

MAJOR LINES

Major Scale. Extended to the 9th degree of the scale.

1

Gmaj⁷

Musical notation for G major scale with G7 chord. The top staff shows the scale in treble clef, 4/4 time, with notes G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The bottom staff shows the fretboard with strings T, A, B and frets 3, 5, 2, 3, 5, 2, 4, 5, 2, 5, 4, 2, 5, 3, 2, 5.

Cmaj⁷

Musical notation for C major scale with C7 chord. The top staff shows the scale in treble clef, 4/4 time, with notes C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The bottom staff shows the fretboard with strings T, A, B and frets 3, 5, 2, 3, 5, 2, 4, 5, 3, 5, 4, 2, 5, 3, 2, 5.

Fmaj⁷

Musical notation for F major scale with F7 chord. The top staff shows the scale in treble clef, 4/4 time, with notes F, G, A, Bb, C, D, E, F, G, A, Bb, C, D, E, F. The bottom staff shows the fretboard with strings T, A, B and frets 3, 5, 2, 3, 5, 3, 5, 6, 3, 6, 5, 3, 5, 3, 2, 5.

B^bmaj⁷

Musical notation for Bb major scale with Bb7 chord. The top staff shows the scale in treble clef, 4/4 time, with notes Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb. The bottom staff shows the fretboard with strings T, A, B and frets 6, 3, 5, 6, 3, 5, 2, 3, 5, 3, 2, 5, 3, 6, 5, 3.

E^bmaj⁷

Musical notation for Eb major scale with Eb7 chord. The top staff shows the scale in treble clef, 4/4 time, with notes Eb, F, G, Ab, Bb, C, Db, Eb, F, G, Ab, Bb, C, Db, Eb. The bottom staff shows the fretboard with strings T, A, B and frets 6, 3, 5, 6, 3, 5, 3, 4, 6, 4, 3, 5, 3, 6, 5, 3.

Major Arpeggio. Extended to the 9th degree of the scale.

2

Gmaj⁷ Cmaj⁷ Fmaj⁷

T
A
B

B^bmaj⁷ E^bmaj⁷

T
A
B

This *hexatonic* symmetrical figure is a kind of hybrid scale/arpeggio. It is built from the 1st, 2nd, 3rd and 5th steps of the major scale ascending and the 7th, 6th, 5th and 3rd steps descending. Note the absence of the 4th step which is often omitted or raised a semitone in major-based lines to avoid a semitonal clash with the 3rd of the accompanying *chord* (See Example 16).

3

Gmaj⁷ Cmaj⁷ Fmaj⁷

T
A
B

B^bmaj⁷ E^bmaj⁷

T
A
B

Employed by guitarist Django Reinhardt, pianist Art Tatum and countless others, this phrase incorporates double *neighbour notes* that target each step of the major *triad* creating a pattern known as a *sequence*. Notice how upper neighbour notes (*) are always *diatonic* scale tones whereas each lower neighbour note (**) is situated a semitone below the main tone.

4

Gmaj⁷

Cmaj⁷

Fmaj⁷

B^bmaj⁷

E^bmaj⁷

This line combines aspects found in the previous examples.

5

Gmaj⁷

T
A
B 5 3 2 3 2 5 2 4 | 2 5 4 2 5

Cmaj⁷

T
A
B 5 3 2 3 2 5 2 4 | 3 5 4 2 5

Fmaj⁷

T
A
B 5 3 2 3 2 5 3 5 | 3 6 5 3 5

B^bmaj⁷

T
A
B 3 6 5 6 5 3 5 2 | 5 3 2 5 3

E^bmaj⁷

T
A
B 3 6 5 6 5 3 5 3 | 6 4 3 5 3

The following two *blues-based riffs* can also be played over a *dominant 7th* chord as the 7th step of the scale is not stated. Example 8 is in the Kansas City-style. Bandleader, pianist and master of minimalism Count Basie employed this kind of riff for many of his tunes.

