

Walking Bass Lines for Jazz Guitar

by
Stephan Badreau

CD included

A Step by Step Guide
to playing chords & bass
for jazz guitar



Walking Bass Lines for Jazz Guitar

by Stephan Badreau

A step by step guide for learning solo jazz guitar

The guitar on the front cover was built by Bill Comins, a Philadelphia based luthier and musician specializing in Archtop Jazz guitars. Comins builds about 20 custom instruments per year for international clientele consisting of players, educators, and collectors. The photo is of his F Master model. Conceived as a contemporary and versatile jazz guitar, it is able to produce traditional jazz tones while also being highly amenable to more modern idioms. For more information on Comins guitars visit www.cominsguitars.com.

ISBN 1-882146-27-1

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Printed in USA

A.D.G. Productions
15517 Cordary Ave., Lawndale CA 90260
Phone/Fax (310) 379 1568
Web Site <http://www.adgproductions.com>

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INTRODUCTION

Guitarists (including myself) tend to spend a lot of time, necessarily so, studying and practicing their lead guitar skills. It is important, though, to remember that the majority of the time we are required to provide accompaniment. It is my experience that your soloing skills will get you noticed but that it is your ability to be a solid accompanist that will have a leader call back again and again. This takes even more importance the smaller the group is.

This book is designed to give you one approach to playing bass lines and chords all at once on the guitar. It's a great ability to have when playing solo, duets or any kind of bass less music situation, by giving the fullness of sound that a walking bass provides.

YOU!

If you understand what this book is about, I am going to assume a few things about you:

- _ You have been playing the guitar for a little while.
- _ You know some "Jazz" chords and a little theory.
- _ You have heard about chord substitutions and chord inversions.
- _ You know what playing in 4/4 means.
- _ You are aware of the need for practice and patience.
- _ You have a minimum of 5 fingers on your left hand and 4 on your right hand with a thumb on the right (reverse if you are playing left handed).

I will not get into heavy duty theory throughout this book, but if any of the above is completely new to you, you might want to grab a good teacher or book to clear things up. (You can also contact me via e-mail at stebad@ev1.net). It is possible and useful to learn the examples in this book simply as "licks" but it is a plus to understand why they work.

YOUR RIGHT HAND

This is generally a fingerstyle technique. it is doable with a pick or combining pick & fingers but I really believe fingerstyle to be the best choice, feel free to experiment.

Basically the right hand thumb will be playing the "bass part", mostly on the low E(6th) and A(5th) strings, while the 1st, 2nd and 3rd fingers take care of the rest of the chord. Again feel free to experiment with any leftover fingers you may have!

THE CONCEPT

OK! Let's get started:

Grab your axe and finger a beautiful B \flat 7 (see tab or grid if needed). But, for now, just play the root in quarter notes with your right hand thumb. VERY STEADY AND SMOOTH like, let's say, a walking bass (duh!).

Example 1, CD tracks 3 (slow), 4 (normal), 5 (drums only)

B \flat 7

6fr.

T 6
A 7
B 6

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

That was too easy!

Let's get a swinging groove:

There are several options as far as when to play the chord is concerned. For now let's play it on the "swinging" upbeat of beats 1 & 3.

Example 2, CD tracks 6 (slow), 7 (normal) (for drums only use track 5)

It needs to sound like this

B \flat 7 6fr.

But I will write it like this throughout the book so it's easier to read.
Listen to the CD (a lot) to get the right feel.

No matter how you play the chord, it must not affect the bass!!! Keep it steady and smooth. Remember that you are trying to sound like 2 separate instruments. Don't go any further until you can play the above.

LET'S WALK THAT BASS

Obviously the bass part is dying to go somewhere and the bulk of this book is going to talk about different options and ideas to do just that.

IMPORTANT CONCEPT: Beats 1 & 3 are "strong", you want to play the root of the chord or a chord tone the majority of the time on these beats. Beats 2 & 4 are "weak" you can do a lot of cool stuff there.

HERE IS THE BIG IDEA: We are going to use beat 2 to "pull" towards beat 3, and beat 4 to "pull" towards beat 1 of the next bar (read that again and hang in there, it will make sense after a few examples).

FIRST IDEA, THE CHROMATIC APPROACH: OK! on the following examples beats 1 & 3 are the root (followed by the chord) and on beats 2 & 4 we are simply going up or down 1/2 step (1 fret) "pulling" back to the root either from 1/2 step below or 1/2 step above. Let's try it!

