

Harmonic Minor Vamps

★ Harmonic Minor
Ex. 1



Ex. 2



Two musical examples in 4/4 time. Ex. 1 shows a sequence of chords: Dm7(b9), Eb7(b9), Fm7(b9), Gm7(b9), and A7(b9). Ex. 2 shows a sequence of chords: Dm7(b9), Eb7(b9), Fm7(b9), Gm7(b9), and A7(b9).

6th=D Locrian \flat 6



Musical notation in 3/4 time. The melody consists of notes: D, E, F, G, A, Bb, C, D. The bass line consists of notes: D, D, D, D, D, D, D, D.

Ionian Augmented



Musical notation in 4/4 time. The melody consists of notes: D, E, F, G, A, B, C, D. The bass line consists of notes: D, D, D, D, D, D, D, D.

(★) Dorian #4 (Overtone Minor)
Ex. 1



Ex. 2



Two musical examples in 6/4 time. Ex. 1 shows a sequence of notes: D, E, F, G, A, B, C, D. Ex. 2 shows a sequence of notes: D, E, F, G, A, B, C, D.

★ Phrygian Major



Musical notation in 4/4 time. The melody consists of notes: D, Eb, F, G, A, B, C, D. The bass line consists of notes: D, D, D, D, D, D, D, D.

(★) Lydian #9



Musical notation in 4/4 time. The melody consists of notes: D, E, F#, G, A, B, C, D. The bass line consists of notes: D, D, D, D, D, D, D, D.

Altered Dominant bb7



What Next?

At this point, I think it makes sense to mention something. Our approach has been primarily derivative so far. (The modes were *derived* from C major scale, C melodic minor, C harmonic minor, etc.) It would be a good idea to go through the same material again, but this time, approaching it in a parallel fashion. That means: all the modes from the same root. You might choose to pick C as the root since you probably know that key fairly well by now. Personally, I think it might be even better to pick either E or A. These notes are the two lowest open strings. The idea here is that it would be very convenient to have a low, open-string root in going through the parallel approach. This is particularly true of harmonic material, since you'll have either four or five of the higher strings to play the voicings, as well as the low, open-string root to sound against any voicing you want. That might come in very handy.

E Ionian	E Dorian b2	E Phrygian major
E Dorian	E Lydian augmented	E Lydian #2
E Phrygian	E Lydian b7	E whole tone
E Lydian	E Aeolian major	E pentatonic (chinese) 1 2 3 5 6
E Mixolydian	E Locrian #2	E pentatonic (japanese) 1 2 b3 5 6
E Aeolian	E altered dominant bb7	E sym. diminished whole step, half step
E Locrian	E harmonic minor	E sym. diminished (dom.) half step, whole step
E melodic minor	E Dorian #4	

Examples:

1. Play the melody to "Happy Birthday" in E Ionian. Transpose it to the other 17 7-note modes.
2. Write a simple melody in E Ionian that uses all the notes (seven) at least twice each. Transpose to the 17 other seven-note modes.
3. Go back to playing up and down a single string, using all the material, then play the other five strings. Then five sets of two adjacent strings. Then all the above material in open position. Then in one position. Then take a break!
4. Explore counterpoint and harmonic material from all above modes and scales for at least 20 years.