

Barry Harris: Exploring the Diminished

How can the transcriptions I made of Barry Harris' workshops and recordings be incorporated in my playing, in order to develop myself in a bebop style?



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Introduction

You've got to learn your instrument. Then, you practice, practice, practice. And then, when you finally get up there on the bandstand, forget all that and just wail. - Charlie Parker

Most of the modern jazz pianists I like, say that their roots are in bebop and that bebop is the foundation on which modern jazz was built. Reading that, I figured I needed to get deeper into that style as well if I ever wanted to be as good as those guys.

In the summer of 2012, I read a book about the life and music of pianist Bud Powell and developed a great sense of respect for him, his type of music and the era in which bebop was rising.

Since then I've been reading books about Charlie Parker, Lee Konitz and Lennie Tristano and watching documentaries about these musicians, amongst others such as Thelonious Monk, Pannonica Koeningswarter (who is not a musician but a very inspiring lady), Barry Harris, etc.



Art Kane, Harlem 1958

Before starting this research, I found my harmonic knowledge a bit shallow and my technique and improvisational lines could be improved as well.

I strongly believe that I not only gained a lot of knowledge, concerning harmonic, rhythmic and technical skills from it, but that it is valuable for others as well.

In short, this paper is a reflection of Barry Harris' method, written in my own words and applied to my playing. In this report I want to show you some of the important things I learned from Barry Harris, all related to one important chord: the diminished.

Barry Harris is a piano player from the bebop era and besides that a great educator, who still travels the world at the age of 84 to teach vocalists and instrumentalists about Jazz. Three years ago, I participated in his 3-day workshop in The Hague and got introduced to his approach to jazz harmony; the diminished chord and its relationship to the twelve keys.

Recently, a website was dedicated to good friend of Barry and former teacher at the Royal Conservatory of the Hague, Frans Elsen on www.franselsen.com. This website contains 54 videos, varying in length from about 2 minutes to 45 minutes per video, stemming from Frans' personal collection.

He recorded these video's during workshops that Barry gave at the Royal Conservatory of The Hague between 1989 and 1998.

Besides that, Canadian pianist Howard Rees collaborated with Barry Harris and released 2 DVD boxes that contain 8 discs with over 8 hours of lessons per disc and books of workshop video's, nicknamed by pianist Tommy Flanagan as 'the Bebop Bible'.

From a friend, I borrowed these DVD's and during the Master Program I transcribed all of them plus the video's I found on the website of Frans Elsen. Furthermore, I transcribed several solo's of Barry Harris.

Especially the second DVD box is very interesting and goes a lot deeper into the material then the workshops I saw in The Hague or on Youtube.

This work resulted in over 35 pages of transcribed material.

In the second part of the Master Program, I organized the transcribed material, practiced it and tried to apply it to songs to make it my own and to fully understand and master the principle of Barry's method.

The main question of my research is the following:

How can the transcriptions I made of Barry Harris' workshops and recordings be incorporated in my playing, in order to develop myself in a Bebop style?

Harmony

Fragment of Barry Harris' workshop in 2003

Barry Harris believes chords come from scales. To get deeper into the harmonic possibilities, you have to start with the basics.

Below, is a fragment of Barry Harris' workshop from 2003 in The Hague recorded and written out by Howard Rees. Barry explains clearly how chords are related¹ and often refers to this metaphor.

"... Our music is perfect. It follows a pattern, it starts off very simply, it starts off with the chromatic. The chromatic is God creating the earth, creating the world. God created the world and our world is the chromatic scale (1.), and that's 12, which is like the twelve disciples, 1 and 2 is 3 and that equals the trinity, and then after God created the world, do you know what happened? He looked around and he said - oh! this is beautiful, but I'm still lonely - so you know what he made next, woman and man. He made man and woman. And what is man and woman then. Man (2.) and woman (3.) are the 2 whole tone scales. 2 whole tone scales come first. After the chromatic, come 2 whole tone scales. After the 2 whole tone scales, you know what happened to man and woman - they had babies - and the first thing they have is 3 diminishes (4.). They had 3 diminishes - and the DNA is perfect. The DNA is perfection. Because with each diminished, 2 notes belong to one whole tone scale and 2 notes belong to the other. That is perfect DNA. So, now here we have the beginning of the music. The music is 2 going into 12, six times, 2 sixes is two whole tone scales, the two whole tone scales have babies, 3 goes into 12, four times, so you have 3 fours - that's 2 diminishes, now - we make the world.

See after those babies start crawling around, and messing around, suddenly we get more babies - and more babies - and more babies. Now from these diminishes, comes the world. The diminishes start branching out. And when the diminishes start branching out, you start getting dominants - see for one thing with the whole tone you've got major thirds, with the diminished you've got minor thirds, and then you start putting that stuff together. And then you start thinking - how am I going to get everything? So you take a diminished and you say, how can we get everything - so you say, maybe I'll lower a tone. So you lower a tone first and you find out - oh, dominants, you find 4 dominants (5.).

And then after you find those 4 dominants, you say - ah ha- their tonics form a diminished and that's how you get a diminished scale. A diminished scale isn't half step - whole step. Don't believe that nonsense, man is better than that. Man does not name things by saying oh that's a half step, a whole step or it's the whole step, half step - (bull) - it's 2 diminishes put together. The diminished, the 4 dominants that come from it, you put it together, their tonics form a diminished, you put it together, you've got a diminished scale (6.). So everything starts coming.

