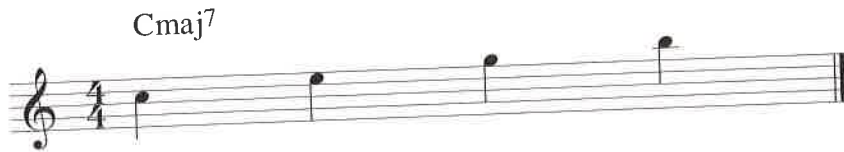


186. Embellishing Arpeggios

Like any other component of music, arpeggios can start to sound a bit too familiar; this is particularly true at this fairly advanced point in our study. Let us, then, consider some ways in which arpeggios can be decorated or embellished to change their powers of expression. We will see that, just as subtle changes in a facial expression can signify great differences of feeling, so subtle changes in the performance of arpeggios can greatly change musical expression. Take for example a simple C major 7th arpeggio:



Now add to this the pitch one fret below each of the arpeggio members or, as chromatic approach notes, "lower neighbors".



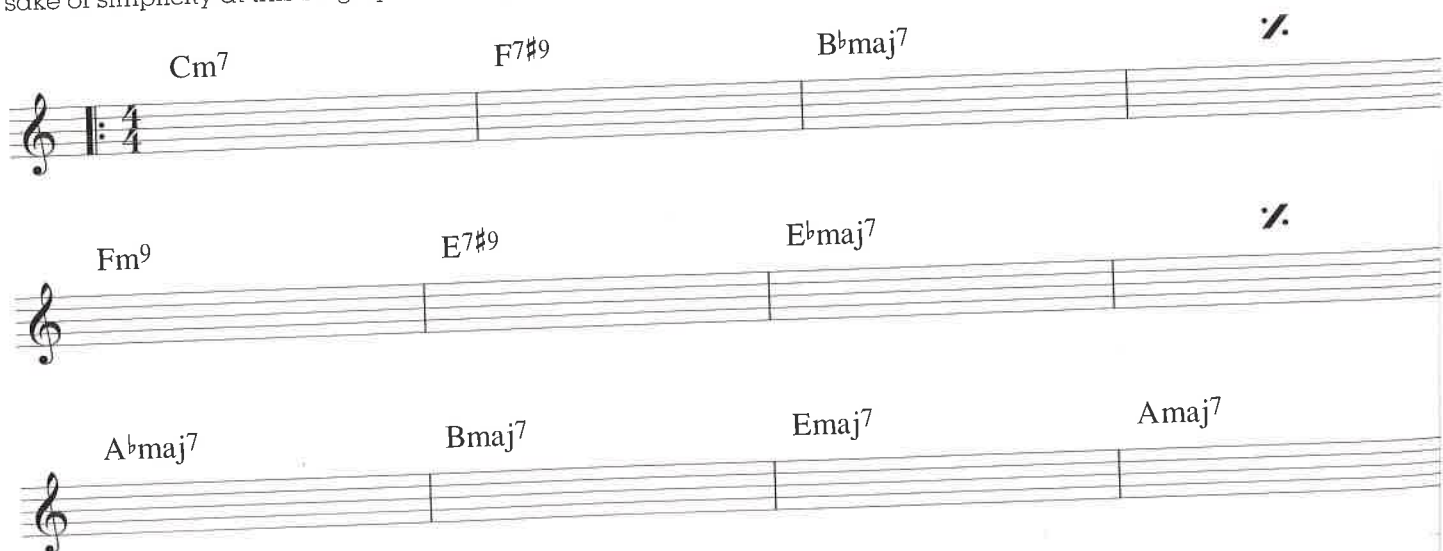
As you can see, this very simple addition completely changes the feeling of the line. You might also chromatically approach each of the arpeggio members directly from a lower neighbor.



We should also experiment with varying articulations of the device. For instance, play each note staccato with a separate picking stroke for each note, clearly distinguishing each separate pitch. Also play it legato, sliding on the fingerboard from the lower neighbor to the arpeggio note using only one picking stroke, as in this Am7 arpeggio:



Now, simply forget what we have been discussing and improvise a solo line over this chord progression. For the sake of simplicity at this stage you might play a line consisting primarily of half-notes and quarter-notes.



