

Barry Harris for Mandolin #5

Dominant Scale Extra Notes

Rule 1: When starting the line on the beat and on a note of the chord (1 3 5 b7) add one extra note between 1 and b7. This note is 7

Example 1

all chords C7

T
A

Example 2

3

Example 3

5

Example 4

7

Rule 2: When starting the line on the beat and on a note of the chord (1 3 5 b7) add 3 extra notes between 1 and b7, between 3 and 2, between 2 and 1

Example 5

9

3 2 1 0 5 3 2 1 0 6 5

Example 6

11

0 6 5 4 3 2 1 0 5 3 2

Example 7

13

3 1 0 6 5 4 3 2 1 0 5 3 2

Example 8

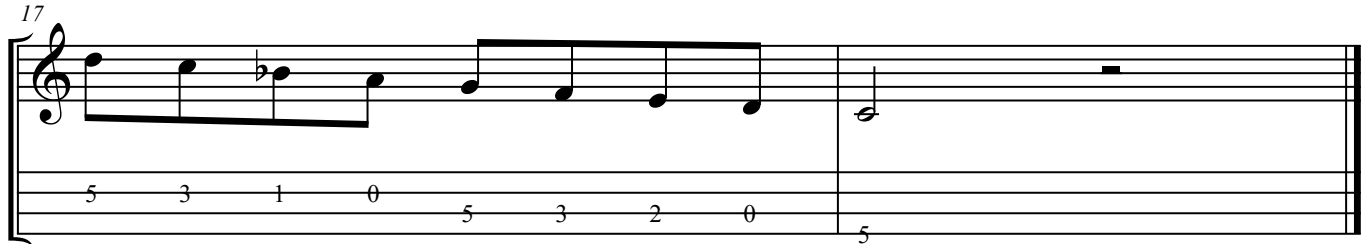
15

6 5 3 1 0 6 5 4 3 2 1 0 5

Rule 3: When starting the line on the beat and on a non-chord note
(2 4 6) no extra notes are added

Example 9

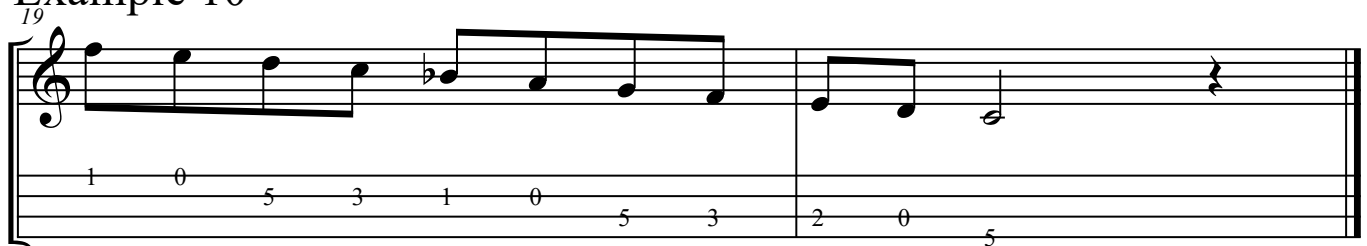
17



Musical notation for Example 9, starting at measure 17. The notation is on a single staff with a treble clef. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line consists of quarter notes: E2, C2, B1, A1, G1, F1, E1, D1. The piece ends with a whole note G4.

Example 10

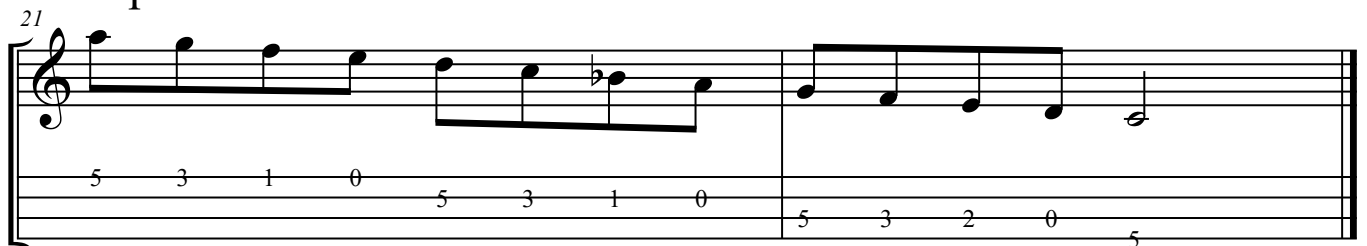
19



Musical notation for Example 10, starting at measure 19. The notation is on a single staff with a treble clef. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line consists of quarter notes: E2, C2, B1, A1, G1, F1, E1, D1. The piece ends with a whole note G4.

Example 11

21



Musical notation for Example 11, starting at measure 21. The notation is on a single staff with a treble clef. The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line consists of quarter notes: E2, C2, B1, A1, G1, F1, E1, D1. The piece ends with a whole note G4.

Rule 4: When starting the line on the beat and on a non-chord note (2 4 6) two extra notes are added between 2 and 1 and between 1 and b7

Example 12

23

5 4 3 2 1 0 5 3 | 2 0 5

Example 13

25

1 0 5 4 3 2 1 0 | 5 3 2 0 5

Example 14

27

5 3 1 0 5 4 3 2 | 1 0 5 3 2 0 5

Example 15

29

2 3 0 3 7 6 5 4 | 3 2 1 0 5 2