Example 3, from below.

CD tracks 8 (slow), 9 (normal) (for drums only use track 5)

The image displays a musical score for a bass line in 4/4 time, featuring a B \flat 7 chord progression. The notation is presented in three staves: a treble clef staff for the melody, and a double bass staff for the bass line. The bass line is marked with 'T', 'A', and 'B' (Tenor, Alto, Bass) and includes a 'B \flat 7' chord symbol. The bass line consists of a sequence of notes: B \flat (root), A \flat (1/2 step below), G \flat (1/2 step below), F \flat (1/2 step below), E \flat (1/2 step below), D \flat (1/2 step below), C \flat (1/2 step below), B \flat (root), A \flat (1/2 step below), G \flat (1/2 step below), F \flat (1/2 step below), E \flat (1/2 step below), D \flat (1/2 step below), C \flat (1/2 step below), B \flat (root). The notes are grouped into four measures, each containing a B \flat 7 chord. The bass line is marked with '6' and '5' to indicate the frets. The melody staff shows a sequence of notes: B \flat (root), A \flat (1/2 step below), G \flat (1/2 step below), F \flat (1/2 step below), E \flat (1/2 step below), D \flat (1/2 step below), C \flat (1/2 step below), B \flat (root), A \flat (1/2 step below), G \flat (1/2 step below), F \flat (1/2 step below), E \flat (1/2 step below), D \flat (1/2 step below), C \flat (1/2 step below), B \flat (root). The melody is marked with '6' and '5' to indicate the frets.

B \flat 7

6 7 6 7 6 7 6 7

[illegible]

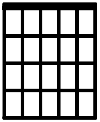
The image shows a musical staff with a treble clef and a bass clef. The treble clef staff contains a Bb7 chord (Bb, D, F, Ab) in the first measure, followed by a Bb7 chord in the second measure. The bass clef staff contains a Bb7 chord (Bb, D, F, Ab) in the first measure, followed by a Bb7 chord in the second measure. The key signature is Bb (one flat) and the time signature is 4/4.

Make sure you keep on swinging and that your bass is steady and smooth.

IT'S YOUR TURN

Try to apply the "chromatic approach" principle to other chords. You can use your own voicings or go to the chord reference chapter at the end of the book, be sure to pick a voicing that is in root position (where the root is the bass note). I provided you with some blank space should you feel the need to write your examples down, it is encouraged but not necessary.

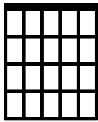
Cm7



Blank musical staff and guitar tablature for Cm7.

The staff is divided into four measures. The guitar tablature is divided into four measures, with the first measure containing the letters T, A, and B stacked vertically on the first line.

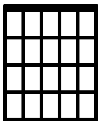
Gmi7



Blank musical staff and guitar tablature for Gmi7.

The staff is divided into four measures. The guitar tablature is divided into four measures.

E \flat 7



Blank musical staff and guitar tablature for Eb7.

The staff is divided into four measures. The guitar tablature is divided into four measures.

CHROMATIC APPROACH OVER CHORD CHANGES

Here we go. Beat 1 is going to be the root (followed by the chord on the "swinging" upbeat), beat 2 is a half step above or below the root of the chord played on beat 3 (which is followed by the chord), beat 4 is a half step above or below the root of the chord played on beat 1 of the following measure. (Read this several times and see examples).

Example 7, CD tracks 16 (slow), 17 (normal), 18 (drums only)

This progression is a Dmi7, V7, IM7, VI+7 in C

Example 7 shows a chromatic approach over four chords: Dmi7, G7, CM7, and A+7. The notation includes guitar fretboard diagrams for each chord and a musical staff with bass lines and fingerings. The bass lines are: Dmi7 (5, 4, 5, 4), G7 (3, 2, 3, 2), CM7 (3, 4, 3, 4), and A+7 (5, 6, 5, 4).

Example 8, CD tracks 19 (slow), 20 (normal) (for drums only use track 18)

Same progression with 2 chords per measure

Example 8 shows the same progression with 2 chords per measure: Dmi7, G7, CM7, A+7, Dmi7, G7, CM7, and A+7. The notation includes guitar fretboard diagrams for each chord and a musical staff with bass lines and fingerings. The bass lines are: Dmi7 (5, 4, 3, 2), G7 (3, 4, 5, 6), CM7 (5, 6, 5, 4), and A+7 (3, 4, 5, 4).