Cm7 F7#9 Bbmaj7 //

Fm9 E7#9 Ebmaj7 //

Abmaj7 Bmaj7 Emaj7 Amaj7

196. "How do I gain chord-tone security? When I'm improvising a solo, I feel as though I'm floating in mid-air half the time; I'm not tied down to the changes. I have the idea that knowing where the chord-tones to each chord are - having them right under my fingers - would provide the anchoring and stability that my improvisation needs. But how do I get it?"

Diagnosis

The ear may well be able to tell when you are comfortably seated on a chord tone and when you are not, but the hand may not know where to go to get the chord tone desired by the ear. As a result you have to search for the chord tone desired in a hunt-and-peck fashion, which leaves you feeling unsure of the changes. And, worse yet, the listener is left feeling unsure of you. The following studies will demonstrate how you can practice over any tune to achieve chord-tone security, which is one of the first steps toward being able to improvise over a tune with unshakable confidence.

Remedy:

- (1) Record these progressions, one at a time, repeating each a number of times. Play at a moderate tempo. This will serve as a rhythm track.
- (2) Now play the tape back, one set of changes at a time and accompany it by playing all of the roots of the chords.
- (3) Go back and play along again, but this time play the 3rds of the chords.
- (4) Repeat, playing 5ths.
- (5) Repeat, playing 7ths
- (6) Repeat, playing both the roots and 3rds.
- (7) Repeat, playing both the 3rds and the 5ths.
- (8) Repeat, playing both the 5ths and the 7ths.
- (9) Repeat, playing any other combination of chord-tones, e.g. roots and 5ths or 3rds and 7ths.
- (10) Carry out the same program on tunes that you are working on, gradually building up speed and gradually increasing the harmonic complexity of the tunes.

Em⁷ A^{7b5} Dmaj⁷ Bm⁷ Em⁷ A⁺⁷ Dmaj⁷ B⁺⁷

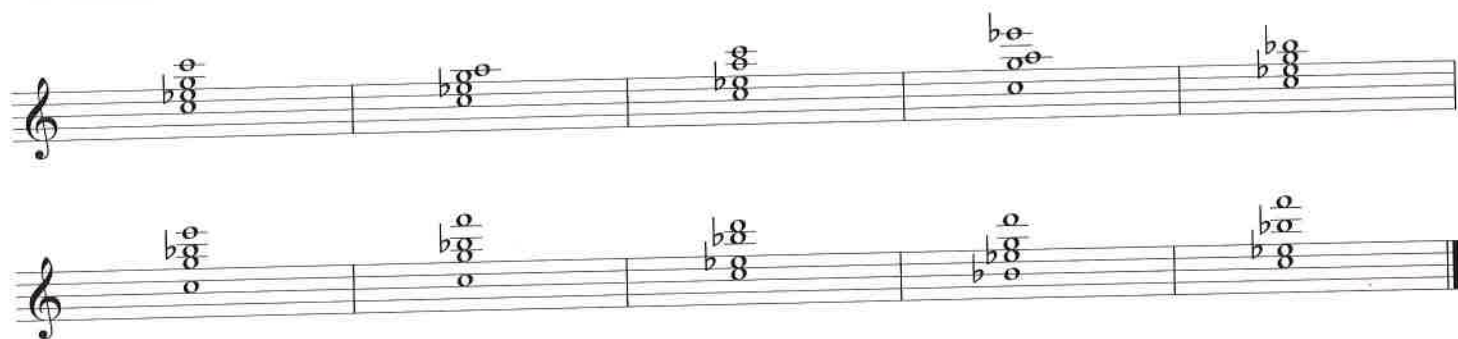
E^bmaj⁷ G^bmaj⁷ Amaj⁷ Bmaj⁷ Dmaj⁷ Fmaj⁷ A^bmaj⁷ Bmaj⁷

