

12 *Beyond the Major Scale*

Click on the following image to hear about this page. You can make the control panel larger by right clicking for PCs or Control-clicking for a Mac and selecting "View in Floating Window".



LINE PROGRESSIONS

It is possible to create moving lines by changing one note in a given chord. Two of the most common are:

A major chord where the 5th ascends.

A minor chord where the root descends.

In the following example the notes move chromatically; pay careful attention to the fact that each time the note moves the chord name changes.

Major Chord with Ascending 5th

(Rt.)	(3)	(5)	=	
"C"	"E"	"G"	=	"C"
"C"	"E"	"G [#] "	=	"C+" Augmented
"C"	"E"	"A"	=	"C6"
"C"	"E"	"B ^b "	=	"C7"

Minor Chord with Descending Root

(Rt.)	(^b 3)	(5)	(Rt. oct.)	=	
"A"	"C"	"E"	"A"	=	"A" mi.
"A"	"C"	"E"	"A ^b "	=	"A" mi. Ma.7 or "A" mi./"G [#] "
"A"	"C"	"E"	"G"	=	"A" mi. 7 or "A" mi./"G"
"A"	"C"	"E"	"F [#] "	=	"A" mi.6or "F [#] " mi.7(^b 5) or "A" mi./"F [#] "

The following four pages contain chord charts diagramming the previous examples.

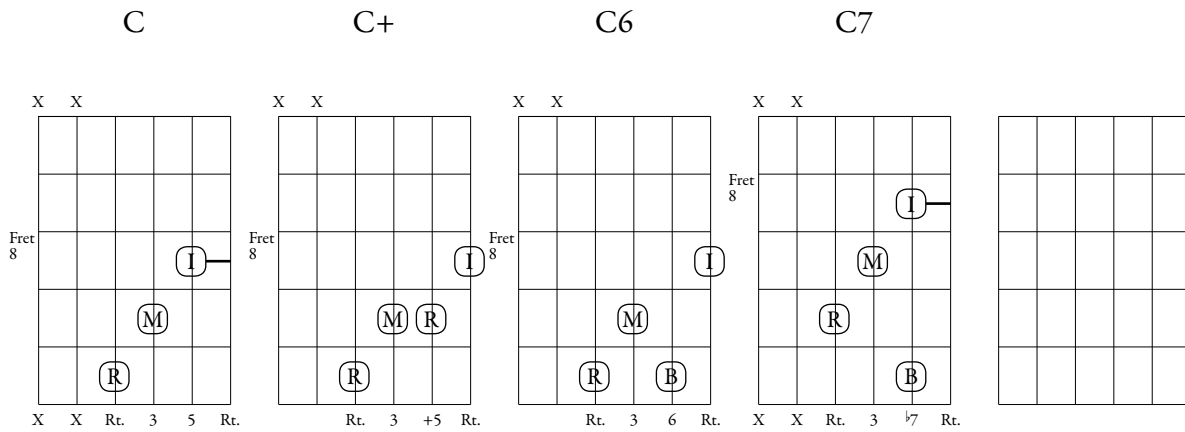
On the chord charts the labels “High Position,” “Mid Position” and “Low Position” or “Hi-Po,” “Mi-Po” and “Lo-Po,” are used to designate the following:

“High Position” = “D,” “G,” “B,” and “E” strings (top four strings)

