

Wes chords exercises:

1. play the bebop major scale with appropriate Barry Harris harmonization on top 4 strings (with melody note on top) in 12 keys, as in:

c	d	e	f	g	g#	a	b	c
C6	Ddim7	C6	Ddim7	C6	Ddim7	C6	Ddim7	C6

2. make up any diatonic melody and harmonize accordingly on top 4 strings (with melody note on top) in 12 keys, as in:

c	d	b	c	a	b	g
C6	Ddim7	Ddim7	C6	C6	Ddim7	C6

3. repeat steps 1 & 2 for strings sets 2,3,4,5; 3,4,5,6; 1,2,3,5; 2,3,4,6

4. harmonize a minor bebop scale and harmonize in 12 keys as you did in step 1, as in:

c	d	eb	f	g	g#	a	b	c
Cm6	Ddim7	Cm6	Ddim7	Cm6	Ddim7	Cm6	Ddim7	Cm6

5. make up a minor melody and harmonize in 12 keys as you did in step 2, as in (descending:)

f	eb	c	d	b	g	a	g#	g
Ddim7	Cm6	Cm6	Ddim7	Ddim7	Cm6	Cm6	Ddim7	Cm6

6. repeat steps 4 & 5 on different strings sets

7. harmonize an Aeolian scale with an added natural 7 and harmonize in 12 keys as you did in step 1, as in:

c	d	eb	f	g	g#	bb	b	c
Cm7	Ddim7	Cm7	Ddim7	Cm7	Ddim7	Cm7	Ddim7	Cm7

8. choose a minor melody for this scale and harmonize it as you did previously

9. play and harmonize a hw diminished scale similarly as in:

c	db	eb	e	f#	g	a	bb	c
Cdim7	Dbdim7	Ebdim7	Edim7	F#dim7	Gdim7	Adim7	Bbdim7	Cdim7

10. make up a melody on this where the b9, 3, 5 or b7 of the V7 chord are approached by half-steps and then resolve it to a chord of F maj7, and then harmonize it, as in

eb	e	c	db	a	bb	f#	g	a
Ebdim7	Edim7	Cdim7	Dbdim7	Adim7	Bbdim7	F#dim7	Gdim7	Fmaj7

11. combine these concepts over II V I, as in this example in key of C:

f	g	a	c	b	d	c
Dm7	Edim7	Dm7	Dm7	Bdim7	Dim7	Em7
	(Cdim7)					

note that the chord in parenthesis could be used as a chromatic to the next diminished chord, and that Em7 is acting as a rootless Cmaj9

or this one in key of Eb:

ab	c	eb	d	f	d	bb	c	d
Fm7	Fm7	Fm7	Ddim7	Fdim7	Ddim7	Gm7	Cdim7	Gm7
		(Ebdim7)						

note that the chord in parenthesis could be used as a chromatic to the next diminished chord, and that Gm7 is acting as rootless Ebmaj9

12. use "side slipping" (chromatic approach to any chord), as in:

c	d	b	c	g#	a	bb	b	c#	d	e	f	d#	e
C6	Ddim7	Bdim7	C6	G#m7	Am7	Bbdim7	Bdim7	C#dim7	Ddim7	Edim7	Fdim7	B6	C6

13. play this | II | V | I | I | line in G:

c	b	a	g	f#	e	eb	db	d	c	a	bb	b
Am7	Bdim7	Am7	Gdim7	F#dim7	D13	Db13	Bbm7	Bm7	Cdim7	Adim7	Bbdim7	G6

notes: 1) F#dim7 is acting as rootless D7b9 2) D13 & Db13 are played without roots 3) Bm7 acts as Gmaj9 4) note side slipping is used

14. use these concepts in a standard like All of Me as in:

♩ = 106

C6

E7

el. guit.

1 2 3

T	8	10	7	8	4	5	6	7	9	10	12	13	11	12	3	5	7	5
A	8	9	6	8	4	5	5	6	8	9	11	12	9	10	2	3	4	4
B	7	9	6	7	4	5	5	6	8	9	11	12	11	12	4	5	7	4
															2	4	5	4

A7

T	4	7	4	3	(3)	10	12	11	(11)	8	9
A	3	6	4	3	(3)	8	9	9	(9)	8	8
B	3	6	5	4	(4)	10	12	11	(11)	7	8
			3	2	(2)	9	10	10	(10)		

Dm7

E7

T	10	12	13	15	12	13	9	10	5	4	3	6	9
A	10	11	13	14	11	13	8	10	3	6	5	4	7
B	10	12	14	14	12	14	9	10	5	4	3	6	9
	10	11	12	12	11	12	8	10	3	6	5	5	8

**Am7** **D7**

	9	9	5	7	8	15	(15)	15
T								
A								
B	7	7	5	6	7	16	(16)	16
						16	(16)	16
						15	(15)	15

**G7** **C6**

	6	8	10	8	7	10	13	(13)	12	10	17	16	14	15	13	10	11	12
T																		
A																		
B	5	8	10	7	6	9	13	(13)	11	10	13	12	17	16	14	15	12	9
	7	8	10	7	6	9	14	(14)	12	10	11	10	16	15	15	16	13	10
	5	7	8	7	6	9	12	(12)	11	10	13	12	15	14	13	14	12	9
											12	11						
																		8