C⁷ F⁷ B^b7 E^b7 A^b7 D^b7 G^b7 C^b7

Bm^{7b5} E^b7 Cm^{7b5} F⁷ B^{7b5} E^{7b5} Amaj⁷ Cmaj⁷ Fmaj⁷ Emaj⁷

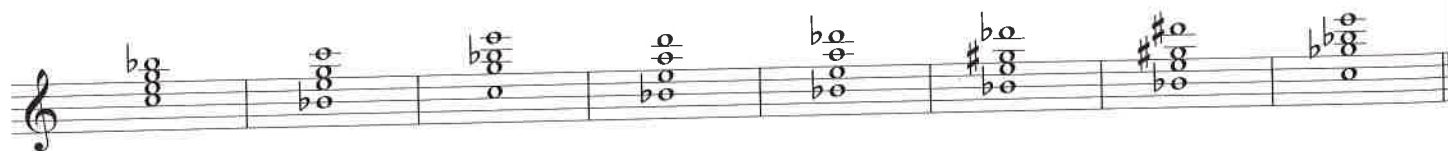
Here are the minor-type recipes and their musical staff realizations:

Chord type	Voicing
minor triad	1, \flat 3, 5, 1
m6	1, \flat 3, 5, 6
m6	1, \flat 3, 6, 1
m6	1, 5, 6, \flat 3
m7	1, \flat 3, 5, \flat 7
m7	1, 5, \flat 7, 3
m7sus4	1, 5, \flat 7, 4
m9	1, \flat 3, \flat 7, 9
m9	\flat 7, \flat 3, 5, 9
m11	1, \flat 3, \flat 7, 11



Here are the dominant-type constructions:

Chord type	Voicing
7	1, 3, 5, \flat 7
7	\flat 7, 3, 5, 1
7	1, 5, \flat 7, 3
13	\flat 7, 3, 13, 9
13 \flat 9	\flat 7, 3, 13, \flat 9
7 \sharp 5 \flat 9	\flat 7, 3, \sharp 5, \flat 9
7 \sharp 5 \sharp 9	\flat 7, 3, \sharp 5, \sharp 9
7 \flat 5	1, \flat 5, \flat 7, 3

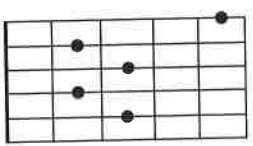


And, lastly, we come again to the diminished and the augmented:


Chord type	Voicing
dim	1, \flat 3, \flat 5, $\flat\flat$ 7
dim	1, \flat 5, $\flat\flat$ 7, \flat 3
augmented	1, 3, \sharp 5, 1

Voicing: 1 3 $\flat 7$ $\flat 9$ 6 1 $\flat 7$ 3 6 $\flat 9$

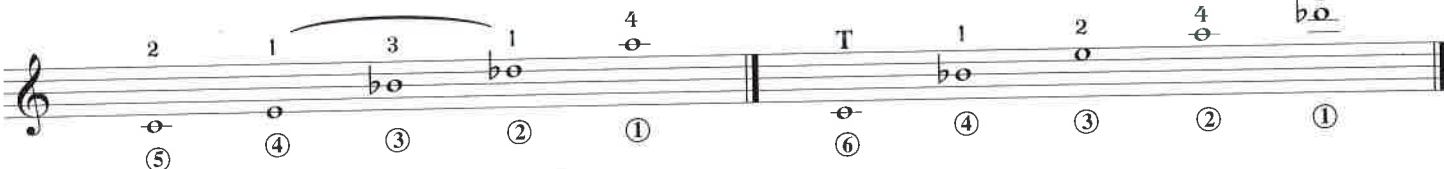
C13 $\flat 9$



C13 $\flat 9$




VIII (implied tonic, not played)

