

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

b9	b5	3	b9
5	①	13	
#9	b9 b5 b7 #9		
3	13	5	3
5	b7 #9	①	
b5	3 13 b9 b5		
5	① b7	5	
b9 b5	#9		
13	5 ① 3 13		
b7 #9	b9	b7	
3 13	b5		
①	b7 #9 5 ①		
b9 b5	3	b9	
5 ① 13			
#9	b9 b5 b7 #9		
3 13	5	3	
b7 #9	①		
b5	3 13 b9 b5		

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

Top Staff (G Major):

П У П П У П П В

T 9 8 6 A 8 9 6 7

Bottom Staff (A Major):

П П У П П V П V

9 6 8 9 6 7 9 6

Top Staff (G Major):

У П V V П У У П

T 9 8 6 9 A 7 6 9 8

Bottom Staff (A Major):

V V П V

6 10 8 7 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 image shows a handwritten musical example for a hybrid pentatonic scale. It consists of two staves. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass clef staff with sixteenth-note patterns. Below the staffs, there are two sets of fingerings: T-A-B and 7-10-8-9. Above the staffs, the scale degrees are labeled: 12, 10, 12, 10, 12, 11, 8, 9, 7, 9, 8, 10, 7. The title "HYBRID PENTATONIC NO. 1" is centered above the staves, and the scale name "1 b3 b5 5 b7 over E13b9" is written to the right of the top staff.

EXAMPLE 2 (b)

HYBRID PENTATONIC NO. 4

1 b2 3 5 b7 over E13b9

T 12 10 12 13 12 10 12 9
A 10 9 7 9 6 8 7 5
B 7 8 6 4 7 9 10 9

* 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

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

The image shows three staves of handwritten musical notation for a guitar. The top staff has a treble clef and a key signature of one sharp. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The first section, labeled "E maj", consists of three measures of chords above a bass line with notes T, A, and B. The second section, labeled "Emin", also consists of three measures of chords above a bass line with notes T, A, and B. The third section, labeled "E dim", consists of three measures of chords above a bass line with notes T, A, and B.

EXAMPLE 4 (d) E, G, B \flat , AND C \sharp MAJOR TRIADS OVER E13b9

The image shows two staves of handwritten musical notation for a guitar. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The notation consists of two endings. Ending 1 starts with a measure of E major, followed by G major, B \flat major, and C \sharp major. The bass line below has notes T, A, and B. Ending 2 starts with a measure of E major, followed by G major, B \flat major, and C \sharp major. The bass line below has notes T, A, and B.

EXAMPLE 4 (e) E, G, B_b, AND C# MINOR TRIADS OVER E13b9

Handwritten musical notation for Example 4(e). The top staff shows a treble clef and a bass clef. The bottom staff shows a treble clef. Tablature below the staff indicates fingerings: T 7, A 7, B 5; 9, 10, 10, 8, 12; 8, 8, 6, 10; 11, 11, 9, 13.

Handwritten musical notation for Example 4(e). The top staff shows a treble clef and a bass clef. The bottom staff shows a treble clef. Tablature below the staff indicates fingerings: T 9, 9, 8, 12; 12, 12, 11, 15, 10, 11, 9, 13; 13, 14, 12, 16; 15, 12.

EXAMPLE 4 (f) E, G, B_b, AND C# DIM. TRIADS OVER E13b9

Handwritten musical notation for Example 4(f). The top staff shows a treble clef and a bass clef. The bottom staff shows a treble clef. Tablature below the staff indicates fingerings: T 12, 10, 13, 10, 13, 11, 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.

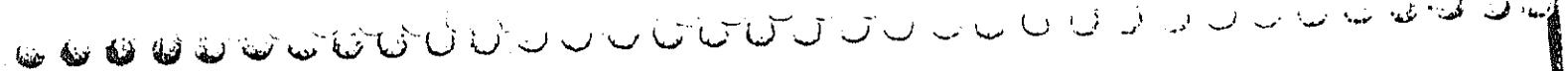
Minor 3rds, b5ths, and 6ths can be played parallel up and down the scale.

