

C CONCERT BASS

FALL BY WAYNE SHORTER

ANALYSIS BY
ANTONIO J. GARCIA

VIEWED AS VARIATIONS OFF THREE ROOTS: ALL 7 MODES OF MAJOR, PLUS W-H AND H-W DIMINISHED:

A

SCALES: E_b PHRYGIAN

E_b W-H DIMINISHED

E MIXOLYDIAN

E_b LYDIAN



1 CHORDS: $F\#7sus$ (ADD 3)
($E_bM/D_bM/G_b$ ROOT)

$B13(b9)$ (OR D H-W DIMINISHED)

$E9sus$

$E_bma7(b5)$

E_b PHRYGIAN

E_b W-H DIMINISHED

E MIXOLYDIAN

E_b LYDIAN



5 $F\#7sus$ (ADD 3)

$B13(b9)$ (OR D H-W DIMINISHED)

$E9sus$

$E_bma7(b5)$

D IONIAN OR LYDIAN

E_b W-H DIMINISHED

D AEOLIAN

D IONIAN

D LOCRIAN



9 $Dma7$

$D13(b9)$ (OR D H-W DIMINISHED)

$Gm11$

$Bmi9$

$A_bma7(b5)$

E_b PHRYGIAN

E_b W-H DIMINISHED

E DORIAN

D MIXOLYDIAN



13 $F\#7sus$ (ADD 3)

$B13(b9)$ (OR D H-W DIMINISHED)

$Emit$

$Amit/B$

B

VIEWED AS 7 MAJOR KEY CENTERS, PLUS DIMINISHED SCALES (ALSO SHOWING IMPORTANT GUIDETONES):

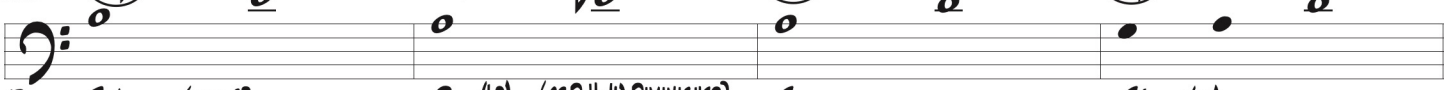
KEYS:

C_b

E_b W-H DIMINISHED

A

B_b



17 CHORDS: $F\#7sus$ (ADD 3)
($E_bM/D_bM/G_b$ ROOT)

$B13(b9)$ (OR D H-W DIMINISHED)

$E9sus$

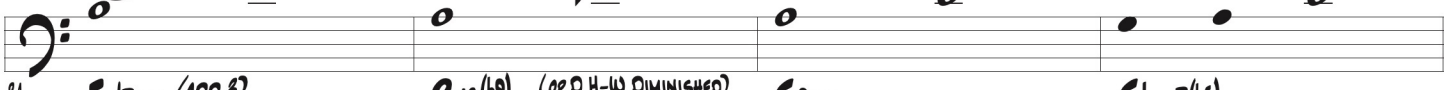
$E_bma7(b5)$

C_b

E_b W-H DIMINISHED

A

B_b



21 $F\#7sus$ (ADD 3)

$B13(b9)$ (OR D H-W DIMINISHED)

$E9sus$

$E_bma7(b5)$

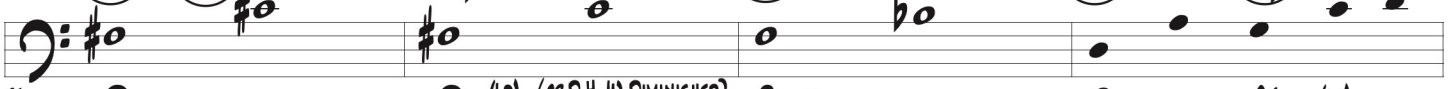
D OR G

E_b W-H DIMINISHED

F

D

E_b



25 $Dma7$

$D13(b9)$ (OR D H-W DIMINISHED)

$Gm11$

$Bmi9$

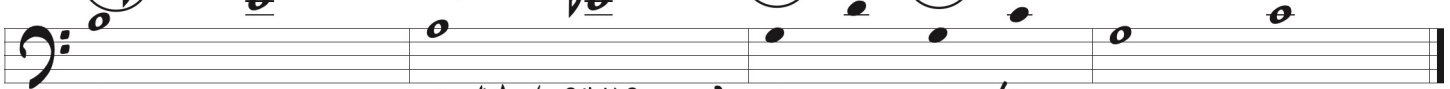
$A_bma7(b5)$

C_b

E_b W-H DIMINISHED

D

G



29 $F\#7sus$ (ADD 3)

$B13(b9)$ (OR D H-W DIMINISHED)

$Emit$

$Amit/B$