

CHAPTER 11 : EMBELLISHING THE BASS LINE (2)

Combination note on beat 2

We will use the same progression as in chapter 10 and this time we will explore the use of combination notes on beat 2.

Cm ⁷		F ⁷		B ^b maj ⁷		E ^b maj ⁷	
<i>a</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>d</i>	<i>c</i>

Am ^{7(b5)}		D ⁷		Gm		Gm	
<i>c</i>	<i>a</i>	<i>c</i>	<i>b</i>	<i>a</i>	<i>d</i>	<i>c</i>	<i>o</i>

Only scalar notes

Cm ⁷			F ⁷			B ^b maj ⁷			E ^b maj ⁷		
<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>

Am ^{7(b5)}			D ⁷			Gm			Gm		
<i>c</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>c</i>	<i>b</i>	<i>a</i>	<i>c</i>	<i>d</i>	<i>c</i>	<i>c</i>	<i>o</i>

Example

Only scalar notes

Your turn

Write down the root - third alteration, add the combination note on beat 2 and then try improvising a melodic line as you begin to feel comfortable.

Only scalar notes

Cm⁷F⁷B^bmaj⁷E^bmaj⁷

Am⁷(b⁵)D⁷

Gm

Gm

Only chromatic notes

Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷ Am⁷(b⁵) D⁷ Gm Gm

Staff notation showing chords and notes: Cm⁷ (a, e, d), F⁷ (a, b, c), B^bmaj⁷ (d, b, c), E^bmaj⁷ (d, b, c), Am⁷(b⁵) (e, b, a), D⁷ (c, a, b), Gm (a, e, d), Gm (c).

Example

Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷ Am⁷(b⁵) D⁷ Gm Gm

Staff notation showing chords and notes: Cm⁷ (d, d, c, a, a), F⁷ (c, a, f, d, d, a), B^bmaj⁷ (d, c, a, d, b), E^bmaj⁷ (d, b, b, a, a), Am⁷(b⁵) (d, a, b, d, a), D⁷ (e, a, d, a, b, a), Gm (a, d, a, a, b, b, c, a), Gm (b, c).

Your turn

Write down the root - third alteration, add the combination note on beat 2 and then try improvising a melodic line until you feel comfortable.

Only chromatic notes

Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷

Staff notation showing chords and notes: Cm⁷ (a), F⁷ (a), B^bmaj⁷ (d), E^bmaj⁷ (d).

Am⁷(b⁵) D⁷ Gm Gm

Staff notation showing chords and notes: Am⁷(b⁵) (c), D⁷ (c), Gm (a), Gm (c).

Scalar and chromatic notes

Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷

a c d *a d c* *d a c* *d d c*

Am^{7(b5)} D⁷ Gm Gm

c b a *c c b* *a d c* *c*

Example

Cm⁷ F⁷ B^bmaj⁷ E^bmaj⁷

d d c a a *c a f d d a* *d c a d b* *d b b a a*

a c d *a d c* *d a c* *d d b c*

Am^{7(b5)} D⁷ Gm Gm

d a b d a *e a d a b a* *a d a a b b c a* *b*

c b a *c c b a* *a d c* *c*

Your turn

Write down the root - third alteration, add the combination note on beat 2 and then try improvising a melodic line until you feel comfortable

Scalar and chromatic notes

Cm⁷

F⁷

B^bmaj⁷

E^bmaj⁷

<i>a</i>	<i>a</i>	<i>d</i>	<i>d</i>

Am^{7(b5)}

D⁷

Gm

Gm

<i>c</i>	<i>c</i>	<i>a</i>	<i>c</i>

Another example of a mix of scalar and chromatic combination notes

Cm ⁷	F ⁷	B ^b maj ⁷	E ^b maj ⁷
<i>b a d b b a</i>	<i>d b a d b d a</i>	<i>a d c a d b a</i>	<i>a a d b a d b</i>
<i>a e d</i>	<i>a d c</i>	<i>d a c</i>	<i>d d c</i>

Am ^{7(b5)}	D ⁷	Gm	Gm
<i>d a d a a</i>	<i>d b a a f d</i>	<i>a d a a d a d b a</i>	<i>a</i>
<i>c c a</i>	<i>c c b</i>	<i>a c d</i>	<i>c</i>

Another example with a mix of scalar and chromatic notes but with a dotted quarter note

Cm⁷	F⁷	B^bmaj⁷	E^bmaj⁷
. ♯	. ♯	. ♯ .	♯ . ♯
<i>a</i> <i>c</i> <i>d</i>	<i>a</i>	<i>d</i> <i>b</i> <i>c</i> <i>a</i>	<i>d</i> <i>a</i> <i>c</i>
	<i>a</i> <i>c</i>		

Am^{7(b5)}	D⁷	Gm	Gm
. ♯	. ♯	. ♯	o <i>a</i>
<i>c</i> <i>d</i> <i>a</i>	<i>c</i> <i>c</i> <i>b</i>	<i>c</i>	<i>c</i>
		<i>c</i> <i>d</i>	

With an improvised melodic line in the upper voice

Cm⁷	F⁷	B^bmaj⁷	E^bmaj⁷
. ♯ ♯ .	. ♯ .	♯ . ♯ ♯ .	. ♯ ♯ .
<i>a</i> <i>a</i> <i>b</i>	<i>d</i> <i>b</i> <i>d</i>	<i>b</i> <i>a</i> <i>c</i>	<i>a</i> <i>a</i> <i>f</i>
<i>a</i> <i>c</i> <i>d</i>	<i>a</i>	<i>d</i> <i>b</i> <i>c</i>	<i>d</i> <i>a</i> <i>c</i>
	<i>b</i> <i>c</i>		

Am^{7(b5)}	D⁷	Gm	Gm
. ♯ ♯ .	. ♯ ♯ .	. ♯ ♯	o
<i>d</i> <i>a</i> <i>a</i>	<i>c</i> <i>e</i>	<i>a</i> <i>d</i> <i>b</i> <i>a</i>	<i>a</i>
<i>c</i> <i>d</i> <i>a</i>	<i>c</i> <i>c</i> <i>b</i>	<i>c</i>	<i>c</i>
		<i>c</i> <i>d</i>	

With a more embellished improvised melodic line in the upper voice

Cm⁷
F⁷
B^bmaj⁷
E^bmaj⁷

Am⁷(b⁵)
D⁷
Gm
Gm

Your turn

Write down the root - third alteration, add the combination note on beat 2 and then try improvising a melodic line until you feel comfortable.