EXAMPLE 5 (a) MINOR 3RDS PARALLEL OVER E13b9

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

EXAMPLE 5 (b) b5THS PARALLEL OVER E13b9

T
A 7 8 8 9 10 11 12 8 9 9 10 11 12 12 13
B 7 8 8 9 10 11 12 8 9 9 10 11 12 12 13



EXAMPLE 5 (c) 6THS PARALLEL OVER E13b9

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

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

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

EXAMPLE 5 (e) 6THS IN b5THS OVER E13b9

T 11 12 14 14 15 15
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

T 10 9 10 12 13 10 12 13 12

A 9 10 7 9

B 7 8 6 7

E Phrygian Major

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.

b9	3	b6	b9	
5	①	4		
b6	b9	b7		
3		5	3	
5	4	b7	①	4
	3	b9		
5	①	4	b7	5
b6	b9		b6	
1	5	①	3	
b7	b6	b9	4	b7
	3			
①	4	b7	5	①
b9	3	b6	b9	
5	①	4		
b6	b9	b7		
3		5	3	
7	4	b7	①	4
	3	b9		

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.

E7

Am7

T 8 9 10 8 9 8 10 7 8 9

A

B

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.

E7

Am7

T 6 9 6 6 9 9 7

A

B

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

EXAMPLE 2 (a)

HYBRID 1 = 1 b2 3 5 b7

over E7b9

Musical notation for Example 2 (a) featuring a treble clef staff and a bass staff with three strings (T, A, B). The notation shows a hybrid scale with specific fingerings indicated by numbers above the notes. The bass staff provides harmonic context with fingerings like 7, 8, 6, 9, 7, 9, 10, 9, 12, 10, 12, 13, 12, 10, 12, 9, 10, 9, 7, 9, 6, 8, 7.

EXAMPLE 2 (b)

HYBRID 2 = 1 b2 4 5 b7

over E7b9

Musical notation for Example 2 (b) featuring a treble clef staff and a bass staff with three strings (T, A, B). The notation shows a hybrid scale with specific fingerings indicated by numbers above the notes. The bass staff provides harmonic context with fingerings like 7, 8, 7, 9, 7, 9, 10, 10, 12, 10, 12, 13, 12, 10, 12, 10, 10, 9, 7, 9, 7, 8, 7.

EXAMPLE 2 (c)

HYBRID 3 = 1 3 4 5 b7

over E7b9

Musical notation for Example 2 (c) featuring a treble clef staff and a bass staff with three strings (T, A, B). The notation shows a hybrid scale with specific fingerings indicated by numbers above the notes. The bass staff provides harmonic context with fingerings like 7, 6, 7, 9, 7, 9, 9, 10, 12, 10, 12, 12, 10, 12, 10, 9, 9, 7, 9, 7, 6, 7, 5, 7, 7.

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*

Handwritten musical notation for Example 3(a). The top staff shows a treble clef and a key signature of one sharp (F#). The bottom staff shows a bass clef and a key signature of one sharp (F#). The notation consists of two measures. The first measure starts with a vertical bar line followed by a horizontal bar line. The second measure starts with a vertical bar line followed by a diagonal bar line. Below the staff, there are three sets of letters (T, A, B) and numbers indicating fingerings or positions. The first measure has fingerings T 7, A 11, B 9; 7, 9, 7, 9, 9, 7, 12. The second measure has fingerings 10, 7, 9, 9, 7, 9, 11, 7.

EXAMPLE 3 (b) *Fmaj7 over E7b9*

Handwritten musical notation for Example 3(b). The top staff shows a treble clef and a key signature of one sharp (F#). The bottom staff shows a bass clef and a key signature of one sharp (F#). The notation consists of two measures. The first measure starts with a vertical bar line followed by a horizontal bar line. The second measure starts with a vertical bar line followed by a diagonal bar line. Below the staff, there are three sets of letters (T, A, B) and numbers indicating fingerings or positions. The first measure has fingerings T 7, 8, A 7, 8, B 5; 7, 5, 9, 10, 10, 8. The second measure has fingerings 12, 8, 10, 10, 9, 5, 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 7 9 7 9

EXAMPLE 3 (f) Cmaj#5 over E7b9

Handwritten musical notation for Example 3 (f). The top staff shows a treble clef with a C major #5 chord (C, E, G, B, D#) over an E7b9 chord (E, G, B, D, G, B, D#). The bottom staff shows a bass staff with notes T, A, B: 7, 8, 7, 6, 9, 10, 9, 9, 7, 9, 9, 10, 9, 6, 7, 8, 7.

