



PRESENTS
JAZZ WORKSHOP SERIES

Improvisation Barry Harris Extra Half Steps

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Barry Harris Extra Half Steps Rules for Descending Lines

Rule 1: If you start on the root, 3rd, 5th or 7th note of the scale, you can put an extra ½ step between the root and the b7th. We end up with a chord tone on every strong beat

From the Root: A descending line starting on the root (F) with an extra half step between F and E♭.

From the 3rd: A descending line starting on the 3rd (A) with an extra half step between A and G♭.

From the 5th: A descending line starting on the 5th (C) with an extra half step between C and B♭.

From the b7th: A descending line starting on the b7th (E♭) with an extra half step between E♭ and D.

Rule 2: If you start from the 2nd, 4th or 6th, there are not half steps

From the 2nd: A descending line starting on the 2nd (G) with a whole step between G and F.

From the 4th: A descending line starting on the 4th (B♭) with a whole step between B♭ and A.

From the 6th: A descending line starting on the 6th (D) with a whole step between D and C.

OR you can add 2 half steps between 2nd and root and root and b7th

From the 2nd: A descending line starting on the 2nd (G) with two half steps between G and F.

From the 4th: A descending line starting on the 4th (B♭) with two half steps between B♭ and A.

From the 6th: A descending line starting on the 6th (D) with two half steps between D and C.

Rule 3: If you start from 3rd, 5th or 7th, you can add 3 half steps between 3-2; 2-1; 1-b7

From the 3rd: A descending line starting on the 3rd (A) with three half steps between A and G.

From the 5th: A descending line starting on the 5th (C) with three half steps between C and B.

From the 7th: A descending line starting on the 7th (E) with three half steps between E and D.

Applying the Rules

F7: A descending line starting on the root (F).

A^ø7: A descending line starting on the 3rd (C).

Cm7: A descending line starting on the 5th (G).

E♭maj7: A descending line starting on the 7th (D).

Arpeggio over the 3rd, Arpeggio over the 5th, Arpeggio over the 7th

You can play F7 over any of these chords.
Over II-7 V7, just play V7

1. If we play the Tonic Arpeggio or the arpeggio over I7, we resolve on the 6th note, so we apply Rule 2 or the 'other' Rule 2

Musical notation in 4/4 time, starting with an F7 chord. The first measure shows an ascending arpeggio (F, C, G, Bb) followed by a descending line (Bb, Ab, G, F). The second measure shows a descending arpeggio (F, C, G, Bb) followed by a line (Bb, Ab, G, F). The first measure is labeled 'Rule 2' and the second 'Other' Rule 2'.

If we resolve the arpeggio up, we end up on the Root, so we apply Rule 1

Musical notation in 4/4 time, starting with an F7 chord. The first measure shows an ascending arpeggio (F, C, G, Bb) followed by a line (Bb, Ab, G, F). The second measure shows a descending line (Bb, Ab, G, F) followed by a whole note F. The measure is labeled 'Rule 1'.

Resolving up another 3rd, apply Rule 2 (since it falls on G in this example)

Musical notation in 4/4 time, starting with an F7 chord. The first measure shows an ascending arpeggio (F, C, G, Bb) followed by a line (Bb, Ab, G, F). The second measure shows a descending arpeggio (F, C, G, Bb) followed by a line (Bb, Ab, G, F). The first measure is labeled 'Rule 2' and the second 'Other' Rule 2'.

2. If we play the arpeggio over the 3rd we get the half diminished arpeggio and if we resolve it down, we apply Rule 1

Musical notation in 4/4 time, starting with an F7 chord. The first measure shows an ascending half-diminished arpeggio (F, Ab, C, Bb) followed by a line (Bb, Ab, G, F). The second measure shows a descending line (Bb, Ab, G, F) followed by a whole note F. The measure is labeled 'Rule 1'.

Resolving up, we apply Rule 1 or Rule 3

Musical notation in 4/4 time, starting with an F7 chord. The first measure shows an ascending half-diminished arpeggio (F, Ab, C, Bb) followed by a line (Bb, Ab, G, F). The second measure shows an ascending half-diminished arpeggio (F, Ab, C, Bb) followed by a line (Bb, Ab, G, F). The first measure is labeled 'Rule 1' and the second 'Rule 3'.

Resolving up a 3rd, we apply Rule 2 or the 'Other' Rule 2

Musical notation in 4/4 time, starting with an F7 chord. The first measure shows an ascending half-diminished arpeggio (F, Ab, C, Bb) followed by a line (Bb, Ab, G, F). The second measure shows an ascending half-diminished arpeggio (F, Ab, C, Bb) followed by a line (Bb, Ab, G, F). The first measure is labeled 'Rule 2' and the second 'Other' Rule 2'.

