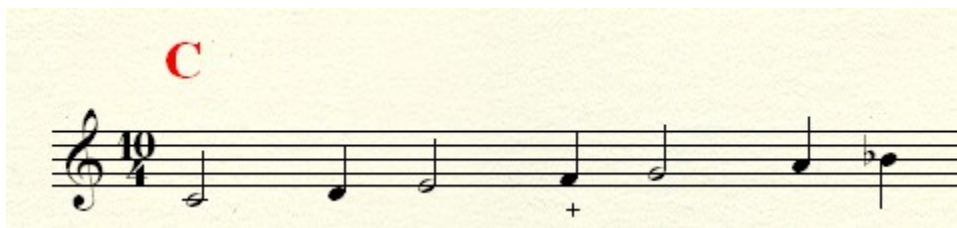


Women Be Wise is in the key of C and starts with the I chord, C. The style is obviously not traditional Chicago blues. I used the term *tin pan alley* to describe the style. You probably find the C major pentatonic to be a more in the pocket, than the C minor Pentatonic.

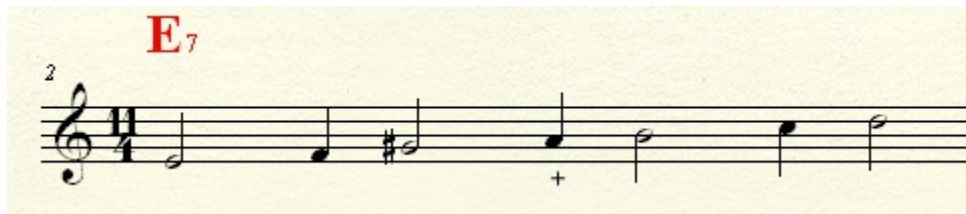
| | | | | | | |
|--------------------|---|-----------|---|---|-----------|-----------------|
| C major pentatonic | C | D | E | G | A | ‘more soothing’ |
| C minor pentatonic | C | E \flat | F | G | B \flat | ‘more jarring’ |

Neither one is wrong. What follows is my interpretation. You need not agree. It’s pretty subjective. I’m going to work with 7 note chord scales. In other words we’ll look seven note scales for each of the chords. With the skeleton of the 5 note Major Pentatonic we’ll add two notes, F and B \flat and we’ll display the chord scale as follows:



The half notes are chord tones. I sometimes call these ‘resting notes’, They are tranquil and they obviously harmonize with the chord (since they are part of it). A phrase that ends here sounds ‘complete’. Playing the quarter notes is perfectly fine within the phrase. Ending a phrase with these quarter notes can add bite. But avoid landing on the quarter notes marked with a ‘+’. It sounds like a mistake.

As we first move away from the tonic, we hear a dominant 7th chord not in the key. The G# is not in the key of C. Whenever we hear a dominant seventh chord we naturally want it to resolve. In this case, it is the V7 chord of A minor. Why not A major? A minor is the triad in the key of C and our ear expects it to resolve as best it can toward our key of C. [We haven’t heard yet, that the next chord is A7] . So start with the chord tones and fill in the other notes with notes from the key of C. Voila.

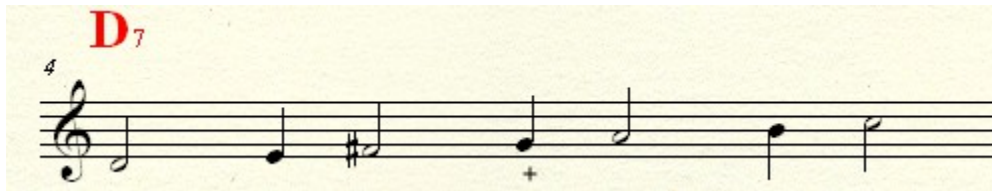


When the ear finally hears the A7 chord, it both hears a resolution and a need to resolve. The A was where the ear was expecting a resolution but in stead of the more tranquil A minor it gets another dominant 7th chord. And the process we just went through with the construction of the E7 chord scale we re-iterate for the A7.



The expected target is D minor. So what is with the Bb? The key of the song is C but knowing as we do that the resolution we expect to hear is D minor, our temporary key of Dminor uses the Bb. You can just as easily use the B natural which would tend to weaken the temporary key of D minor.

Next we tickle the ear again by both resolving and creating tension at the same time with the D7 chord. The D minor we were expecting is replaced with another secondary dominant. At this point you know what to do.



and