EXAMPLE 3 (g) Dmin7 over E7b9

Handwritten musical notation for Example 3 (g). The top staff shows a treble clef with a D minor 7 chord (D, F, A, C, E) over an E7b9 chord (E, G, B, D, G, B, D#). The bottom staff shows a bass staff with notes T, A, B: 10, 13, 12, 10, 12, 10, 10, 8, 10, 8, 10, 10, 12, 10, 12, 13, 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 image shows a handwritten musical example for a guitar. At the top, there is a staff with six vertical stems, each ending in a small circle or dot. Below this is a guitar tab with three horizontal lines labeled T, A, and B. The tab shows a sequence of notes with numerical values underneath them: 7, 11, 9, 9, 9, 7, 12, 12, 7, 9, 9, 9, 11, 7. The staff below the tab has several eighth-note heads with stems pointing up and down. There are also some vertical stems without note heads.

EXAMPLE 4 (b) F MAJOR TRIAD OVER E7b9

The image shows a handwritten musical example for a guitar. At the top, there is a staff with six vertical stems, each ending in a small circle or dot. Below this is a guitar tab with three horizontal lines labeled T, A, and B. The tab shows a sequence of notes with numerical values underneath them: 8, 12, 10, 10, 10, 8, 13, 13, 8, 10, 10, 10, 12, 8. The staff below the tab has several eighth-note heads with stems pointing up and down. There are also some vertical stems without note heads.

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

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

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

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

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

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

FORMULA

= 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

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

FORMULA

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

PENTATONIC = Hybrid

ARPEGGIOS = major 6 arps

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

TRIADS = C# major

from E G Bb or C# roots.

from the 6th degree of the chord.

INTERVALS = Minor 3rds.

CHORD = E7b9

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

FORMULA

1 b2 3 4 5 b6 b7 b9 11 b13

PENTATONIC = Hybrid

ARPEGGIO = C Major7#5

1 3 4 5 b7.

TRIADS = E and F major

Major7#5 from the #5 of E.

INTERVALS = 3rds.

Root and up a 1/2 step.

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. "NORTHOBOURNE 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 image shows a handwritten musical score for a guitar, consisting of three staves of tablature. The top staff starts with a C major 7 chord (Cmi⁷) and ends with a G7b9 chord. The middle staff starts with a T chord (T), followed by a A chord (A), and ends with a B chord (B). The bottom staff starts with a C major 7 chord (Cmi⁷) and ends with a B⁹maj⁷ chord. The tablature uses a standard six-string guitar notation where each string is represented by a horizontal line, and the position of the finger is indicated by a number (10, 12, 7, etc.) above the string. The letter 'h' is used to indicate a harmonic note or bend. The score is divided into measures by vertical bar lines.

E7#5

A♭maj⁷

G7sus⁴

log G7b9

CHAPTER 5

THE MINOR 7b5 CHORD

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

D LOCRIAN

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

The image shows handwritten musical notation. At the top is a treble clef staff with a scale pattern: a whole note followed by a half note, then a series of eighth notes. Below it is a bass staff with a chord progression: a half note, followed by a quarter note, then a half note, and finally a quarter note. Below the bass staff is a tablature staff for a guitar neck. The strings are labeled T (top), A, and B (bottom). The fret positions are indicated by numbers: 5, 6, 8, 5, 7 on the B string; 8, 6, 8, 9 on the A string; and 6, 8, 10, 11 on the T string. There is also a circled '11' at the end of the T string.

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 E, G, or C Minor Pentatonics.

EXAMPLE 2 (a) F Min Pentatonic over Dmin7b5.

The image shows handwritten musical notation. At the top is a treble clef staff with a scale pattern: a half note, followed by a quarter note, then a half note, and finally a quarter note. Below it is a bass staff with a chord progression: a half note, followed by a quarter note, then a half note, and finally a quarter note. Below the bass staff is a tablature staff for a guitar neck. The strings are labeled T (top), A, and B (bottom). The fret positions are indicated by numbers: 8, 11, 8, 10 on the B string; 8, 10, 8, 10 on the A string; and 9, 10, 8, 10, 8, 11 on the T string.

EXAMPLE 2 (b) G Min Pentatonic over Dmin7b5.

Handwritten musical notation for Example 2(b). The top part shows a melodic line on a staff with various note heads and slurs. Below the staff is a tablature for a guitar neck, labeled T, A, and B. The tablature shows fingerings and positions for the notes in the melody. The notes correspond to the G Minor Pentatonic scale: T: 5, A: 8, B: 5, 7, 6, 8, 6, 8, 10, 8, 6, 7, 5, 8, 5. The tablature is divided into two measures by vertical bar lines.

EXAMPLE 2 (c) C Min Pentatonic over Dmin7b5.