Keep swinging and the bass smooth. Experiment changing the bass notes on beats 2 & 4 to all from below or all from above, alternating below/above or above/below etc...and mainly to any way you want. My personal choices are only guided by (1) it feels good, (2) I can play it without a lot of effort, (3) oh yeah! it sounds good too!

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You can already cover a lot of ground with this fairly simple technique. It is often all you need, especially if you are playing a fast paced tune with a lot of changes.

This next example uses a progression similar to Coltrane's "Giant Steps". Every chord is approached by a note either a half step below or a half step above its root. I suggest practicing just going from chord to chord first, then adding the bass note in between thinking of it as a transition tool. Take your time, go slow and steady.

Example 9, CD tracks, 21 (slow), 22 (normal), 23 (drums only)

BM7 D7 GM7 B \flat 7 E \flat M7 Ami7 D7

3fr. 6fr. 6fr. 5fr. 3fr.

T A B

4 3 3 4 4 5 4 4 3 5 6 5 6 8 7 6 8 6 5 6 5 4

GM7 B \flat 7 E \flat M7 F \sharp 7 BM7 Fmi7 B \flat 7

6fr. 6fr. 7fr. 7fr. 8fr. 6fr.

T A B

3 4 4 3 6 7 8 7 8 8 7 8 8 8 8 8 8 9 8 7 6 7 8 7 6 5

E \flat M7 6fr. **A \flat mi7** 5fr. **D7** 3fr. **G \flat M7** **C \sharp mi7** 4fr. **F \sharp 7** 7fr.

The first system of music consists of a melodic line on a treble clef staff and a bass line on a bass clef staff. The melodic line features a series of chords and notes: E \flat M7 (6fr.), A \flat mi7 (5fr.), D7 (3fr.), G \flat M7, C \sharp mi7 (4fr.), and F \sharp 7 (7fr.). The bass line provides a harmonic foundation with fret numbers: 6, 7, 6, 8, 6, 5, 6, 5, 4, 3, 2, 3, 3, 4, 8, 9, 8.

B \flat M7 7fr. **F \flat mi7** 8fr. **B \flat 7** 6fr. **E \flat M7** 6fr. **C \sharp mi7** 4fr. **F \sharp 7**


The second system of music continues the melodic and bass lines. The melodic line features a series of chords and notes: B \flat M7 (7fr.), F \flat mi7 (8fr.), B \flat 7 (6fr.), E \flat M7 (6fr.), C \sharp mi7 (4fr.), and F \sharp 7. The bass line provides a harmonic foundation with fret numbers: 7, 6, 7, 7, 8, 7, 6, 5, 6, 8, 7, 6, 5, 4, 3, 2, 1.

IT'S YOUR TURN #2

Here is a chord progression for you to try. Make sure that the "in-between chords" bass note leads in to the next root.

Chord progression 1:


Chords: E \flat M7, Cmi7, Fmi7, B \flat 7



Musical notation: Treble clef, 4 measures. Below the staff is a TAB section with 6 lines.

Chord progression 2:

Chords: Gmi7, C7, Fmi7, B \flat 7

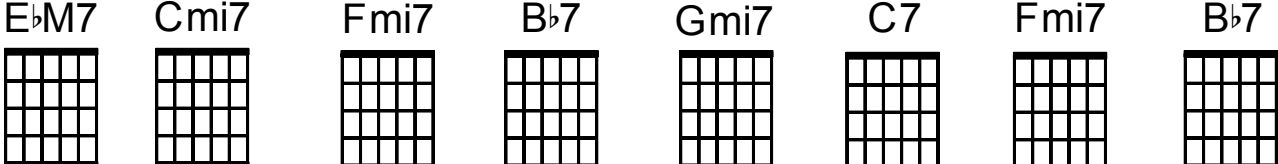


Musical notation: Treble clef, 4 measures. Below the staff is a TAB section with 6 lines.

Same progression but with 2 chords per measure. Again, really pay attention to what chord comes next and how you approach it.

