

POLYTONALITY

DECATONIC, DOUBLE-MELODIC MINOR IDEA

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Shared frets on parallel strings, where scales are played across the neck rather than in position.

This system could be used with any scale, but the example I am using is where D and F melodic minor played simultaneously in parallel majors (between the D and the B string). In this instance, a pitch group of ten notes, or a decatonic scale is created.

When played over a root note of E, you get both Altered sounds (F melodic minor) and Dorianb9 sounds (D melodic minor). This could work over an E7sus or E7 altered chord.

3 R B9 #9 MAJ3 P4 b5 P5 MIN6 MAJ6 MIN7 8VE

The combined intervals of F melodic minor and F Lydian augmented (D melodic minor) simultaneously.

5 R MAJ2 MIN3 MAJ3 P4 #4 P5 MIN6 MAJ6 MAJ7 8VE

This uses both G Dorianb9 (F melodic minor) and G Lydian Dominant (D melodic minor). I think of it as G mixolydian with a b5, b9 and #9.

7 R B9 NAT9 MIN3 MAJ3 P4 b5 P5 MAJ6 MIN7 8VE

Ab Lydian augmented with a b9, #9, p4, and min6.

9 R B9 NAT9 #9 MAJ3 P4 #4 MIN6 MAJ6 MAJ7 8VE

A mixolydianb6 with a b9, #9 and maj7.

11 R B9 NAT9 #9 MAJ3 P4 P5 MIN6 MIN7 MAJ7 8VE

Bb Lydian dominant with a b9, #9, p5 and maj7.

13 R B9 NAT9 #9 MAJ3 #4 P5 MAJ6 MIN7 MAJ7 8VE

B locrian nat 9 with a b9. Works over a minor7b5.

15 R B9 NAT9 MIN3 P4 B5 MIN6 MAJ6 MIN7 MAJ7 8VE

Cmixolydianb6 with b9, maj6, and maj7

17 R B9 NAT9 MAJ3 P4 P5 MIN6 MAJ6 MIN7 MAJ7 8VE

C#7 altered. D melodic minor 7th mode (C#altered) and F melodic minor. Altered sounds w/ additional p5, maj6 and maj7.

19 R B9 #9 MAJ3 #4 P5 MIN6 MAJ6 MIN7 MAJ7 8VE

D Locrian nat9 (F melodic minor) and D melodic minor.

21 R NAT9 MIN3 P4 B5 P5 MIN6 MAJ6 MIN7 MAJ7 8VE