

Exercise 4

Exercise 5

It should be noted that by changing the F# to an F natural the tonality becomes C major. Later, for convenience, we will take advantage of this alternative.

Now, go back and play exercises 1 through 5 with an F natural rather than an F#.

Notes:

Examples from Bars 3 and 4

C# position -----,		C position -----,		B position	B ^b position
B-7	E7	B ^b -7	E ^b 7	A-7 D7	A ^b -7 D ^b 7
2	3 1 2	2 3 1 2		2	2

C# position -----,		C position -----,		B position	B ^b position
B-7	E7	B ^b -7	E ^b 7	A-7 D7	A ^b -7 D ^b 7
2	φ 1 φ	2 φ 1 φ		2	2

C# position -----,		C position -----,		B position	B ^b position
B-7	E7	B ^b -7	E ^b 7	A-7 D7	A ^b -7 D ^b 7
3 2 1 φ	2 1	1 2 φ 1	2	2	2

C# position -----,		C position -----,		B position	B ^b position
B-7	E7	B ^b -7	E ^b 7	A-7 D7	A ^b -7 D ^b 7
2 φ 1 2	2 1 φ 2			2	2

Notice that the target note is not necessarily played first. On bars 2, 4, 6 and 8 continue previous patterns from the earlier bars.

Notes:

Track 6 

LAZY FROG – SOLO EXAMPLE

♩ = 208

B position -----, D position -----, G position -----

A-7 D7 C-7 F7 F-7 Bb7

1 2 1 φ 2 1 1 2 1 φ 2 1 2 3 1 2 1 φ 2 1 2 φ 2 1

-----, B position -----, Bb position -----

E♭Δ A-7 D7 GΔ A♭-7 Db7

2 3 1 2 φ 2 3 1 2 φ 2 1 φ 2 1 2 1 φ 2 1 1

B position -----, D position -----, G position, target on D string -----

A-7 D7 C-7 F7 F-7 Bb7

2 1 2 φ 1 2 1 2 φ 2 1 2 φ 1 φ 2 1 2 1 φ 2 1 φ

-----, B position -----, Bb position -----

E♭Δ A-7 D7 GΔ A♭-7 Db7

2 1 2 1 φ 2 1 2 1 2 1 2 1 φ 2 1

Notice in bars 3, 4 and 5, the G position is targetted on the D string. Now, create your own solo an *Lazy Frog* using the target positions.

A-7 D7 C-7 F7 F-7 Bb7

2 2 2 2 2 2

E♭Δ A-7 D7 GΔ A♭-7 Db7

2 2 2 2 2 2

or or #

The Harmonic Minor Scale

Until now all the modes we have played have been derived from the major scale. We have seen that when there is a I, VI, II, V, I, in a major key, the one major scale will sound good throughout the progression.

We will now employ the harmonic minor scale. This scale functions in a minor key just as the major scale does in a major key. For instance, in a I-, VI \emptyset , II \emptyset , V+7, I-, the one harmonic minor scale will work throughout the progression. Before moving on, practice playing the harmonic minor scale in all the keys. The scale is constructed like this:

1, 2, $\flat 3$, 4, 5, $\flat 6$, $\flat 7$, 1.

The B Position HM

We now go back to the B position to incorporate the harmonic minor scales across the strings in the thumb position – the target finger again will be the second finger on the B natural above the G harmonic on the G string. The first finger will be over an A and the thumb will now be over a G \sharp . The third finger will again be on the C natural one half step above the B natural. As we cross to the D string however, the second finger will play an F natural. The G \sharp to the F natural is the interval which gives us the harmonic minor tonality.

Now we will study the complete A harmonic minor scale in the B position.

The Notes in the B Position (A Harmonic Minor Scale)

G string	D string	A string	E string
-----,	-----,	-----,	-----,
3 2 1 \emptyset	2 1 \emptyset	2 1 \emptyset	3 1 \emptyset

Target

Now, improvise your own solo on *Now Here* by hitting the targets and giving special attention to the A harmonic minor portion of the tune.

