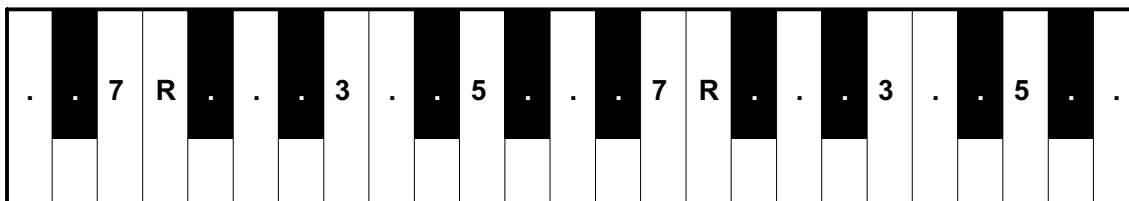
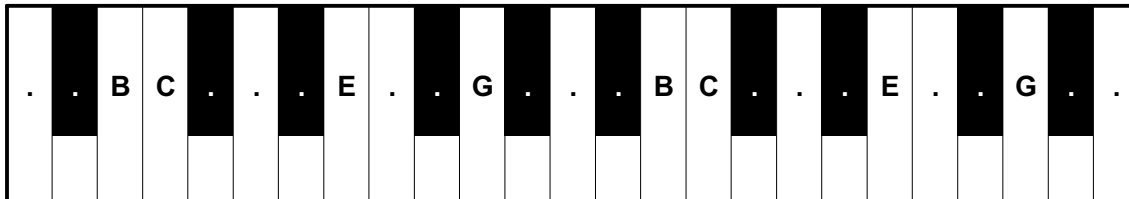


C-MAJOR ARPEGGIO

C . . . E . . G . . . B
 R . . . 3 . . 5 . . . 7



C Major Arpeggio

Played from its root, the primary implication of this scale creates C Major7th sounds. If a CMaj7 chord is stated on a chart, or you seek this type of sonority try these notes. Think modally when both space and taste allow creative input. Replace a static measure with modal harmonic progressions like those below. Note the inverted chord formations and the smooth resolutions which result from good voice leading.

Sample harmonies (try soprano strings):

CMajor	CMaj7	B(inv.)	CMaj7
C,E,G,C	to C,G,B,E	or B,E,G,C	to C,G,B,E
R,3,5,R	R,5,7,3	7,3,5,R	R,5,7,3

A good way to use this arp melodically is to play it in triplet sequences from each root: (R,3,5-3,5,7) etc. against a Major or Major7th chord for a modal effect.

Intervallic Analysis

Interval:	Number:
Minor 2nd - Major 7th:	2
Major 2nd - Minor 7th:	0
Minor 3rd - Major 6th:	2
Major 3rd - Minor 6th:	4
Perf. 4th - Perf. 5th:	4
Aug. 4th - Dim. 5th:	0

Chordal Analysis

Degree:	Triad (ext.):
I	C Major (7)
bII	none
II	none
bIII	none
III	E Minor (b6)
IV	none
bV	none
V	G Inversion (5,7,R+3)
bVI	none
VI	none
bVII	none
VII	B Inversion (7,R,3+5)

->	1	b2	2	b3	3	4	b5	5	b6	6	b7	7
1	C	.	.	.	E	.	.	G	.	.	.	B
b2												
2												
b3												
3	E	.	.	G	.	.	.	B	C	.	.	.
4												
b5												
5	G	.	.	.	B	C	.	.	.	E	.	.
b6												
6												
b7												
7	B	C	.	.	.	E	.	.	G	.	.	.

->	1	b3	3	b5	5	b7	7	b9	9	11	b13	13
1	C	.	E	.	G	.	B	.	.	.	.	.
b2												
2												
b3												
3	E	G	.	.	B	.	.	.	.	.	C	.
4												
b5												
5	G	.	B	.	.	.	.	.	.	C	.	E
b6												
6												
b7												
7	B	.	.	.	.	.	C	.	E	G	.	.

->	1	4	b7	b3	b6	b2	b5	7	3	6	2	5
1	C	.	.	.	.	.	.	B	E	.	.	G
b2												
2												
b3												
3	E	.	.	G	C	.	.	.	.	.	.	B
4												
b5												
5	G	C	.	.	.	.	.	B	E	.	.	.
b6												
6												
b7												
7	B	E	.	.	G	C	.	.	.	.	.	.