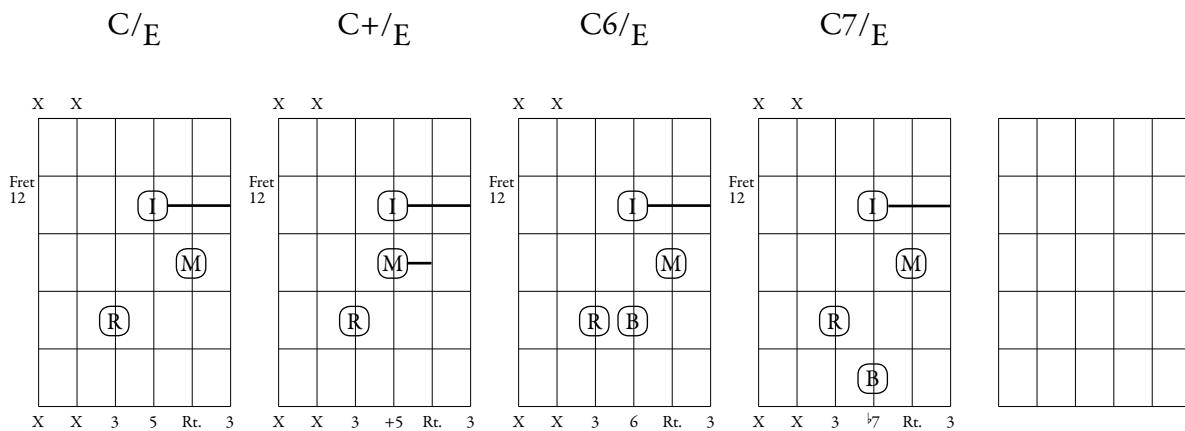
“Mid Position” = “A,” “D,” “G” and “B” strings (middle four strings)

“Low Position” = “E,” “A,” “D,” and “G” strings (bottom four strings)