The image shows four lines of guitar tablature in the key of A major, each with a treble clef and a sharp sign on the F line. The notes are represented by circles on the strings, with a '2' indicating the second fret. Chord names and fingerings are placed above the corresponding notes.

- Line 1:** GΔ (2), 2, B \flat -7 (2), E \flat 7 (2)
- Line 2:** GΔ (2), 2, Harmonic minor B-7 (2), E7(\flat 9) (2)
- Line 3:** A-Δ (2), E7(\flat 9) (2), A-Δ (2), 2
- Line 4:** B \flat -7 (2), E \flat 7 (2), A-7 (2), D7 (2)

Notes:

In this next example, we see at first looks like I, VI, II, V, I, in the key of G. However, the VI chord is a dominant seventh with a $\flat 9$. This is a very common progression and should be studied carefully. For the last two beats of bar one, we use the A harmonic minor scale by targeting the B natural on the G string. The next sequence is II-V, in the key of G major. So, we are still targeting the B natural, but return to the G major tonality. The same thing occurs again in bar three.

Track 10


ALTERED RHYTHM CHANGES IN G MAJOR

$\text{♩} = 160$

B position --- B position HM ----- B position ----- B position HM

G Δ E7($\flat 9$) A-7 D7 G Δ E7($\flat 9$)

2 1 \varnothing 2 1 \varnothing 2 1 \varnothing 1 2 \varnothing 1 2 \varnothing 2 1 \varnothing 1

