

OVERTONE SCALE OR WHOLE TONE LICKS (down all string sets + reverse by starting with passing tone as appoggiatura plus use trills, triplets, etc)

ARPEGGIATE

PERMUTATIONS OF WHOLE TONE SCALE

1 2 3 5 #5 b7
#4

1 2				
1 3				
1 b5				
1 #5				
1 b7				
1 2 3	1 b5 #5	1 2 3 b5	1 2 b5 #5	1 2 3 b5 #5
1 2 b5	1 b5 b7	1 2 3 #5	1 2 b5 b7	1 2 3 b5 b7
1 2 #5	1 #5 b7	1 2 3 b7	1 2 #5 b7	1 3 b5 #5 b7
1 2 b7		1 3 b5 #5	1 b5 #5 b7	1 3 b5 #5 b7
1 3 b5		1 3 b5 b7		2 3 b5 #5 b7
1 3 #5		1 3 #5 b7		1 2 3 #5 b7
1 3 b7				

- Key of C
- ① 1 2 3 #4 D9^{no} C/9+11 b69+11, R D9+11, no 3rd
 - ② 1 2 3 #5 E7+ C/9+ b69+11, R D9+11, no 3rd
 - ① 1 2 3 b7 C9, no 5th
 - ③ 1 2 #4 #5 D7b5 (Ab7+) C/9+11+no 3
 - ② 1 2 #4 b7 D7+ C9+11, no 3rd, Ab7+11, no R
 - ① 1 2 #5 b7 Ab9, no 5th (C9+no 3rd)
 - ② 1 3 #4 #5 Ab7+, D9+11, no R, F#9+11, no 3
 - ③ 1 3 #4 b7 C7+11, F#7+11
 - ② 1 3 #5 b7 C7+
 - ① 1 #4 #5 b7 Ab9, no 5th (C7+11+no 3rd)

Conclusion: There are only 3 different ^{whole tone} structures using 4 notes with no doubling: 7+ 7+11, 9, no 5th (Each has other names) however

- 1 2 3 #4 #5 - C/9+11 (E7+, D9+11)
- 1 2 3 #4 b7 - C9+11
- 1 2 3 #5 b7 - C9+
- 1 2 #4 #5 b7 - C9+11+no 3 (Bb7+, Ab9+11)
- 1 3 #4 #5 7 - C7#5b5