

Blues Tunes - Barry Harris 6th Diminished Scale Logic

Blues Tunes with Barry Harris 6th Diminished Scale Logic

Two tunes in the Trio Tunes collection explicitly incorporate Barry Harris's 6th Diminished Scale approach for navigating blues changes with chromatic sophistication.

1. Blue Cycle (Tune 01)

Style: Blues (Cycle) | **Key:** Bb Major | **Tempo:** 120 BPM | **Time:** 4/4

Barry Harris Logic:

- On the **Fm7-Bb7** (Bar 4), use **Ab Major 6 Diminished** scale to outline the ii-V.
- On **Edim7** (Bar 6), treat as a dominant functioning diminished resolving to Bb/F.

Key Features:

- 12-bar blues form
 - Wyble counterpoint meets Coltrane changes
 - Diminished chord (Edim7) functions as #IVdim connector
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2. Greezy (Tune 09)

Style: Blues (Shuffle) | **Key:** G Major | **Tempo:** 100 BPM | **Time:** 12/8

Barry Harris Logic:

- **G#dim7 (Bar 4)** connects G7 to Am7 (or C7) chromatically.
- **C#dim7 (Bar 6)** connects C7 to D7 chromatically.
- Treat diminished chords as **passing dominants** (G#dim7 = E7b9, C#dim7 = A7b9).

Key Features:

- Traditional shuffle with modern diminished substitutions
 - Half-Whole Diminished scales on passing chords
 - D7#9 “Hendrix chord” in the turnaround
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Why Barry Harris Logic Works for Blues

Barry Harris’s 6th Diminished Scale system treats diminished chords as: 1. **Chromatic connectors** between diatonic chords 2. **Passing dominants** (e.g., G#dim7 = E7b9 without the root) 3. **Harmonic bridges** that create smooth voice-leading

This approach adds modern harmonic color while maintaining the essential blues vocabulary.

Barry Harris Etudes

Two dedicated etudes have been created to practice these concepts:

Blue Cycle - 6th Diminished Scale Study

File: Tune01_Blue_Cycle/Etudes/Blue_Cycle_BH_6thDim_Scale_Study.pdf

- Practices the **Ab Major 6 Diminished Scale** (Ab-Bb-C-Db-D-Eb-F-G) over ii-V
- Bar 4: Demonstrates the scale over Fm7-Bb7
- Bar 6: Uses Edim7 arpeggio as passing dominant
- Continuous 8th note lines through the 12-bar form

Greezy - Chromatic Connector Study

File: Tune09_Greezy/Etudes/Greezy_BH_Chromatic_Connector_Study.pdf

- Practices **diminished chords as chromatic connectors**
 - Bar 4: G#dim7 arpeggio (= E7b9) connecting to C7
 - Bar 6: C#dim7 arpeggio (= A7b9) connecting to D7
 - Bar 10: D7#9 with Half-Whole Diminished scale
 - 12/8 shuffle feel throughout
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Part of the Trio Tunes Jazz Guitar Etude Album