

Being Dim or hobnobbing with Slonimsky

Piano

C major

I II III IV V VI VII

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incomplete Dominant 7

C Δ D m7 E m7 F Δ G7 A m7 B m7(b5) incomplete Dominant 9

6

incomplete Dominant 7 b9

C7 Eb7 F#7 A7 => added on top of a C7

becomes = C7 C7(#9b9) C7(b5b9) C13(b9)

11

two examples of pattern playing using the dim relationship

..... and so on

13

breaking down the thick chords in bar 10

with an added third on the top for little more colour

C7

rootless

solo scale: halftone-wholetone

[N.B. these chords can be played on Eb7, F#7, A7 as well as C7]

17

and remember, just to add to the confusion before a V one can always play it's II

G m7 C 9 B \flat m7 E \flat 9

C \sharp m7 F \sharp 13 E m9 A 13