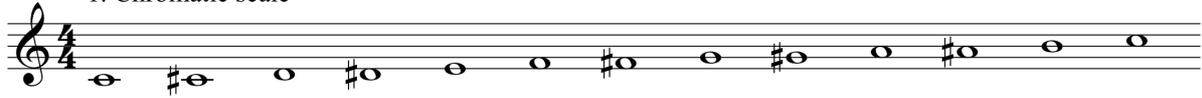
¹ By using the indication '(...)', I explain certain sections in the analysis on pages 7 and 8.

If you raise a tone a half step, ah - minor sixes (7.). Now you've got minor sixes, you've got dominants, then you say - oh, I wonder what would happen if I take 2 tones and lower them. I'll try 2 consecutive tones. So you take 2 consecutive tones and suddenly you get a major sixth (8.). And the odd thing about it is when you take those diminishes and you raise those 2 consecutive tones - you've got another sixth, a major sixth - so you've got 2 major sixes (9.). (Frans² plays some examples). Our first movement would be when you raised that tone and got the minor sixth and then you lowered that tone and got that dominant, your first move should be minor sixth to diminished to dominant (10.). (Frans plays example). Now you see that is the first movement. That is the start of music. Our first move almost - that's it. See, when we mess with the major sixes, we get another kind of move. See when you move the 2 consecutive tones up, (Frans starts with C diminished) now raise 2 consecutive tones (Frans raises F# and A), now our next progression is going to be, hit that chord (C - Eb - G - Bb), then move them (G & Bb) back down (to form the diminished) and then move them down one (C - Eb - F - Ab). That's our next move (11.). See everything comes from this stuff. There's 1 strange chord that comes in. When I say move consecutive - if he moved non-consecutive tones, he'll end up with a different chord. Play that diminished again - take the C and the F# - hit that chord - you end up with a seventh with a flat five, 2 - because every seventh with a flat five is 2 dominants (12.). See most people don't even know that. That's why the seventh with a flat five, that scale you always want to learn - because... nothing to it. You learn 6 and you know all 12. It's like that. But see all of the music comes from that kind of stuff. I've got it where - see I think you learn these kind of scales for chording. So you learn how to chord."

² Frans Elsen

Analysis of Barry Harris workshop 2003

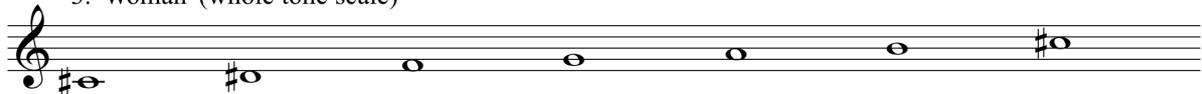
1. Chromatic scale



2. 'Man' (whole tone scale)



3. 'Woman' (whole tone scale)



4. 'Babies' (diminishes)

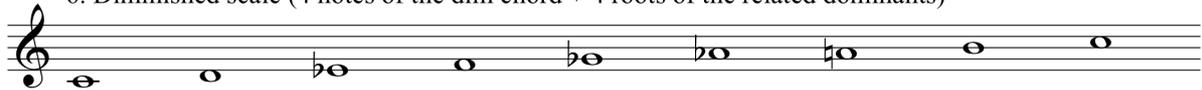


5. Four dominants (lower one note from the diminished)

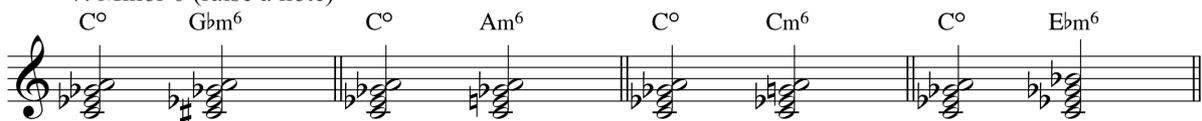


*note that enharmonically the chords can look a bit strange. I choose to keep it like this so it is clear that only one note changes from the diminished to form a dominant.

6. Diminished scale (4 notes of the dim chord + 4 roots of the related dominants)



7. Minor 6 (raise a note)



Note:

From point 5 on, I use the example of C diminished. Of course this should be applied to all diminishes. So at 6 I explained only one of the three diminished scales.

2 8. Major 6 (lower two consecutive notes)

C° D⁶ C° F⁶ C° A^{b6} C° B⁶

9. Other major 6 (raise two consecutive notes)

C° A⁶ C° C⁶ C° E^{b6} C° G^{b6}

10. First movement

A^{m6} C° D⁷ C^{m6} C° F⁷

11. Second movement

12. Dominant seven flat 5 chord (move two non- consecutive notes up)

C° C^{7(b5)}

Every seventh with a flat 5 is two dominants

C⁷ G^{b7}

The Diminished and it's Related Chords

The written above, gives us a lot of information and we can draw some conclusions. For example, the diminished chord belongs to four different dominants that together make the diminished scale (the roots of the dominants + the diminished chord).

The dominants C7, Eb7, Gb7 and A7 share the Db diminished and are related, 'family' to each other.

The Relationship of the Dominants

C7 and Eb7

G half diminished is in fact the same as the Eb7 scale but started on the G. Because the half diminished chord appears on the VII of the major scale, in this case the Ab major scale. Eb7 is the dominant of Ab major. This will be explained more in the upcoming subchapters.

G half diminished to C7 is the II - V going to Fm. Playing the Eb7 scale into the C7 scale is therefor not that complicated anymore; when you're playing the Eb7 scale down from the 7 to the 3 of C7, you're actually playing Gm7b5 to C7.

C7 and Gb7: Tritone

C7 and Gb7 are both dominants for Fmaj7. C7 is the V of Fmaj7 and Gb7 is tritone related to C7.

