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# CHAPTER 2

## COMBINING MELODY AND HARMONY

### LESSON 1: RECOGNIZING CHORD TONES

A chord-melody arrangement allows you to play the melody with chords. Usually the melody will be the highest note in the chord, and the tones underneath produce the harmony. Not every note in an arrangement needs to be harmonized. Some players lean toward heavy harmonization, and others prefer a more sparse approach. Ultimately, it is a matter of personal taste.

One of the first skills that needs to be developed is the ability to recognize chord tones in a melody. In Examples 1, 2 and 3, the melody notes that are also part of the accompanying chord are highlighted.

● = chord tone

1 Track 2.1

2 Track 2.2

3 Track 2.3

Obviously, the better you know your chord formulas and arpeggios, the easier it will be to recognize chord tones. The next step is to find chord voicings that have the melody notes on top. Here are some possible harmonizations for Examples 1, 2 and 3.

#### Harmonizations for Example 1

4 Track 3.1

5 Track 3.2

## LESSON 3: BASS LINES—HALF-STEP APPROACHES

Chords can usually be approached from the note a half step above or below the lowest voice in the triad. This is a common feature of walking bass-lines.

 = half-step approach

81  Track 38.1





A<sub>m</sub>

82  Track 38.2



D<sup>7</sup>

83  Track 38.3



G

## LESSON 4: BASS LINES—RHYTHM

It takes more than triads and creative bass lines to create a realistic sound. By now you should be tired of plodding along in quarter notes. Here are some other ideas to spice up your rhythmic feel.

Try delaying the chord by playing the bass note on the downbeat and the chord slightly after (but within the same beat)—a dotted eighth-note-sixteenth feel.

84  Track 39.1



G<sub>m</sub>7

Try delaying the bass-note by playing the chord on the downbeat and the bass-note slightly after (but within the same beat).

85  Track 39.2



C<sup>7</sup>

Whenever possible, let two notes of the triad ring as you hit the next bass note. Practice slowly to learn the mechanics of this idea well.

A real playing situation would include all of these ideas (including playing straight quarter notes). You need to learn these so well that the technique becomes intuitive. Just keep practicing. You should be able to vamp (to vamp is to repeat a small section, or in this case, one harmony) with creative bass lines on all qualities of chords in all keys before going on. Carry on!

## 4TH MODE (DORIAN #4) (LYDIAN b3b7)

*Application:* Starting at the root of minor chords.

**6/4**

**5/4**

**DMi7**

x 2 1 3 4 x

**DMi9**

2 x 3 3 3 4

## 5TH MODE (PHRYGIAN DOMINANT)

*Application:* Starting at the root of dominant 7th chords with or without #5 and b9.

**6/4**

**5/4**

**G7b9**

2 x 1 3 1 x

**G7#5**

1 x 2 3 4 x

## 6TH MODE (LYDIAN #2)

*Application:* Starting at the root of Ma7 chords with or without a #11.

**6/1**

**5/4**

**FMA7**

x 4 3 1 1 1

**FMA7#11**

x 1 3 2 4 1