Line Progressions

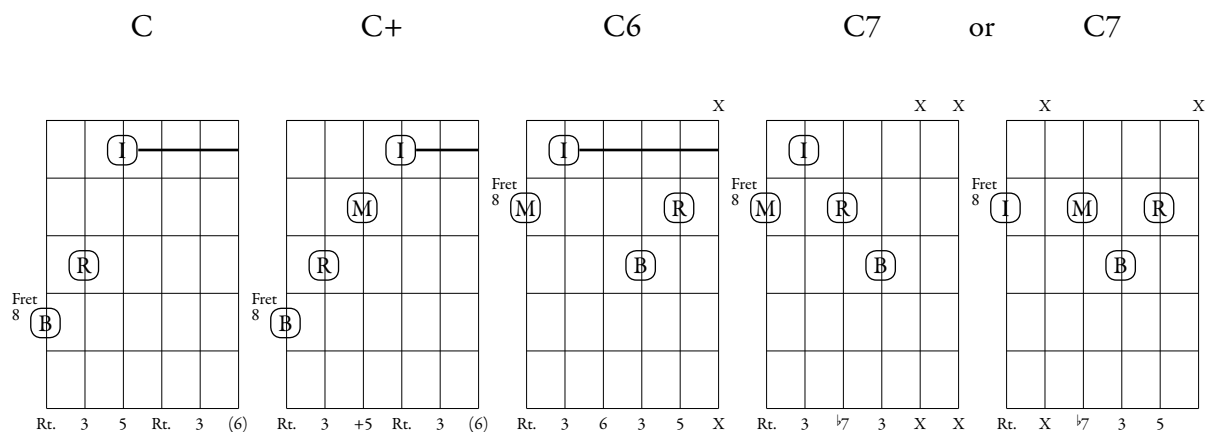


*Root on "D" string.
"Hi-Po"*

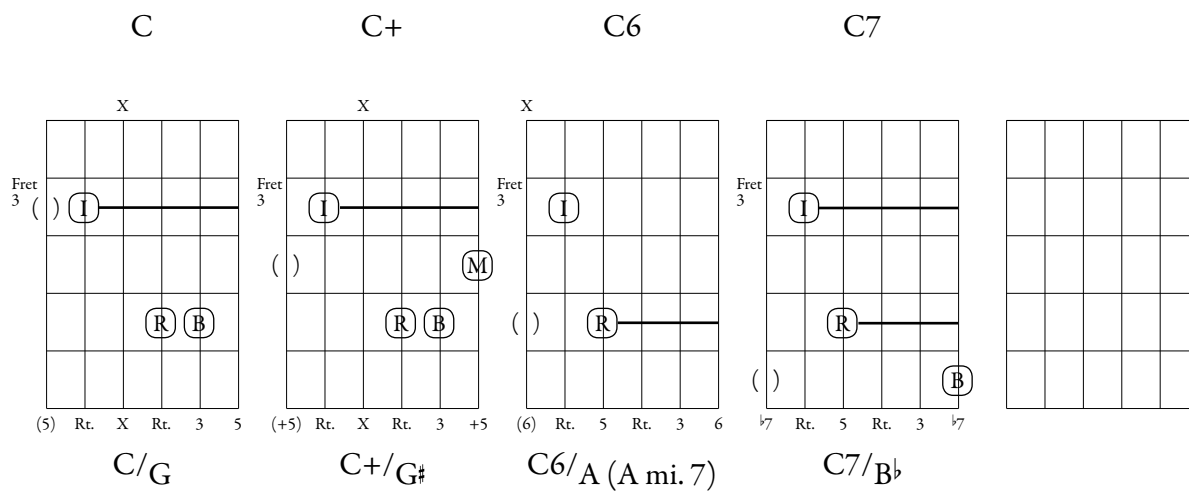


*Chord's 3rd is on the "D" string.
"Hi-Po"*

Line Progressions



*Root on "E" string.
"Lo-Po"*



*Root on "A" string.
"Mi-Po"*

Line Progressions

A mi. A mi. Ma. 7 A mi. 7 A mi. 6 or D9

Rt. 5 Rt. \flat 3 5 Rt. Rt. 5 Ma.7 \flat 3 5 Rt. Rt. 5 \flat 7 \flat 3 5 Rt. Rt. X 6 \flat 3 5 Rt. X Rt. 3 \flat 7 9 5

*Root on "E" string.
"Lo-Po"*

A mi. A mi. Ma. 7 A mi. 7 A mi. 6 or D9

X Rt. X Rt. \flat 3 5 X Rt. X Ma.7 \flat 3 5 X Rt. X \flat 7 \flat 3 5 X Rt. X 6 \flat 3 5 X X Rt. 3 \flat 7 9

*Root on "A" string.
"Mi-Po"*

Line Progressions

A mi.

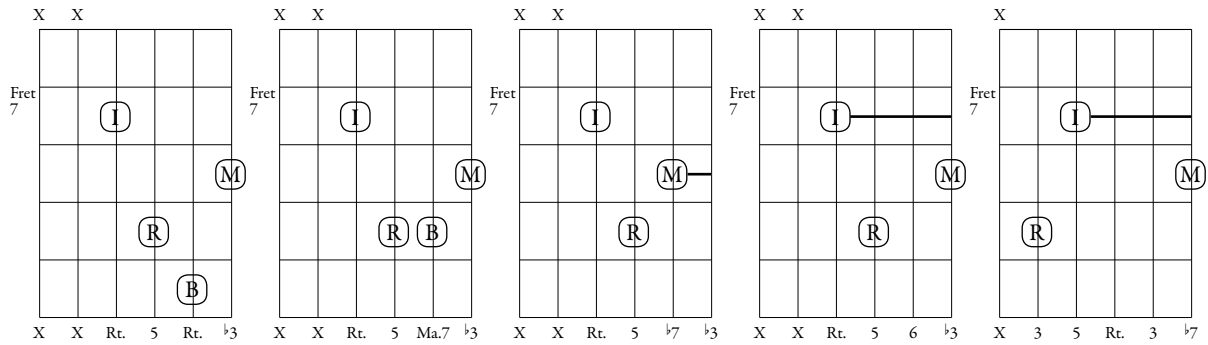
A mi. Ma. 7

A mi. 7

A mi. 6

or

D9/3



*Root on "D" string.
"Hi-Po"*

PASSING CHORDS

On the following four pages are passing chords that fit between the regular chords of the major scale.

There is always more than one choice — ascending progressions lend themselves to using different passing chords from descending progressions.



