

## CHAPTER 12 : EMBELLISHING THE BASS LINE (3)

Let's practice the approaches from chapters 10 and 11 on a chord progression. We will now mix scalar and chromatic combination notes.

Cm <sup>7</sup>	F <sup>7</sup>	B <sup>b</sup> maj <sup>7</sup>	E <sup>b</sup> maj <sup>7</sup>
♪   ♪	♪   ♪	♪   ♪	♪   ♪
<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 <sup>7</sup> (b <sup>5</sup> )	D <sup>7</sup>	Gm	Gm
♪   ♪	♪   ♪	♪   ♪	○
<i>c</i> <i>a</i>	<i>c</i> <i>b</i>	<i>a</i> <i>d</i>	<i>c</i>

**Combination notes using both scalar and chromatic notes.**

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

Am <sup>7</sup> (b <sup>5</sup> )	D <sup>7</sup>	Gm	Gm
♪	♪	♪	○
<i>c</i> <i>c</i> <i>a</i> <i>d</i>	<i>c</i> <i>c</i> <i>b</i> <i>c</i>	<i>a</i> <i>c</i> <i>d</i> <i>b</i>	<i>c</i>

**Example**

Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

Am<sup>7(b5)</sup> D<sup>7</sup> Gm Gm

**Your turn**

Write down the root - third alteration, add the combination notes and then try improvising a melodic line when you feel comfortable.

Cm<sup>7</sup>

F<sup>7</sup>

B<sup>b</sup>maj<sup>7</sup>

E<sup>b</sup>maj<sup>7</sup>

a	a	d	d

Am<sup>7(b5)</sup>

D<sup>7</sup>

Gm

Gm

c	c	a	c

In the following example dotted quarter notes have been integrated into the bass line.

Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

Am<sup>7(b5)</sup> D<sup>7</sup> Gm Gm

**Your turn**

Write down the root - third alteration, add the combination notes and then try improvising a melodic line when you feel comfortable.

Cm<sup>7</sup>

F<sup>7</sup>

B<sup>b</sup>maj<sup>7</sup>

E<sup>b</sup>maj<sup>7</sup>

Am<sup>7(b5)</sup>

D<sup>7</sup>

Gm

Gm

### All the approaches thus far

melodic line preceded by a bass note

root- root alteration

root - third alteration

root - combination note - third

root - third - combination note

root - combination note - third - combination note

### Here are two other examples

Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

Measure 1 (Cm<sup>7</sup>): Bass line: b, b, a, a; Melody: a, a, d, f.  
 Measure 2 (F<sup>7</sup>): Bass line: a, a, c; Melody: b, a, d.  
 Measure 3 (B<sup>b</sup>maj<sup>7</sup>): Bass line: d, d, c; Melody: c, a, a, b, a, b.  
 Measure 4 (E<sup>b</sup>maj<sup>7</sup>): Bass line: d, a, b; Melody: a, d, b, a, c.

Am<sup>7(b5)</sup> D<sup>7</sup> Gm Gm

Measure 1 (Am<sup>7(b5)</sup>): Bass line: c, a, b; Melody: d, b, a, c, a, d.  
 Measure 2 (D<sup>7</sup>): Bass line: c, c; Melody: e, b, a, a, b.  
 Measure 3 (Gm): Bass line: a, e, d, b; Melody: b, a, d, b, a, a.  
 Measure 4 (Gm): Bass line: a; Melody: a, a, a.

Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

Measure 1 (Cm<sup>7</sup>): Bass line: a, c, d; Melody: a, b, a, b, a, d, b, d.  
 Measure 2 (F<sup>7</sup>): Bass line: a, c, e; Melody: b, a, a, c, f, d, d, b, a, b.  
 Measure 3 (B<sup>b</sup>maj<sup>7</sup>): Bass line: d, a, c, e; Melody: a, d, a, a, c, a, a.  
 Measure 4 (E<sup>b</sup>maj<sup>7</sup>): Bass line: d, c, a; Melody: a, f, d, a, d, b, a, a, d, b, a.

Am<sup>7(b5)</sup> D<sup>7</sup> Gm Gm

Measure 1 (Am<sup>7(b5)</sup>): Bass line: c, c, a, d; Melody: d, b, a, d, a, d, a, d, a, c, a, d.  
 Measure 2 (D<sup>7</sup>): Bass line: c, b; Melody: a, d, a, e, a, c, b, a, d, a.  
 Measure 3 (Gm): Bass line: a, c, d, b; Melody: b, a, b, a, d, a, d, d, a, c, a.  
 Measure 4 (Gm): Bass line: a; Melody: a.

**Your turn**Cm<sup>7</sup>F<sup>7</sup>B<sup>b</sup>maj<sup>7</sup>E<sup>b</sup>maj<sup>7</sup>

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

Am<sup>7(b5)</sup>D<sup>7</sup>

Gm

Gm

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