

Solo Flight [7] Billy Strange

Navigating minor keys

1. Harmonic and melodic ideas for the chord changes of Nancy Sinatra's "Bang Bang"

a) Transcription and analysis

Rubato

Fm [vi] **Bbm [ii]** **C7b9#5 [V]**

w / tremolo
Let ring!

Fm [vi] **(Eb7sus)** **Bbm6 [ii]**

H sl. P

C9 [V] **C7b9 [V]**

sl. full hold P

* B bender / H

Fm [vi] **C7+ [V]** **Fm7/Eb [vi]**

secondary dominant

Bb13/D [ii]

Eb7/Db [V]

C7/E [iii]

b) Scale formulas : Ab Major / parallel minor: F Aeolian / F harmonic minor

I IV V VI ii
Ab Db Eb Fm Bbm

iii7 = [V / Vi] secondary dominant
 C7 (b9 / b13)

Ab Major scale

Tonic notes: 1 2 3 4 5 6 7 8

'subdom.': R 2 4 6 R

'dominant': 2 4 5 7

F harmonic minor = C Phrygian dominant [HM5]

Resolution tendencies: 2 5 7 (stable)
 [V / Vi] C7 / Fm

Parallel minor scale

Fm [vi]

Fm triad + 9 / b6

Bbm [ii]

Bbm triad + 9 / 6

C7(b9/b13) [V / Vi]

= C triad + b7 / b9 / b13

2. Application examples - connecting triads with chord extensions

a) Single-note line in one position, starting from the root

diatonic: Ab Major
extended tonality: F harmonic minor = C Phrygian dominant

VI minor 'I chord'
ii minor 'iV chord'
III7 minor 'V chord'
VI

Fm triad + 9
Bbm triad + 6
C triad + b7 / b9 / b13

b) The same idea w / alternative fingering: "sustain-pedal" effect

c) Single-note line, starting from the b3

VI
ii
III7
VI

d) Improvise your own melodic variations in one position:

Fm [VI]
Bbm [ii]
C7b9#5 [V]

- start on different chord tones
- add or omit extensions to connect to the following harmony
- use wider intervals e.g. from root to 5th, or 3rd to root to break the line pattern of half / whole tone steps and 3rds