with a 2/4 time signature. Below each staff is a bass line with fret numbers for strings T, A, and B.

- System 1:**
 - 1. **min7b5**: Treble clef notes: B4, D5, F#5, A5. Bass line: T 7, A 10, B 8.
 - 2. **dom7**: Treble clef notes: E4, G#4, B4, D5. Bass line: T 7, A 11, B 8.
 - 3. **min7**: Treble clef notes: E4, G4, B4, D5. Bass line: T 7, A 10, B 9.
- System 2:**
 - 4. **dom7b5**: Treble clef notes: E4, G#4, Bb4, D5. Bass line: T 7, A 11, B 8.
 - 5. **maj6**: Treble clef notes: E4, G#4, A#4, B4. Bass line: T 7, A 6, B 9.
 - 6. **min6**: Treble clef notes: E4, G4, A4, B4. Bass line: T 7, A 5, B 9.

TRIADS IN THE 1/2 WHOLE DIMINISHED SCALE

There are three triads available to us in this scale.

- | | | |
|----|---------|-------|
| 1. | 1 3 5 | = maj |
| 2. | 1 b3 5 | = min |
| 3. | 1 b3 b5 | = dim |

This gives Emaj, Emin, and Edim triads to listen to over E13b9. Don't forget, these triads can also begin with a G, Bb, or C#.

EXAMPLE 4 (a-c) E MAJOR TRIAD OVER E13b9
 E MINOR TRIAD OVER E13b9
 E DIM. TRIAD OVER E13b9

E maj Emin Edim

T
A
B 7 || 9 9 9 7 10 9 9 9 7 10 8 9 9

EXAMPLE 4 (d) E, G, Bb, AND C# MAJOR TRIADS OVER E13b9

T
A
B 7 7 6 8 10 10 9 12 8 8 7 10 || || 10 13

T
A
B 9 9 9 12 12 12 12 15 10 11 10 13 13 14 13 16 15 12

EXAMPLE 4 (e) E, G, B \flat , AND C \sharp MINOR TRIADS OVER E13 \flat 9

T
A
B

7 7 5 9 10 10 8 12 8 8 6 10 11 11 9 13

T
A
B

9 9 8 12 12 12 11 15 10 11 9 13 13 14 12 16 15 12

8va...

EXAMPLE 4 (f) E, G, B \flat , AND C \sharp DIM. TRIADS OVER E13 \flat 9

T
A
B

12 10 13 10 13 13 11 14 11 14 12 14 12 15 12 15 14 15 14 17 14 17 15 17

INTERVALS IN 1/2 WHOLE DIMINISHED

Min 3rd, 3rd, b5, 5th, 6th are all available to us from the root of the scale and they can also be played symmetrically in minor 3rds and b5ths, etc.

Other intervals, such as 4ths and b6ths, are also available, however, not beginning on the root of the scale. These intervals appear a 1/2 step above the root and then symmetrically in minor 3rds and b5ths from there.

Minor 3rds, b5ths, and 6ths can be played parallel up and down the scale.

EXAMPLE 5 (a) MINOR 3RDS PARALLEL OVER E13b9

Musical notation for Example 5 (a) showing a melodic line with a treble clef and a guitar fretboard diagram below. The fretboard diagram has three strings labeled T, A, and B. The notes are: T (7), A (5), B (8) | T (6), A (5), B (8) | T (8), A (6), B (9) | T (7), A (6), B (9) | T (6), A (9), B (7) | T (6), A (9), B (7) | T (9).

EXAMPLE 5 (b) b5THS PARALLEL OVER E13b9

Musical notation for Example 5 (b) showing a melodic line with a treble clef and a guitar fretboard diagram below. The fretboard diagram has three strings labeled T, A, and B. The notes are: T (7), A (8), B (8) | T (9), A (10), B (11) | T (11), A (11), B (12) | T (8), A (9), B (10) | T (11), A (12), B (12) | T (13), A (12), B (13) | T (9).

EXAMPLE 5 (c) 6THS PARALLEL OVER E13b9

Musical notation for Example 5 (c) showing a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram has three staves labeled T, A, and B.

T															
A	6	7	8	9	8	9	11	12							
B	7	8	10	11	8	9	11	12							9

EXAMPLE 5 (d) 4THS IN MINOR 3RDS OVER E13b9

Musical notation for Example 5 (d) showing a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram has three staves labeled T, A, and B.

T															
A	5	5	8	8	6	6	9	9	7	8	10	11	9	9	12
B	5	5	8	8	6	6	9	9	7	8	10	11	9	9	12

EXAMPLE 5 (e) 6THS IN b5THS OVER E13b9

Musical notation for Example 5 (e) showing a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram has three staves labeled T, A, and B.

T															
A	11	12	14	14	15	15									
B	12	13	14	14	15	15									

HARMONIC MINOR OVER ALTERED DOMINANT CHORDS

Dominant chords fall on the 5th degree of the Harmonic Minor scale. So, if we have an E7b9, A Harmonic Minor scale can be used. The notes of an A Harmonic Minor scale are:

A B C D E F G# = 1 2 b3 4 5 b6 7

It is very important to learn the mode from the root of the chord; and so we need to learn the interval structure of the 5th mode of Harmonic Minor.

A B C D E F G# beginning on E = E F G# A B C D

So to find out the interval structure of this 5th mode, we must use our trusty old standard, the major scale, and compare notes.

E MAJOR = E F# G# A B C# D# = 1 2 3 4 5 6 7

5TH MODE A HARM MIN = E F G# A B C D = 1 b2 3 4 5 b6 b7

* This mode will be referred to from now on as the **PHRYGIAN MAJOR SCALE**.

The second octave of this mode reveals the upper extensions.

E F G# A B C D E F G# A B C = 1 b2 3 4 5 b6 b7 8 b9 10 11 b13

Now we can see the types of chords available. 1, 3, 5, b7 gives us our dominant 7 character, which leaves us with a b2, 4, and b6. b2 = b9. 4 = 11. b6 = #5 = b13.

E Phrygian Major Over E7b9

E Phrygian Major

b9		3	b6	b9
	5	①	4	
3	b6	b9	b7	
3		5		3
5	4	b7	b6	① 4
		3	b9	
5	①	4	b7	5
b6	b9			b6
9		5	①	3
b7	b6	b9	4	b7
	3			
①	4	b7		5 ①
b9		3	b6	b9
	5	①	4	
15	b6	b9	b7	
3		5		3
17	4	b7	b6	① 4
		3	b9	

So now we need to figure which dominant chord is specifically a Phrygian Major chord.

Well, in the last approach we discovered that the diminished dominant chord with a natural 13 (6) was specifically diminished 1/2 whole scale.

The combination of 1, 3, 5, b7 with a #5 is specifically Phrygian Major. In other words, the natural 5 and #5 only occur together with this scale.

Note also the absence of the #9. E7#9 would be either Super Locrian or Diminished 1/2 Whole.

Now this is all well and good in theory and on paper, but it is rare to hear the 5 and the #5 together in a voicing of a dominant chord; what IS important is that you become familiar with the chords of the harmonized Harmonic Minor scale so you will recognize a Harmonic Minor chord progression, e. g.

Dmin7 E7b9 Amin or Fmaj7 E7b9 Amin

Another great way to determine which scale is intended, and this is overlooked by a lot of musicians, is to study the melody of the tune to discover what the composer intended. This, in my experience, is the best approach, especially when the chords written are vague, like e. g. E7 to Amin.

So for my music examples I have chosen an E7b9 chord.

At this point, I'd like to give you examples of each of the three possibilities of altered dominant chords at work.

EXAMPLE 1. SUPER LOCRIAN (MELODIC MINOR UP 1/2 STEP)

In this example, the melody begins #9, 3, b7, #5, 3, #9, B9, B7, #9. You will notice that the only scale which incorporates the #5 and b5 and #9 and b9, is the Super Locrian.

Musical notation for Example 1. The top staff shows a treble clef with a key signature of one sharp (F#). The melody consists of the notes: F# (quarter), G# (quarter), A (quarter), B (quarter), A (quarter), G# (quarter), F# (quarter), E (quarter), D (quarter), C (quarter), B (quarter), A (quarter), G# (quarter), F# (quarter), E (quarter). Above the first measure is the chord symbol **E7**, and above the second measure is **Am7**. The bottom staff shows a bass clef with fret numbers: 8, 9, 10, 8, 9, 8, 10, 7, 8, 9.

EXAMPLE 2. DIMINISHED 1/2 WHOLE (DIMINISHED DOMINANT)

In this example, the melody is a 13, Root, 13, 3, 5. This has to be Diminished 1/2 Whole because of the 13th and natural 5.

Musical notation for Example 2. The top staff shows a treble clef with a key signature of one sharp (F#). The melody consists of the notes: F# (quarter), G# (quarter), A (quarter), B (quarter), A (quarter), G# (quarter), F# (quarter), E (quarter), D (quarter), C (quarter), B (quarter), A (quarter), G# (quarter), F# (quarter), E (quarter). Above the first measure is the chord symbol **E7**, and above the second measure is **Am7**. The bottom staff shows a bass clef with fret numbers: 6, 9, 6, 6, 9, 9, 7.

EXAMPLE 3. PHRYGIAN MAJOR (MODE V HARMONIC MINOR)

In this example the melody has the 5, #5, 5, 3, b9, #5. This has to be Phrygian Major because it is the only altered scale which includes the #5 and natural 5.

Now let's take a look at the harmonized scale chords found in the Harmonic Minor scale.

A HARMONIC MINOR = A B C D E F G#

- CHORD 1 = A C E G# = Amin (maj7)
- CHORD 2 = B D F A = Bmin7b5
- CHORD 3 = C E G# B = Cmaj7#5
- CHORD 4 = D F A C = Dmin7
- CHORD 5 = E G# B D = E7
- CHORD 6 = F A C E = Fmaj7
- CHORD 7 = G# B D F = G#dim7

Amin (maj7), Bmin7, Cmaj7#5, Dmin7, E7, Fmaj7, G#dim7

PENTATONICS IN PHRYGIAN MAJOR

Once again we have a situation where there are no standard pentatonic scales. So once again, let's make up some of our own. To do this, we must look at the interval structure of the Phrygian Major scale.

Phrygian Major = E F G# A B C D = 1 b2 3 4 5 b6 b7

ARPEGGIO'S IN THE PHRYGIAN MAJOR

Now we'll listen to all the diatonic arpeggios from the Phrygian Major scale, and hear how they sound over an E7b9 chord. Using E as our root of the Phrygian Major scale, we'll listen to:

E7 Fmaj7 G#dim7 Amin7 Bmin7b5 Cmaj7#5 Dmin7.

EXAMPLE 3 (a) *E7 arp over E7b9*

Example 3 (a) shows an E7 arpeggio over an E7b9 chord. The notation consists of a treble clef staff with notes and a bass staff with fingerings for T, A, and B strings. The notes in the treble staff are E4, G#4, B4, D5, E5, G#4, B4, E4. The fingerings in the bass staff are: T: 7, 12; A: 7, 9, 7, 9; B: 7, 11, 9, 7, 9, 11, 7.

EXAMPLE 3 (b) *Fmaj7 over E7b9*

Example 3 (b) shows an Fmaj7 arpeggio over an E7b9 chord. The notation consists of a treble clef staff with notes and a bass staff with fingerings for T, A, and B strings. The notes in the treble staff are F4, A4, C5, E5, F5, A4, C5, F4. The fingerings in the bass staff are: T: 7, 12, 8, 12, 8; A: 7, 5, 9, 10, 10, 8; B: 7, 8, 7, 5, 9, 10, 10, 8, 7, 8, 7.