Handwritten musical notation for Example 2(c). The top part shows a melodic line on a staff with various note heads and slurs. Below the staff is a tablature for a guitar neck, labeled T, A, and B. The tablature shows fingerings and positions for the notes in the melody. The notes correspond to the C Minor Pentatonic scale: T: 8, A: 11, B: 8, 10, 8, 10, 8, 10, 12, 10, 8, 10, 8, 10, 8, 11, 8. The tablature is divided into two measures by vertical bar lines.



ARPEGGIOS FROM D LOCRIAN OVER DMIN7b5

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

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

EXAMPLE 3 (b) Fmin7 arpeggio over Dmin7b5

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

EXAMPLE 3 (c) Gmin7 arpeggio over Dmin7b5

T
A
B

13 10 13 12 10 12 II 10

13 10 II 12 10 12 13 10

EXAMPLE 3 (d) Abmaj7 arpeggio over Dmin7b5

T
A
B

10 II 10 13 12 13 13 II

15 II 13 13 12 13 10 II

EXAMPLE 3 (e) Bb7 arpeggio over Dmin7b5

T
A
B

11 13 12 15 13 15 15 13

16 13 15 15 13 15 12 13

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

EXAMPLE 3 (f) Cmin7 arpeggio over Dmin7b5

T A B

8 11 10 8 10 8 8 11 8 11 8 8 10 8 10 11 8

EXAMPLE 3 (g) Dmin7b5 arpeggio over Dmin7b5.

T A B

10 13 11 10 12 10 9 8 10 8 9 10 12 10 11 13 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

The image shows a handwritten musical example for a treble clef melody and a bass staff. The melody consists of eighth and sixteenth note patterns. The bass staff below it has tablature with fingerings (T, A, B) and corresponding numbers (6, 10, 8, 8, 8, 6, 11, 11, 6, 8, 8, 8, 10, 6, 10). The tablature is aligned with the notes in the melody line.

EXAMPLE 4 (b) Ab Major triad over Dmin7b5

The image shows a handwritten musical example for a treble clef melody and a bass staff. The melody consists of eighth and sixteenth note patterns. The bass staff below it has tablature with fingerings (T, A, B) and corresponding numbers (6, 5, 4, 1, 8, 8, 4, 1, 5, 6). The tablature is aligned with the notes in the melody line.

EXAMPLE 4 (c) Bb Major triad over Dmin7b5

* 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.

INTERVALS IN D LOCRIAN OVER D MINb5.

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

EXAMPLE 5 (a) Diatonic 3rds in D Locrian over Dmin7b5.

The image shows handwritten musical notation. The top part is a treble clef staff with sixteenth-note patterns. The bottom part is a bass staff with fingerings: T, A, B, followed by a sequence of numbers: 10, 13, 11, 10, 13, 11, 10, 13, 11, 10, 13, 12, 10, 13, 12, 10, 10. There is a circled 'o' at the end of the bass staff.

EXAMPLE 5 (b) Diatonic 4ths in D Locrian over Dmin7b5.

The image shows handwritten musical notation. The top part is a treble clef staff with sixteenth-note patterns. The bottom part is a bass staff with fingerings: T, A, B, followed by a sequence of numbers: 10, 10, 11, 13, 13, 10, 10, 11, 12, 13, 13, 10, 10, 12, 12, 12. There is a circled 'o' at the end of the bass staff.

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

The top staff shows a treble clef with sixteenth-note patterns. The bottom staff shows a bass clef with fingerings: T 10, A 11, B 11, T 13, A 13, B 13, T 10, A 10, B 12, T 12, A 11, B 13, T 13, A 13, B 13.

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

The top staff shows a treble clef with sixteenth-note patterns. The bottom staff shows a bass clef with fingerings: T 3, A 5, B 5, T 5, A 6, B 6, T 8, A 7, B 8, T 5, A 4, B 6, T 6, A 7, B 8, T 5, A 4, B 6, T 6.

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

Handwritten musical notation showing two staves of guitar tablature. The top staff shows a melody over a Dmin7b5 chord, with a bracket under the first four notes labeled 'T A B 5 7 8'. The bottom staff shows a continuation of the melody, with a bracket under the first five notes labeled 'T A B 10 8 11 9 8'.

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

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

ARPEGGIO'S FROM D AEOLIAN b5 over Dmin7b5

To find the possible arpeggios to play over Dmin7b5 as a VI chord of F Melodic Minor, we must look at the harmonized scale.

Fmin (maj7) Gmin7 Abmaj7#5 Bb7 C7 Dmin7b5 Emin7b5

All these arps sound good over Dmin7b5. With that in mind, let's zero in on some of the ones that really outline the Aeolian b5 (melodic minor) scale sound. To do this we must use arps that include the natural 2 (9).