Chord progression 3:

Chords: E \flat M7, Cmi7, Fmi7, B \flat 7, Gmi7, C7, Fmi7, B \flat 7



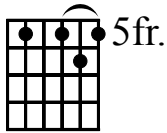
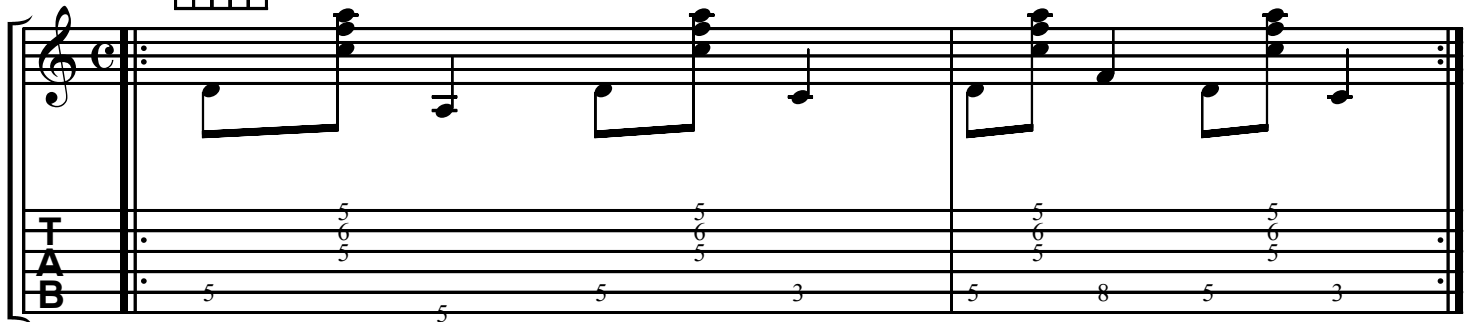
Musical notation: Treble clef, 4 measures (2 chords per measure). Below the staff is a TAB section with 6 lines.

CONVENIENT CHORD TONES

The next idea on the list is to add chord tones to our bass line. Now, since we are keeping the bass pretty much only on the low E (6) and A (5) strings, and we want easy access to the chord, we don't need to learn a whole bunch of positions all over the neck (you should know all that for your improvisational skills though, but that's a whole other book). below are some examples for the main families of chords (Major7, minor7 and dominant 7) with the root either on the 6th or 5th string, and conveniently placed chord tones. Watch out for the need for barring the chords for some of the bass moves.

Example 10, CD tracks 24 (slow), 25 (normal) (for drums only use track 5)



Dmi7

It's a good idea to establish clearly the chord by playing the root when you first hit it, often beat 1 of the measure, then use a chord tone on beat 3 to create an inverted sound and give more movement to your bass line. Here is an example:

Example 11, CD tracks 26 (slow), 27 (normal) (for drums only use track 5)

Cmi7

Example 12, CD tracks 28 (slow), 29 (normal) (for drums only use track 5)

F7
6fr.

Example 13, CD tracks 30 (slow), 31 (normal) (for drums only use track 5)

G7 3fr. **G7** 3fr.

Example 14, CD tracks 32 (slow), 33 (normal) (for drums only use track 5)

CM7

3fr.

Example 15, CD tracks 34 (slow), 35 (normal) (for drums only use track 5)

B \flat M7

6fr.

MIXING CHROMATIC AND CHORD TONES

Here is our II-7, V7, IMA7, VI+7 progression again. This time the bass line is mixed between chord tones and chromatic notes. Note that the chromatic notes are used mostly to lead in to a chord change. Try different bass lines or different chord positions, keep it solid, smooth and steady, EXPERIMENT, EXPERIMENT, EXPERIMENT!!!

Example 16, CD tracks 36, 37 (for drums only use track 18)

In the key of C major

Diagram illustrating the bass line for Example 16, in the key of C major, showing four measures with corresponding guitar chords and fret positions.