EXAMPLE 3 (c) G#dim7 over E7b9

T
A
B 11 9 12 10 9 12 10 13 10 12 9 10 12 9 11 12 12

EXAMPLE 3 (d) Amin (maj7) over E7b9

T
A
B 11 12 15 14 13 14 13 12 16 12 13 14 13 14 15 12 11

EXAMPLE 3 (e) Bmin7b5 over E7b9

T
A
B 7 10 8 7 9 7 10 10 7 10 7 10 10 7 9 7 9

EXAMPLE 3 (f) Cmaj#5 over E7b9

Musical notation for Example 3 (f) showing a melodic line and guitar fretboard diagrams for Cmaj#5 over E7b9. The melodic line is written in treble clef with a key signature of one sharp (F#). The fretboard diagrams are for the top three strings (T, A, B).

Measure	T	A	B
1			7 8
2			7 6
3			9 10
4			9 9
5			7 9
6			9 10
7			9 6
8			7 8
9			7

EXAMPLE 3 (g) Dmin7 over E7b9

Musical notation for Example 3 (g) showing a melodic line and guitar fretboard diagrams for Dmin7 over E7b9. The melodic line is written in treble clef with a key signature of one sharp (F#). The fretboard diagrams are for the top three strings (T, A, B).

Measure	T	A	B
1			10 13
2			12 10
3			12 10 10
4			8
5			10 8
6			10 10
7			12 10
8			12 13
9			10

TRIADS FROM THE PHRYGIAN MAJOR

In the A Harmonic minor scale there are two major triads. They are on the 5th and 6th degrees. E major and F major triads. Let's take a listen to each of these.

EXAMPLE 4 (a) E MAJOR TRIAD OVER E7b7

The musical notation for Example 4 (a) consists of a treble clef staff and a guitar fretboard diagram. The staff contains two measures of music. The first measure shows an E major triad (E, G#, B) over an E7b7 chord. The second measure shows the same triad over a different voicing of the E7b7 chord. The fretboard diagram below the staff shows the fingerings for the strings: T (Treble), A (4th), and B (5th).

Measure	T	A	B
1	9	9	7 11
2	7 12 12	9	9
3	7 9	9	11 7

EXAMPLE 4 (b) F MAJOR TRIAD OVER E7b9

The musical notation for Example 4 (b) consists of a treble clef staff and a guitar fretboard diagram. The staff contains two measures of music. The first measure shows an F major triad (F, A, C) over an E7b9 chord. The second measure shows the same triad over a different voicing of the E7b9 chord. The fretboard diagram below the staff shows the fingerings for the strings: T (Treble), A (4th), and B (5th).

Measure	T	A	B
1	10	10	8 12
2	10 8 13 13	10	10
3	8 10	10	10 12 8

DON'T FORGET THAT ALL THE DIATONIC TRIADS WORK WELL; ie., Amin, Bdim, Aug, Dmin, E, F, G#dim.

EXAMPLE 4 (c) ALL DIATONIC TRIADS FROM E PHRYGIAN MAJOR

Handwritten musical notation for Example 4 (c) showing all diatonic triads from E Phrygian Major. The notation includes a treble clef staff with notes and accidentals, and a bass staff with fret numbers for guitar. Triads are indicated by brackets and the number 3.

Treble clef staff notes: E4, F#4, G4, A4, B4, C5, D5, E5. Triads: E4-F#4-G4, F#4-G4-A4, G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-D5-E5, D5-E5-F#5, E5-F#5-G5.

Bass staff fret numbers: 7 6 9 | 10 7 8 | 11 9 7 | 9 10 12 | 9 7 10 | 9 9 10 | 12 10 | 10 12 9 | 9

INTERVALS IN THE PHRYGIAN MAJOR

I have found that 3rds and 6ths work the best in this inconsistent scale. Let's listen.

EXAMPLE 5 (a) DIATONIC 3RDS IN PHRYGIAN MAJOR OVER E7b9

Handwritten musical notation for Example 5 (a) showing diatonic 3rds in Phrygian Major over E7b9. The notation includes a treble clef staff with notes and accidentals, and a bass staff with fret numbers for guitar.

Treble clef staff notes: E4, F#4, G4, A4, B4, C5, D5, E5. Triads: E4-F#4-G4, F#4-G4-A4, G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-D5-E5, D5-E5-F#5, E5-F#5-G5.

Bass staff fret numbers: 7 6 8 | 7 6 9 | 7 10 9 | 9 7 10 | 9 9 9 | 10 10 9 | 7 10 8 | 12 10 12

EXAMPLE 5 (b) DIATONIC 6THS IN PHRYGIAN MAJOR OVER E7b9

Handwritten musical notation for Example 5 (b) showing diatonic 6ths in Phrygian Major over E7b9. The notation includes a treble clef staff with notes and accidentals, and a bass staff with fret numbers for guitar.

Treble clef staff notes: E4, F#4, G4, A4, B4, C5, D5, E5. Triads: E4-F#4-G4, F#4-G4-A4, G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-D5-E5, D5-E5-F#5, E5-F#5-G5.

Bass staff fret numbers: 7 5 7 | 8 6 7 | 9 9 5 | 5 7 7 | 9 8 | 8 | 8

END OF CHAPTER SUMMARY

Now let's look back at all the altered chord scales and I will point out the approaches that I have found most useful.

CHORD = E7#5b9

FORMULA

SCALE CHOICE = E Super Locrian
same as F Melodic Minor - up a 1/2 step.

= 1 b2 b3 3 b5 #5 b7
b9 #9 #11 b13

PENTATONIC/BLUES = G Minor Pentatonic or Blues - up a min 3rd

ARPEGGIO = Dmin7b5 or G#maj7#5 - down whole step min7b5 and up a 3rd maj7#5 (This could also be visualized as down a 1/2 step from the 1 chord in a 5 to 1 chord progression; e. g., E7b9 to Amin7, the G#maj7#5 arpeggio on the E7b9 chord has a root a 1/2 step from the root of the chord to which it is leading.).

TRIADS = Bb and C major - triads from the b5 and #5 of the chord.

INTERVALS = 3rds or 6ths (they are inversions of one another).

CHORD = E13b9

FORMULA

SCALE = Diminished 1/2 whole
from E G Bb or C# roots.

1 b2 b3 3 b5 6 b7
b9 #9 #11 13

PENTATONIC = Hybrid

1 b2 3 5 b7 from E G Bb or C# Roots

ARPEGGIOS = major 6 arps

from E G Bb or C# roots.

TRIADS = C# major

from the 6th degree of the chord.

INTERVALS = Minor 3rds.

CHORD = E7b9

FORMULA

SCALE = E Phrygian Major
Mode 5 of A Harmonic minor.

1 b2 3 4 5 b6 b7 b9 11 b13

PENTATONIC = Hybrid

1 3 4 5 b7.

ARPEGGIO = C Major7#5

Major7#5 from the #5 of E.

TRIADS = E and F major

Root and up a 1/2 step.

INTERVALS = 3rds.

PROGRESSIONS USING ALTERED DOMINANTS

PROGRESSION 1. A Dorian to E Super Locrian.

II: Amin7 I % I E7#5#9 I % :II

PROGRESSION 2. E Dorian to B 1/2 Whole Diminished.

II: Emin7 I % I B13b9 I % :II

PROGRESSION 3. C Dorian to D Phrygian Major.

II: Cmin7 I % I D7b9 I % :II

COMBINATION PROGRESSIONS

PROGRESSION 1. "NORTHBOURNE AVENUE"

A Dorian - D Lydianb7 - F Lydian - E Super Locrian.

II: Amin7 I % I D9 I % I

I Fmaj7 I % I E7#5b9 I % :II

PROGRESSION 2. E Dorian - A 1/2 Whole Dim. - D major - B Super Locrian.

II: Emin7 I % I A13b9 I % I

I Dmaj7 I % I B7#5b9 I % :II

PROGRESSION 3. C Aeolian - G Phrygian Major or G Super Locrian - C Dorian

- F Mixolydian - F 1/2 Whole Dim. - Bb Major - Eb Super Locrian

- Ab Major - G Mixolydian - G Phrygian Major or G Super Locrian.

II: Cmin7 I % I G7b9 I % I

I Cmin7 I % I Eb/F I F7b9 I

I Bbmaj7 I % I Eb7#5#9 I % I

I Abmaj7 I % I F/G I G7b9 :II

"Lowanna Street"
 (Based On Progression #3)

The musical score is divided into three systems, each with a treble clef staff and a three-string guitar fretboard diagram (T, A, B strings).

System 1:
 - Treble staff: Melodic line starting with a Cmi7 chord.
 - Chords: Cmi7, G7b9.
 - Fretboard: T (7 12 8 10), A (7 10 7 10), B (7 10 7 10) for the first measure; T (8 10), A (8 10), B (8 10) for the second measure; T (7 12 8 10), A (7 10 7 10), B (7 10 7 10) for the third measure.

System 2:
 - Treble staff: Melodic line with a Cmi7 chord.
 - Chords: Cmi7.
 - Fretboard: T (7 7 7 7), A (10 10 10 10), B (10 10 10 10) for the first measure; T (7 12 8 10), A (7 10 7 10), B (7 10 7 10) for the second measure; T (8 10), A (8 10), B (8 10) for the third measure.

System 3:
 - Treble staff: Melodic line with chords F7sus4, F13b9, and Bbmaj7.
 - Chords: F7sus4, F13b9, Bbmaj7.
 - Fretboard: T (7 12 8 10), A (7 10 7 10), B (7 10 7 10) for the first measure; T (7 8 10 11), A (7 10 7 10), B (7 10 7 10) for the second measure; T (8 10), A (8 10), B (8 10) for the third measure.

Handwritten musical notation for the first system. The top staff is a treble clef with notes and accidentals. Above the staff, the chord $E^b7\#5$ is written, with notes $b\sharp$, $b\sharp$, b , b , b , b below it. The bottom staff shows guitar fret numbers for strings T, A, and B.

Notes: $E^b7\#5$
 $b\sharp$ $b\sharp$ b b b b

T: 7 10 10 8
 A: 7 10 10 7 10
 B: || 9 || 7 || 7 || 7 || || 9 || ||

Handwritten musical notation for the second system. The top staff is a treble clef with notes and accidentals. Above the staff, the chord A^b maj7 is written, with notes b , b , b , b , b , b below it. Further right, the chord $G7sus4$ is written, with notes $8va$ and b below it. The bottom staff shows guitar fret numbers for strings T, A, and B.

Notes: A^b maj7
 b b b b b b

Notes: $G7sus4$
 $8va$ b

T: || 8 9 || || ||
 A: 2 2 7
 B: || 15 15 15 ||

Handwritten musical notation for the third system. The top staff is a treble clef with notes and accidentals. Above the staff, the chord $G7b9$ is written, with notes b , b , b , b , \sharp below it. The bottom staff shows guitar fret numbers for strings T, A, and B.

Notes: $G7b9$
 b b b b \sharp

T: 15 || 9 9 7
 A:
 B:

CHAPTER 5

THE MINOR 7b5 CHORD

D LOCRIAN

There are three main ways to treat the minor 7b5 chord. It could be the VII chord of the Major scale, or chord VI of the Melodic Minor scale, or chord II of the Harmonic Minor scale.

During this chapter we'll discuss the differences between them.

The first type we'll discuss is the min7b5 as a VII chord Major, and our chord will be Dmin7b5.

Dmin7b5 = chord VII of Eb Major = D LOCRIAN.

LOCRIAN INTERVAL STRUCTURE FROM D compared to D major.

