

Scalular Runs with Chimes & Regular Notes
(ala Lenny Breau & Chet Atkins)

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Applying different rhythmic figures,
such as 1 2 3 4
or hundreds of others.

Ascending

1) F#9\#11
or just D
or just E
or D

2) F#9\#11

Descending

3) F#9\#11

4) F#9\#11

5) optional in
some chords

6) 7)

8) Optional: precede the lot or
last descending run with

8a)

Combining ascending and
descending runs. Example:

9) Actually, any portion of the
ascending runs may precede the
descending runs; or vice versa.
All these principles may be applied (where possible) to the following chord.

For instance, this chord becomes Fmaj9 when the principles at the beginning of the previous line are applied to it.

Here are some other chords to apply these principles to:

(Fragment of preceding chord; remember to try this principle too.)

Use patterns 7, 8, 8a, 8b, 9, and 10 with this chord.

Key of F

(Good for pattern 8a)

Key of A

(Good for pattern 8a)

New patterns

3a)

3b)

etc.

4a)

4b)
More chords:

Key of F . . . . .

Key of C . . . . .

Here are three patterns related to 8a:

Here are some more chords to use with these three patterns:

Key of E . . . .

Key of A . . . .
SCALAR RUNS WITH CHIMES & REG. NOTES

1. Apply different rhythmic figures such as
   2. In can be: C6/B, C7, C13, C17/11
   3. Fermata: C13

5. Combining asc. & desc. runs
6. Example: C6/B, C7, C13

Actually ANY motion in the ascending runs may be applied. Here, the following chord, C9, may be applied. In the beginning of the previous line are applied to it.

CA9 (fragment of preceding chord, resolution)

F2@11, G16, B9, C13, E9, E9/11, G9, B9, C13, C17/11

1. Key of D
3. D6/B, E9, D9, D13, A6, E13, C13, A6, E13, C13, A6, E13
4. C6/B, C7, C13, C17/11
5. G7/6, G9/11, D9, C9, C13, C17/11
6. G16, B9, C13, C17/11