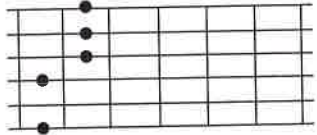


Voicing: $\flat 7$ 3 $\# 5$ $\flat 9$ 1 $\flat 7$ 3 $\# 5$ $\flat 9$

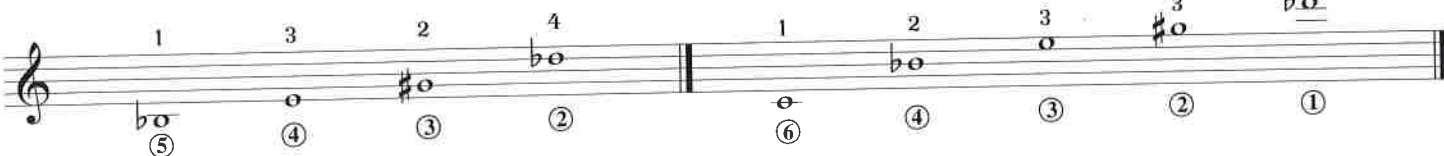
C+7 $\flat 9$



C+7 $\flat 9$




VIII




Voicing: 1 3 $\flat 7$ 9 $\# 11$ 1 $\flat 7$ 9 $\# 11$

C+11

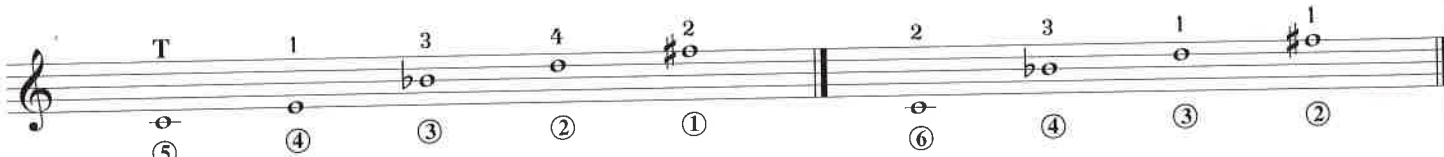


(implied tonic, not played)

C+11




VII




Voicing: 1 3 $\flat 7$ $\# 9$ $\# 11$ 1 3 $\flat 7$ $\# 9$ $\# 11$

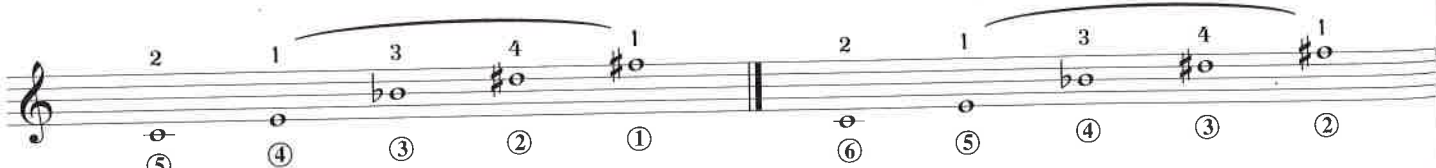
C+11 $\# 9$



C+11 $\# 9$

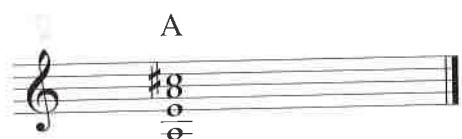
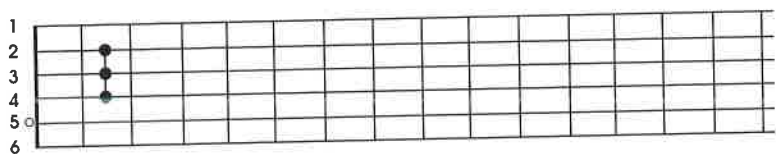