D Eb F G Ab Bb C = 1 b2 b3 4 b5 b6 b7.
b9 #9 11 #11 b13

D E F# G A B C# = 1 2 3 4 5 6 7
9 11 13

Eb Harmonized Major

Ebmaj7 Fmin7 Gmin7 Abmaj7 Bb7 Cmin7 Dmin7b5

	b3	b6	b2	b5	b7	b3
3	4	b7	b3	b6	①	4
	b5			b2	b5	
5	①	4	b7			
	b6	b2	b5		b3	b6
7			①			
	b7	b3	b6	b2	4	b7
9				b5		
	①	4	b7	b3		①
	b2	b5			b6	b2
12			①	4		
	b3	b6	b2	b5	b7	b3
15	4	b7	b3	b6	①	4
	b5				b2	b5
17	①	4	b7			
	b6	b2	b5		b3	b6

EXAMPLE 1.
D Locrian Over Dmin7b5

T
A
B 5 6 8 5 6 8 5 7 8 6 8 9 6 8 10 11 11

PENTATONICS FROM D LOCRIAN OVER D MIN7b5

Remember from our previous discovery that there are three minor pentatonics in any major scale located on the II, III, and VI degrees. Well we know that D Locrian is the same as Eb Major, then theoretically, the II, III, and VI of Eb will provide us with the roots of the three minor pentatonics. They are as follows:

Over Dmin7b5 we can play F, G, or C Minor Pentatonics.

EXAMPLE 2 (a) F Min Pentatonic over Dmin7b5.

T
A
B 8 11 8 10 8 10 9 11 9 10 8 10 8 11 8

EXAMPLE 2 (b) G Min Pentatonic over Dmin7b5.

Example 2 (b) shows a G minor pentatonic scale over a D minor 7 flat 5 chord. The notation includes a treble clef staff with notes and a bass staff with fret numbers for strings T, A, and B.

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8
T								
A	5	8	5	7	6	8	6	8
B								

EXAMPLE 2 (c) C Min Pentatonic over Dmin7b5.

Example 2 (c) shows a C minor pentatonic scale over a D minor 7 flat 5 chord. The notation includes a treble clef staff with notes and a bass staff with fret numbers for strings T, A, and B.

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8
T								
A								
B	8	11	8	10	8	10	8	10

ARPEGGIOS FROM D LOCRIAN OVER DMIN7b5

The arpeggio possibilities for D Locrian will be derived from the Eb Major scale. Once again, the Harmonized scale.

Ebmaj7 Fmin7 Gmin7 Abmaj7 Bb7 Cmin7 Dmin7b5

Now we're going to listen to all of the seven diatonic arpeggios over Dmin7b5. Remember that not all these arps sound good, but this is the approach we must take to find the ones that do sound good; and when you find one that sounds good, believe me, it's obvious, so bear with me.

NOTE There is a trick to making the not so good sounding arpeggios sound better, and that is by beginning and ending these arps with a chord tone. All the arpeggios will have at least one tone directly related to the chord, so start and end on that tone.

Let's say you wanted to play a Gmin7 arp on the Dmin7b5. Dmin7b5 = D F Ab C. The Gmin7 = G Bb D F. Begin and end the Gmin7 arp with one of the two available common chord tones, in this case either D or F.

EXAMPLE 3 (a) Ebmaj7 arpeggio over Dmin7b5

Handwritten musical notation for Example 3 (a). The top staff shows the Ebmaj7 arpeggio (Eb, G, Bb, D) over the Dmin7b5 chord (D, F, Ab, C). The bottom staff shows fingerings for Treble (T), Alto (A), and Bass (B) positions. The sequence of notes and fingerings is: Eb (5), G (6), Bb (5), D (8), Eb (7), G (8), Bb (8), D (6).

EXAMPLE 3 (b) Fmin7 arpeggio over Dmin7b5

Handwritten musical notation for Example 3 (b). The top staff shows the Fmin7 arpeggio (F, Ab, C, Eb) over the Dmin7b5 chord (D, F, Ab, C). The bottom staff shows fingerings for Treble (T), Alto (A), and Bass (B) positions. The sequence of notes and fingerings is: F (8), Ab (11), C (10), Eb (8), F (11), Ab (13), C (11), Eb (8), F (9), Ab (10), C (8), Eb (10), F (11), Ab (10), C (11), Eb (8).

EXAMPLE 3 (c) *Gmin7 arpeggio over Dmin7b5*

Handwritten musical notation for Example 3(c). The top staff shows a treble clef with notes: G4 (flat), B4 (flat), D5, G5, B4 (flat), G4. The bottom staff shows fingerings for T, A, and B strings across two measures.

T																			
A																			
B	13	10	13	12	10	12	11	10	13	10	11	12	10	12	13	10			

EXAMPLE 3 (d) *Abmaj7 arpeggio over Dmin7b5*

Handwritten musical notation for Example 3(d). The top staff shows a treble clef with notes: A4 (flat), B4 (flat), D5, F5 (flat), A4 (flat), B4 (flat). The bottom staff shows fingerings for T, A, and B strings across two measures.

T																			
A																			
B	10	11	10	13	12	13	13	11	15	11	13	13	12	13	10	11			

EXAMPLE 3 (e) *Bb7 arpeggio over Dmin7b5*

Handwritten musical notation for Example 3(e). The top staff shows a treble clef with notes: B4 (flat), D5, F5 (flat), A5, B4 (flat), D5. The bottom staff shows fingerings for T, A, and B strings across two measures.

T																			
A																			
B	11	13	12	15	13	15	15	13	16	13	15	15	13	15	12	13			

EXAMPLE 3 (f) Cmin7 arpeggio over Dmin7b5

Musical notation for Example 3 (f) showing a Cmin7 arpeggio over a Dmin7b5 chord. The notation includes a treble clef staff with notes and flats, and a bass staff with fingerings for T, A, and B strings.

T									
A									
B	8	11	10	8	10	8	8	11	8

EXAMPLE 3 (g) Dmin7b5 arpeggio over Dmin7b5.

Musical notation for Example 3 (g) showing a Dmin7b5 arpeggio over a Dmin7b5 chord. The notation includes a treble clef staff with notes and flats, and a bass staff with fingerings for T, A, and B strings.

T									
A									
B	10	13	11	10	12	10	9	8	10

TRIADS IN D LOCRIAN OVER D MIN7b5

Let's take the three major triads from Eb Major and listen to them over Dmin7b5. They are as follows:

I IV V triads from Eb = Eb Ab and Bb.

EXAMPLE 4 (a) Eb Major triad over Dmin7b5

EXAMPLE 4 (b) Ab Major triad over Dmin7b5

EXAMPLE 4 (c) *Bb Major triad over Dmin7b5*

Musical notation for Example 4 (c) showing a Bb Major triad over Dmin7b5. The top staff is a treble clef with notes Bb, D, F, Ab, Bb, D, F, Ab. The bottom staff is a bass clef with fingerings: T (6, 10, 8, 8), A (7, 6, 6, 10), B (10, 6, 6, 7, 8, 8, 10, 6).

* Don't forget that all the diatonic triads from Eb Major are worth listening to.

EXAMPLE 4 (d) *All diatonic triads from Eb Major over Dmin7b5: Ebmaj, Fmin, Gmin, Abmaj, Bbmaj, Cmin, Ddim.*

Musical notation for Example 4 (d) showing all diatonic triads from Eb Major over Dmin7b5: Ebmaj, Fmin, Gmin, Abmaj, Bbmaj, Cmin, Ddim. The top staff shows triads Ebmaj, Fmin, Gmin, Abmaj, Bbmaj, Cmin, Ddim with triplets. The bottom staff shows fingerings: T (5, 3, 6, 6, 5, 8, 6, 5, 5, 3, 7), A (6, 5, 4, 3, 3, 6, 5, 4, 3, 3, 6, 3, 3), B (6, 5, 4, 3, 3, 6, 5, 4, 3, 3, 6, 3, 3).

INTERVALS IN D LOCRIAN OVER D MIN^b5.

Let's take a listen to diatonic 3rds, 4ths, 5ths, and 6ths.

EXAMPLE 5 (a) *Diatonic 3rds in D Locrian over Dmin7^b5.*

Musical notation for Example 5 (a) showing diatonic 3rds in D Locrian over Dmin7^b5. The notation includes a treble clef, a key signature of one flat (Bb), and a 7/4 time signature. The melody consists of four groups of three eighth notes, each group representing a diatonic 3rd interval. The notes are D4, E4, F4; D4, E4, F4; D4, E4, F4; and D4, E4, F4. The bass staff shows the fretboard positions for the strings T, A, and B.

String	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
T																		
A																		
B	10	13	11	10	13	11	10	13	11	10	13	12	10	13	12	10	10	10

EXAMPLE 5 (b) *Diatonic 4ths in D Locrian over Dmin7^b5.*

Musical notation for Example 5 (b) showing diatonic 4ths in D Locrian over Dmin7^b5. The notation includes a treble clef, a key signature of one flat (Bb), and a 7/4 time signature. The melody consists of four groups of three eighth notes, each group representing a diatonic 4th interval. The notes are D4, G4, Bb4; D4, G4, Bb4; D4, G4, Bb4; and D4, G4, Bb4. The bass staff shows the fretboard positions for the strings T, A, and B.

String	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
T																		
A																		
B	10	10	11	11	13	13	10	10	11	12	13	13	10	10	12	12	12	12

EXAMPLE 5 (c) Diatonic 5ths in D Locrian over Dmin7b5.

EXAMPLE 5 (d) Diatonic 6ths in D Locrian over Dmin7b5.

SUMMARY OF CHAPTER 5. DMIN7b5 AS CHORD VII MAJOR.

CHORD = D MIN7b5

FORMULAS

SCALE = D Locrian

1 b2 b3 4 b5 b6 b7 b9
#9 11 #11 b13

PENTATONIC/BLUES = G Min Pent/Blues. Up a 4th from root.

ARPEGGIOS = Dmin7b5

arp from root

TRIADS = Ab and Bb

triads from b5 and #5

INTERVALS = 4ths

D MIN7b5 AS VI CHORD MELODIC MINOR

If we treat the minor7b5 chord as the 6th mode of the melodic minor, then we'll be using the Aeolian b5 scale.

The interval structure of D Aeolian b5 compared to a D major scale will be as follows:

Dmin7b5 = chord VI of F Melodic Minor

F Melodic Minor = F G Ab Bb C D E

D Major = D E F# G A B C# D = 1 2 3 4 5 6 7

D Aeolian b5 = D E F G Ab Bb C = 1 2 b3 4 b5 b6 b7
9 #9 11 #11 b13

EXAMPLE 1.

D Aeolian b5 Over Dmin7b5

The musical notation consists of two systems, each with a treble clef staff and a bass staff. The first system shows the D Aeolian b5 scale (D E F G Ab Bb C) over a Dmin7b5 chord. The notes are D4, E4, F4, G4, Ab4, Bb4, C5. The fret numbers for strings T, A, and B are: T: 5 7 8 5 6 8 5 7; A: 9 6 8 9 6 8 10 12; B: 5 7 8 5 6 8 5 7. The second system shows the same scale over a Dmin7b5 chord. The notes are D4, E4, F4, G4, Ab4, Bb4, C5. The fret numbers for strings T, A, and B are: T: 10 8 11 9 8 10 9 7; A: 10 9 7; B: 7.

D Aeolian b5

	b3	b6	b5	b7	b3
		2			
3	4	b7	b3	b6	① 4
	b5				b5
5	① 4	b7	2		
	b6	b5	b3	b6	
7	2	①			
	b7	b3	b6	4	b7
9		2	b5		
	① 4	b7	b3		①
	b5		b6		
12	2	① 4	2		
	b3	b6	b5	b7	b3
		2			
15	4	b7	b3	b6	① 4
	b5				b5
17	① 4	b7	2		
	b6	b5	b3	b6	

NOTE Notice that the only difference between the Aeolian b5 approach and the Locrian approach is one note. Let's compare:

D Aeolian b5 = D E F G Ab Bb C

D Locrian = D Eb F G Ab Bb C

The only difference is the natural 2nd (9th) in the Aeolian b5 or the b2nd (b9) in the Locrian. This might not seem like much of a difference theoretically; however, once you get used to it the natural 9 is a very pleasing and unusual note over the Minor7b5 chord.