Dmin7b5 = 1 b3 b5 b7 = D F Ab C

Let's drop the root and extend the chord to 9.

b3 b5 b7 9 = F Ab C E = Fmin (maj7)

EXAMPLE 3 (a) Fmin (maj7) Arpeggio over Dmin7b5

T 7 8 6 5 | 9 10 9 8 | 12 8 9 10 9 5 6 8 | 7

O. K., that worked great. Let's extend the chord further.

b5 b7 9 11 = Ab C E G = Abmaj7#5

EXAMPLE 3 (b) Abmaj7#5 Arpeggio over Dmin7b5

There are two more arpeggios that include E natural in them and if you're clever, you'd be noticing a pattern arising. That is, each time we extend the chord, it is the same as every alternate chord from the harmonized scale (a very strong reason to learn your harmonized scale). So far we started with:

Dmin7b5 - Fmin (maj7) - Abmaj7#5

The next extension would be C7, according to the Harmonized scale, and then an Emin7b5. Both of these arpeggios include an E natural, which is specifically a D Aeolian b5 sound.

EXAMPLE 3 (c) C7 Arpeggio over Dmin7b5

EXAMPLE 3 (d) Emin7b5 Arpeggio over Dmin7b5

NOTE THERE IS POTENTIAL CONFUSION WITH THE FACT THAT THE 7TH CHORD OF THE MELODIC MINOR SCALE IS A MIN7b5 CHORD. THE OBVIOUS QUESTION ARISES, "WHY CAN'T WE PLAY MODE 7 OF THE MELODIC MINOR AS A POSSIBILITY FOR A MIN7b5 CHORD???" WELL, THE ANSWER TO THAT QUESTION IS THAT CHORD 7 IN MELODIC MINOR IS NOT REALLY FUNCTIONING AS A MIN7b5. ALLOW ME TO EXPLAIN. LET'S TAKE "F" MELODIC MINOR.

F MELODIC MINOR = F G Ab Bb C D E

MODE 7 (SUPER LOCRIAN) = E F G Ab Bb C D = 1 b2 b3 3 b5 #5 b7

CHORD 7 OF F MELODIC MINOR = E MIN7b5

If we look closely at the interval structure of the Super Locrian you'll notice that we have two kinds of 3rd present, G = min 3rd of E. Ab = G# = natural 3rd of E.

Let's look at the structure of the Emin7b5 chord. Emin7b5 = E G Bb D = 1 b3 b5 b7. If this chord had the natural 3rd, (from the scale structure of the Super Locrian) we'd then have 1 3 b5 b7 = E G# Bb D = E7b5 = E dominant character.

Now let's take the minor 3rd we removed (G) and place it over the octave in the same chord. The G becomes the #9 of the chord. 1 3 b5 b7 #9 = E G# Bb D G = E7b5#9.

So you see, all we really did was add the natural 3rd to the min7b5 chord available to us in the 7th mode of melodic minor, and placed the minor 3rd over the octave, and we ended up with the true nature of the 7th degree of Melodic Minor. That is, a Dominant Altered sound and not a minor7b5 sound as disguised by the Harmonized Melodic Minor scale.

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

A handwritten musical staff in treble clef. The first measure shows a Bb major triad (Bb, D, F#) with a bass note G. The second measure shows a D minor 7b5 chord (D, F#, A, C) with a bass note G. Below the staff, the notes are labeled with their corresponding scale degrees: T 8, A 7, B 6, 10, 6, 6, 7, 8.

EXAMPLE 4 (b) C MAJOR TRIAD over DMIN7b5

A handwritten musical staff in treble clef. The first measure shows a C major triad (C, E, G) with a bass note B. The second measure shows a D minor 7b5 chord (D, F#, A, C) with a bass note B. Below the staff, the notes are labeled with their corresponding scale degrees: T 7, A 10, B 10, 9, 8, 8, 12, 12, 8, 8, 9, 10, 10, 7.

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

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

T A B

5 3 6 8 5 7 8 6 5 7 8 5 6 5 5 6 7 8 10 9 8 9 10 7 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

T A 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 DMINb5

T A B

5 8 7 5 8 7 5 5 6 8 5 9 7

SUMMARY OF MINOR b5 AS VI CHORD MELODIC MINOR

Here now is a brief summary of recommended choices.