Ascending Passing Chords in Major Keys

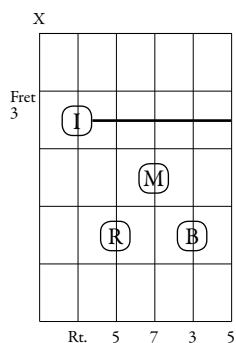
C Ma. 7

C[♯]7

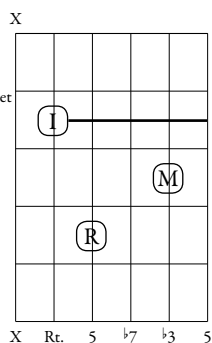
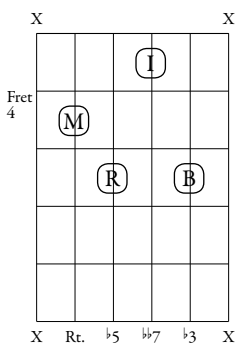
D mi. 7

D[♯]7

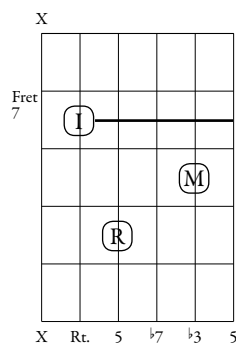
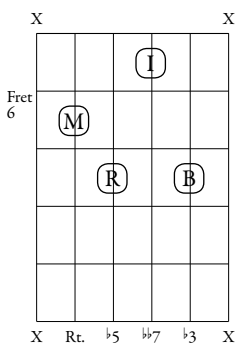
E mi. 7 or



I Ma. 7



II mi. 7



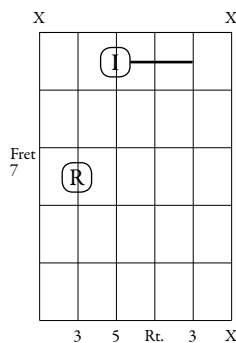
III mi. 7

C/E and C+/E

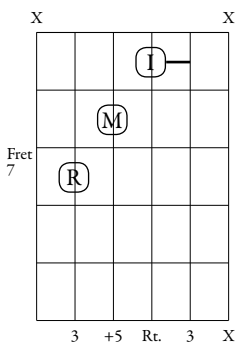
F6

F[♯]7

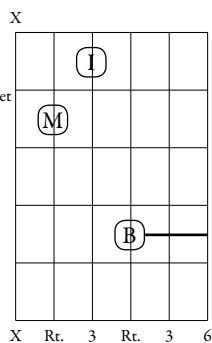
G7



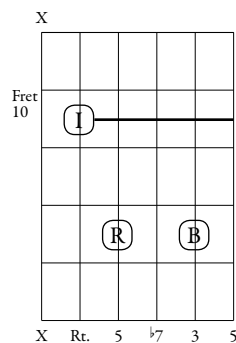
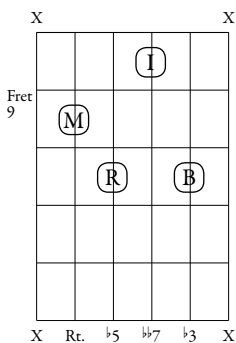
I/III



I+/3

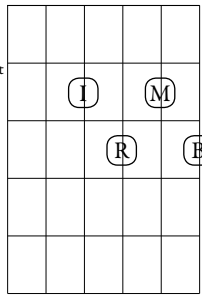
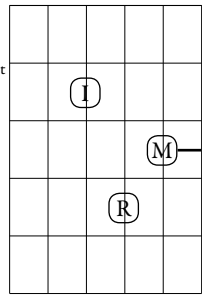
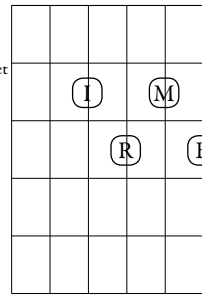
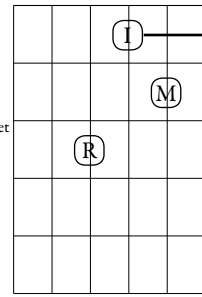
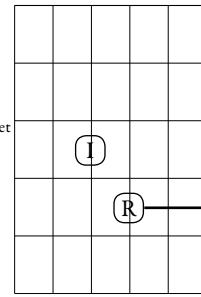


