

Bb KEY

FALL BY WAYNE SHORTER

ANALYSIS BY
ANTONIO J. GARCIA**A** VIEWED AS VARIATIONS OFF THREE ROOTS: ALL 7 MODES OF MAJOR, PLUS W-H AND H-W DIMINISHED:

SCALES:

1

F PHRYGIAN **F W-H DIMINISHED** **F# MIXOLYDIAN** **F LYDIAN**

CHORDS: **G#7sus (ADD 3) (FM/EBM/Ab ROOT)** **C#13(b9) (OR E H-W DIMINISHED)** **F#9sus** **Fma7(b5)**

5

F PHRYGIAN **F W-H DIMINISHED** **F# MIXOLYDIAN** **F LYDIAN**

G#7sus (ADD 3) **C#13(b9) (OR E H-W DIMINISHED)** **F#9sus** **Fma7(b5)**

9

E IONIAN OR LYDIAN **F W-H DIMINISHED** **E AEOLIAN** **E IONIAN** **E LOCRIAN**

Ema7 **E13(b9) (OR E H-W DIMINISHED)** **Amit** **C#mi9** **Bbma7(b5)**

13

F PHRYGIAN **F W-H DIMINISHED** **F# DORIAN** **E MIXOLYDIAN**

G#7sus (ADD 3) **C#13(b9) (OR E H-W DIMINISHED)** **F#mit** **Bmit/C#**

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

KEYS: **Db** **F W-H DIMINISHED** **B** **C**

17

CHORDS: **G#7sus (ADD 3) (FM/EBM/Ab ROOT)** **C#13(b9) (OR E H-W DIMINISHED)** **F#9sus** **Fma7(b5)**

21

Db **F W-H DIMINISHED** **B** **C**

G#7sus (ADD 3) **C#13(b9) (OR E H-W DIMINISHED)** **F#9sus** **Fma7(b5)**

25

E or A **F W-H DIMINISHED** **G** **E** **F**

Ema7 **E13(b9) (OR E H-W DIMINISHED)** **Amit** **C#mi9** **Bbma7(b5)**

29

Db **F W-H DIMINISHED** **E** **A**

G#7sus (ADD 3) **C#13(b9) (OR E H-W DIMINISHED)** **F#mit** **Bmit/C#**