B position ----- B position with F natural ----- D position -----

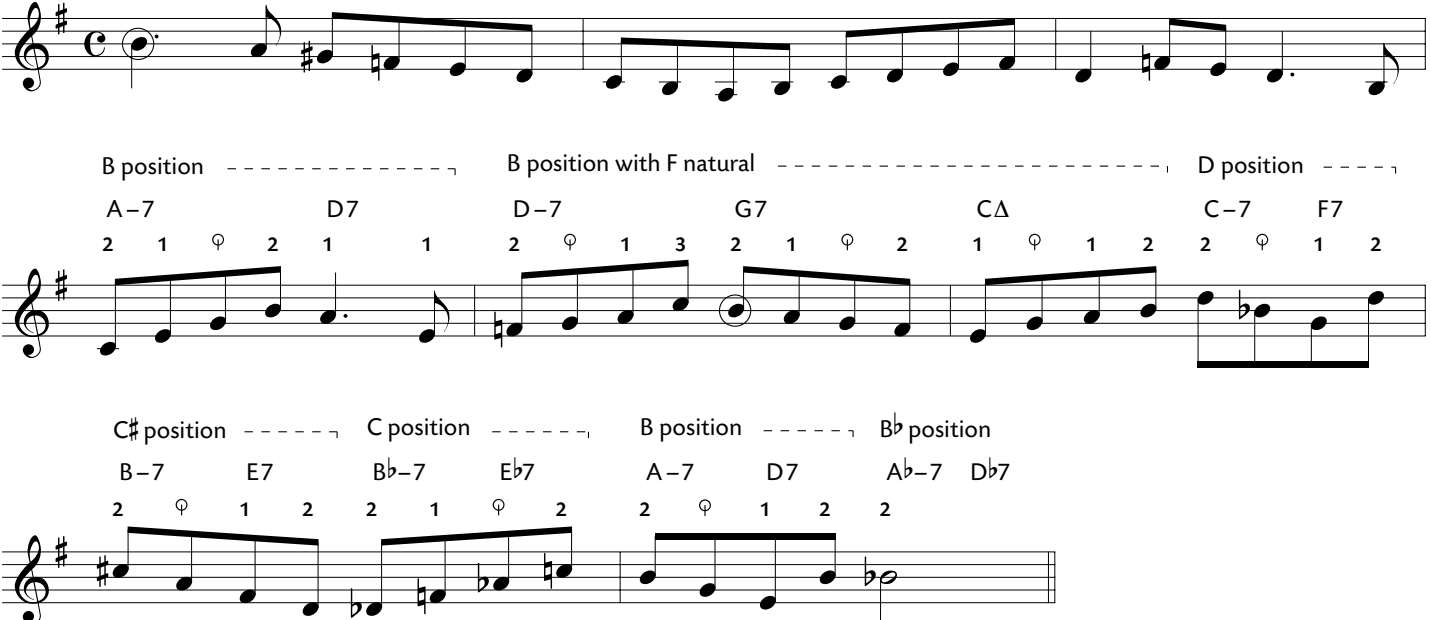
A-7 D7 D-7 G7 C Δ C-7 F7

2 1 \varnothing 2 1 1 2 \varnothing 1 3 2 1 \varnothing 2 1 \varnothing 1 2 2 \varnothing 1 2

C# position ----- C position ----- B position ----- B \flat position

B-7 E7 B \flat -7 E \flat 7 A-7 D7 A \flat -7 D \flat 7

2 \varnothing 1 2 2 1 \varnothing 2 2 \varnothing 1 2 2



Now, transpose this exercise to as many keys as possible.

Notes:

The C Position HM

The Notes in the C Position (B \flat Harmonic Minor)

G string -----, D string -----, A string -----, E string -----

3 2 1 φ 2 1 φ 2 1 φ 2 1 φ

Target

Exercise 1

Exercise 2


Track 11 

HOSTS AND GUESTS – SOLO EXAMPLE (BRIDGE)

D# position ----- C# position HM -----

$\text{♩} = 184$ C#-7 F#7(^{b9}#5) B-Δ


2 3 2 3 2 1 φ 2 1 φ 2 1 φ 2



C# position ----- B position HM -----

B-7 E7(^{b9}#5) A-Δ


2 3 2 3 2 1 φ 2 1 φ 2 1 φ 2



B position ----- A position HM -----

A-7 D7 G-Δ


2 3 2 3 2 1 φ 2 1 φ 2 1 φ 2



D# position ----- C# position HM -----

C#-7 F#7(^{b9}#5) B-Δ


2 3 1 2 φ 1 2 3 1 2 φ 2 1 2 1 φ 2



C# position ----- B position HM -----

B-7 E7(^{b9}#5) A-Δ


2 3 1 2 φ 1 2 3 1 2 φ 2 1 φ 2 φ 1



B position ----- A position HM -----

A-7 D7(^{b9}#5) G-Δ

2 1 φ 1 2 φ 2 1 φ 1 2 2 1 φ 2 φ 1



The Melodic Minor Scale Used Over a Minor/Major Chord


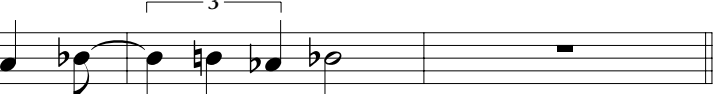

This melodic minor scale can be used over any of the inherent modes found within the scale. The first we'll examine is the minor /major seventh chord, formed from the root of the melodic minor scale.

A minor/major chord is used quite frequently as a I chord in a minor song or cadence. Many times it is used at the discretion of the piano or guitar player (Ex: C minor/major chord over the first five bars of *Invitation* vs. a C-7). There are also songs that use this chord particularly and specifically. One of these is *Nica's Dream*, a famous jazz standard by Horace Silver.

The first six measures of the following example specifically call for the melodic minor scales of B \flat and A \flat . Target the major 7th of each minor/major chord, in this case the A natural and G natural, respectively.