IV Ma. 7

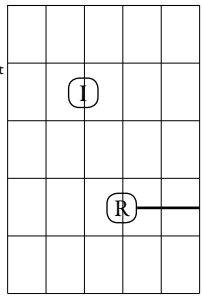
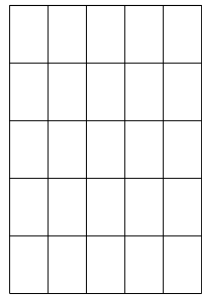
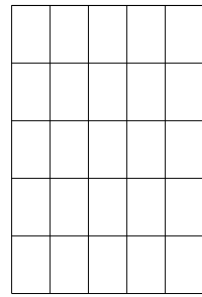
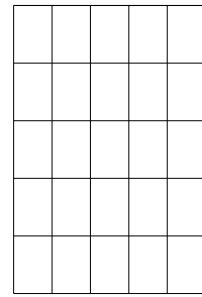
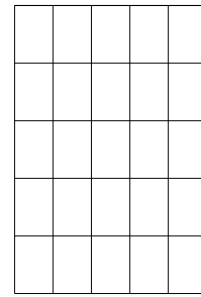


V7

Ascending Passing Chords in Major Keys

$G^{\#o}7$	A mi. 7	$A^{\#o}7$	G/B <i>or</i> B mi. 7 ($\flat 5$)	
X X Fret 6	X X Fret 7	X X Fret 8	X X Fret 9	X X Fret 9
				
X X Rt. $\flat 5$ $\flat\flat 7$ $\flat 3$	X X Rt. 5 $\flat 7$ $\flat 3$	X X Rt. 5 $\flat\flat 7$ $\flat 3$	X X 3 5 Rt. 3	X X Rt. $\flat 5$ $\flat 7$ $\flat 3$
	VI mi. 7		V/3	VII mi. 7 ($\flat 5$)

C Ma. 7

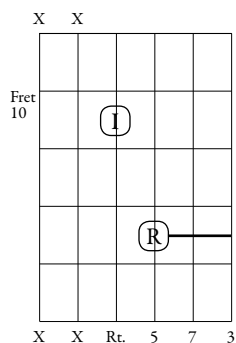
X X Fret 10				
				
X X Rt. 5 7 3				

Descending Passing Chords in Major Keys

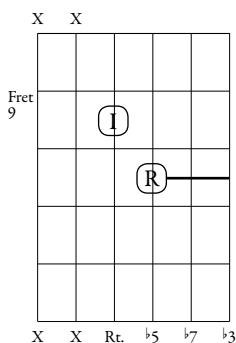
C Ma. 7

B mi. 7 ($\flat 5$) *or* B mi. 7

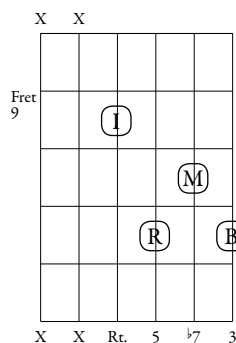
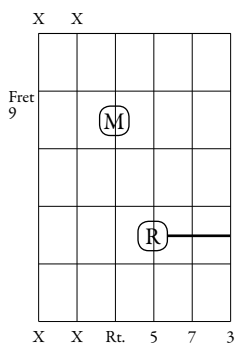
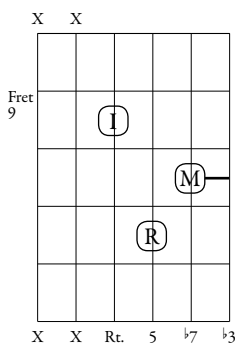
B \flat Ma. 7 *or* B \flat 7



I Ma. 7



VII mi. 7 ($\flat 5$)