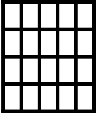
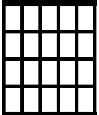
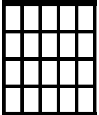
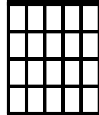
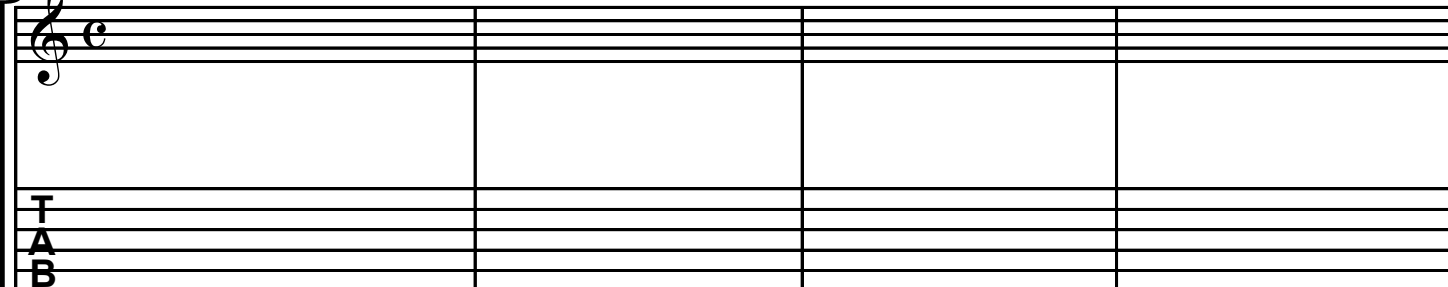
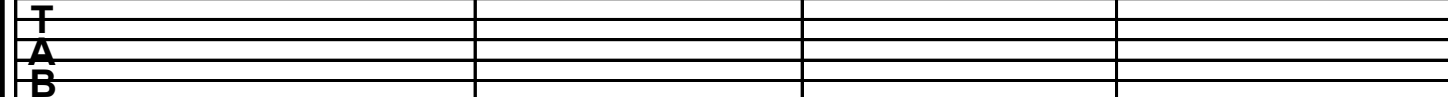
Chords and Fret Positions:

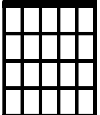
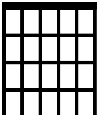
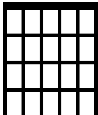
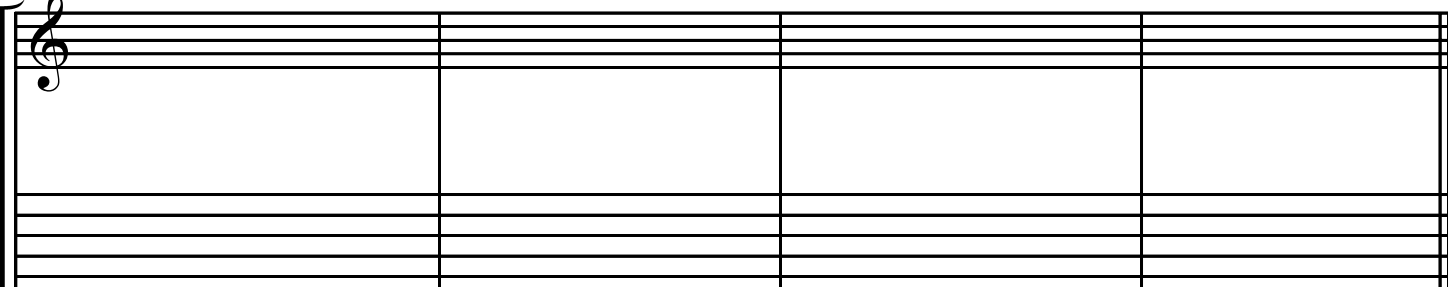
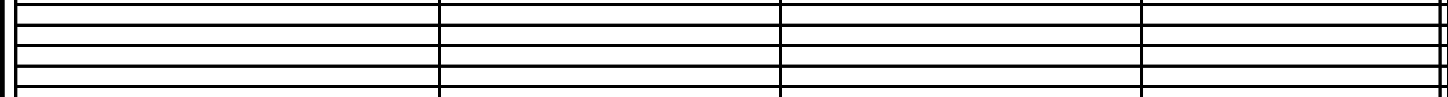
- Dmi7 (5fr.)
- G7 (3fr.)
- G7 (3fr.)
- CM7 (3fr.)
- A+7 (5fr.)

The bass line is shown on a grand staff (Treble, Alto, Bass clefs). The bass line consists of a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, 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IT'S YOUR TURN #3

Try the following progression using the chromatic approach and the chord tone idea. Take it slow, try different solutions, just see what you can come up with. There is no definite solution, I might play it differently everytime. don't overcomplicate things. the more you do it, the better you'll become and the quicker you'll get.

