

$Bb_{MA7}$   $G_{MIN7}$   $C_{MIN7}$   $F7$   $Bb_{MA7}$   $G_{MIN7}$   $C_{MIN7}$   $F7$

$Bb_{MA7}$   $Bb7$   $Eb_{MA7}$   $E^\circ$   $Bb_{MA7}/F$   $G_{MIN7}$   $C_{MIN7}$   $F7$

### EMBELLISHING THE " 2 " FEEL

In the following example we incorporate rhythmic phrasing into the bass line designed to propel the music forward and make the bass line more rhythmically interesting. Breaking up the " 2 " feel in this way helps to build the transition into the " 4 " feel.

When breaking up the line as shown in Ex. 2 the main objective is to be supporting the melody or soloist at all times. Laying the foundation.

Notice in the last 4 bars of the final chorus of this exercise we hint that the " 4 " feel is coming in the next chorus.

$Bb_{MA7}$   $G_{MIN7}$   $C_{MIN7}$   $F7$   $Bb_{MA7}$   $G_{MIN7}$   $C_{MIN7}$   $F7$

$Bb_{MA7}$   $Bb7$   $Eb_{MA7}$   $E^\circ$   $Bb_{MA7}$   $G_{MIN7}$   $C_{MIN7}$   $F7$

$Bb_{MA7}$   $G_{MIN7}$   $C_{MIN7}$   $F7$   $Bb_{MA7}$   $G_{MIN7}$   $C_{MIN7}$   $F7$

$Bb_{MA7}$   $Bb7$   $Eb_{MA7}$   $E^\circ$   $Bb_{MA7}$   $F7$   $Bb_{MA7}$