

Just Jazz Guitar

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CONTENTS

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MUSIC

Easy to Love arranged by Jack Wilkins	8
Smoke Gets In Your Eyes arranged by Robert Conti	12
Someone To Watch Over Me arranged by Chuck Wayne.....	20
I'll Be Seeing You arranged by Dr. Brandon Bernstein	24
Minor Yours by Joe Giglio	70
Art's Blues by Art Hodges	92

LESSONS

Rootless Voicings by Sid Jacobs	30
Breaking it Down: Happy 100th Birthday to Django by Doug Munro.....	34
Composing Music for Jazz Guitar by John Stein....	36
Guitar Artistry by Peter Rogine.....	42
Reading For Guitar Installment 7 by Chuck Anderson.....	45
Walking Bass and Comping for Jazz Guitar Pt. 3 by Jerry Sims	48
Quartal Harmony of the Major Scales and its Modes by Gianfranco Continenza.....	53
F Pent Harmonic Blues by Avi Rothbard	57
The Power of Triads by Dr. Brandon Bernstein.....	63
The Thrill is Gone: Guitar Solo with Mark Stefani .68	
Inverting Chord Progressions That Use Five-Note Chords by Roni Ben-Hur.....	124

DEPARTMENTS

Listening Test by Joe Barth	103
Player to Player by Skip Morris	110
Coach's Corner with Mark Stefani	138
Reviews.....	139
Book Excerpt: The 333 book by Mike Ihde.....	170
Caught in the Act	172

INTERVIEWS

Greenfield Guitars by Ed Benson.....	73
Who is Art Hodges by Ed Benson.....	88
New York Guitarist Mike Moreno by Matt Warnock	99
DHR Music by Ed Benson	112
Roni Ben-Hur by Dr. Steven Kinigstein.....	116

FEATURES

Remembering Jimmy Wyble	78
Archtop Accoutrements by Dennis Keefe	95
Rudy's Music Opens in SOHO by Joe Barth	132
What I Learned From a Master by Jim Carlton	136



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° 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° 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° 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° 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. Have fun!

Quartal Harmony of C Major Scale

download the Audio version from Gianfranco's web site

www.gianfrancocontinenza.com

Ex 1

The notation shows a treble clef, a common time signature, and a C major chord (C-E-G) as the starting point. The progression is divided into two measures of four chords each. The chords are labeled I, II, III, IV, V, VI, VII, and VIII. Below the chords, a guitar neck diagram shows fingerings for each note. The first measure starts with a C major chord (C-E-G) and moves to an F major chord (F-A-C). The second measure starts with a G major chord (G-B-D) and moves to a C major chord (C-E-G).

Chord	I	II	III	IV	V	VI	VII	VIII
C major	C-E-G	F major	F-A-C	G major	C major	F major	C major	G major

Ex 2

The notation shows a treble clef, a common time signature, and a C major chord (C-E-G) as the starting point. The progression is divided into two measures of four chords each. The chords are labeled I, II, III, IV, V, VI, VII, and VIII. Below the chords, a guitar neck diagram shows fingerings for each note. The first measure starts with a C major chord (C-E-G) and moves to an F major chord (F-A-C). The second measure starts with a G major chord (G-B-D) and moves to a C major chord (C-E-G).

Chord	I	II	III	IV	V	VI	VII	VIII
C major	C-E-G	F major	F-A-C	G major	C major	F major	C major	G major

Ex 3

The notation shows a treble clef, a common time signature, and a C major chord (C-E-G) as the starting point. The progression is divided into two measures of four chords each. The chords are labeled I, II, III, IV, V, VI, VII, and VIII. Below the chords, a guitar neck diagram shows fingerings for each note. The first measure starts with a C major chord (C-E-G) and moves to an F major chord (F-A-C). The second measure starts with a G major chord (G-B-D) and moves to a C major chord (C-E-G).

Chord	I	II	III	IV	V	VI	VII	VIII
C major	C-E-G	F major	F-A-C	G major	C major	F major	C major	G major

Ex 4

Guitar chord chart for Ex 4. The chart shows eight chords across the neck, labeled I through VIII. The chords are:

Chord	I	II	III	IV	V	VI	VII	VIII
Chord Type	Major							
Fret 1	9	10	11	14	15	17	19	21
Fret 2	8	10	12	14	15	17	19	20

Ex 5

Guitar chord chart for Ex 5. The chart shows eight chords across the neck, labeled I through VIII. The chords are:

Chord	I	II	III	IV	V	VI	VII	VIII
Chord Type	Major							
Fret 1	5	7	9	10	12	14	16	17
Fret 2	8	10	12	14	15	17	19	20

Ex 6

Guitar chord chart for Ex 6. The chart shows eight chords across the neck, labeled I through VIII. The chords are:

Chord	I	II	III	IV	V	VI	VII	VIII
Chord Type	Major							
Fret 1	6	8	10	12	13	15	17	18
Fret 2	9	10	12	14	15	17	19	21

Ex 7

Guitar chord chart for Ex 7. The chart shows eight chords across the neck, labeled I through VIII. The chords are:

Chord	I	II	III	IV	V	VI	VII	VIII
Chord Type	Major							
Fret 1	7	8	10	12	13	15	17	19
Fret 2	6	7	9	10	12	14	16	17

Ex 8

E 13sus

EB Ma9(#11)

Dm11

Gmi7(b5)

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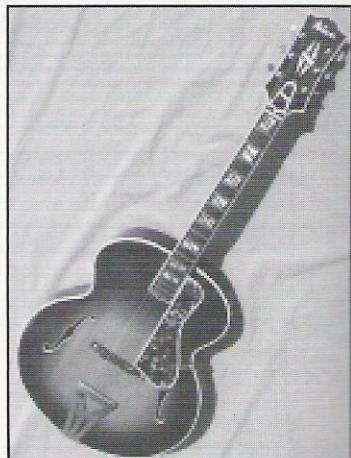
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