Superimposing a tritone substitution line over a normal II-V sounds as if you're playing 'outside' the chord changes. Its important to resolve the tritone line in a nice way. On the next pages are some example tritone lines over a II-V to Fmaj7.

On pages 11 and 12 are some interesting tritone lines that players such as Charlie Parker and Barry Harris used in jazz standards.

Tritone Lines

Gm7 C7 Fmaj7
 C7 scale Gb7 scale

C7 Fmaj7
 Gb7

C7 Fmaj7

C7 Fmaj7

C7 Fmaj7

Gm7 C7 Fmaj7
 C7 Gb7

Gm7 C7 Fmaj7
 C7 Gb7

Gm7 C7 Fmaj7
 C7 Gb7

Tritone line on II - V to Ebmaj7

Musical notation in 4/4 time, key of Bb major. The melody consists of eighth notes: Bb, Ab, Gb, Fb, Eb, D, C, Bb. Chords are indicated above the staff: Fm7 (under Bb), Bb7 (under Ab), and Ebmaj7 (under Gb). A bracket below the staff from Bb to Fb is labeled E7.

Tritone Lines applied to songs

Donna Lee bars 5-7

Musical notation in 4/4 time, key of Bb major. The melody consists of eighth notes: Bb, Ab, Gb, Fb, Eb, D, C, Bb. Chords are indicated above the staff: Bbm7 (under Bb), Eb7 (under Ab), and Abmaj7 (under Gb). A bracket below the staff from Ab to Fb is labeled A7.

Other example on bars 5-7

Musical notation in 4/4 time, key of Bb major. The melody consists of eighth notes: Bb, Ab, Gb, Fb, Eb, D, C, Bb. Chords are indicated above the staff: Bbm7 (under Bb), Eb7 (under Ab), Abmaj7 (under Gb), and Ab7 (under Fb). A bracket below the staff from Ab to Fb is labeled A7, and another bracket from Gb to C is labeled D7. A second staff below shows a continuation of the melody with a Dbmaj7 chord indicated above.

Charlie Parker in Donna Lee bars 7-9

Musical notation in 4/4 time, key of Bb major. The melody consists of eighth notes: Bb, Ab, Gb, Fb, Eb, D, C, Bb. Chords are indicated above the staff: Ebm7 (under Bb), Ab7 (under Ab), and Dbmaj7 (under Gb). A bracket below the staff from Bb to Fb is labeled D7.

Embraceable You

Musical notation in 4/4 time, key of Bb major. The melody consists of eighth notes: Bb, Ab, Gb, Fb, Eb, D, C, Bb. Chords are indicated above the staff: Fmaj7 (under Bb), Ab° (under Ab), Gm7 (under Gb), D7 (under Fb), Ab7 (under Eb), Gm7 (under D), Bbm6 (under C), Fmaj7 (under Bb), Eø7 (under Ab), A7(b9) (under Gb), Gb7 (under Fb), Eb7 (under Eb), Dm (under D), Dm/C (under C), Bm7 (under Bb), E7 (under Ab), and Am7 (under Gb). A bracket below the staff from Ab to Fb is labeled Bb7. A triplet of eighth notes (Bb, Ab, Gb) is marked with a '3'.

Out of Nowhere bars 5-9

Chords: Gmaj7, Bm7, E7, Am7, Bb7

C7 and A7

On the III of the C7 scale, you will find the Em7b5 chord. So, a half diminished chord is the same as the dominant a major third below. When soloing, you can play a C7 scale over the Em7b5.

Em7b5 - A7 is a II - V progression to Dm. Since we know that C7 and Em7b5 are almost the same, it makes sense that C7 and A7 are related.

Chords: C7 scale, E^{ø7}

I made this chart to have a clear overview of the chords you get when you move the diminished one or two notes up and down. (Explained on pages 5-8).

Major 6	A6 (F#m7)	C6 (Am7)	Eb6 (Cm7)	Gb6 (Ebm7)
Minor6	Gbm6 (Ebm7b5)	Am6 (F#m7b5)	Cm6 (Am7b5)	Ebm6 (Cm7b5)
Diminished	C	Eb	Gb	A
Dominant	B7	D7	F7	Ab7
Major 6	D6 (Bm7)	F6 (Dm7)	Ab6 (Fm7)	B6 (Abm7)

The notes of the diminished are written in the blue line of the chart. If you move one note of the diminished up, you get a minor 6 chord (which is an inversion of a half diminished chord, written in brackets).

If you move two *consecutive* notes up, you get a major 6 chord (which is an inversion of a minor 7 chord). So in the chart I wrote it like this; if you move C and Eb up you get A6, if you move Eb and Gb up you get C6, etc.

If you lower one note of the diminished, you get a dominant. If you lower two consecutive notes, you get another major 6 chord. In other words, the chords in the chart are all related because of the C dim chord.

6th Diminished Scale

The Barry Harris method is based on the believe that chords come from scales. He uses two important scales that consist of a 6th chord and a diminished, the so called 'major 6th diminished' and 'minor 6th diminished scale'.

Major 6th diminished scale

The major 6th diminished is composed of elements of all three diminished scales. In the C6 diminished scale the E and G come from a diminished and C and A from the other. The remaining diminished is the diminished of the key and provides the other 4 notes of the scale. In other words, the major 6th diminished scale consists of a major 6th and a diminished. In the example below, the C major 6 diminished scale is written out. The diminished that belongs to this scale is B diminished.

