



MODULE 4 - LESSON 4.1

GROOVES - CHORD TONES

SCOTT DEVINE

04:07 **BASS LINE WITH ROOTS AND FIFTHS ONLY**

C^{maj7} **A⁷** **D^{m7}**

G⁷ **C^{maj7}** **A⁷**

D^{m7} **G⁷** **C^{maj7}**

12:54 **EXAMPLE WITH FULL ARPEGGIOS**

Chord progression: Cmaj7, A7(b9), Dm7, G7

The bass line consists of two measures of four bars each. The first measure contains the chords Cmaj7, A7(b9), Dm7, and G7. The second measure contains the same chords. The bass line is written in bass clef and includes fingerings and slurs. The first measure of the first system has a Cmaj7 chord, followed by an A7(b9) chord, then a Dm7 chord, and finally a G7 chord. The second measure of the first system has a Cmaj7 chord, followed by an A7(b9) chord, then a Dm7 chord, and finally a G7 chord. The second system follows the same pattern. The bass line is written in bass clef and includes fingerings and slurs.

16:24 **CHROMATIC LEADING NOTE**

Chord: Cmaj7

The bass line is written in bass clef and includes a chromatic leading note. The first measure contains a Cmaj7 chord. The second measure contains a chromatic leading note (F#) moving to G. The bass line is written in bass clef and includes a chromatic leading note.

17:47 **LADY MARMALADE EXAMPLE**

Chord progression: Gm7, C7

The bass line is written in bass clef and includes a chromatic leading note. The first measure contains a Gm7 chord. The second measure contains a C7 chord. The bass line is written in bass clef and includes a chromatic leading note.