CHORD = D MIN7b5

FORMULAS

SCALE = D AEOLIAN b5

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

PENTATONIC = HYBRID 2

1 2 b3 b5 b7

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

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

TRIADS = C Major

Major triad from b7 of the
chord root

INTERVAL = 3rds

D MIN7b5 AS CHORD II OF 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

b3	b2	b5	b7	b3
6				
b7	b3	① 4	4	
b5	6	b2	b5	
① 4	b7			
b2	b5	b3		
6				
b7	b3	b2	4	b7
6				
① 4	b7	b3	①	
b2	b5	b2		
① 4	6			
b3	b2	b5	b7	b3
6				
b7	b3	① 4	4	
b5	6	b2	b5	
① 4	b7			
b5	b3			

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.

EXAMPLE 1 D LOCRIAN NAT. 6 OVER Dmin7b5

The musical example consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff is a bass line tablature with three horizontal lines labeled T, A, and B. Below these lines, numbers represent specific fret positions: 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

The musical example consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff is a bass line tablature with three horizontal lines labeled T, A, and B. Below these lines, numbers represent specific fret positions: 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

The musical example consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff is a bass line tablature with three horizontal lines labeled T, A, and B. Below these lines, numbers represent specific fret positions: 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

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

EXAMPLE 3 (b) Ebmaj7#5 ARPEGGIO OVER Dmin7b5

T
A
B
5 6 5 4 7 8 8 7 10

EXAMPLE 3 (c) G7 ARPEGGIO OVER Dmin7b5

T
A
B 10 14 12 10 12 10 13 15

EXAMPLE 3 (d) Bdim7 ARPEGGIO OVER Dmin7b5

T
A
B 5 8 6 9 7 10 9 7

TRIADS FROM LOCRIAN NAT6 OVER Dmin7b5

There are 2 major triads in the I 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

T 5 4 3 3 7 7 3 3 4 5

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

T 5 3 6 6 5 4 8 6 5 5 4 7 6 5 4 4 3 6 5 4 3 3 6 3 3

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

A handwritten musical staff in G clef. It consists of two measures. The first measure shows a sequence of eighth notes: B, A, C, B, D, C, E, D. The second measure shows a sequence of eighth notes: F, E, G, F, A, G, B, A. Below the staff are three sets of numbers corresponding to the strings T (Treble), A (A), and B (B) from left to right. The first set is 5 3 6, the second is 3 6 5, and the third is 6 5 4 7 5 7 6. There is a vertical bar line after the second measure, followed by a blank space.

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

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

A handwritten musical staff in G clef. It consists of two measures. The first measure shows a sequence of eighth notes: B, A, C, B, D, C, E, D. The second measure shows a sequence of eighth notes: F, E, G, F, A, G, B, A. Below the staff are three sets of numbers corresponding to the strings T (Treble), A (A), and B (B) from left to right. The first set is 5 4 6 5 3 3 5 4 6 6 4 3 5 4 7 7. There is a vertical bar line after the second measure, followed by a blank space.

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

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"

A min 7 b5

A b7 maj 7

F/G

F#7 b5

F min 7

B b7 #5 b9

E b7 maj 7

C/D

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

1	b3 #5	①	4
b5	7	6	b5
①	4	2	
#5	b5	7	b3 #5
6	2	①	6
b3 #5		4	
7	6	2 b5	7
①	4	b3	①
b5	7	#5	
2	①	4	6 2
b3 #5	b5	b3	
6	2	7	
4	b3 #5	①	4
b5	7	6	b5
①	4	2	
#5	b5	7	b3 #5
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 part shows three measures of guitar tablature with fingerings above the strings. The bottom part shows a bass line with notes labeled T, A, 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 part shows three measures of guitar tablature with fingerings above the strings. The bottom part shows a bass line with notes labeled T, A, 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 part shows three measures of guitar tablature with fingerings above the strings. The bottom part shows a bass line with notes labeled T, A, 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

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

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

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

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

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

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

The image shows two staves. The top staff is a treble clef staff with six measures of arpeggiated notes. The bottom staff is a bass clef staff labeled 'T' (Tenor) with a C4 note. Below the staff is a tablature for a guitar-like instrument with six strings (B, A, G, E, D, C). The tablature shows various fingerings and positions for the notes in the arpeggios.

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

The image shows two staves. The top staff is a treble clef staff with two measures of notes. The bottom staff is a bass clef staff labeled 'T' (Tenor) with a C4 note. Below the staff is a tablature for a guitar-like instrument with six strings (B, A, G, E, D, C). The tablature shows the notes for the D major triad (D, F#, A) over the C Dim7 chord.

