

CHAPTER 7 :

ROOT-THIRD IN THE BOTTOM VOICE

C - E

D - F

E - G

F - A

G - B

A - C

B - D

Musical exercise showing root-third pairs in the bottom voice. The exercise consists of seven measures. Above the staff are rhythmic stems for eighth notes. The notes in the bottom voice are: a e, c a, e c, a e, a e, c a, e c.

Exercises

Your turn

Musical exercise for "Your turn" with a first part and a second part. The first part has two measures with notes c c a a and c f a a e a d c. The second part has two measures with notes a e and a e.

Your turn

Musical exercise for "Your turn" with a first part and a second part. The first part has two measures with notes d d a a d d and c c a a d c a a. The second part has two measures with notes c a and c a.

Your turn

Musical exercise for "Your turn" with a first part and a second part. The first part has two measures with notes a a a and e a f a c d a d. The second part has two measures with notes e a and e c.

Your turn

Musical notation for the first exercise. It consists of two staves. The first staff has four groups of notes with beams above them: *d c a c*, *d c a c*, *f c d c*, and *a d a a*. The second staff has notes: *a*, *c a*, *a e*, and *a e*. There are bar lines after the second and fourth groups of notes, and a double bar line at the end.

Your turn

Musical notation for the second exercise. It consists of two staves. The first staff has four groups of notes with beams above them: *e a c a a e*, *a c a*, *a d a d*, and *a d a d*. The second staff has notes: *d a*, *a c*, *a e*, and *a e*. There are bar lines after the second and fourth groups of notes, and a double bar line at the end.

Your turn

Musical notation for the third exercise. It consists of two staves. The first staff has four groups of notes with beams above them: *c d c d a*, *d c a c*, *a c a*, and *a c a*. The second staff has notes: *c a a*, *e a c a*, *c a*, and *e a*. There are bar lines after the second and fourth groups of notes, and a double bar line at the end.

Your turn

Musical notation for the fourth exercise. It consists of two staves. The first staff has four groups of notes with beams above them: *a a c d a*, *c a d a*, *e f a a*, and *a*. The second staff has notes: *a c*, *e c*, *e c*, and *e c*. There are bar lines after the second and fourth groups of notes, and a double bar line at the end.

On a chord progression

CM7	Am7	FM7	Em7
		<i>a</i>	
<i>a</i>	<i>c</i>		<i>e</i>

Dm7	Bm7	BbM7	C
<i>c</i>	<i>e</i>	<i>d</i>	<i>a</i>

Am7	D7	Bm7	Em7
<i>c</i>	<i>c</i>	<i>e</i>	<i>e</i>

FM7	EbM7	AbM7	C
<i>a</i>	<i>d</i>	<i>b</i>	<i>a</i>

Figure out the chord tones, the scale and add the third on beat 3

<p>Chord tones C E G B Scale C D E F G A B C CM7</p>	<p>Chord tones A C E G Scale A B C D E F G A Am7</p>	<p>Chord tones F A C E Scale F G A B C D E F FM7</p>	<p>Chord tones E G B D Scale E F G A B C D E Em7</p>
<i>a</i> <i>e</i>	<i>c</i> <i>a</i>	<i>a</i> <i>c</i>	<i>e</i> <i>a</i>

<p>Chord tones D F A C Scale D E F G A B C D Dm7</p>	<p>Chord tones B D F# A Scale B C D E F# G A B Bm7</p>	<p>Chord tones Bb D F A Scale Bb C D E F G A Bb BbM7</p>	<p>C</p>
♪ ♪	♪ ♪	♪ ♪	♪ ♪
<i>c</i> <i>a</i>	<i>e</i> <i>c</i>	<i>d</i> <i>c</i>	<i>a</i> <i>e</i>

<p>Am7</p>	<p>Chord tones D F# A C Scale D E F# G A B C D D7</p>	<p>Chord tones B D F# A Scale B C D E F# G A B Bm7</p>	<p>Em7</p>
♪ ♪	♪ ♪	♪ ♪	♪ ♪
<i>c</i> <i>a</i>	<i>c</i> <i>b</i>	<i>e</i> <i>c</i>	<i>e</i> <i>a</i>

<p>FM7</p>	<p>Chord tones Eb G Bb D Scale Eb F G A Bb C D Eb EbM7</p>	<p>Chord tones Ab C Eb G Scale Ab B C D Eb F G Ab AbM7</p>	<p>C</p>
♪ ♪	♪ ♪	♪ ♪	♪ ♪
<i>a</i> <i>c</i>	<i>d</i> <i>a</i>	<i>b</i> <i>a</i>	<i>a</i> <i>e</i>

Here are some chord shapes of chords we didn't deal with before

Bm7 B D F# A	BbM7 Bb D F A	AbM7 Ab C Eb G
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Improvise a melodic line

Example 1

CM7 CDEFGABC	Am7 ABCDEFGA	FM7 FGABCDEF	Em7 EFGABCDE
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Dm7 DEFGABCD	Bm7 BCDEF#GA	BbM7 BbCDEFGAb	C CDEFGABC
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Am7 ABCDEFGA	D7 DF#GABCD	Bm7 BCDEF#GAB	Em7 EFGABCDE
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FM7 FGABCDEF	EbM7 EbFGAbCDEb	AbM7 AbBCDEbFGAb	C CDEFGABC
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Improvise a melodic line, add here and there a middle voice
Example 2









CM7	Am7	FM7	Em7
CDEFGABC	ABCDEFGA	FGABCDEF	EFGABCDE









Dm7	Bm7	BbM7	C
DEFGABCD	BCDEF#GA	BbCDEFGAb	CDEFGABC









Am7	D7	Bm7	Em7
ABCDEFGA	DEF#GABCD	BCDEF#GAB	EFGABCDE









FM7	EbM7	AbM7	C
FGABCDEF	EbFGAbBbCDEb	AbBCDEbFGAb	CDEFGABC

Your turn

CM7 CDEFGABC	Am7 ABCDEFGGA	FM7 FGABCDEF	Em7 EFGABCDE
			
			
<i>a</i>	<i>c</i>	<i>a</i>	<i>e</i>
<i>e</i>	<i>a</i>	<i>c</i>	<i>a</i>

Dm7 DEFGABCD	Bm7 BCDEF#GA	BbM7 BbCDEFGAb	C CDEFGABC
			
			
<i>c</i>	<i>e</i>	<i>d</i>	<i>a</i>
<i>a</i>	<i>c</i>	<i>c</i>	<i>e</i>

Am7 ABCDEFGGA	D7 DF#GABCD	Bm7 BCDEF#GAB	Em7 EFGABCDE
			
			
<i>c</i>	<i>c</i>	<i>e</i>	<i>e</i>
<i>a</i>	<i>b</i>	<i>c</i>	<i>a</i>

FM7 FGABCDEF	Ebm7 EbFGAbCDEb	AbM7 AbBCDEbFGAb	C CDEFGABC
			
			
<i>a</i>	<i>d</i>	<i>b</i>	<i>a</i>
<i>c</i>	<i>a</i>	<i>a</i>	<i>e</i>