PENTATONICS FROM THE D AEOLIAN b5 SCALE OVER Dmin7b5

There is only one Minor pentatonic in the Melodic Minor scale. It occurs on the 2nd degree.

Dmin7b5 = F melodic minor

2nd degree of F melodic minor is G

So we find that G min Pentatonic is available to us from the D Aeolian b5 scale. However, you'll notice that it is the same Pentatonic that was available to us in the Locrian chapter. So the only route for us is the hybrid pentatonic once again. The first that springs to my mind is a variation of the G min pentatonic; one that will include the only note that changed in this Aeolian b5 approach, namely, an E natural, which is the natural 2 (9) in D.

G MIN PENT. = G Bb C D F

Let's drop the D and make it an E.

We're left with G Bb C E F. Let's name this Hybrid Pentatonic 1.

EXAMPLE 2 (a) HYBRID PENTATONIC 1 over Dmin7b5

Musical notation for Hybrid Pentatonic 1 over Dmin7b5. The notation includes a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram has three strings labeled T, A, and B. The notes are: 7 8 10 8 10 9 10 12 | 11 12 10 9 | 10 8 10 8 | 7.

How about using the four notes of the Dmin7b5 chord and adding the natural 2nd (9). We'd have:

D E F Ab C = 1 2 b3 b5 b7

Let's name this Hybrid Pentatonic 2.

EXAMPLE 2 (b) HYBRID PENTATONIC 2 over Dmin7b5

Musical notation for Hybrid Pentatonic 2 over Dmin7b5. The notation includes a treble clef staff with notes and a guitar fretboard diagram below it. The fretboard diagram has three strings labeled T, A, and B. The notes are: 10 12 13 | 11 10 12 9 10 | 9 8 10 8 9 10 9 7 | 9.

TRIADS IN D AEOLIAN b5 over D MIN7b5

There are two major triads in any melodic minor scale. They occur on the 4th and 5th degrees. F Melodic minor = D Aeolian b5. The 4th and 5th degrees of F are Bb and C. Therefore, the two major triads possible from D Aeolian b5 scale are Bb and C. The formula would be major triads on the b6 and b7 degrees of the minor7b5 chord.

EXAMPLE 4 (a) Bb MAJOR TRIAD over DMIN7b5

Musical notation for Example 4(a) showing a Bb major triad over a D minor 7b5 chord. The top staff shows the melodic line with a Bb major triad (Bb, D, F) over a D minor 7b5 chord (D, F, Ab, C). The bottom staff shows the fretboard positions for the strings T, A, and B.

T									
A	8	7	6	6	10	6	6	7	8
B									

EXAMPLE 4 (b) C MAJOR TRIAD over DMIN7b5

Musical notation for Example 4(b) showing a C major triad over a D minor 7b5 chord. The top staff shows the melodic line with a C major triad (C, E, G) over a D minor 7b5 chord (D, F, Ab, C). The bottom staff shows the fretboard positions for the strings T, A, and B.

T									
A	7	10	10	9	8	8	12	12	8
B									

Don't forget that all the diatonic triads are possible !!!

EXAMPLE 4 (c) ALL D AEOLIAN b5 DIATONIC TRIADS over DMIN7b5

Handwritten musical notation for Example 4(c). The top staff shows four triads in the first measure and four in the second, each with a '3' below it. The bottom staff shows the fretboard positions for strings T, A, and B.

T																
A	3	6	8	5	7	8	6	5	7	8	5	6	5	6	7	8
B	5	3	6	8	5	7	8	6	5	7	8	5	6	5	6	7

INTERVALS FROM D AEOLIAN b5 over DMIN7b5

Let's listen to 3rds and 5ths.

EXAMPLE 5 (a) DIATONIC 3rds FROM D AEOLIAN b5 over DMIN7b5

Handwritten musical notation for Example 5(a). The top staff shows four pairs of notes. The bottom staff shows the fretboard positions for strings T, A, and B.

T																
A	5	8	7	5	8	6	5	8	6	5	8	7	5	5	7	6
B	5	8	7	5	8	6	5	8	6	5	8	7	5	5	7	6

EXAMPLE 5 (b) DIATONIC 6ths FROM D AEOLIAN b5 over DMIN7b5

Handwritten musical notation for Example 5(b). The top staff shows four pairs of notes. The bottom staff shows the fretboard positions for strings T, A, and B.

T															
A	5	8	7	5	8	7	5	5	6	6	8	8	5	9	7
B	5	8	7	5	8	7	5	5	6	6	8	8	5	9	7

SUMMARY OF MINOR7b5 AS VI CHORD MELODIC MINOR

Here now is a brief summary of recommended choices.

CHORD = D MIN7b5

SCALE = D AEOLIAN b5

PENTATONIC = HYBRID 2

ARPEGGIOS = F MIN (MAJ7)
or Ab MAJ#5

TRIADS = C Major

INTERVAL = 3rds

FORMULAS

1 2 b3 4 b5 b6 b7
9 #9 11 #11 b13

1 2 b3 b5 b7

MIN (MAJ7) UP MIN 3RD,
MAJ7#5 UP A b5TH

Major triad from b7 of the
chord root

D MIN7b5 AS CHORD II OF C HARMONIC MINOR

IF DMIN7b5 = C Harmonic Minor. C D Eb G Ab B, then mode 2 = D Eb F G Ab B C. Let's compare these notes with D Major to discover the interval structure.

D Major = D E F# G A B C# = 1 2 3 4 5 6 7
(9)(11)(13)

Mode 2 C Harm. Min. = D Eb F G Ab B C = 1 b2 b3 4 b5 6 b7
(b9) (#9)(11)(#11)(13)

D Locrian Natural 6

I will use the name LOCRIAN NATURAL 6 from this point for this mode. The note that makes this scale choice sound unique over a min7b5 is the natural 6.

HARMONIZED C HARMONIC MINOR:

Cmin(maj7) Dmin7b5 Ebmaj7#5 Fmin7 G7 Abmaj7 Bdim7

PENTATONICS IN D LOCRIAN NAT 6 OVER Dmin7b5

Once again there are no standard major or minor pentatonics within the Harmonic Minor scale, so it's time for some more interesting hybrids.

Scale structure = 1 b2 b3 4 b5 6 b7

If we incorporate the natural 6 in the hybrid pentatonics, we will discover sounds that are unique to the Locrian nat. 6.

b3	b2 b5 b7 b3		
	6		
3	4 b7 b3	① 4	
b5		6 b2 b5	
5	① 4 b7		
	b2 b5	b3	
7		① 6	
b7 b3	b2 4 b7		
	6	b5	
① 4 b7 b3		①	
b2 b5		b2	
12	① 4 6		
b3	b2 b5 b7 b3		
	6		
15	4 b7 b3	① 4	
b5		6 b2 b5	
17	① 4 b7		
	b5	b3	

EXAMPLE 1 D LOCRIAN NAT. 6 OVER Dmin7b5

Musical notation for Example 1. The staff shows a melodic line with notes D, E, F, G, A, B, A, G, F, E, D, C, B, A, G, F, E, D. The bass staff shows fret numbers: 5 6 8 5 6 4 5 7 | 8 6 8 9 7 8 10.

EXAMPLE 2 (a) HYBRID PENTATONIC 1. = 1 b3 4 b5 6 over Dmin7b5

Musical notation for Example 2 (a). The staff shows a melodic line with notes D, E, F, G, A, B, A, G, F, E, D, C, B, A, G, F, E, D. The bass staff shows fret numbers: 5 8 5 6 4 7 6 8 | 9 7 10 10 7 9 8 6 | 7.

EXAMPLE 2 (b) HYBRID PENTATONIC 2. = 1 b3 b5 6 b7 over Dmin7b5

Musical notation for Example 2 (b). The staff shows a melodic line with notes D, E, F, G, A, B, A, G, F, E, D, C, B, A, G, F, E, D. The bass staff shows fret numbers: 5 8 6 4 5 7 6 9 | 7 8 10 8 7 9 6 7 | 7.

ARPEGGIOS FROM D LOCRIAN NAT6 OVER D MIN7b5

Chord I, III, and V in the harmonized harmonic minor scale are sounds we have already heard from the harmonized major scale. So, therefore, in the following section I'll only deal with the 4 remaining harmonized harmonic minor arpeggios.

Harmonized C Harmonic Minor scale =

Cmin (maj7) Dmin7b5 Ebmaj7#5 Fmin7 G7 Abmaj7 Bdim7

We have obviously already listened to the Dmin7b5 arp. The Fmin7 arp was chord II of Eb Major (D Locrian), and Abmaj7 was chord IV of Eb Major scale (D Locrian).

So the remaining arps that we haven't heard yet, belonging to D LOCRIAN NAT6, are the following:

Cmin (maj7) - Ebmaj7#5 - G7 - Bdim7.

EXAMPLE 3 (a) Cmin (maj7) ARPEGGIO OVER Dmin7b5

EXAMPLE 3 (b) Ebmaj7#5 ARPEGGIO OVER Dmin7b5

EXAMPLE 3 (c) G7 ARPEGGIO OVER Dmin7b5

Musical notation for Example 3 (c) showing a G7 arpeggio over a Dmin7b5 chord. The notation includes a treble clef staff with notes and a bass staff with fret numbers for strings T, A, and B.

T									
A									
B	10	14	12	10	12	12	10	13	15

EXAMPLE 3 (d) Bdim7 ARPEGGIO OVER Dmin7b5

Musical notation for Example 3 (d) showing a Bdim7 arpeggio over a Dmin7b5 chord. The notation includes a treble clef staff with notes and a bass staff with fret numbers for strings T, A, and B.

T									
A									
B	5	8	6	9	7	10	9	7	10

TRIADS FROM LOCRIAN NAT6 OVER Dmin7b5

There are 2 major triads in the Harmonic minor scale. They occur on the 5th and 6th degrees. So in C Harmonic minor, the 5th and 6th degrees are G and Ab. Therefore, the two triads are G and Ab Major. So from the D root of the Locrian nat 6, that means triads from the 4th and b5th degrees because the G and Ab are the 4th and b5th of D.

We have already heard one of the triads from the Locrian section; the Ab major triad which was the chord IV triad of Eb Major (D Locrian). So the triad that is uniquely a character of the D Locrian Nat6 scale approach is the "G" major.

EXAMPLE 4 (a) G MAJOR TRIAD OVER Dmin7b5

Once again, don't forget that all the diatonic triads from the D Locrian nat 6 (C Harmonic Minor), are worth listening to.

EXAMPLE 4 (b) ALL DIATONIC TRIADS FROM D LOCRIAN NAT6 OVER Dmin7b5

INTERVALS FROM D LOCRIAN NAT6 OVER Dmin7b5

We'll look at 3rds and 6ths.

EXAMPLE 5 (a) DIATONIC 3rds IN D LOCRIAN NAT6 OVER Dmin7b5

Handwritten musical notation for Example 5 (a). The top staff is a treble clef staff showing a sequence of notes: D4, E4, F4, G4, A4, Bb4, C5, D5. The notes are grouped into pairs of intervals: (D4, E4), (E4, F4), (F4, G4), (G4, A4), (A4, Bb4), (Bb4, C5), and (C5, D5). The bottom three staves are guitar tablature with strings labeled T (Treble), A (Acoustic), and B (Bass). The fret numbers are: T: 3 6 5 3 6 5 3 6 5 4 7 5 4 7 6; A: 5 3 6 5 3 6 5 3 6 5 4 7 5 4 7 6; B: 7. A bar line is present after the 14th fret.

EXAMPLE 5 (b) DIATONIC 6ths IN D LOCRIAN NAT6 OVER Dmin7b5

Handwritten musical notation for Example 5 (b). The top staff is a treble clef staff showing a sequence of notes: D4, F4, Ab4, C5, Eb5, G5, Bb5, D6. The notes are grouped into pairs of intervals: (D4, F4), (F4, Ab4), (Ab4, C5), (C5, Eb5), (Eb5, G5), (G5, Bb5), and (Bb5, D6). The bottom three staves are guitar tablature with strings labeled T (Treble), A (Acoustic), and B (Bass). The fret numbers are: T: 4 5 3 3 4 6 6 4 3 4 7 7; A: 5 4 6 5 3 5 6 4 5 7 7; B: 5 6 6 3 5 6 4 5 7 7. A bar line is present after the 14th fret.