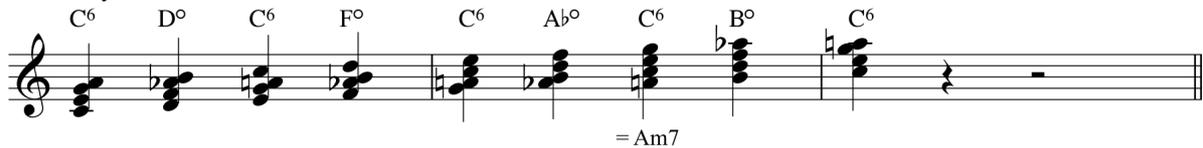
C Major 6th Diminished Scale



Played in thirds



Played in chords



C6 with the six in the bass gives the Am7 chord and the related G# (Ab) diminished.

Minor 6th diminished scale

The tonic in minor is generally not a minor 7th but a minor 6th chord. The minor 6th diminished scale consists of a minor 6th and a diminished. The scale is similar to the major 6th diminished scale, but has a minor 3rd. Below is an example of the C minor 6 diminished scale.

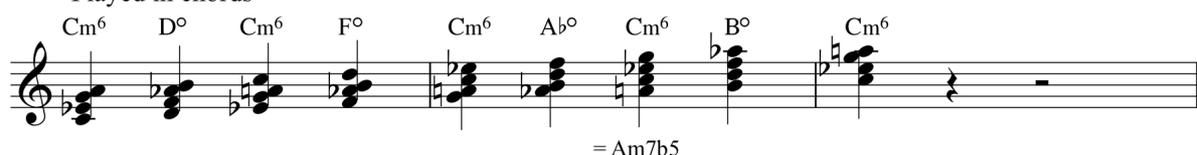
C Minor 6th Diminished Scale



Played in thirds



Played in chords

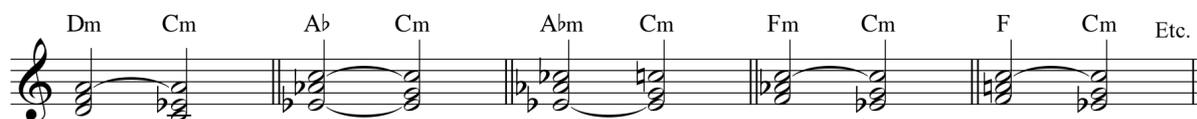


Cm6 with the six in the bass gives the Am7b5 chord and the related Ab diminished.

You see that instead of just playing a line, you get a lot more harmonic possibilities by using the 6th diminished scale with the extra note between the 5th and 6th.

The next illustration shows the chords that can be found in the Cm6 diminished scale.

Chords (triads) in this scale: Dm, Ab, Fm, F, Abm, G, Ahalfdim, Dhalfdim, Bhalfdim



It's important to master these scales and practice them in different ways. For example like this:

Exercise with the 6th dim scale



The next page shows some interesting ways to practice the 6th dim scale. For example, play it in contrary motion, in drop two or with a particular voicing.³

³ I recorded these examples and they can be found on the attached CD (track 1-6).

C major 6th dim scale in contrary motion

Musical notation for the C major 6th diminished scale in contrary motion. The piece is in 4/4 time. The right hand (treble clef) plays the scale ascending: C4, D4, E4, F4, G4, A4, B4, C5. The left hand (bass clef) plays the scale descending: C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a whole rest in both hands.

C major 6th dim scale in contrary motion filled up with notes from the scale

Musical notation for the C major 6th diminished scale in contrary motion, filled up with notes from the scale. The right hand (treble clef) plays the scale ascending: C4, D4, E4, F4, G4, A4, B4, C5. The left hand (bass clef) plays the scale descending: C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a whole rest in both hands.

C minor 6th dim scale in a stride style

Musical notation for the C minor 6th diminished scale in a stride style. The right hand (treble clef) plays a series of chords: C6, F6, Bb6, Eb6, Ab6, Db6, Gb6, C7. The left hand (bass clef) plays the scale descending: C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a whole rest in both hands.

Drop 2 voicings on C6 dim scale

Musical notation for Drop 2 voicings on the C6 diminished scale. The right hand (treble clef) plays a series of chords: C6, F6, Bb6, Eb6, Ab6, Db6, Gb6, C7. The left hand (bass clef) plays the scale descending: C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a whole rest in both hands.

C major scale

Musical notation for the C major scale. The right hand (treble clef) plays the scale ascending: C4, D4, E4, F4, G4, A4, B4, C5. The left hand (bass clef) plays the scale descending: C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a whole rest in both hands.

Same voicings on the C6 dim scale

Musical notation for the C major scale with the same voicings as the C6 diminished scale. The right hand (treble clef) plays the scale ascending: C4, D4, E4, F4, G4, A4, B4, C5. The left hand (bass clef) plays the scale descending: C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a whole rest in both hands.

Which 6th Diminished scale should I use?

See:		Think:
6	G6	G6
Major 7	Gmaj7	Maj6 built on 5th (D6) or on tonic (G6)
Minor	Am	Am6
Minor 7	Am7	Maj6 minor third up (C6)
Half diminished	Am7b5	Min6 minor third up (Cm6)
Dominant	D7	Min6 built on 5th (Am6)
Dominant altered	D7alt	Min6 half step up (Ebm6)
Dominant suschord	D7sus	Maj6 half step below (C6)

Borrowed Notes

Barry talks in his lessons a lot about 'movement'. With movement he means *connecting* the chords instead of just playing them. A way to do that is to use the diminished.

A 6th chord is surrounded by notes from the diminished that belong to that scale. The 6th diminished scale consists of notes from the 6th chord alternated by notes of the diminished (see chapter 6th diminished scale).

In your voicing you can borrow notes from the diminished. After all, they all belong to the same scale.