EXAMPLE 4 (b) F MAJOR TRIAD OVER C DIM7

T
A
B 8 (2 10 10 10 8 13 13 8 10 10 10 12 8

EXAMPLE 4 (c) Ab MAJOR TRIAD OVER C DIM7

T
A
B II II 10 8 9 8 II II 8 9 8 10 II II

EXAMPLE 4 (d) B MAJOR TRIAD OVER C DIM7

T
A
B 6 9 9 8 7 7 II II 7 7 8 9 9 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

This block contains two parts. The top part is a musical staff with six measures of eighth-note patterns. The bottom part shows the corresponding fingerings for a guitar, labeled T, A, and B, corresponding to the treble, middle, and bass strings respectively. The fingerings are: 8, 6, 5, 8; 6, 9, 8, 6; 9, 7, 6, 9; 7, 10, 9, 7; 10, 8, 8, 8.

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

This block contains two parts. The top part is a musical staff with five measures of eighth-note patterns. The bottom part shows the corresponding fingerings for a guitar, labeled T, A, and B, corresponding to the treble, middle, and bass strings respectively. The fingerings are: 8, 7, 9, 10, 11; 10, 8, 7, 9, 11; 8, 7, 9, 10, 11; 7, 9, 10, 11, 10.

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

4ths also move symmetrically in min3rd increments beginning from the root of the diminished chord.

EXAMPLE 5 (d) 4ths IN MIN3rd INCREMENTS OVER C DIM7 CHORD

SUMMARY OF C DIMINISHED SCALE OVER C DIM7 CHORD

CHORD = C DIM7

FORMULAS

SCALE = C DIMINISHED SCALE

1 2 b3 4 b5 #5 6 7 (9) (11) (b13)
(13)

PENTATONIC = HYBRID 4

1 2 b3 b5 6

ARPEGGIOS = B/C

1 b3 b5 7

TRIADS = D, F, Ab, B

Triads from the 2nd, 4th, b5th & 6th degrees from the root of the dim7 chord.

INTERVALS = min 3rds or 4ths

DIM7 AS CHORD VII OF HARMONIC MINOR

Mode VII F Harmonic Minor

b2	b5	3	#5	b2
		①	6	
b3	#5	b2	b5	b3
3	6			3
5	b3	#5	①	
b5	3	6	b2	b5
7	①			
#5	b2	b5	b3	#5
9	6	①	3	6
b3	#5	b2		
3	6		b5	
12	①	b3	①	
b2	b5	3	#5	b2
		①	6	
15	b3	#5	b2	b5
3	6			3
17	b3	#5	①	
b5	3	6	b2	b5

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 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 1 MODE VII F HARMONIC MINOR OVER Edim7

T A B 7 8 10 11 8 10 11 9 10 12 9 11 13 9 12

NOTE Because of the unusual nature of the interval structure of this mode, no name is really possible other than mode VII harmonic minor. So that is what we will call it throughout this section.

PENTATONICS FROM MODE VII F HARM MIN OVER E DIM7 CHORD

As you've probably guessed, there are no standard major or minor pentatonics within the Harmonic minor scale. It's time for hybrids again.

Intervallic structure = 1 b2 b3 3 b5 #5 6

EXAMPLE 2 (a) PENTATONIC HYBRID 1 = 1 b3 b5 #5 6 OVER E DIM7

T - A B 7 10 8 10 11 9-12 11 13 14 12 14 13 11 12 9

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

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

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

T 7 8 5 8 6 9 10 8 11 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

The diagram shows a guitar neck with three octaves. The strings are labeled T (Top), A, and B. The neck has 12 frets. The first measure shows a C major arpeggio (1, 3, 5, 7) starting at the 10th fret on the B string. The second measure shows an F major arpeggio (1, 3, 5, 7) starting at the 12th fret on the A string. The third measure shows a G major arpeggio (1, 3, 5, 7) starting at the 13th fret on the B string. The fourth measure shows a C major arpeggio (1, 3, 5, 7) starting at the 12th fret on the A string.

EXAMPLE 3 (b) G_{min7b5} ARPEGGIO OVER E DIM7

The diagram shows a guitar neck with three octaves. The strings are labeled T (Top), A, and B. The neck has 13 frets. The first measure shows a G major arpeggio (1, 3, 5, 7) starting at the 10th fret on the B string. The second measure shows a C major arpeggio (1, 3, 5, 7) starting at the 11th fret on the A string. The third measure shows a G major arpeggio (1, 3, 5, 7) starting at the 12th fret on the B string. The fourth measure shows a C major arpeggio (1, 3, 5, 7) starting at the 13th fret on the A string.

