CHAPTER 5:
ADDING A MIDDLE VOICE

Let's practise on a 12 bar Ground.

Three Steps:
1. Create dyads.
2. Add a middle note on the courses between the upper and bottom voices.
3. Invent melodic lines. Incorporate scalar passages but don't be reliant on them!

These 3 steps should be first practised separately until you feel comfortable and then try to improvise on-the-spot melodic lines combined with the middle and bottom voices. Be aware of the intervallic relationships!!

Slowly

Ground

Play a melody note on top of the bass note (dyad).

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Add a note in the middle voice on the available courses from the C Major scale between the upper and bottom voices. I like to include open courses along with fretted notes. They can offer your musical palette some surprisingly fresh and original sounds.

Here are the possibilities for the dyads we created on the blues ground:
This might be the result:

Example 1

Improvise a melodic line on top.
or

Example 2

With a melodic line on top:

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<thead>
<tr>
<th>1.</th>
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<th>2.</th>
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<th>3.</th>
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<tr>
<td>1.</td>
<td>b</td>
<td>c</td>
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<td>1.</td>
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<td>c</td>
<td>4.</td>
<td>a</td>
</tr>
</tbody>
</table>

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Your turn

1. Create dyads.

1

\[ a \quad a \quad a \quad a \]

5

\[ a \quad a \quad a \quad a \]

9

\[ c \quad a \quad a \quad a \]

2. Add a middle note on the courses between the upper and bottom voices.

13

\[ a \quad a \quad a \quad a \]

17

\[ a \quad a \quad a \quad a \]

21

\[ c \quad a \quad a \quad a \]

3. Invent melodic lines.

25

\[ a \quad a \quad a \quad a \]

29

\[ a \quad a \quad a \quad a \]

33

\[ c \quad a \quad a \quad a \]
In chapter 4 we treated the root-root alteration. Let's practise this again on the Ground

1. Create dyads.

2. Add a note in the middle voice on the available courses from the C Major scale between the upper and bottom voices.
3. Improvise a melodic line on top.
Your turn


2. Add a middle note on the courses between the upper and bottom voices.

3. Invent melodic lines.