

# Barry Harris for Jazz Mandolin #38

## Borrowing

You can borrow from the diminished above or below

Bo = B D F G#

C6 = C E G A

Do = D F G# B

Ex 1

C6	C6 w/borrowed D	C6 w/borrowed G#	C6 w/borrowed B
TAB 3 5 2	5 5 2	3 6 2	3 5 4

Ex 2

5 C6	C6 w/borrowed B	C6 w/borrowed F	C6 w/borrowed G#
3 5 2	2 5 2	3 2 2	3 5 1

Ex 3

9 C6	C6 w/borrowed D	C6 w/borrowed B	C6 w/borrowed D
3 5 2	5 5 2	2 2 2	3 5 2

Ex 4

13 Cm6	Cm6 w/borrowed B	Cm6 w/borrowed F	Cm6 w/borrowed D
6 5 2	6 5 4	5 5 2	5 4 2

Ex 5

C6dim scale

17

Ex 6

C6dim scale borrowing and resolving

18

Ex 7

C6dim w/borrowed D up the scale

19

Ex 8

C6dim borrowing and resolving

20

On this II V I in G we go up the C6dim scale for the Am7 chord, borrowing and resolving the top note in each voicing. On the last two chords of measure 23, we play Ebm6 for the D7 chord ("tritones minor") Then borrow the F note. We resolve to D6, the "fifth on the sixth then go down the scale with the middle note in the voicing to G6 with a borrowed F# note. This is one of my favorite II V I phrases.

### Ex 9

A m7
D7
G Maj7

*21*

5	3	7	5	8	7	6	8	5	5	5
5	5	6	6	7	7	8	8	7	5	4
2	2	4	4	5	5	5	5	4	4	4