

3.7 99 Lines

3.7.1 Starting point I4

In the major progression Dm7-G7-Cj7 this starting point designated the second note of the major scale, i.e. D, or the fourth half-note of this position on the respective first string (B, C, C#, D).

For the related minor progression Bm7b5-E7b9-Am we also draw on the counting system of the major progression.

In principle, each of the 99 lines is compatible with both progressions!

Possible starting points:

String	Fret	without position shift	with position shift
E-string	10	All basses	
A-string	5	5C, 6	4, 5H
A-string	17	5C, 6	4, 5H

4= 4 string bass, 5H= 5 string bass with low B, 5C= 5 string bass with high C, 6= 6string bass.

Line 1

Analysis	Line 1 major	Line 1 minor
Structure	1st TCH (Tetra chord) asc. Dmin7 Arp. GT (Guide Tones) to 3rd / 2nd TCH of G7 desc. Diat. DPN (Double passing note) to 3rd of Cmaj.7	Starts on 3rd, UST (Upper Structure Triads) Dm/F, 1NHT, CH to 2nd TCH, 2alt. Ten. #9 b9, CH (Chromatic Approach) to 5th of A minor
Scales	Diatonic C major scale	Diatonic C major scale

A glossary of abbreviations is found at the end of this book!

Line 2	Line 2 major / structure	Line 2 minor / structure
	<p>1st TCH starts on root, ascending D Dorian scale, chromatic approach to b9 of G7</p> <p>2 altered tensions UPA (Unprepared Approach), SPN (Single passing note) to 3rd of C maj7</p>	<p>1st TCH starts on 3rd, ascending Diat. Dorian scale, CH to 3rd of E7</p> <p>3 alt. Ten. b5 b9 #9, SPN (Single passing note) to 5th of A minor</p>
Scale analysis	Dorian / G altered scale	Dorian / F melodic minor scale (E altered scale)