Mixing these diminished notes with the 6th chord, creates new sounds and lines to connect your chords.⁶

Borrowed Notes

Am7 is the same as C6. Bdim (or G#dim) is the related diminished

The notes colored in blue are borrowed from the diminished

For D7alt use the Ebm6 scale (so Ddim)

⁶ CD track 10.

Think of 6-chords when you play a II - V progression. So for minor 7, you can use the major 6th chord a minor third up (Cm7 = Eb6) and for F7alt you can use the minor 6th chord a half step up.

The image shows a musical score for a II-V progression in C minor. The top staff is in 4/4 time and contains three measures. The first measure is labeled Cm7, the second F7, and the third Bbmaj7. The bottom staff shows two measures with brackets underneath. The first bracket is labeled Eb6 and covers the first two measures of the top staff. The second bracket is labeled F#m6 and covers the second and third measures of the top staff. The notes in the top staff are: Cm7 (C4, Eb4, Gb4, Bb4), F7 (F4, Ab4, C5, Eb5), and Bbmaj7 (Bb4, D5, F5, Ab5). The notes in the bottom staff are: Eb6 (Eb3, Gb3, Bb3, D4) and F#m6 (F#3, Ab3, C4, Eb4).

Practice these voicings through the circle of fifths or for example on a piece such as the bridge of "Cherokee".

Transcription of Barry Harris' "A Time For Love"

I made a transcription of Barry Harris playing "A Time For Love" written by Johnny Mandel from the album "Live in Rennes". The album was recorded in 2009 with bassist Mathias Allamane and drummer Philippe Soirat, but on this piece he plays solo.⁷

Because Barry plays the theme rubato, his timing was sometimes hard to put on paper and I decided to leave some rolls and ornaments out, so that the basics and his harmonic thinking is more understandable.

I highlighted some parts which were interesting to me and where I wanted to know what Barry was thinking harmonically.

Bar 9

The F# is borrowed from the F#dim that belongs to Gm6

Bar 17

In Bar 17 Barry plays an interesting voicing for the Gm. He borrows the A and F# from the F# diminished and ends up with a Gm chord without the third. Still you can clearly hear a Gm.

Bar 20

The C# and E are borrowed from the C#dim that belongs to Fm6. Dm7 is the same as Fm6.

Bar 21

Barry plays on the first beat a Gm chord with notes borrowed from the F#dim. This resolves to a Gm chord on the second beat. On the third beat he plays a F#dim chord that resolves on the fourth beat to Gm, creating a tension - release effect.

Bar 22

Barry plays a voicing for the E half diminished chord with an 11 in it. The 11 (A), is borrowed from the diminished that goes with Gm6, F#dim.

⁷ CD track 11.

Bar 26

Same voicing on a half diminished chord as in bar 22.

Bar 27

The C and F# are borrowed from the F#dim.

Bar 28

F#dim chord with the C in the bass resolves to Gm.

Bar 32

Again a Gm chord with notes borrowed from the F#dim chord.

A Time For Love

Johnny Mandel
as played by Barry Harris

B♭maj7 C♭7/B♭ B♭maj7 C7(sus4)

A

C7(b9add13) Cm7 B° Cm7 Cm7/B♭ A♭7 D7alt.

(roll up to G#)

5

9 Gm(maj7)/B♭ F#6 F6 C7(sus4)

F# is from the F#dim
that belongs to Gm6

13 C7(b9add13) Cm7 B° Cm7/B♭ A♭7 D7

2
17 **B** Gm C7(sus4) C7(b9add13) Fmaj7 A7(#11) Dm(maj7) Dm7 D7(b13)

A and F# are from F#dim C# and E are from C#dim

21 Gm(maj7) Gm F#° Gm7 E°11 A7(#11) A7(b9) Dmaj7(add13) F7(b9add13)

F# and A from F#dim A is from F#dim

25 **A** Bbmaj7 A°11 D7(b13) Gm(maj7) Gm7 C° Gm7 F7(#9)

D is from Bdim C and F# are from F#dim F#dim going to Gm

29 Cm7 B° Cm7/Bb A°7 D7alt. Gm(maj7) F#° Gm7

F# and C are from F#dim

33 C7(sus4) C7(b9add13) Cm7 F7(sus4) F7(#11) Ebm/Bb Bbmaj7

Conclusion

Barry's method applied to my own playing

This research has completely changed my view on the harmonic possibilities of a tune. Going through the DVD's and youtube video's was for me one eyeopener after the other.

I've learned that music, it's harmony, is a genius system; somehow everything is connected - beautiful!

I found some interesting voicings with mixing and matching with borrowed notes of the diminished chord. Below are some examples.

It often sounds great to play a 6th diminished line at the end of an A-part going to the B-part.⁸

I'll Keep Loving You - Bud Powell

Bbmaj7 Db7 B Gbmaj7 F#7 Bb7

Smoke Gets In Your Eyes - Jerome Kern

Ebmaj7 Gb7 B Bmaj7

⁸ CD tracks 12 and 13.

Research Result: "Homage"

I wrote a tune called "Homage" in which I apply voicings, borrowed notes of the diminished and other material that I learned from Barry Harris.

On page 29 is a lead sheet of the tune and on pages 30 and 31 a full transcription.⁹

Below is an analysis of the voicings I use on pages 30 and 31.

The notes in blue are the notes that are borrowed from the diminished.

Introduction

I use voicings of Barry Harris that consist of the 1, 3 and 7, move it up the scale and modulate it a minor third up. Eventually I stay in C and end on C7alt to go to the first chord of the tune, Fm.

Bar 7

D half diminished is Fm6 with the six in the bass. I play the melody in thirds and use notes from the E diminished that belongs to Fm6.