	Fm7	Bbm7	Eb7	Abm7
				
				
				

	Dbm7	G7	CM7
			
			
			


SCALE SHAPES AND THE MINOR 7 CHORD

Still trying to expand our bass line, here are two minor seven voicings (the first one being actually a minor 11 chord which is, functionally anyway, the same thing) with the root on the 5th and 6th string. The cool thing about these is that scale tones are readily available if you barre the chord.

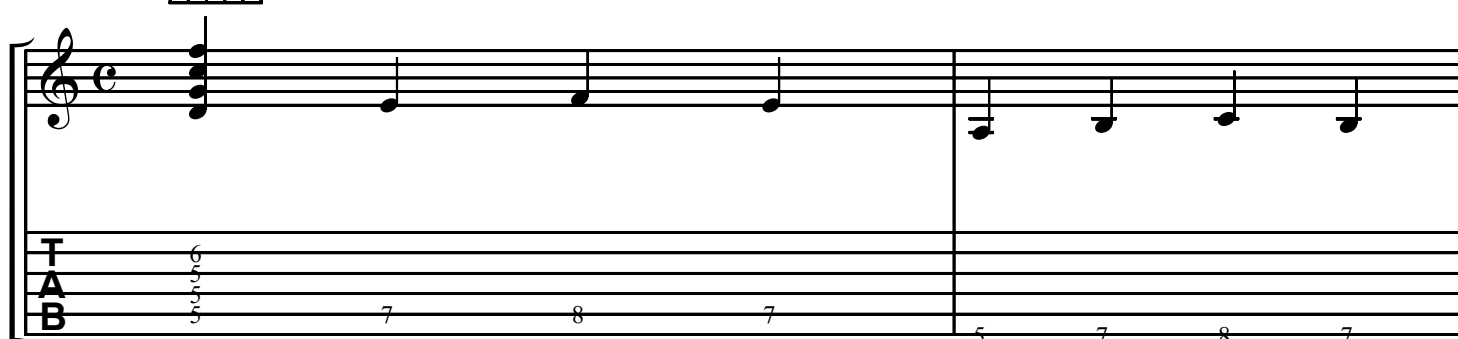
The first example is on Dmi7 and the bass is following the dorian mode (for the theory buffs). You don't need to understand what that means to use it, it's OK to just visualize the shape and be able to move it to other minor 7 chords.

Here is the shape

Dmi11



5fr.



T
A
B

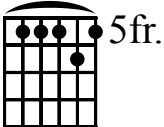
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5 7 8 7 5 7 8 7

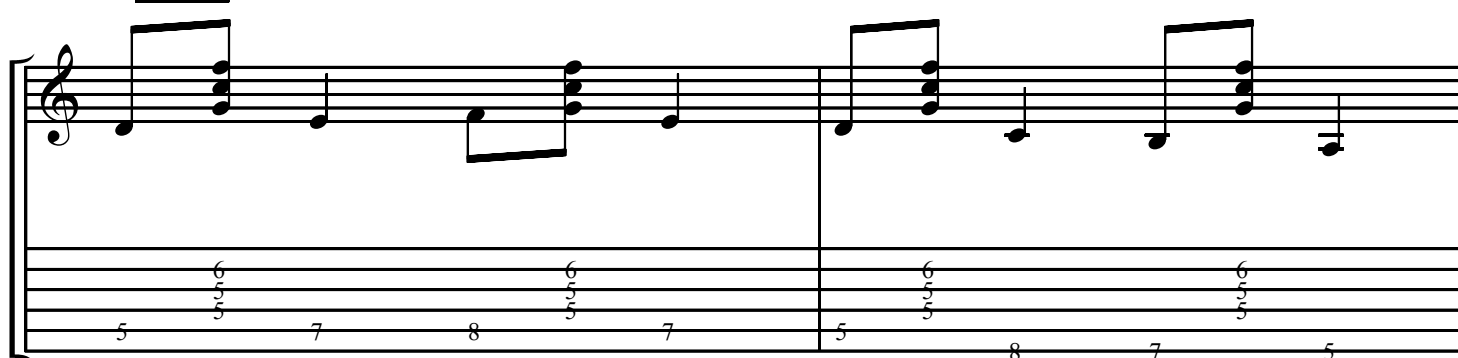
Example 18, CD tracks 40, 41 (for drums only use track 5)

The shape in context

Dmi11



5fr.