SUMMARY OF MODE II HARMONIC MINOR OVER DMIN7b5

Here now are some of my recommendations from this chapter.

CHORD = Dmin7b5	FORMULAS
SCALE = D LOCRIAN NAT6	1 b2 b3 4 b5 6 b7 = D Eb F G Ab B C b9 #9 11 #11 13
PENTATONIC = HYBRID 2	1 b3 b5 6 b7 = D F Ab B C
ARPEGGIO = Cmin (maj7)	1 b3 5 7 C Eb G B Min (maj7) down a whole step from the root of the min7b5 chord
TRIAD = G Major	Major triad from the 4th of the min7b5 chord
INTERVALS	3rds or 6ths

TOTAL SUMMARY OF THE MINOR7b5

APPROACH	VII MAJ	VI MEL MIN	II HARM MIN
	7th mode - LOCRIAN	6th mode - AEOLIAN b5	2nd mode - LOCRIAN NAT6
SCALE	1 b2 b3 4 b5 b6 b7	1 2 b3 4 b5 b6 b7	1 b2 b3 4 b5 6 b7
PENTATONICS	up a 4th 1 b3 4 b6 b7	HYBRID 2 1 2 b3 b5 b7	HYBRID 2 1 b3 b5 6 b7
ARPEGGIO	maj7 up a b5th	maj7#5 up a b5th	down a whole step min (maj7) or up a 1/2 step maj7#5
TRIADS	major from the #5th degree	down a whole step major	major from the 4th degree
INTERVALS	4ths	3rds	6ths

NOTE All three of these scale approaches can be used at any time on a min7b5.

PROGRESSIONS TO PRACTICE USING MIN7b5 CHORDS

1. Use any of the three scale choices.

II:	Dmin7b5	I	%	I	%	I	%	I
I	Fmin7b5	I	%	I	%	I	%	I
I	Abmin7b5	I	%	I	%	I	%	I
I	Bmin7b5	I	%	I	%	I	%	:II

2. Any one of the 3 - Ab mel min - C dorian - Bb mel min. scales in ch. 5.

II:	Dmin7b5	I	%	I	G7#5b9	I	%	I
I	Cmin7	I	%	I	A7#5b9	I	%	:II

3. "BEEF INTOLERABLE"

(named after one of my favorite airline dishes).

A Aeolianb5 - Ab Lydian - G Mixolydian - F# Lydianb7-

F Dorian - B Super Locrian - Eb Major - D Mixolydian.

II:	Amin7b5	I	Abmaj7	I	F/G	I	F#7b5	I
I	Fmin9	I	Bb7#59	I	Ebmaj7	I	C/D	:II

"Beef Intolerable"

Amin^{7b5} Abmaj⁷

T 4 3 3 3 7 6 | 6 4 5 5 3 7

A 5 4 3 3 3 7 | 6 4 5 5 3 7

B

F/G F#7b5

T 7 9 10 9 10 | 8 9 9 8 8 9 ||

A 7 10 9 10 | 8 9 9 8 8 9 ||

B

Fmin⁷ Bb7#5b9

T 11 8 8 8 11 9 | 9 7 6 7 6

A 11 8 8 8 11 9 | 9 7 6 7 6

B

Ebmaj⁷ C/D

T 6 7 8 8 5 8 | 8 5 5 5 7

A 6 7 8 8 5 8 | 8 5 5 5 7

B

CHAPTER SIX:
DIMINISHED CHORDS

C Diminished

There are two ways of tackling the diminished chord. One way is with the obvious, the Diminished scale, and the second way is with the less obvious, mode VII of the Harmonic Minor.

First we'll discuss the Diminished scale. The Diminished scale from the roots C, Eb, Gb or A results in exactly the same notes. This is due to the min3rd symmetry of the diminished scale.

The chord we will use is Cdim7. The scale will be C Diminished.

C DIMINISHED scale compared to C Major:

C Major = C D E F G A B = 1 2 3 4 5 6 7 9 11 13

C Diminished = C D Eb F Gb Ab A B =
1 2 b3 4 b5 b6 6 7 9 #9 11 #11 b13 13

	4	b3 #5	① 4	4
	b5	7	6	b5
3	① 4		2	
#5	b5	7	b3 #5	
5	6	2	①	6
	b3 #5		4	
7	7	6	2 b5	7
	① 4	b3		①
9	b5	7	#5	
	2	① 4	6	2
	b3 #5	b5	b3	
12	6	2	7	
	4	b3 #5	① 4	
	b5	7	6	b5
15	① 4		2	
#5	b5	7	b3 #5	
17	6	2	①	6
	b3 #5		4	

EXAMPLE 1 C DIMINISHED SCALE OVER Cdim7

PENTATONICS WITHIN THE DIMINISHED SCALE OVER C DIM7

Once again there are no standard major or minor pentatonics within the diminished scale, so let's look at our own hybrids.

Diminished scale structure = 1 2 b3 4 b5 #5 6 7 9 #9 11 #11 b13 13

From this information we find there are a number of 5 note pentatonic possibilities. The following examples feature all hybrid pentatonics over Cdim7.

EXAMPLE 2 (a) PENTATONIC HYBRID 1 = 1 b3 4 b5 6 over Cdim7

EXAMPLE 2 (b) PENTATONIC HYBRID 2 = 1 2 b3 b5 7 over Cdim7

Handwritten musical notation for Example 2 (b). The top staff shows a treble clef with notes: C4, D4, E♭4, F♭4, G4, A4. The bottom staff shows fret numbers for strings T, A, and B:

T																							
A																							
B	8	10	11	9	9	10	7	8	7	7	8	10	8	7	7	8	7	10	9	9	11	10	8

EXAMPLE 2 (c) PENTATONIC HYBRID 3 = 1 2 4 #5 7 over Cdim7

Handwritten musical notation for Example 2 (c). The top staff shows a treble clef with notes: C4, D4, E4, F#4, G4, A4. The bottom staff shows fret numbers for strings T, A, and B:

T																							
A																							
B	8	10	8	11	9	10	12	10	9	12	8	10	8	12	9	10	12	10	9	11	8	10	8

EXAMPLE 2 (d) PENTATONIC HYBRID 4 = 1 2 b3 b5 6 over Cdim7

Handwritten musical notation for Example 2 (d). The top staff shows a treble clef with notes: C4, D4, E♭4, F♭4, G4, A4. The bottom staff shows fret numbers for strings T, A, and B:

T																	
A																	
B	8	10	11	9	12	10	12	13	11	14	13	14	11	13	12	10	10

Feel free to experiment with other possibilities taken from the diminished scale's interval structure.

ARPEGGIOS FROM C DIMINISHED SCALE OVER C DIM7

Let's take a closer look at the chords available to us from the diminished scale.

The diminished scale is constructed from the notes of two diminished 7th chords a whole step apart. Let me show you. Usually when we construct a harmonized scale we take every other note from the scale, e. g. :

C DIM scale = 1 2 b3 4 b5 6 7 = C D Eb F Gb Ab A B

C Eb Gb and A = Cdim7 chord, alternately,

D F Ab and B = Ddim7 chord.

So you see that combining the notes of two diminished 7 chords a whole step apart gives us a diminished scale. This information is useful for creating unusual sounds over a diminished chord and helps make the diminished scale somewhat more ambiguous, because now you know that certain patterns will work up a whole step, instead of always moving in the predictable min 3rd fashion so closely associated with this symmetrical scale.

So basically you can play a dim7 arpeggio from every step of this scale. This will be example 3 (d).

Let's look at other arpeggios available from the scale:

1 2 b3 4 b5 #5 6 7 = C D Eb F Gb Ab A B

By looking at the scale, it is easy seeing the chord possibilities.

1 b3 b5 6 = C Eb Gb and A = Cdim7

1 b3 b5 7 = C Eb Gb and B = Cmin (maj7) b5. That's a particularly ugly name for this chord and luckily for all of us, there's a simpler name.

Eb = D#, Gb = F#. "So ?", you ask. Well now we see that we have a C with D# F# and B. The notes D# F# and B = B maj triad. So, a simpler name for this Cmin (maj7) #5 would be Bmaj over a C root. "B/C"

1 b3 #5 7 = C Eb G# B = Cmin(maj7)#5. There's an easier name for this: G# = Ab; B = Cb; Ab, Cb & Eb = Abmin. So Cmin(maj7)#5 = Abmin/C.

So the lesson here is that if you know the notes in a chord and you know the root, sometimes just rearranging the remaining notes gives you a 3 or 4 note chord that is familiar. Then all you do is name that chord (sounds like a T. V. show), then place it over the slash of the root note.

EXAMPLE 3 (a) C DIM7 ARPEGGIO OVER C DIM7 CHORD

Musical notation for Example 3 (a) showing a C diminished 7th arpeggio over a C diminished 7th chord. The treble clef staff contains the notes B \flat , A \flat , G \flat , F. The bass clef staff shows fingerings: 8 11 9 7 10 8 7 5 for the first measure and 8 for the second measure.

EXAMPLE 3 (b) B/C ARPEGGIO OVER C DIM7 CHORD

Musical notation for Example 3 (b) showing a B/C arpeggio over a C diminished 7th chord. The treble clef staff contains the notes B, C, D, E. The bass clef staff shows fingerings: 8 11 9 9 10 8 9 7 for the first measure and 8 for the second measure.

EXAMPLE 3 (c) Abmin/C ARPEGGIO OVER C DIM7 CHORD

Musical notation for Example 3 (c) showing an Ab minor/C arpeggio over a C diminished 7th chord. The treble clef staff contains the notes A \flat , B \flat , C \flat , D \flat . The bass clef staff shows fingerings: 8 6 6 9 10 8 9 7 for the first measure and 8 for the second measure.

EXAMPLE 3 (d) DIM 7 ARPS FROM ALL DIM SCALE TONES OVER C DIM7 CHORD

Handwritten musical notation for Example 3 (d). The top staff shows a melodic line in treble clef with eighth and sixteenth notes. The bottom staff shows guitar fretting for strings T, A, and B. The fretting sequence is: T: 8 || 9 7 || 10 8 || 9 || 9 7 10 || 8 || 9 12 || 9 7 10 8 || 9 12 10 7 10 8 || 9 12 10 9 || 10

TRIADS FROM THE C DIMINISHED SCALE OVER C DIM7 CHORD

Major triads in the Diminished scale occur in minor 3rd intervals beginning down a 1/2 step from the root of the scale. Therefore, in C Diminished we have B D F and Ab major triads. Another way to visualize them would be to think of them from the 2nd - 4th - #5th - maj7th degrees from the root of the diminished chord.

EXAMPLE 4 (a) D MAJOR TRIAD OVER C DIM7

Handwritten musical notation for Example 4 (a). The top staff shows a melodic line in treble clef with quarter and eighth notes, including a sharp sign. The bottom staff shows guitar fretting for strings T, A, and B. The fretting sequence is: T: 7 5 10 10 || 5 7 7 7 || 9 5

EXAMPLE 4 (b) F MAJOR TRIAD OVER C DIM7

Musical notation for Example 4(b) showing a melody and guitar fretboard diagrams for F major triad over C dim7. The melody is written on a treble clef staff. The fretboard diagrams are for the top three strings (T, A, B).

String	Measure 1	Measure 2
T	8 12 10 10 10 8 13 13	8 10 10 10 12 8
A		
B		

EXAMPLE 4 (c) A \flat MAJOR TRIAD OVER C DIM7

Musical notation for Example 4(c) showing a melody and guitar fretboard diagrams for A-flat major triad over C dim7. The melody is written on a treble clef staff with flats. The fretboard diagrams are for the top three strings (T, A, B).