Bar 11

For Bb7 I use Fm6, because Fm is the important minor of Bb7, and make a line to E7#11.

Bar 12

An Eb diminished chord that resolves to Eb major 7. On the third and fourth beat I use the Dbm6 and the Cdim that goes with that for the C7alt chord.

Bar 15

For D half diminished I play Fm6 and Edim in the same voicing Barry uses in Cherokee (page 21).

For G7alt I use Abm6.

Bar 23

Notes borrowed from Adim. G half diminished is Bbm6 and goes with Adim.

Bar 25 - 27

Ebm7 is Gb6. I borrowed notes from Fdim. The same principle is applied in the other bars.

⁹ CD track 14.

Bar 28

A Barry voicing moved up in the key.

Bar 29 - 31

On the half diminished I add an 11 in the voicing. This is borrowed from the diminished that belongs to the minor 6 a minor third up. Barry does this in "A Time For Love".

Bar 32

A roll down to fill up the bar.

Bar 33

The diminished scale in the left hand resolves to the third of A7 (in the right hand).

Bar 35

The melody played in 10ths.

Homage - Leadsheet

Vera Marijt

A

Fm7 Bb7 Ebmaj7 Abmaj7 Dø7 G7alt. Cm7 Cm7/Bb

5 F7/A Abm6 Gm7 C7alt. Fm7 Bb7 Ebmaj7 C7alt.

9 Fm7 Bb7 Ebmaj7 Abmaj7 Dø7 G7alt. Cm7 F7(#11)

13 Bbm7 Eb7(#11) Am7 D7(#11) Gm7 C7(#11) F#m7 B7(#11)

B

17 Bbm7 Eb7 Abmaj7 Dbmaj7 Gø7 C7alt. Fm7 Bb7(#11)

21 Ebm7 Ab7(#11) Dm7 G7(#11) Cm7 F7(#11) Bbmaj7

25 Eø7 A7(#11) Dø7 G7(#11) Cø7 F7(#11) Bbmaj7

29 Eø7 A7(#11) Dm7 G7alt. Cm7 F7 Bbmaj7

Homage

Vera Marijt

G \flat maj7 Amaj7 Cmaj7 C7 \flat alt.

5 **A** Fm7 B \flat 7 E \flat maj7 A \flat maj7 D \flat 7 G7 \flat alt. Cm7 Cm7/B \flat

E \circ Fm 6 E \circ Fm 6

9 F7/A A \flat m 6 Gm7 C7 \flat alt. Fm7 B \flat 7 E \flat maj7 C7 \flat alt.

Fm 6 E \circ Fm 6 E7(\sharp 11) E \flat \circ E \flat maj7

C \circ D \flat m 6 C \circ D \flat m 6

13 **A** Fm7 B \flat 7 E \flat maj7 A \flat maj7 D \flat 7 G7 \flat alt. Cm7 F7(\sharp 11)

E \circ Fm 6 E \circ Fm 6 G \circ A \flat m 6 G \circ A \flat m 6

17 B \flat m7 E \flat 7(\sharp 11) Am7 D7(\sharp 11) Gm7 C7(\sharp 11) F \sharp m7 B7(\sharp 11)

2 **B**
21 Ebm7 Eb7 Abmaj7 Db6 Gø7 C7alt. Gb7(#11) Fm7 Bb7(#11)

notes borrowed from Adim

25 Ebm7 Ab7(#11) Dm7 G7(#11) Cm7 F7(#11) Bbmaj7

notes borrowed from Fdim

29 Eø11 A7(#11) Dø11 G7(#11) Cø11 F7(#11) Bbmaj7

the 11 borrowed from the dim

33 Eø7 A7(#11) Dm7 G7alt. Cm7 F7(#11) Ab6 A6 Bb6

Diminished scale in LH

melody in 10ths

Learning about the 6th diminished scales changed my way of playing. Barry taught me a deeper knowledge and understanding of harmonics, voicings and improvisational lines by using these important scales.

The eighth and last disc of the workshops ends with Barry saying, "Practice your scales, play a chord, find out what scale it belongs to and move it up the scale".

At the moment I still have to think a lot about using the things I learned from the workshops. The coming future I want to work on mastering Barry's principles and incorporate them fully in my playing.

Furthermore, I recently learned about some new scales, at least new to me, through musicians as Udo van Boven and Simon Rigter.

I want to experiment with these scales and find out if I can apply the Barry Harris method on them.

Besides the written above, I also learned a lot of other important elements that were mentioned in the workshops, such as: basic scale exercises, 'half step' rules, rhythmic exercises and many more. These transcriptions are to be found in the appendices.

Appendices

Notes on Appendices

The transcriptions in the appendices are not directly related to the main topic of my paper; the use of the diminished. Still they are of great value for my development as a pianist and for the completeness of transcribing the DVDs, I decided to add them as an appendix.

Below are some notes on the appendices.

Barry Harris - Basics, Scales

These exercises should be applied to any scale.

Barry says that there are 3 important triads on the dominant; the tonic, fifth and seventh. He often refers back to this.

Barry Harris - Basics, Arpeggio's

These exercises should also be applied to the minor and augmented arpeggio's.

Barry Harris - Basics, Rhythm

This is a great exercise for practicing to start on different beats of the bar.

Barry Harris - Basics, Half Step Rules

The half step rules are intended to get the important notes of the chord on the strong part of the bar (the downbeat). So for the C7 you see by playing an extra note, a half step between the one and the seven of the chord, you get the C, Bb, G, E and C on the downbeats.

The transcriptions on pages 39 and 40 are just examples of half steps that you can use. In fact, you can use any extra note as long as you get the important notes of the chord on the downbeat.