Track 16 


NICA - SOLO EXAMPLE

<p>A position MM -----</p> <p>B\flat-Δ</p> <p>1 2 φ 1 2 φ 1 2</p> 	<p>G position MM -----</p> <p>A\flat-Δ</p> <p>1 2 φ 1 2 φ 1 2</p> 
<p>A position MM -----</p> <p>B\flat-Δ</p> <p>2 3 2 φ 1 2 φ 1 2</p> 	<p>B position -----</p> <p>A\flat-7 D\flat7</p> <p>2 2 3 1 2 2 3 1 2</p> 
<p>A position MM -----</p> <p>B\flat-Δ</p> <p>2 3 2 3 2 φ 1 2</p> 	<p>G position MM -----</p> <p>A\flat-Δ</p> <p>2 3 2 3 2</p> 
<p>A position MM -----</p> <p>B\flat-Δ</p> <p>2 3 2 3 2 φ 1</p> 	<p>B position -----</p> <p>A\flat-7 D\flat7</p> <p>2 φ 1</p> 

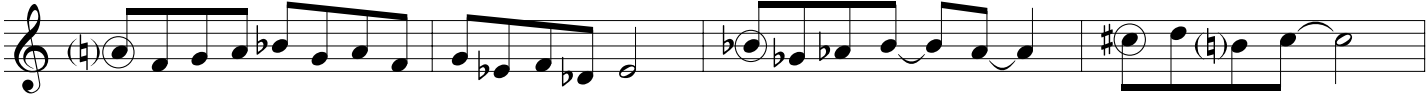
Track 22 

Here is another example of a blues chorus in B \flat , using these melodic minor modes.

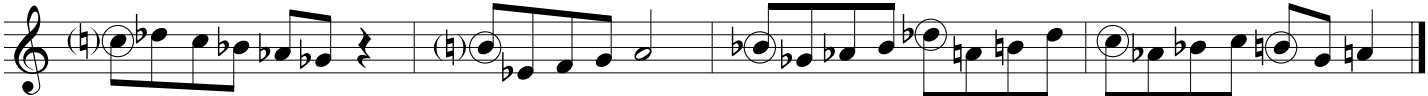
B \flat 7alt. E \flat 7(\sharp 11)
 2 3 2 1 φ 1 2 2 3 2 φ 1 B \flat 7alt. 2 3 2 1 φ 1 2




E \flat 7(\sharp 11) B \flat 7alt. G7(\sharp 11)
 2 φ 1 2 3 1 2 φ 1 2 φ 1 2 2 φ 1 2 1 2 3 1 2




C7alt. F7(\sharp 11) B \flat 7alt. G7(\sharp 11) C7alt. F7(\sharp 11)
 2 3 2 1 φ 2 2 1 2 φ 1 2 φ 1 2 2 φ 1 2 2 φ 1 2 2 φ 1




B \flat 7alt. E \flat 7(\sharp 11)
 2 φ 1 2 φ 1 2 3 1 φ 1 2 φ 1 2 3



G7(\sharp 11) C7alt.
 2 φ 1 2 φ 1 2 3 2 φ 1 2 φ 1 2 3



F7(\sharp 11)
 2 φ 1 2 φ 1 2 3



Track 27 

CHILI DOGS AT MIDNIGHT

BASS DUET

Michael Moore
Transcribed by Robert Sabin

The musical score is written for a bass duet. It begins with a bass clef and a 6/8 time signature. The first four staves contain the bass line, featuring a mix of eighth and sixteenth notes, often beamed together. There are several rests throughout. The first ending is marked with a '1.' and a repeat sign. The second ending is marked with a '2.' and a repeat sign. The fifth staff is a treble clef line, starting with a treble clef and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet marked with '3'. The sixth staff continues the treble line with more eighth and sixteenth notes. The seventh staff is a bass clef line with eighth and sixteenth notes, including a triplet marked with '3'. The eighth staff continues the bass line with eighth and sixteenth notes. The ninth staff is a treble clef line with eighth and sixteenth notes. The tenth staff is a treble clef line with eighth and sixteenth notes, ending with a double bar line.