String	Measure 1	Measure 2
T	8 9 8 11 11	8 9 8 10 11 11
A	10 8	10 11 11
B	11 11	11 11

EXAMPLE 4 (d) B MAJOR TRIAD OVER C DIM7

Musical notation for Example 4(d) showing a melody and guitar fretboard diagrams for B major triad over C dim7. The melody is written on a treble clef staff with sharps. The fretboard diagrams are for the top three strings (T, A, B).

String	Measure 1	Measure 2
T	7 7 11 11	7 7 8 9 9
A	9 8	8 9 9
B	6 9	

NOTE All these major triads could also be minor, so try those too!

INTERVALS WITHIN THE DIMINISHED SCALE OVER C DIM7

Minor 3rds and 6ths move symmetrically up and down the scale steps.

EXAMPLE 5 (a) PARALLEL MIN 3rds OVER C DIM7 CHORD

Musical notation for Example 5 (a) showing parallel minor 3rds over a C diminished 7th chord. The notation consists of a treble clef staff and a bass staff. The treble staff shows a sequence of four chords, each with a minor 3rd interval between the root and the third. The bass staff shows the corresponding fingerings for the T, A, and B strings.

String	Chord 1	Chord 2	Chord 3	Chord 4	Final
T					
A	6	9	7	10	10
B	8	8	9	7	8

EXAMPLE 5 (b) PARALLEL 6ths OVER C DIM7 CHORD

Musical notation for Example 5 (b) showing parallel 6ths over a C diminished 7th chord. The notation consists of a treble clef staff and a bass staff. The treble staff shows a sequence of four chords, each with a major 6th interval between the root and the sixth. The bass staff shows the corresponding fingerings for the T, A, and B strings.

String	Chord 1	Chord 2	Chord 3	Chord 4	Final
T					
A	7	10	8	10	10
B	8	11	9	7	

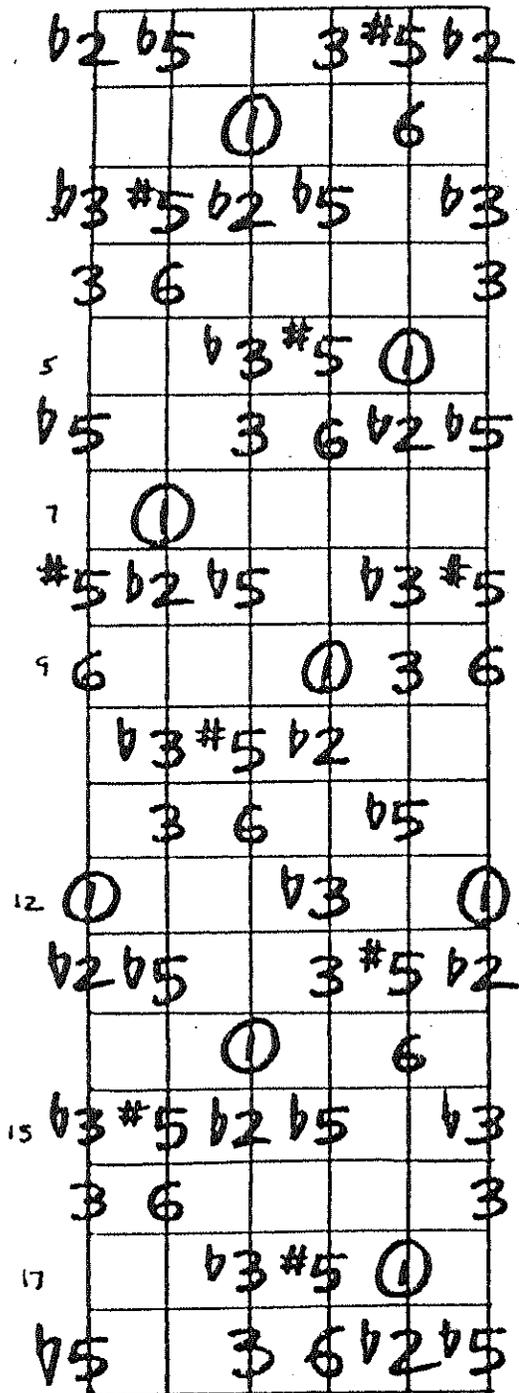
Major 3rd intervals move in min 3rd increments beginning down a 1/2 step from the root of the chord.

