

Douce Ambiance

1

D⁷ Eb⁷ E⁷ F⁷

T
A
B

5

Bb⁶ Eb⁷ D⁷

T
A
B

9

G⁻⁶ D⁷ G⁻⁶ F⁷ Bb⁶ B^o

T
A
B

13 C-6 G-6 Ab6 D7

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)

T
A
B

what bebop scale is this, and why does it work here?

17 G-6 D7 G-6 F7 Bb6 B°

T
A
B

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

T
A
B

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

Is this a G nat min or a D7 B9 and #9?

41 G-6 D7 G-6 F7 Bb6 B°

Typical Stochelo minor lick Dim arpeggio which fits both over D7 and F7 All Bb major here

maj7 works over Bb maj6? ignore the B dim?

45 C-6 G-6 Ab6 D7

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 Is this right? why would Eb7 work as a sub?

does phrase center around G minr nat again?

I think he's centered on an Ab6 here, but why does the 11 work? And maj7 works over the mag6 I'm guessing?

49

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

over a Gm.....then an F....then a Bb?....ignore the Bdim and anticipate the C-6 arp?

53

Stochelo skips the A7 and plays one bar lick for D7

why is this phrase all over G harm minor?
I'm guessing the II -V-I allows for that, but if so, I'm not clear on why the A can be dominant

57

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.

the 6, min7 and maj7 work here?

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 nat min works just as well over D7 as G harm?

again ignoring B dim?

69

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

Low bluesy lick.

G nat min works on whole the II - V - I again?

73 G-6 D7 G-6 F7 Bb6 B°

Great phrase really outlining the progression!

I'm just seeing this as G harm minor until he outlines the Bb

77 C-6 G-6 Ab6 D7

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

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

what is this phrase over?

89

A^b-6

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

isn't there a way to think of this as a scale over the A^b6?

93

A-6 F7 E7 E^b7 D7

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

orian again?

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

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

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!