This becomes clear on page 40 with the half step rules for the minor; between the three (Eb) and the two (D) is not a half step possible so the F is used as the extra note.

Half step¹⁰ rules are applicable to any scale. For instance when you're scales looks like these examples:

Scale of the fifth (G7) on C melodic minor

Extra not F# to emphasis chord G, B, D, F

From the 1: 1 halfstep

From the 5: 3 'halfsteps'

You can make up any scale and put an extra note in to make it 8 notes

1 'halfstep' (extra note)

2 'halfstep' (extra notes)

Barry Harris - Basics, Pivoting

With pivoting, you break a pattern by playing the next note in the sequence an octave up or down.

¹⁰ The 'half step rules' should actually be called 'extra note rules' since you can put any extra note in that you wish.

Barry Harris - Basics

Scales

C7 scale

C7 scale in thirds

C7 scale in thirds with half step

C7 scale in triads

C7 scale in triads with half step

C7 scale in seventh chords

C7 scale in seventh chords with half step

3 important chords on the dominant: tonic (C triad), fifth (Gm triad), seventh (Bb triad)

Barry Harris - Basics

Arpeggio's

1a. major arpeggio's starting from the tonic going up.

1a. major arpeggio's starting from the tonic going up.

1b. major arpeggio's starting from the tonic going down.

1b. major arpeggio's starting from the tonic going down.

2a. major arpeggio's starting from the 3rd going up.

2a. major arpeggio's starting from the 3rd going up. etc.

2b. major arpeggio's starting from the 3rd going down.

2b. major arpeggio's starting from the 3rd going down. etc.

3a. major arpeggio's starting from the 5th going up.

3a. major arpeggio's starting from the 5th going up. etc.

3b. major arpeggio's starting from the 5th going down.

3b. major arpeggio's starting from the 5th going down. etc.

Practice the major, minor and augmented arpeggio's

4a. diminished starting down.

4a. diminished starting down.



4b. diminished starting up.



Barry Harris - Basics

Practicing Rhythm

Take off a note each time you play the phrase.
This way you practice starting on different beats.



Now add a note each time you play the phrase



Barry Harris - Basics

Halfstep Rules

From the 1: 1 halfstep
From the 2, 4, 6: 0 or 2 halfsteps
From the 3, 5, 7: 1 or 3 halfsteps

C7

From the 1: 1 halfstep

From the 2: 0 halfsteps



The first two rules of the C7 scale are shown. The first rule, 'From the 1: 1 halfstep', shows the notes C, D, E, F, G, A, B, C. The second rule, 'From the 2: 0 halfsteps', shows the notes D, E, F, G, A, B, C, D.

From the 2: 2 halfsteps

From the 3: 1 halfstep



Rules 3 and 4 are shown. Rule 3, 'From the 2: 2 halfsteps', shows the notes E, F, G, A, B, C, D, E. Rule 4, 'From the 3: 1 halfstep', shows the notes F, G, A, B, C, D, E, F.

From the 3: 3 halfsteps

From the 4: 0 halfsteps



Rules 5 and 6 are shown. Rule 5, 'From the 3: 3 halfsteps', shows the notes G, A, B, C, D, E, F, G. Rule 6, 'From the 4: 0 halfsteps', shows the notes A, B, C, D, E, F, G, A.

From the 4: 2 halfsteps

From the 5: 1 halfstep



Rules 7 and 8 are shown. Rule 7, 'From the 4: 2 halfsteps', shows the notes B, C, D, E, F, G, A, B. Rule 8, 'From the 5: 1 halfstep', shows the notes C, D, E, F, G, A, B, C.

From the 5: 3 halfsteps

From the 6: 0 halfsteps



Rules 9 and 10 are shown. Rule 9, 'From the 5: 3 halfsteps', shows the notes D, E, F, G, A, B, C, D. Rule 10, 'From the 6: 0 halfsteps', shows the notes E, F, G, A, B, C, D, E.

From the 6: 2 halfsteps

From the 7: 1 halfstep



Rules 11 and 12 are shown. Rule 11, 'From the 6: 2 halfsteps', shows the notes F, G, A, B, C, D, E, F. Rule 12, 'From the 7: 1 halfstep', shows the notes G, A, B, C, D, E, F, G.

From the 7: 3 halfsteps



Rule 13, 'From the 7: 3 halfsteps', shows the notes A, B, C, D, E, F, G, A.

Halfstep rules on C major and C minor

C major

From the 1: 1 halfstep

From the 2: 0 halfsteps

From the 2: 2 halfsteps

From the 3: 1 halfstep

From the 3: 3 halfsteps

The rules are the same as for the C7 scale except that the first halfstep is between the 6 and 5 (Ab) instead of the 1 and 7

C minor

From the 1: 1 halfstep

From the 2: 0 halfsteps

From the 2: 2 halfsteps

From the 3: 1 halfstep

From the 3: 3 halfsteps*

*Between Eb and D is no halfstep possible, so F is used.

Barry Harris - Basics

Breaking up the scale

Major 7

Musical notation for Major 7 scale breakdowns in 4/4 time. The scale is G4-A4-B4-C5. Four measures are shown, each with a downward arrow above the first note. The first measure is labeled 'Rule for the 5', the second 'Rule for the 4', the third 'Rule for the 3', and the fourth 'Rule for the 2'. The fourth measure includes a triplet of notes (B4-C5-B4) marked with a '3' above it.

All together:

Musical notation for Major 7 scale all together in 4/4 time. The scale is G4-A4-B4-C5. The first measure is split into two groups of two notes each. The second measure is split into two groups of two notes each. The third measure is split into two groups of two notes each, with a triplet of notes (B4-C5-B4) marked with a '3' above it. The fourth measure is a whole rest.