EXAMPLE 5 (c) MAJ 3rds IN MIN 3rd INCREMENTS OVER C DIM7 CHORD

The musical notation for Example 5 (c) consists of a treble clef staff and a bass staff. The treble staff shows a sequence of notes: C#4, E4, G#4, Bb4, C#5, E5, G#5, Bb5, C#6, E6, G#6, Bb6, C#7, E7, G#7, Bb7, C#8, E8, G#8, Bb8, C#9, E9, G#9, Bb9, C#10, E10, G#10, Bb10, C#11, E11, G#11, Bb11, C#12, E12, G#12, Bb12, C#13, E13, G#13, Bb13, C#14, E14, G#14, Bb14, C#15, E15, G#15, Bb15, C#16, E16, G#16, Bb16, C#17, E17, G#17, Bb17, C#18, E18, G#18, Bb18, C#19, E19, G#19, Bb19, C#20, E20, G#20, Bb20, C#21, E21, G#21, Bb21, C#22, E22, G#22, Bb22, C#23, E23, G#23, Bb23, C#24, E24, G#24, Bb24, C#25, E25, G#25, Bb25, C#26, E26, G#26, Bb26, C#27, E27, G#27, Bb27, C#28, E28, G#28, Bb28, C#29, E29, G#29, Bb29, C#30, E30, G#30, Bb30, C#31, E31, G#31, Bb31, C#32, E32, G#32, Bb32, C#33, E33, G#33, Bb33, C#34, E34, G#34, Bb34, C#35, E35, G#35, Bb35, C#36, E36, G#36, Bb36, C#37, E37, G#37, Bb37, C#38, E38, G#38, Bb38, C#39, E39, G#39, Bb39, C#40, E40, G#40, Bb40, C#41, E41, G#41, Bb41, C#42, E42, G#42, Bb42, C#43, E43, G#43, Bb43, C#44, E44, G#44, Bb44, C#45, E45, G#45, Bb45, C#46, E46, G#46, Bb46, C#47, E47, G#47, Bb47, C#48, E48, G#48, Bb48, C#49, E49, G#49, Bb49, C#50, E50, G#50, Bb50, C#51, E51, G#51, Bb51, C#52, E52, G#52, Bb52, C#53, E53, G#53, Bb53, C#54, E54, G#54, Bb54, C#55, E55, G#55, Bb55, C#56, E56, G#56, Bb56, C#57, E57, G#57, Bb57, C#58, E58, G#58, Bb58, C#59, E59, G#59, Bb59, C#60, E60, G#60, Bb60, C#61, E61, G#61, Bb61, C#62, E62, G#62, Bb62, C#63, E63, G#63, Bb63, C#64, E64, G#64, Bb64, C#65, E65, G#65, Bb65, C#66, E66, G#66, Bb66, C#67, E67, G#67, Bb67, C#68, E68, G#68, Bb68, C#69, E69, G#69, Bb69, C#70, E70, G#70, Bb70, C#71, E71, G#71, Bb71, C#72, E72, G#72, Bb72, C#73, E73, G#73, Bb73, C#74, E74, G#74, Bb74, C#75, E75, G#75, Bb75, C#76, E76, G#76, Bb76, C#77, E77, G#77, Bb77, C#78, E78, G#78, Bb78, C#79, E79, G#79, Bb79, C#80, E80, G#80, Bb80, C#81, E81, G#81, Bb81, C#82, E82, G#82, Bb82, C#83, E83, G#83, Bb83, C#84, E84, G#84, Bb84, C#85, E85, G#85, Bb85, C#86, E86, G#86, Bb86, C#87, E87, G#87, Bb87, C#88, E88, G#88, Bb88, C#89, E89, G#89, Bb89, C#90, E90, G#90, Bb90, C#91, E91, G#91, Bb91, C#92, E92, G#92, Bb92, C#93, E93, G#93, Bb93, C#94, E94, G#94, Bb94, C#95, E95, G#95, Bb95, C#96, E96, G#96, Bb96, C#97, E97, G#97, Bb97, C#98, E98, G#98, Bb98, C#99, E99, G#99, Bb99, C#100, E100, G#100, Bb100, C#101, E101, G#101, Bb101, C#102, E102, G#102, Bb102, C#103, E103, G#103, Bb103, C#104, E104, G#104, Bb104, C#105, E105, G#105, Bb105, C#106, E106, G#106, Bb106, C#107, E107, G#107, Bb107, C#108, E108, G#108, Bb108, C#109, E109, G#109, Bb109, C#110, E110, G#110, Bb110, C#111, E111, G#111, Bb111, C#112, E112, G#112, Bb112, C#113, E113, G#113, Bb113, C#114, E114, G#114, Bb114, C#115, E115, G#115, Bb115, C#116, E116, G#116, Bb116, C#117, E117, G#117, Bb117, C#118, E118, G#118, Bb118, C#119, E119, G#119, Bb119, C#120, E120, G#120, Bb120, C#121, E121, G#121, Bb121, C#122, E122, G#122, Bb122, C#123, E123, G#123, Bb123, C#124, E124, G#124, Bb124, C#125, E125, G#125, Bb125, C#126, E126, G#126, Bb126, C#127, E127, G#127, Bb127, C#128, E128, G#128, Bb128, C#129, E129, G#129, Bb129, C#130, E130, G#130, Bb130, C#131, E131, G#131, Bb131, C#132, E132, G#132, Bb132, C#133, E133, G#133, Bb133, C#134, E134, G#134, Bb134, C#135, E135, G#135, Bb135, C#136, E136, G#136, Bb136, C#137, E137, G#137, Bb137, C#138, E138, G#138, Bb138, C#139, E139, G#139, Bb139, C#140, E140, G#140, Bb140, C#141, E141, G#141, Bb141, C#142, E142, G#142, Bb142, C#143, E143, G#143, Bb143, C#144, E144, G#144, Bb144, C#145, E145, G#145, Bb145, C#146, E146, G#146, Bb146, C#147, E147, G#147, Bb147, C#148, E148, G#148, Bb148, C#149, E149, G#149, Bb149, C#150, E150, G#150, Bb150, C#151, E151, G#151, Bb151, C#152, E152, G#152, Bb152, C#153, E153, G#153, Bb153, C#154, E154, G#154, Bb154, C#155, E155, G#155, Bb155, C#156, E156, G#156, Bb156, C#157, E157, G#157, Bb157, C#158, E158, G#158, Bb158, C#159, E159, G#159, Bb159, C#160, E160, G#160, Bb160, C#161, E161, G#161, Bb161, C#162, E162, G#162, Bb162, C#163, E163, G#163, Bb163, C#164, E164, G#164, Bb164, C#165, E165, 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G#202, Bb202, C#203, E203, G#203, Bb203, C#204, E204, G#204, Bb204, C#205, E205, G#205, Bb205, C#206, E206, G#206, Bb206, C#207, E207, G#207, Bb207, C#208, E208, G#208, Bb208, C#209, E209, G#209, Bb209, C#210, E210, G#210, Bb210, C#211, E211, G#211, Bb211, C#212, E212, G#212, Bb212, C#213, E213, G#213, Bb213, C#214, E214, G#214, Bb214, C#215, E215, G#215, Bb215, C#216, E216, G#216, Bb216, C#217, E217, G#217, Bb217, C#218, E218, G#218, Bb218, C#219, E219, G#219, Bb219, C#220, E220, G#220, Bb220, C#221, E221, G#221, Bb221, C#222, E222, G#222, Bb222, C#223, E223, G#223, Bb223, C#224, E224, G#224, Bb224, C#225, E225, G#225, Bb225, C#226, E226, G#226, Bb226, C#227, E227, G#227, Bb227, C#228, E228, G#228, Bb228, C#229, E229, G#229, Bb229, C#230, E230, G#230, Bb230, C#231, E231, G#231, Bb231, C#232, E232, G#232, Bb232, C#233, E233, G#233, Bb233, C#234, E234, G#234, Bb234, C#235, E235, G#235, Bb235, C#236, E236, G#236, Bb236, C#237, E237, G#237, Bb237, C#238, E238, G#238, Bb238, C#239, E239, G#239, Bb239, C#240, E240, G#240, Bb240, C#241, E241, G#241, Bb241, C#242, E242, G#242, Bb242, C#243, E243, G#243, Bb243, C#244, E244, G#244, Bb244, C#245, E245, G#245, Bb245, C#246, E246, G#246, Bb246, C#247, E247, G#247, Bb247, C#248, E248, G#248, Bb248, C#249, E249, G#249, Bb249, C#250, E250, G#250, Bb250, C#251, E251, G#251, Bb251, C#252, E252, G#252, Bb252, C#253, E253, G#253, Bb253, C#254, E254, G#254, Bb254, C#255, E255, G#255, Bb255, C#256, E256, G#256, Bb256, C#257, E257, G#257, Bb257, C#258, E258, G#258, Bb258, C#259, E259, G#259, Bb259, C#260, E260, G#260, Bb260, C#261, E261, G#261, Bb261, C#262, E262, G#262, Bb262, C#263, E263, G#263, Bb263, C#264, E264, G#264, Bb264, C#265, E265, G#265, Bb265, C#266, E266, G#266, Bb266, C#267, E267, G#267, Bb267, C#268, E268, G#268, Bb268, C#269, E269, G#269, Bb269, C#270, E270, G#270, Bb270, C#271, E271, G#271, Bb271, C#272, E272, G#272, Bb272, C#273, E273, G#273, Bb273, C#274, E274, G#274, Bb274, C#275, E275, G#275, Bb275, C#276, E276, G#276, Bb276, C#277, E277, G#277, Bb277, C#278, E278, G#278, Bb278, C#279, E279, G#279, Bb279, C#280, E280, G#280, Bb280, C#281, E281, G#281, Bb281, C#282, E282, G#282, Bb282, C#283, E283, G#283, Bb283, C#284, E284, G#284, Bb284, C#285, E285, G#285, Bb285, C#286, E286, G#286, Bb286, C#287, E287, G#287, Bb287, C#288, E288, G#288, Bb288, C#289, E289, G#289, Bb289, C#290, E290, G#290, Bb290, C#291, E291, G#291, Bb291, C#292, E292, G#292, Bb292, C#293, E293, G#293, Bb293, C#294, E294, G#294, Bb294, C#295, E295, G#295, Bb295, C#296, E296, G#296, Bb296, C#297, E297, G#297, Bb297, C#298, E298, G#298, Bb298, C#299, E299, G#299, Bb299, C#300, E300, G#300, Bb300, C#301, E301, G#301, Bb301, C#302, E302, G#302, Bb302, C#303, E303, G#303, Bb303, C#304, E304, G#304, Bb304, C#305, E305, G#305, Bb305, C#306, E306, G#306, Bb306, C#307, E307, G#307, Bb307, C#308, E308, G#308, Bb308, C#309, E309, G#309, Bb309, C#310, E310, G#310, Bb310, C#311, E311, G#311, Bb311, C#312, E312, G#312, Bb312, C#313, E313, G#313, Bb313, C#314, E314, G#314, Bb314, C#315, E315, G#315, Bb315, C#316, E316, G#316, Bb316, C#317, E317, G#317, Bb317, C#318, E318, G#318, Bb318, C#319, E319, G#319, Bb319, C#320, E320, G#320, Bb320, C#321, E321, G#321, Bb321, C#322, E322, G#322, Bb322, C#323, E323, G#323, Bb323, C#324, E324, G#324, Bb324, C#325, E325, G#325, Bb325, C#326, E326, G#326, Bb326, C#327, E327, G#327, Bb327, C#328, E328, G#328, Bb328, C#329, E329, G#329, Bb329, C#330, E330, G#330, Bb330, C#331, E331, G#331, Bb331, C#332, E332, G#332, Bb332, C#333, E333, G#333, Bb333, C#334, E334, G#334, Bb334, C#335, E335, G#335, Bb335, C#336, E336, G#336, Bb336, C#337, E337, G#337, Bb337, C#338, E338, G#338, Bb338, C#339, E339, G#339, Bb339, C#340, E340, G#340, Bb340, C#341, E341, G#341, Bb341, C#342, E342, G#342, Bb342, C#343, E343, G#343, Bb343, C#344, E344, G#344, Bb344, C#345, E345, G#345, Bb345, C#346, E346, G#346, Bb346, C#347, E347, G#347, Bb347, C#348, E348, G#348, Bb348, C#349, E349, G#349, Bb349, C#350, E350, G#350, Bb350, C#351, E351, G#351, Bb351, C#352, E352, G#352, Bb352, C#353, E353, G#353, Bb353, C#354, E354, G#354, Bb354, C#355, E355, G#355, Bb355, C#356, E356, G#356, Bb356, C#357, E357, G#357, Bb357, C#358, E358, G#358, Bb358, C#359, E359, G#359, Bb359, C#360, E360, G#360, Bb360, C#361, E361, G#361, Bb361, C#362, E362, G#362, Bb362, C#363, E363, G#363, Bb363, C#364, E364, G#364, Bb364, C#365, E365, G#365, Bb365, C#366, E366, G#366, Bb366, C#367, E367, G#367, Bb367, C#368, E368, G#368, Bb368, C#369, E369, G#369, Bb369, C#370, E370, G#370, Bb370, C#371, E371, G#371, Bb371, C#372, E372, G#372, Bb372, C#373, E373, G#373, Bb373, C#374, E374, G#374, Bb374, C#375, E375, G#375, Bb375, C#376, E376, G#376, Bb376, C#377, E377, G#377, Bb377, C#378, E378, G#378, Bb378, C#379, E379, G#379, Bb379, C#380, E380, G#380, Bb380, C#381, E381, G#381, Bb381, C#382, E382, G#382, Bb382, C#383, E383, G#383, Bb383, C#384, E384, G#384, Bb384, C#385, E385, G#385, Bb385, C#386, E386, G#386, Bb386, C#387, E387, G#387, Bb387, C#388, E388, G#388, Bb388, C#389, E389, G#389, Bb389, C#390, E390, G#390, Bb390, C#391, E391, G#391, Bb391, C#392, E392, G#392, Bb392, C#393, E393, G#393, Bb393, C#394, E394, G#394, Bb394, C#395, E395, G#395, Bb395, C#396, E396, G#396, Bb396, C#397, E397, G#397, Bb397, C#398, E398, G#398, Bb398, C#399, E399, G#399, Bb399, C#400, E400, G#400, Bb400, C#401, E401, G#401, Bb401, C#402, E402, G#402, Bb402, C#403, E403, G#403, Bb403, C#404, E404, G#404, Bb404, C#405, E405, G#405, Bb405, C#406, E406, G#406, Bb406, C#407, E407, G#407, Bb407, C#408, E408, G#408, Bb408, C#409, E409, G#409, Bb409, C#410, E410, G#410, Bb410, C#411, E411, G#411, Bb411, C#412, E412, G#412, Bb412, C#413, E413, G#413, Bb413, C#414, E414, G#414, Bb414, C#415, E415, G#415, Bb415, C#416, E416, G#416, Bb416, C#417, E417, G#417, Bb417, C#418, E418, G#418, Bb418, C#419, E419, G#419, Bb419, C#420, E420, G#420, Bb420, C#421, E421, G#421, Bb421, C#422, E422, G#422, Bb422, C#423, E423, G#423, Bb423, C#424, E424, G#424, Bb424, C#425, E425, G#425, Bb425, C#426, E426, G#426, Bb426, C#427, E427, G#427, Bb427, C#428, E428, G#428, Bb428, C#429, E429, G#429, Bb429, C#430, E430, G#430, Bb430, C#431, E431, G#431, Bb431, C#432, E432, G#432, Bb432, C#433, E433, G#433, Bb433, C#434, E434, G#434, Bb434, C#435, E435, G#435, Bb435, C#436, E436, G#436, Bb436, C#437, E437, G#437, Bb437, C#438, E438, G#438, Bb438, C#439, E439, G#439, Bb439, C#440, E440, G#440, Bb440, C#441, E441, G#441, Bb441, C#442, E442, G#442, Bb442, C#443, E443, G#443, Bb443, C#444, E444, G#444, Bb444, C#445, E445, G#445, Bb445, C#446, E446, G#446, Bb446, C#447, E447, G#447, Bb447, C#448, E448, G#448, Bb448, C#449, E449, G#449, Bb449, C#450, E450, G#450, Bb450, C#451, E451, G#451, Bb451, C#452, E452, G#452, Bb452, C#453, E453, G#453, Bb453, C#454, E454, G#454, Bb454, C#455, E455, G#455, Bb455, C#456, E456, G#456, Bb456, C#457, E457, G#457, Bb457, C#458, E458, G#458, Bb458, C#459, E459, G#459, Bb459, C#460, E460, G#460, Bb460, C#461, E461, 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G#498, Bb498, C#499, E499, G#499, Bb499, C#500, E500, G#500, Bb500, C#501, E501, G#501, Bb501, C#502, E502, G#502, Bb502, C#503, E503, G#503, Bb503, C#504, E504, G#504, Bb504, C#505, E505, G#505, Bb505, C#506, E506, G#506, Bb506, C#507, E507, G#507, Bb507, C#508, E508, G#508, Bb508, C#509, E509, G#509, Bb509, C#510, E510, G#510, Bb510, C#511, E511, G#511, Bb511, C#512, E512, G#512, Bb512, C#513, E513, G#513, Bb513, C#514, E514, G#514, Bb514, C#515, E515, G#515, Bb515, C#516, E516, G#516, Bb516, C#517, E517, G#517, Bb517, C#518, E518, G#518, Bb518, C#519, E519, G#519, Bb519, C#520, E520, G#520, Bb520, C#521, E521, G#521, Bb521, C#522, E522, G#522, Bb522, C#523, E523, G#523, Bb523, C#524, E524, G#524, Bb524, C#525, E525, G#525, Bb525, C#526, E526, G#526, Bb526, C#527, E527, G#527, Bb527, C#528, E528, G#528, Bb528, C#529, E529, G#529, Bb529, C#530, E530, G#530, Bb530, C#531, E531, G#531, Bb531, C#532, E532, G#532, Bb532, C#533, E533, G#533, Bb533, C#534, E534, G#534, Bb534, C#535, E535, G#535, Bb535, C#536, E536, G#536, Bb536, C#537, E537, G#537, Bb537, C#538, E538, G#538, Bb538, C#539, E539, G#539, Bb539, C#540, E540, G#540, Bb540, C#541, E541, G#541, Bb541, C#542, E542, G#542, Bb542, C#543, E543, G#543, Bb543, C#544, E544, G#544, Bb544, C#545, E545, G#545, Bb545, C#546, E546, G#546, Bb546, C#547, E547, G#547, Bb547, C#548, E548, G#548, Bb548, C#549, E549, G#549, Bb549, C#550, E550, G#550, Bb550, C#551, E551, G#551, Bb551,

DIM7 AS CHORD VII OF HARMONIC MINOR

Mode VII F Harmonic Minor



The 7th chord of the Harmonic minor scale is a diminished 7th chord. This means that the 7th mode of the Harmonic minor can be played over a diminished chord. Let's analyze it. Edim7 will be our example chord. So, Edim7 is the the 7th chord of F Harmonic minor.

