

# Douce Ambiance

1

D<sup>7</sup> Eb<sup>7</sup> E<sup>7</sup> F<sup>7</sup>

T  
A  
B

5

Bb<sup>6</sup> Eb<sup>7</sup> D<sup>7</sup>

T  
A  
B

9

G<sup>-6</sup> D<sup>7</sup> G<sup>-6</sup> F<sup>7</sup> Bb<sup>6</sup> B<sup>o</sup>

T  
A  
B

13 C-6 G-6 A<sup>b</sup>6 D<sup>7</sup>

Stochelo often uses this well known bebop lick on the dominant in minor keys (variations of this licks are both featured in "Minor Swing" and "Joseph Joseph" at the academy)

flar 13 sharp 9!

The F natural is part of the bebop scale.

minor bebop scale works over the 5  
Min bop= dorian plus 7

17 G-6 D<sup>7</sup> G-6 F<sup>7</sup> B<sup>b</sup>6 B<sup>o</sup>

A diminished functioning as a b9 chord.

On dominant chords, diminished chords work over b9

Gm6 anticipating the chord change to Gm.

21 C-6 G-6 A<sup>7</sup> D<sup>7</sup> G-6

25  $A\flat-6$

Dorian mode can be used over min7 and min 6

$A\flat$  and A dorian, not mm. The Am has a chromatic approach note added (f).

29  $A-6$   $F7$   $E7$   $E\flat7$   $C\sharp7$   $D7$

Stochelo plays short muted up strokes before each chord to give them some "attitude"

33  $G-6$   $D7$   $G-6$   $F7$   $B\flat6$   $B\circ$

micro-phrase over D7  
b9, #9

D7 is the chord, the notes are the root, b9 and #9.

Typical Stochelo minor lick

Dim arpeggio which fits both over D7 and F7

All Bb major here

harm minor works over 1

dim arp using the b9 as the tonic

G harmonic minor.

Diminished arpeggio, like it says above.

Stochelo is thinking Eb7 to D7 instead of Ab7 to D7. This will sound ok but takes away a bit of the charm of the progression here

why G nat minor over C-6?

These notes are the 5th, 6th, b7th and 9th of Cm, not necessarily a Gm scale.

flat 13! maj 7 seems to work on dom chords

No. Maybe Stochelo made a mistake, maybe the transcriber got it wrong.

49

G-6 D7 G-6 F7 Bb6 B°

Most people just play G- for the first four bars but Stochelo really outlines the Bb in this spot.

T 10-10-10 10-10-10 10-10-10 10-10-10 10-11-13 10-11-12-13-10 11 10=10  
 A 14-14-14 14-14-14 14-14-14 14-14-14 10-11-13 10-11-12-13-10 10 10-12-13  
 B

maj7 arps work over maj6

The way I see it, the riff is Gm for the first four notes, F7 for the next three, Bb for the next 5 and I would say the last three notes are leading to the Cm chord, essentially ignoring the Bdim.

53

C-6 G-6 A7 D7 G-6

Stochelo skips the A7 and plays one bar lick for D7

T 11-15-14-13-12-11 10 11 10-8-10-8 7 8-7 10-8-7-10-7 8 10-10-10  
 A 12 13 12 12 7 8-7 10-8-7-10-7 8 7 13  
 B 12 12 10-8-7-10-7 8 10-10-10

C min6 arp to G min arp

you can use the harmonic over the whole II - V - I?  
 And why can we even use A7 here?

57

Ab-6

Stochelo plays this simple but effective syncopated phrase on both Ab- and A-. Also notice that he picks it differently all three times: at his tempo it really doesn't make any difference to him what pick directions to use.

T 11-12-14 11-14-13 11 12 13-10-12 13 11-12-14 11-14-13 11 12 13-10-13 14  
 A 11-12-14 11-14-13 11 12 13-10-12 13 11-12-14 11-14-13 11 12 13-10-13 14  
 B

Dorian mode with a maj7?

61

A-6

F7 E7 Eb7 D7 C#7 D7

Stochelo plays short muted up strokes before each chord to give them some "attitude"

65

G-6 D7 G-6 F7 Bb6 B°

Again really outlining Bb.

G natural is good over la chorde poubelle?

69

C-6 G-6 A7 D7 G-6 D7

Low bluesy lick.

all G harm minor again?

73 G-6 D7 G-6 F7 Bb6 B°

Great phrase really outlining the progression!

looks like G harmonic still until Bb arp

Bb micro-phrase has an 11...

77 C-6 G-6 Ab6 D7

The second time around Stochelo plays Ab to D7. Sounds much better!

Ab7 arp?

81 G-6 D7 G-6 F7 Bb6 B°

Now staying on G- for the whole four bars. I corrected some missed notes in bar 81.

85

C-6 G-6 A7 D7 G-6

T  
A  
B

all g min harm still?

is he playin the changes?

89

A<sup>b</sup>-6

T  
A  
B

Beautiful phrase for A<sup>b</sup>- featuring a augmented triad from the third of the chord (C<sup>b</sup>). Good trick to remember. Also, look at all those consecutive down strokes. Better start practicing!

What scale has the flat 5 and the nat 5?

these two notes are anticipating A-?

93

A-6 F7 E7 E<sup>b</sup>7 D7

T  
A  
B

This is a smart lick built from the standard dominant guitar chord shape.

97

G-6 D7 G-6 F7 Bb6 B°

T 3-3-3-3 3-3-3-3 3-6-4 3-5 3-3-3 5

A

B 5-5

101

C-6 G-6 A7 D7 G-6

T 5-5 5-5-6-7 3-5 3-4 5-2 5 3-3-3 3

A

B 5-6-5 4-5 3-4 5-2 4 5-5 3 3

3  
3  
3  
1  
2

Good ending for minor songs. Nice to learn in all keys!