3. If we play the arpeggio over the 5th we get a minor 7 chord. Resolving down we apply Rule 1 or Rule 3



Rule 1

Rule 3

Resolving up, we apply Rule 1 or Rule 3



Rule 1

Rule 3

Resolving a 3rd up, we apply Rule 2 or the 'Other' Rule 2



Rule 2

'Other' Rule 2

4. If we play the arpeggio over the b7th we get a Maj7 chord. Resolving down we apply Rule 1 or Rule 3



Rule 1

Rule 3

Resolving up, we apply Rule 1 or Rule 3



Rule 1

Rule 3

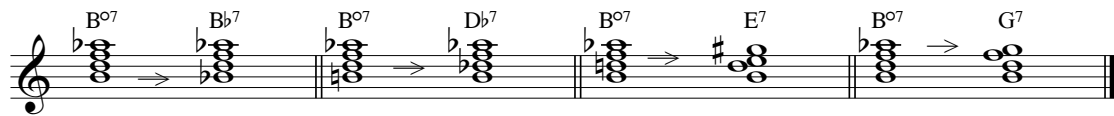
Resolving up a 3rd, we apply Rule 1



Rule 1

Let's go further with this idea, the **Family of Four Dominants**.

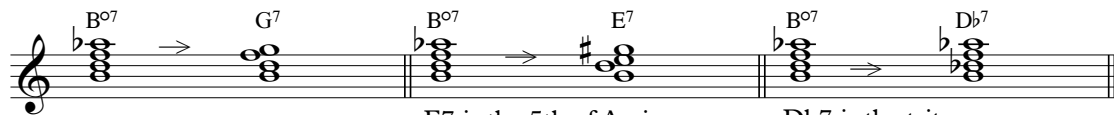
If we have a Diminished 7th chord (1-b3-b5-bb7) and we drop any of its notes by half step, we get a Dominant chord (1-3-5-b7)



If we put together the new notes, Bb-Db-E-G, we get another Diminished chord



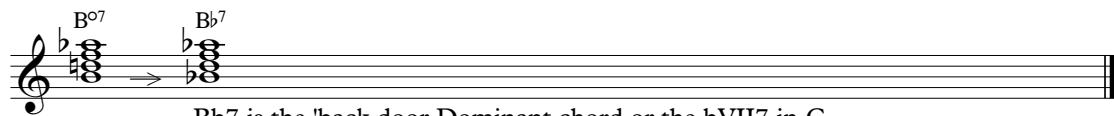
All these chords are related through the Diminished chord. They are a 'family' and can be substituted for one another or superimposed over one another as chord voicings, arpeggios, or scales



G7 is the 5th of C

E7 is the 5th of Amin which is the relative minor of C

Db7 is the tritone substitute of G7, which is the 5th of C



Bb7 is the 'back door Dominant chord or the bVII7 in C

Also is the 5th of Amin, relative minor of C

And is the Dominant chord of the relative Major of the parallel minor

Cmaj ----- Cmin ----- Eb Major; Bb is the 5th of Eb, this is parallel minor relative Major how it is relative to Cmaj

If we put the G7 shell and super-imposed these four chords, we get



In the context of the II- V7 I, we can go to the V7 chord over the II- and on the V7 go to one of the other chords of the Family of Four Dominants

Dm⁷ 3rd of G G⁷ Cmaj⁷
 Rule 3

Dm⁷ 5th of G G⁷ Cmaj⁷
 Rule 3

Now let's start mixing all this up.

Let's think of G7 over Dmin (II-) and Db7 over G7 (V7); then Bb7 over the V7 and then E7 over V7

Dm⁷ G⁷ Cmaj⁷
 Rule 2
 If we think in Db7 then Bb will be the 6th note, so we apply Rule 2

Dm⁷ G⁷ Cmaj⁷
 Rule 1 Rule 1
 Think on G7 Root Think on Bb7, so D is the 3rd, so Rule 1 or 3

Dm⁷ G⁷ Cmaj⁷
 Rule 1 Rule 3
 Think on G7 Root Think on E7, so D is the 7th, so Rule 1 or 3

Now let's think in two different chords over the V7

Dm⁷ (think in G7) G⁷ (think in E7 and Db7) Cmaj7

Dm⁷ (think in G7) G⁷ (think in Bb7 and Db7) Cmaj7

Dm⁷ (think in G7) G⁷ (think in Bb7 and Db7) Cmaj7

Dm⁷ (think in G7. Starts on the 4th, so Rule 2, the 'Other' Rule 2) G⁷ (think in Bb7 and Db7) Cmaj7

Dm⁷ (think in G7. Starts on the 3rd, so Rule 3) G⁷ (think in E7 and Db7) Cmaj7

Over the minor II-7b5 V7 I-

Let's use the relative minor of C, B-7b5 E7 A-. B-7b5 is the same as G7, so we will think in G7 and do all the same Rules, over G, while playing B-7b5

Rule 1 Rule 2 'Other' Rule 2

Rule 3 Rule 2 etc...