Some examples of breaking up the scale

Musical notation for Major 7 scale examples in 4/4 time. The first measure is split into two groups of two notes each. The second measure is split into two groups of two notes each. The third measure is split into two groups of two notes each. The fourth measure is a whole rest.

Musical notation for Major 7 scale examples in 4/4 time. The first measure is split into two groups of two notes each. The second measure is split into two groups of two notes each. The third measure is split into two groups of two notes each. The fourth measure is a whole rest.

Dominant 7

Musical notation for Dominant 7 scale breakdowns in 4/4 time. The scale is G4-A4-B4-C5. Five measures are shown. The first measure is labeled 'Rule for the 5', the second 'Rule for the 4', the third 'Rule for the 3', the fourth 'Rule for the 2', and the fifth 'Alternative for the 2'. The fourth measure includes a triplet of notes (B4-C5-B4) marked with a '3' above it.

All together:

Musical notation for Dominant 7 scale all together in 4/4 time. The scale is G4-A4-B4-C5. The first measure is split into two groups of two notes each. The second measure is split into two groups of two notes each. The third measure is split into two groups of two notes each. The fourth measure is a whole rest.

Minor 7

Musical notation for Minor 7 scale breakdowns in 4/4 time. The scale is G4-A4-B4-C5. Four measures are shown. The first measure is labeled 'Rule for the 5', the second 'Rule for the 4', the third 'Rule for the 3', and the fourth 'Rule for the 2'. The fourth measure includes a triplet of notes (B4-C5-B4) marked with a '3' above it.

All together:

Musical notation for Minor 7 scale all together in 4/4 time. The scale is G4-A4-B4-C5. The first measure is split into two groups of two notes each. The second measure is split into two groups of two notes each. The third measure is split into two groups of two notes each, with a triplet of notes (B4-C5-B4) marked with a '3' above it. The fourth measure is a whole rest.

Barry Harris - Long Short

Drop the red notes an octave

Long Short

Long-short pattern through the C major scale

Cmaj7 Dm7 Em7 Fmaj7

G7 Etc.

II - V - I drop 2 with Tritone

Dm7 G7 Abm7 Db7 C%

Barry Harris - Application

Scale outline on a Blues

Chords come from scales
Practice scales in songs!

The musical score is written in 4/4 time and consists of four staves of music. The key signature has one flat (Bb). The notes and chords are as follows:

- Staff 1: C7, F7, C7. Notes: C4-E4-G4-A4, Bb4-C5, D5-E5, F5-G5, A5-Bb5, C6.
- Staff 2: F7, Cmaj7, A7. Notes: C4-E4-G4-A4, Bb4-C5, D5-E5, F5-G5, A5-Bb5, C6.
- Staff 3: G7, Cmaj7, G7. Notes: C4-E4-G4-A4, Bb4-C5, D5-E5, F5-G5, A5-Bb5, C6.
- Staff 4: Cmaj7, A7, Cmaj7, A7. Notes: C4-E4-G4-A4, Bb4-C5, D5-E5, F5-G5, A5-Bb5, C6.

Annotations include: "* Lines on bar 7 and 8" pointing to the second and third notes of the second staff, and "On the third of a dominant you can play a diminished" pointing to the Bb5 note in the fourth staff.

Barry Harris - Application

Rhythm Changes

Scale outline

A

B \flat maj7 F7 B \flat maj7 F7

B \flat 7 E \flat 7 1. B \flat maj7 F7

2. B \flat maj7

B

D7 G7

C7 F7

A

B \flat maj7 F7 B \flat maj7 F7

B \flat 7 E \flat 7 B \flat maj7 F7

The 'important minor' is found on the 5th degree of a dominant 7th scale.
 Barry gives an example, saying that the bII m 7 (C \sharp m7) is the important minor of the bV I 7 (F \sharp 7) in the key of B \flat .
 Similarly, the II m 7 (Cm7) is the important minor of F7.

B \flat maj7 Dm7 C \sharp m7 Cm7 Dm7 G7 ³ C \sharp m7 Cm7

Examples of bar 3-4 in a Rhythm Changes

B \flat 7 E \flat 7

Example of bar 5-6, outlining the I7 to IV7 (or IVmaj7)

2 Applying the rules for 'breaking up the scale' to the Bridge of Rhythm Changes

D⁷ G⁷

Rule of the 4

D⁷ D⁷

Rule of the 5 Rules of the 5, 4 and 3 combined

D⁷ D⁷

Make lines

[B] D⁷ G⁷ 3 3

C⁷ F⁷

Alternative chords for the A part

[A] F^{#7} B⁷ E⁷ A⁷ D⁷ G⁷ C⁷ F⁷

B^b B^b/D E^bmaj⁷ E^o B^b/F G⁷ C^{m7} F⁷

Other examples on these chords

[A] F^{#7} B⁷ E⁷ A⁷ D⁷ G⁷ C⁷ F⁷

[A] F^{#7} B⁷ E⁷ A⁷ D⁷ G⁷ C⁷ F⁷

[A] F^{#7} B⁷ E⁷ A⁷ D⁷ G⁷ C⁷ F⁷

Example on the B part

3

The image shows two staves of musical notation in a key signature of two flats (B-flat and E-flat). The first staff contains eight measures with the following chords: D7, Eb7, D7, D7alt., G7, Ab7, G7, and G7alt. The second staff contains eight measures with the following chords: C7, Db7, C7, C7alt., F7, Gb7, F7, and F7alt. The notation includes eighth and sixteenth notes, rests, and bar lines.

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The End