F Harmonic minor = F G Ab Bb C Db E

Mode VII = E F G Ab (G#) Bb C Db =
1 b2 b3 3 b5 #5 6 b9 #9 #11 b13 13

EXAMPLE 2 (b) PENTATONIC HYBRID 2 = 1 b2 3 b5 6 OVER E DIM7

The musical notation for Example 2 (b) consists of a treble clef staff and a bass staff. The treble staff shows a pentatonic hybrid scale starting on the E string (open), with notes: E (open), F# (1st fret), G (2nd fret), A (3rd fret), and B (4th fret). The bass staff shows the fret numbers for the strings: T (Treble), A (4th), and B (5th). The fret numbers are: T (open), A (7, 8, 6, 8), B (7, 9, 10, 9). The second measure shows a diminished 7th chord over the E string, with notes: E (open), F# (1st fret), G (2nd fret), and A (3rd fret). The fret numbers for the bass staff in the second measure are: T (open), A (11), B (9, 12).

EXAMPLE 2 (c) PENTATONIC HYBRID 3 = 1 b2 b3 b5 6 OVER DIM7

The musical notation for Example 2 (c) consists of a treble clef staff and a bass staff. The treble staff shows a pentatonic hybrid scale starting on the E string (open), with notes: E (open), F (1st fret), G (2nd fret), A (3rd fret), and B (4th fret). The bass staff shows the fret numbers for the strings: T (Treble), A (4th), and B (5th). The fret numbers are: T (open), A (7, 8, 5, 8), B (6, 9, 10, 8). The second measure shows a diminished 7th chord over the E string, with notes: E (open), F (1st fret), G (2nd fret), and A (3rd fret). The fret numbers for the bass staff in the second measure are: T (open), A (11), B (9, 12).

ARPEGGIOS FROM MODE VII HARMONIC MINOR OVER DIM7 CHORD

There are 7 arpeggios to investigate from the harmonized harmonic minor scale. They are as follows:

Fmin (maj7) Gmin7b5 Abmaj7#5 Bbmin7 C7 Dbmaj7 Edim7

Let's have a listen to all of these.

EXAMPLE 3 (a) *F*min (MAJ7) ARPEGGIO OVER E DIM7

T
 A
 B 7 8 6 5 9 10 9 8 12 8 9 10 9 5 6 8 7

EXAMPLE 3 (b) *G*min7b5 ARPEGGIO OVER E DIM7

T
 A
 B 10 13 11 10 12 11 9 13 15 13 9 11 12 10 11 13 10

EXAMPLE 3 (c) *A*bmaj7#5 ARPEGGIO OVER DIM7

T
 A
 B 10 11 10 9 12 13 13 12 15 12 13 13 12 9 10 11 10

EXAMPLE 3 (d) Bbmin7 ARPEGGIO OVER E DIM7

Musical notation for Example 3 (d) showing a Bbmin7 arpeggio over an E dim7 chord. The notation includes a treble clef staff with notes and a bass staff with fingerings for T, A, and B strings.

T		
A		
B	6 9 8 6 8 6 6 4	6

EXAMPLE 3 (e) C7 ARPEGGIO OVER E DIM7

Musical notation for Example 3 (e) showing a C7 arpeggio over an E dim7 chord. The notation includes a treble clef staff with notes and a bass staff with fingerings for T, A, and B strings.

T			
A			
B	7 10 8 10 9 8 11 8	12 12 8 11 8 9 10 8	10 7

EXAMPLE 3 (f) Dbmaj7 ARPEGGIO OVER E DIM7

Musical notation for Example 3 (f) showing a Dbmaj7 arpeggio over an E dim7 chord. The notation includes a treble clef staff with notes and a bass staff with fingerings for T, A, and B strings.

T		
A		
B	9 8 6 10 11 10 9 8	9

EXAMPLE 3 (g) *E*dim7 ARPEGGIO OVER *E* DIM7

Musical notation for Example 3 (g) showing an *E*dim7 arpeggio over an *E*dim7 chord. The treble clef staff shows the notes E, G, B \flat , A \flat , G, E. The bass clef staff shows the fret positions for the strings: T, A, B (12, 10, 8, 11, 14, 12, 11, 9) and a final 12 for the E string.

TRIADS FROM MODE VII HARMONIC MINOR OVER DIM7

There are two major triads in the Harmonic minor scale. They appear on the 5th and 6th degrees of the scale. Therefore, the 5th and 6th degrees of F Harmonic minor would be C and D \flat . This is the same as the #5th and 6th degrees from the root of the *E*dim7 chord because C and D \flat are the #5 and natural 6 of E. Let's listen to these two triads.

EXAMPLE 4 (a) C MAJOR TRIAD OVER *E* DIM7

Musical notation for Example 4 (a) showing a C major triad over an *E*dim7 chord. The treble clef staff shows the notes C, E, G, C, E, G. The bass clef staff shows the fret positions for the strings: T, A, B (7, 10, 10, 9, 8, 8, 12, 12) and a final 8, 8, 9, 10, 10, 7.

EXAMPLE 4 (b) D \flat MAJOR TRIAD OVER E DIM7

The musical notation consists of a treble clef staff and a bass staff. The treble staff shows a D \flat major triad (F, A \flat , C) and a scale of notes: F, G, A \flat , B \flat , C, D \flat , E \flat , F. The bass staff shows the fret positions for the triad notes on the T, A, and B strings. The fret positions are: T: 9, 13; A: 11, 11; B: 9, 13. The fret positions for the scale notes are: T: 9, 9, 13; A: 10, 9, 9, 13; B: 13, 9, 9, 10, 11, 11, 13, 9.

Let's take a look at the harmonized scale for the harmonic minor again to discover the remaining triads.

Scale chords for F Harmonic minor in triads.

Fmin - Gdim - Aaug - Bbmin - C - D \flat - Edim

We've already heard the C and D \flat triads. Edim and Gdim we've also heard; they both consist of chord tones from Edim7. So let's hear the ones remaining that sound specifically like VII mode Harmonic minor.

EXAMPLE 4 (c&d) Fmin and A \flat aug TRIADS OVER E DIM7

The musical notation consists of a treble clef staff and a bass staff. The treble staff shows an F minor triad (F, A \flat , C) and a scale of notes: F, G, A \flat , B \flat , C, D \flat , E \flat , F. The bass staff shows the fret positions for the triad notes on the T, A, and B strings. The fret positions are: T: 8, 11, 10; A: 10, 10; B: 8, 11. The fret positions for the scale notes are: T: 8, 8, 11, 8; A: 9, 8, 11, 8; B: 11, 10, 9, 9, 13, 12, 13, 9.

EXAMPLE 4 (e) *B*min TRIAD OVER E DIM7

Musical notation for Example 4 (e) showing a B minor triad over an E diminished 7th chord. The notation includes a treble clef staff with notes and accidentals, and a bass staff with fingerings for T, A, and B strings.

INTERVALS WITHIN MODE VII HARMONIC MINOR OVER E DIM7

3rds and 6ths sound good. Let's listen to those.

EXAMPLE 5 (a) DIATONIC 3rds FROM MODE VII HARM MIN OVER E DIM7

Musical notation for Example 5 (a) showing diatonic thirds from Mode VII Harmonic Minor over E Dim7. The notation includes a treble clef staff with notes and accidentals, and a bass staff with fingerings for T, A, and B strings.

EXAMPLE 5 (b) DIATONIC 6ths FROM MODE VII HARM MIN OVER E DIM7

Musical notation for Example 5 (b) showing diatonic sixths from Mode VII Harmonic Minor over E Dim7. The notation includes a treble clef staff with notes and accidentals, and a bass staff with fingerings for T, A, and B strings.

SUMMARY OF MODE VII HARMONIC MINOR OVER DIM7

Here now are some recommendations.

CHORD = E DIM7

FORMULAS

SCALE = MODE VII HARMONIC MINOR 1 b2 b3 3 b5 #5 6 (b9) (#9) (#11) (b13) (13)
[E F G G# Bb C C#]

PENTATONICS = HYBRID 3

1 b2 b3 b5 6 = E F G Bb C#

ARPEGGIO = Gmin7b5

min7b5 up a min3rd

TRIADS = C or Db major

major triads on the #5 or 6th degree of the chord

INTERVAL

Min 3rds

PROGRESSIONS TO PRACTICE USING DIM7 CHORDS

1. D Aeolian - Mode VII Harm Min - C Mel Min - G Mixolydian

II: Dmin I % I C#dim7 I % I

I Cmin6 I % I G/B I % :II

2. "CLEO & REBECCA"

G Major - G#Dim - A Dorian - D Mixolydian - Eb Dim - E Aeolian - G Mixolydian -
C# Dim - D Mixolydian

II: G I % I G#dim7 I % I

I Amin7 I % I C/D I Ebdim7 I

I Emin7 I % I F/G I % I

I C#dim7 I % I C/D I % :II

G "Cleo and Rebecca" .. G#07

T 7 7 5 5 3 3 4 5
A 3 2 5 5 4 5 4
B 6 6 3 3 5 5 2 2 5 5 3 3 6 4 5

Ami7 .. C/D Eb07

T 3 5 5 7 7 5 5 7
A 8 7 10 10 7 10 10 7
B 9 7 8 7 5 10 7 7 8 9 6 5 7 7

Emi7 .. F/G

T 4
A 2 2 2 2 3 2 4
B 5 2 2 7 5 4 7 5 5 3 7

C#07 .. C/D

T 6 8 6 8 9 8 8 12
A 12 12 8 8 9
B 12 12 8 8 9 7 9 10 10 7 10 7 8

Well, that's about it for the theory lesson so far folks. I hope this info strikes a few unsolved musical problem monsters clean on the head. I also hope you find yourself picking some new licks. Then I will have succeeded in stretching your brain and expanding the old grey matter.

Good Luck Guitar Players!

A handwritten signature in black ink, appearing to read "John Gale". The signature is written in a cursive, flowing style and is enclosed within a large, horizontal oval shape.

FRANK GAMBALE THE FRANK GAMBALE TECHNIQUE BOOK II

Frank Gambale is one of the most distinctive guitar players on the scene. He sounds like a happy hybrid of a jazz player's love of harmonic lines, a metal player's love of arpeggios and a full singing legato tone, as if George Benson, Malmsteen and Holdsworth collaborated on a single solo. His speed/sweep-picking technique is already legendary, so this new book is a welcome instructional publication.

The Technique Book looks at the way Gambale solos over chordal harmonies. The method is structured around six basic chordal types (minor 7, maj 7, dom 7, altered dom 7, min 7 flat 5, and diminished) approached five ways: by diatonic scales (selected based on the tonality required), pentatonic/blues scales, four-note arpeggios, triads (both as notes and chordal fragments) and two-note intervals. This book is the first of two and covers the first four chordal types.

The Technique Book is a method for examining what all these possibilities sound like over a given chord. Gambale provides all the options and then tells you what his preferred sounds are in context. It ends up that what Frank plays are moving harmonic progressions superimposed over more or less static chords or vamps. The melodically phrased progressions selected give his solo lines harmonic interest and internally generated movement (in contrast to the usually single modal approach used by the average rock player).

The Book is an exposé of how to use rather simple musical materials to create sophisticated solos by combining them in specific ways. Without burdening the player with overly theoretical jargon, Gambale shows how to play harmonic extensions to basic chordal sounds that end up sounding rather "hip." Jazz players have been using these techniques for decades and this book explains them to the guitar player. A short and pithy appendix covers all the theory basics you need. If you follow the fingering notation you will gain insight into Gambale's mastery of the fretboard.

Examples of what each scale approach sounds like are on the accompanying audio cassette. The examples are well chosen and sometimes he plays them at several tempos, even at his usual blistering rate. The tape begins and ends with some typical Gambale soloing for those who don't know why he is considered a guitar hero.

The Frank Gambale Technique Book is a valuable source of new ideas for the guitarist wishing to expand beyond the usual melodic territories.

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