EXAMPLE 3 (c) Abmaj7#5 ARPEGGIO OVER DIM7

The diagram shows a guitar neck with three octaves. The strings are labeled T (Top), A, and B. The neck has 13 frets. The first measure shows an Ab major arpeggio (1, 3, 5, 7) starting at the 10th fret on the B string. The second measure shows a C major arpeggio (1, 3, 5, 7) starting at the 11th fret on the A string. The third measure shows an Ab major arpeggio (1, 3, 5, 7) starting at the 12th fret on the B string. The fourth measure shows a C major arpeggio (1, 3, 5, 7) starting at the 13th fret on the A string.

EXAMPLE 3 (d) Bbmin7 ARPEGGIO OVER E DIM7

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

EXAMPLE 3 (e) C7 ARPEGGIO OVER E DIM7

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

EXAMPLE 3 (f) Dbmaj7 ARPEGGIO OVER E DIM7

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

EXAMPLE 3 (g) E^{dim7} ARPEGGIO OVER E DIM7

T
A
B 12 10 8 11 14 12 11 9

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 Db. This is the same as the #5th and 6th degrees from the root of the E^{dim7} chord because C and Db are the #5 and natural 6 of E. Let's listen to these two triads.

EXAMPLE 4 (a) C MAJOR TRIAD OVER E DIM7

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

EXAMPLE 4 (b) Db MAJOR TRIAD OVER E DIM7

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 - Abaug - Bbmin - C - Db - Edim

We've already heard the C and Db 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 Ab aug TRIADS OVER E DIM7

EXAMPLE 4 (e) Bbmin TRIAD OVER E DIM7

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

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

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"

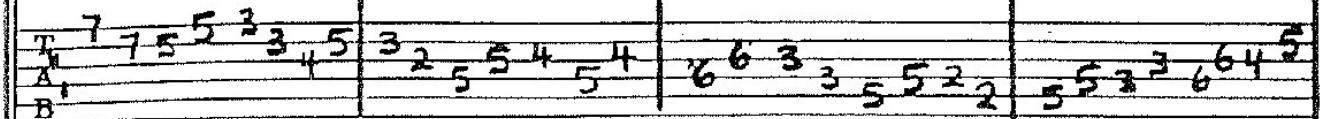
G Major - G#Dim - A Dorian - D Mixolydian - Eb Dim - E Aeolian - G Mixolydian - C# Dim - D Mixolydian

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



Am7



C/D

Eb07

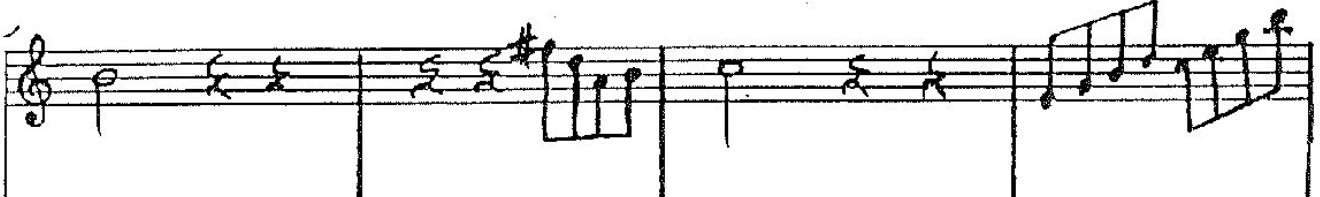


Em7

∴.

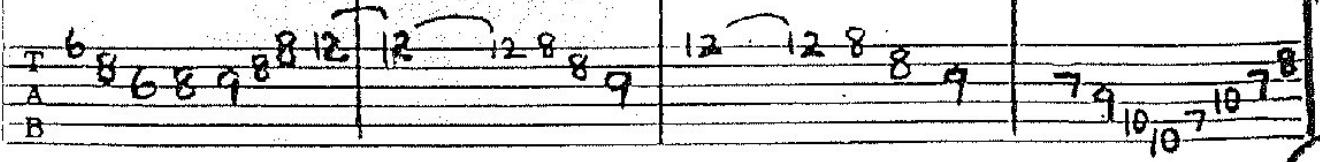
F/G

∴.



C#07

C/D



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 "Jim Hall". The signature is fluid and cursive, with the name written in a single continuous line.

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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