8

G⁶

Musical notation for G⁶ in 4/4 time. The staff shows a two-measure riff. The first measure contains a quarter rest, a quarter note G, a quarter rest, a quarter note A, a quarter note B, a quarter note C, a quarter note D, and a quarter note E. The second measure contains a quarter note F, a quarter note G, a quarter note A, and a quarter rest. The tablature below shows the fretting: Measure 1: 3, 3, 4, 5, 2, 5; Measure 2: 5, 3, 4.

C⁶

Musical notation for C⁶ in 4/4 time. The staff shows a two-measure riff. The first measure contains a quarter rest, a quarter note C, a quarter rest, a quarter note D, a quarter note E, a quarter note F, a quarter note G, and a quarter note A. The second measure contains a quarter note B, a quarter note C, a quarter note D, and a quarter rest. The tablature below shows the fretting: Measure 1: 3, 4, 5, 5, 2, 5; Measure 2: 5, 4, 5.

F⁶

Musical notation for F⁶ in 4/4 time. The staff shows a two-measure riff. The first measure contains a quarter rest, a quarter note F, a quarter rest, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The second measure contains a quarter note E, a quarter note F, a quarter note G, and a quarter rest. The tablature below shows the fretting: Measure 1: 5, 1, 2, 3, 5, 3; Measure 2: 3, 1, 2.

B^{b6}

Musical notation for B^{b6} in 4/4 time. The staff shows a two-measure riff. The first measure contains a quarter rest, a quarter note B, a quarter rest, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The second measure contains a quarter note A, a quarter note B, a quarter note C, and a quarter rest. The tablature below shows the fretting: Measure 1: 6, 6, 3, 3, 5, 3; Measure 2: 3, 6, 3.

E^{b6}

Musical notation for E^{b6} in 4/4 time. The staff shows a two-measure riff. The first measure contains a quarter rest, a quarter note E, a quarter rest, a quarter note F, a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The second measure contains a quarter note D, a quarter note E, a quarter note F, and a quarter rest. The tablature below shows the fretting: Measure 1: 3, 4, 5, 6, 3, 6; Measure 2: 6, 4, 5.

Here's one in the style of the great *swing* guitarist Charlie Christian whose adventurous playing pointed towards *bebop*.

9

G⁶

C⁶

F⁶

B^{b6}

E^{b6}

A descending passage built from the *bebop major scale*.

10

Gmaj⁷

bebop major scale

Cmaj⁷

Fmaj⁷

B^bmaj⁷

E^bmaj⁷

The following three examples are in the style of the highly influential alto saxophonist Charlie 'Bird' Parker. Notice the extensive use of both diatonic (*) and *chromatic* (**) passing tones that marks the ascent in the first of these examples.

11

Gmaj⁷

Cmaj⁷

Fmaj⁷

B^bmaj⁷

E^bmaj⁷

A sweeping *double-time* line relying heavily upon the use of the *leading tone* (*).

12

Gmaj⁷

T
A
B

Cmaj⁷

T
A
B

Fmaj⁷

T
A
B

B^bmaj⁷

T
A
B

E^bmaj⁷

T
A
B

This extended bebop line brings together many of the ideas covered thus far.

13

Gmaj⁷

First system of musical notation for Gmaj⁷. The top staff is a treble clef in 4/4 time, showing a melodic line with eighth and quarter notes, including a sharp sign on the second measure. The bottom staff is a guitar TAB with two lines (T and B) and fret numbers: 3 3 4 5 3 3 2 5 | 3 5 5 2 4 3 2.

Second system of musical notation for Gmaj⁷. The top staff continues the melodic line with eighth and quarter notes, including a sharp sign and a flat sign. The bottom staff is a guitar TAB with fret numbers: 4 5 4 3 2 5 4 2 | 3 3 2 3 2 5 3 4.

Cmaj⁷

First system of musical notation for Cmaj⁷. The top staff is a treble clef in 4/4 time, showing a melodic line with eighth and quarter notes. The bottom staff is a guitar TAB with fret numbers: 5 5 2 3 5 5 4 2 | 5 3 3 5 2 5 5.