VII

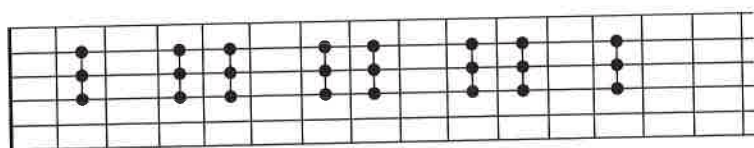


221. Chordal Textures

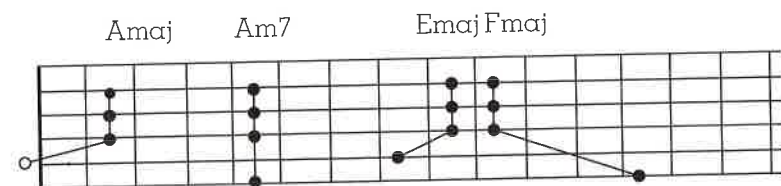
In discussing chord progressions we have been concerned with revealing the underlying musical syntax which ensures the musical sense of chord combinations. In this section we will look at chords in another way - a way which is somewhat unusual. Instead of looking at them as the vertical or harmonic consequences of stacking scales on themselves or creating them by stacking thirds or fourths, etc., we will look at chords as modular units which - as shapes or configurations on the fingerboard - can be assembled in countless ways. Our approach will be, in short, less theoretical and more immediately practical. To begin, consider an easy example; the familiar A major chord in open position.



Taken at face value, this is a single, isolated chord which fills its own function and nothing more. But look at it as a shape which can be put to work anywhere on the fingerboard.

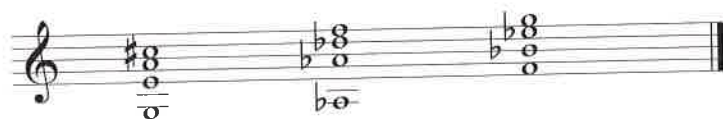
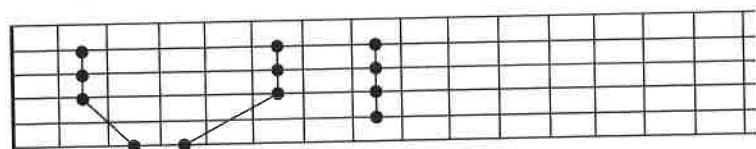


Having associated the idea of mobility to a simple Amaj chord, now consider some familiar contexts in which this shape appears.



With the freedom allowed through the mobility of a chordal shape, we can now consider some new harmonic structures based on our original simple Amaj chord.

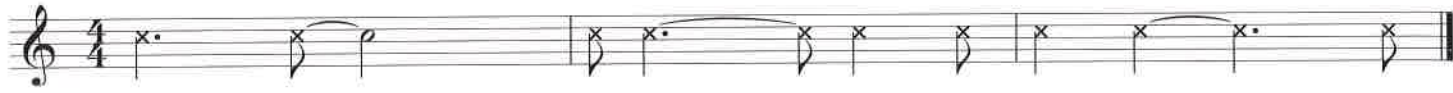
A/G B^bm7/A^b Cm7/F



231. Rhythm Patterns and Pattern Recognition

Becoming comfortable with reading and performing rhythm is really nothing more than learning to recognize common patterns, and variants upon them, at a glance. In this section we will explore a number of those patterns, which, taken together, form a vocabulary for a rhythmic language. Once you have this fundamental vocabulary of patterns under control, you will then be able to assimilate new rhythmic figures and patterns with relative ease as you encounter them in actual musical practice.

The first step in learning to recognize patterns with ease is to mentally subdivide the bar in half, isolating the rhythmic components in each half. If, for example, you encounter this rhythmic figure



and it does not look immediately familiar, look at it in our new way



where the task of reading the figures is broken into smaller, and hence less threatening, figures. This common practice of measure-subdivision leads us to a related issue in the reading and writing of rhythm figures. You know that when two or more consecutive eighth notes appear in a group, they may be beamed as follows:



However, avoid beaming across the imaginary center bar line, as this disguises the rhythm figures, making them hard to recognize and thus hard to read:



We should now turn to a few details concerning the notation of double-time rhythm, where you have the feeling of eight instead of four pulses to the measure in 4/4 time. Again, visual clarity within the measure is essential, and can be achieved by imagining four subdivisions within the bar instead of two, and then following beaming laws as before:



Next, reduce each value of an original 4/4 bar by half, so that the metrical value of two bars now equals one bar:



Then beam each group of notes occupying one rhythmic unit, for example, two beats become one beat in half time:

