

Just Jazz Guitar

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The Publication for The Jazz Guitar Enthusiast

No. 63

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May 2010

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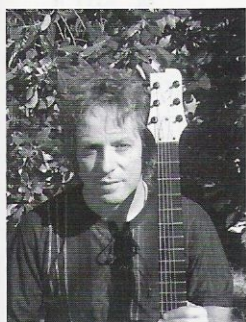
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Greenfield Guitars Revisited

Quartal Harmony of the Major Scale and its Modes

by Gianfranco Continenza



Quartal Harmony is a modern and fresh way to approach the harmony that makes you sound more as a pianist or as an orchestra instead of a standard guitar player. It's a great alternative to the usual Jazz Chords Cycles and Progressions. It's also fine to use it for a Chord Melody arrangement and, of course, for the main thing in Jazz: the improvisation (both in harmonic and melodic way).

Now we treat the Quartal Harmony of the Major Scale (1 2 3 4 5 6 7) in the key of C (as Jennifer Batten used to say: no sharps, no flats, no problem), finding all the possible voicings and inversions on the fretboard for each of the 8th degrees (for the 8th degree I mean the repetition of the 1st degree but an octave higher). Do the same work in all the twelve keys.

After you have learned all the voicing and the inversions (in all twelve keys) try to use it over the seven modes that comes from the Major Scale Harmony:

I°	Major Scale (Ionian)	1 2 3 4 5 6 7
II°	Dorian	1 2 b3 4 5 6 b7
III°	Phrygian	1 b2 b3 4 5 b6 b7
IV°	Lydian	1 2 3 #4 5 6 7
V°	Mixolydian	1 2 3 4 5 6 b7
VI°	Aeolian	1 2 b3 4 5 b6 b7
VII°	Locrian	1 b2 b3 4 b5 b6 b7

For example over **C9sus** (1 4 5 b7 9) we use **C Mixolydian** Scale 1 2 3 4 5 6 b7 (V° mode of F Major) and so we can play the Quartal Harmony in a key of F Major or over **Gsus(b9)** (1 4 5 b9) we use **G Phrygian** Scale 1 b2 b3 4 5 b6 b7 (III° mode of Eb Major) and we can play the Quartal Harmony in a key of Eb Major, ect.

On the **example n°1** I armonized the C Major Scale in 4th intervals starting from the root position (on A, D and G strings) so we get two intervals of 4th. As you can see all the voicings have the same shape (because of the harmonization of the two perfect 4th intervals) except on the I° and on the IV° degree of the scale that get a different one, it's the same thing for all the others inversions.

On the **example n° 2** we have the 1st inversion of the harmonization so we get a voicing with a 4th and a 2nd intervals (on D, G and B strings). We have a different sound here compared to the previous example. Even if all the notes are the same the way we orchestrate the voicing it will produce a different sounds.

On the **example n° 3** we have the 2nd inversion so we get a voicing with a 2nd and a 4th intervals (on G, B and high E strings), exactly the reverse intervals of the 1st inversion.

On the **example n° 4** we start again from the root position but this time we will take the notes on low E, A and D strings and then again we get two intervals of 4th. Note that even if there are the same notes of the example n° 1 on those strings we get a different guitar tone.

On the **example n° 5** we have another position for the 1st inversion so we get a voicing with a 4th and a 2nd intervals (on A, D and G strings).

On the **example n° 6** we have the 2nd inversion so we get a voicing with a 2nd and a 4th intervals (on D, G and B strings).

On the **example n° 7** we start again from the root position but this time on octave higher on G, B and high E strings and then again we get two intervals of 4th.

The **example n° 8** it's a way to approach the Quartal Harmony with the melodic improvisation over a modal progression of four chord changes. We are using the 2nd inversion of each Quartal Harmony

Major Scale (A, Bb, C and Ab Major Scales). As you can see we connect to the nearest note (or sixteen notes group) of the next scale.

On the 1st measure we have **E13sus** (1 4 5 b7 9 13) over that chord we can use **E Mixolydian** Scale 1 2 3 4 5 6 b7 (V^o mode of A Major) so we play the Quartal Harmony in a key of A Major; on the 2nd measure we have **EbMa9(#11)** (1 3 5 7 9 #11) over that chord we can use **Eb Lydian** Scale 1 2 3 #4 5 6 7 (IV^o mode of Bb Major) so we play the Quartal Harmony in a key of Bb Major; on the 3rd measure we have **Dmi11** (1 b3 5 b7 9 11) over that chord we can use **D Dorian** Scale 1 2 b3 4 5 6 b7 (II^o mode of C Major) so we play the Quartal Harmony in a key of C Major and finally on the 4th measure we have **Gmi7(b5)** (1 b3 b5 b7) and over it we can use **G Locrian** Scale 1 b2 b3 4 b5 b6 b7 (VII^o mode of Ab Major) so we play the Quartal Harmony in a key of Ab Major.

In the next issue, I will treat the Quartal Harmony of the Melodic Minor Scale and his Modes. I hope I was clear enough for you and that you will find this beneficial. Hhave fun!

Quartal Harmony of C Major Scale

download the Audio version from Gianfranco's web site

www.gianfrancocontinenza.com

Ex 1

Measure	T	A	B
I	4	5	7
II	5	7	9
III	10	12	14
IV	10	12	14
V	10	12	14
VI	12	14	16
VII	14	16	18
VIII	16	18	20

Ex 2

Measure	T	A	B
I	1	3	5
II	3	5	7
III	6	8	10
IV	6	8	10
V	8	10	12
VI	10	12	14
VII	12	14	16
VIII	14	16	18

Ex 3

Measure	T	A	B
I	1	3	5
II	3	5	7
III	6	8	10
IV	6	8	10
V	8	10	12
VI	10	12	14
VII	12	14	16
VIII	14	16	18

Ex 4

I II III IV V VI VII VIII

1 2 3 4 5 7 9 12

Ex 5

I II III IV V VI VII VIII

5 7 9 10 12 14 16 17

Ex 6

I II III IV V VI VII VIII

6 8 10 12 13 15 17 18

Ex 7

I II III IV V VI VII VIII

7 8 10 12 13 15 17 19

Ex 8

The exercise consists of two systems of musical notation, each with a treble clef staff and a corresponding fretboard diagram below it.

System 1:

- Staff 1:** E13sus (E major 13th suspended) and EbMa9(#11) (E-flat major 9th with sharp 11th).
- Fretboard 1:** Shows a scale starting on the 2nd fret, moving up and then down: 2, 2, 3, 4, 4, 5, 6, 6, 7, 7, 7, 9.
- Staff 2:** Dmi11 (D minor 11th) and Gmi7(b5) (G minor 7th flat 5th).
- Fretboard 2:** Shows a scale starting on the 14th fret, moving up and then down: 14, 15, 14, 12, 12, 10, 10, 12, 10, 9, 10, 9, 12.

System 2:

- Staff 3:** EbMa9(#11) (E-flat major 9th with sharp 11th).
- Fretboard 3:** Shows a scale starting on the 8th fret, moving up and then down: 8, 8, 10, 10, 11, 12, 12, 13, 14, 14, 15.
- Staff 4:** Gmi7(b5) (G minor 7th flat 5th).
- Fretboard 4:** Shows a scale starting on the 8th fret, moving up and then down: 8, 9, 8, 6, 6, 8, 6, 5, 6, 5, 3, 4, 3, 6.

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