Second system of musical notation for Cmaj⁷. The top staff continues the melodic line with eighth and quarter notes, including a sharp sign and a flat sign. The bottom staff is a guitar TAB with fret numbers: 2 3 2 5 4 3 2 4 | 5 5 4 5 4 2 5 2.

Fmaj⁷

First system of musical notation for Fmaj⁷. The top staff is a treble clef in 4/4 time, showing a melodic line with eighth and quarter notes, including a flat sign. The bottom staff is a guitar TAB with fret numbers: 5 5 2 3 5 6 5 3 | 5 3 3 5 2 5 5.

3

T
A
B

2 3 2 5 5 3 2 5 | 6 5 4 5 5 3 5 2

B^bmaj⁷

T
A
B

3 3 5 6 3 3 2 5 | 3 6 6 3 5 3 3

3

T
A
B

5 6 5 3 2 5 4 2 | 3 3 2 3 2 5 3 5

E^bmaj⁷

T
A
B

3 3 5 6 3 4 3 5 | 3 6 6 3 5 3 3

3

T
A
B

5 6 5 3 3 6 5 3 | 4 3 2 3 3 5 3 5

The following two descending sequential patterns were favoured by the supreme tenor saxophonist John Coltrane. The figure in Example 14 was most likely borrowed from trumpet master Dizzy Gillespie.

14

Gmaj⁷

Cmaj⁷

Fmaj⁷

B^bmaj⁷

E^bmaj⁷

Descending arpeggios built upon the IV, III, II and I steps of the major scale are each prefaced by a leading tone (*).

15

Gmaj⁷
(Cmaj⁷ Bm⁷ Am⁷ Gmaj⁷)

Cmaj⁷
(Fmaj⁷ Em⁷ Dm⁷ Cmaj⁷)

Fmaj⁷
(B^bmaj⁷ Am⁷ Gm⁷ Fmaj⁷)

B^bmaj⁷
(E^bmaj⁷ Dm⁷ Cm⁷ B^bmaj⁷)

E^bmaj⁷
(A^bmaj⁷ Gm⁷ Fm⁷ E^bmaj⁷)

A common *chord substitution* for the *major 7th* chord in modern jazz is a major 7th with a sharpened 11th (also written as #4 or b5). To effectively solo over this chord, most players choose the *lydian mode*. Note the A major triad in the second half of bar 1 which adds the 9th (A), #11 (C#) and 13th (E) to the underlying G major 7th.

16

Gmaj7(#11)

Cmaj7(#11)

Fmaj7(#11)

Bbmaj7(#11)

Ebmaj7(#11)

The following two examples highlight another substitute for the major 7th chord: the major 7th with a sharpened 5th (also written as $\flat 13$). Example 17 draws its notes from the *lydian augmented mode*.

17

Gmaj⁷(#5)

Cmaj⁷(#5)

Fmaj⁷(#5)

B^bmaj⁷(#5)

E^bmaj⁷(#5)

Example 18 employs the *augmented scale* exclusively and is a sequence composed of major triads stated a major 3rd away from each other.

18

Gmaj⁷(#5)

(G E^b B G')

Cmaj⁷(#5)

(C A^b E C')

Fmaj⁷(#5)

(F D^b A F')

B^bmaj⁷(#5)

(B^b G^b D B^b)

E^bmaj⁷(#5)

(E^b B G E^b)

The tonally ambiguous nature of this example is derived from its concentration upon the *interval* of the fourth rather than the conventional third. Fourth-based lines are a common feature of the post-bop language; the pianist McCoy Tyner and guitarist Joe Diorio have made particularly distinctive use of this interval. Note the irregular *time signature*, prevalent in much modern jazz.

19

G%

C%

F%

B^b%

E^b%

This highly chromatic line in the style of guitarist Pat Metheny reveals an oblique relationship to the background *harmony*. Taking their cue from alto saxophonist Ornette Coleman and other *free jazz* artists, many contemporary players interpret *changes* in a liberated manner that often emphasises unity of *motif* and intervallic contour.

20

Gmaj⁷

Cmaj⁷

Fmaj⁷

B^bmaj⁷

E^bmaj⁷