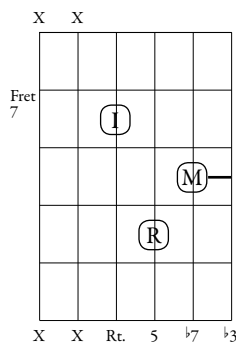


A mi. 7

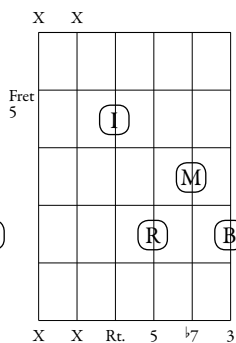
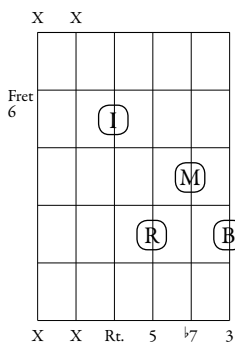
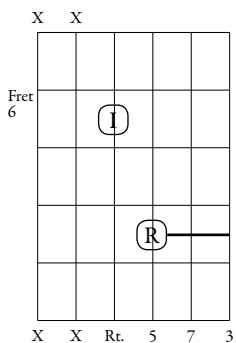
A \flat Ma. 7 *or* A \flat 7

G7

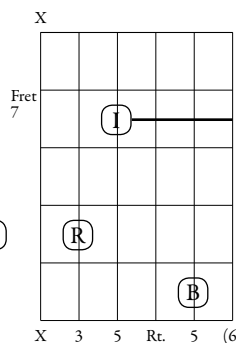
D/F \sharp



VI mi. 7



V7



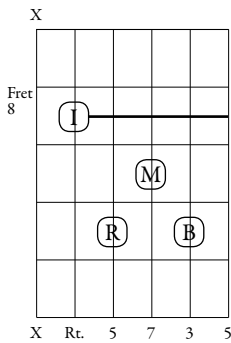
Descending Passing Chords in Major Keys



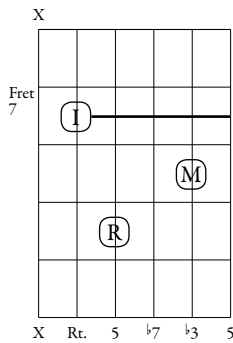
F Ma. 7

E mi. 7 *or* C/E

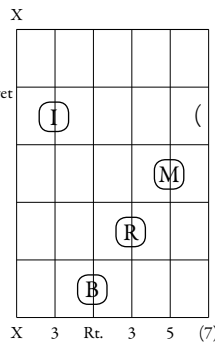
E^b Ma. 7 *or* E^b7



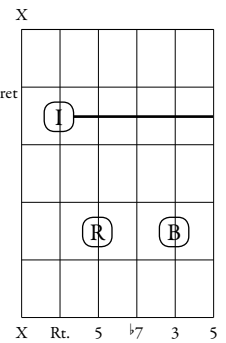
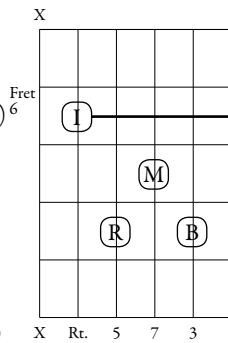
IV Ma. 7



III mi. 7



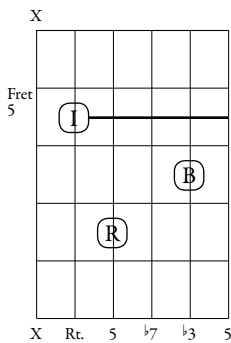
I/3



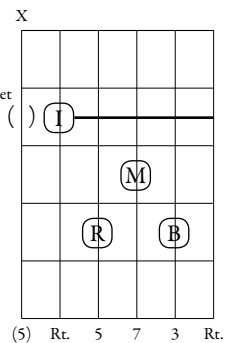
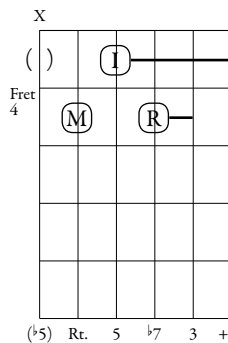
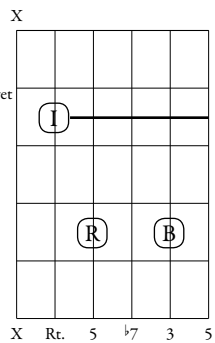
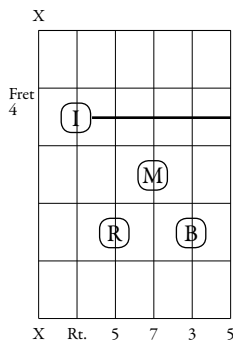
D mi. 7

D^b Ma. 7 *or* D^b7 *or* D^b9 +11

C Ma. 7



II mi. 7



I Ma. 7

CONTRASTING MAJOR AND MINOR



When exploring the minor tonalities, it may help to compare the Definitive chords with those of the major scale:

<u>Major</u>	<u>Minor</u>
I Ma. 7	I mi. 6 or I mi. Ma 7
II mi. 7	II mi. 7 ($\flat 5$)
III mi. 7	\flat III Ma. 7 +5
IV Ma. 7	IV mi. 6
V7	V7 (+9) or any alterations
VI mi. 7	VI mi. 7 ($\flat 5$)
VII mi. 7 ($\flat 5$)	VII $^{\circ}$ 7 (Diminished 7th)

The Roman numerals behave the same way, more or less, in minor progressions and chord substitutions as they do in major:

I mi. 6 and VI mi 7 ($\flat 5$) can be swapped

I mi. Ma. 7 and \flat III Ma. 7 (+5) can be swapped

II mi. 7 ($\flat 5$) and IV mi. 6 can be swapped

V7 (+9) and VII $^{\circ}$ 7 can be swapped

PLAYING MINOR PROGRESSIONS

On pages 122 and 123 are some basic minor progressions. Playing them will teach the ability to hear and recognize these “colors.”

Try all of the combinations shown.

Major and minor tonalities are often mixed:

II mi. 7 V7 +9 I Ma. 7

In the above example the V chord is from minor, the II and the I chord are from major.

II mi. 7 (b5) V9 I mi. 6

The second example above is reversed from the first, II and I are from minor and the V chord is from major.

These basic progressions are the building blocks of all our modern western music.

Basic Minor Progressions



D mi. 7 ($\flat 5$) *or* F mi. 6 G7 (+9) *or* B $^{\circ}$ 7 C mi. 6 *or*

<u>II mi. 7 ($\flat 5$)</u>	<u>IV mi. 6</u>	<u>V7 (+9)</u>	<u>VII$^{\circ}$7</u>	<u>I mi. 6</u>

A mi. 7 ($\flat 5$) *or* C mi. Ma. 7 *or* E \flat Ma. 7 (+5)

<u>VI mi. 7 ($\flat 5$)</u>	<u>I mi. Ma. 7</u>	<u>\flatIII Ma. 7 (+5)</u>	

Basic Minor Progressions

D mi. 7 ($\flat 5$) *or* F mi. 6 G7 (+9) *or* B $^{\circ}7$ C mi. 6 *or*

X X	X	X X	X X	X
Fret 12	Fret 13	Fret 10	Fret 9	Fret 10
X X Rt. $\flat 5$ $\flat 7$ $\flat 3$	Rt. X 6 $\flat 3$ 5 Rt.	X Rt. 3 $\flat 7$ +9 X	X X Rt. $\flat 5$ $\flat 7$ $\flat 3$	(Rt.) X Rt. $\flat 3$ 6 5
<u>II mi. 7 ($\flat 5$)</u>	<u>IV mi. 6</u>	<u>V7 (+9)</u>	<u>VII$^{\circ}7$</u>	<u>I mi. 6</u>

A mi. 7 ($\flat 5$) *or* C mi. Ma. 7 *or* E \flat Ma. 7 (+5)

X	X	X	X
Fret 7	Fret 8	Fret 11	
X ($\flat 5$) Rt. $\flat 5$ $\flat 7$ $\flat 3$	Rt. X Ma.7 $\flat 3$ 5 Rt.	Rt. 3 7 3 +5 X	
<u>VI mi. 7 ($\flat 5$)</u>	<u>I mi. Ma. 7</u>	<u>\flatIII Ma. 7 (+5)</u>	