T
A
B

6 5 4 3 2 1

5 7 8 7 5 7 8 7

This next one is on C-7 and follows the aeolian mode. this example and the previous one will work for pretty much any minor 7 chords you'll encounter. Just try them and see.

Here is the shape

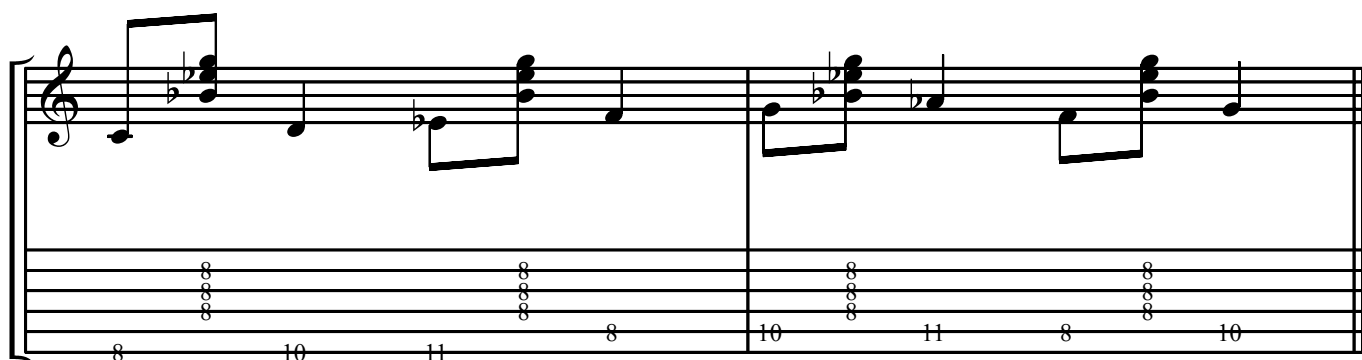
Cmi7



Example 19, CD tracks 42, 43 (for drums only use track 5)

In context

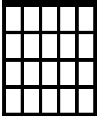
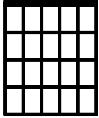
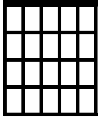
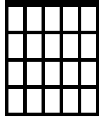
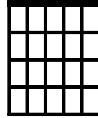
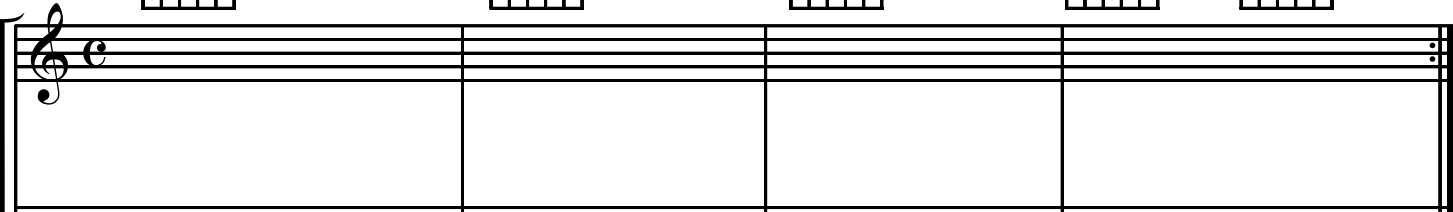
Cmi7



Make sure you check out the "full length" examples at the end of the book to see those ideas applied in a musical context.

IT'S YOUR TURN #4

Here is a short progression that allows you to apply all that we've learn so far. See if you can apply the "scale shape" trick for the first 2 measures, along with chord tones or chromaticism to connect the chords throughout.

	Cmi7	Fmi7	G7	Cmi7	G7(#9)
					
					
T					
A					
B					

IT IS IMPORTANT TO REVIEW REGULARLY, AND IT IS MY EXPERIENCE THAT BACKTRACKING TO SOLIDIFY RECENT INFORMATION IS OFTEN NECESSARY. DO NOT HESITATE TO GO BACK TO A CONCEPT THAT NEEDS REFRESHING, A SECOND LOOK CAN SHED NEW LIGHT ON SOMETHING THAT MIGHT HAVE APPEARED CONFUSING THE FIRST TIME.

2 FOR 1 MAJOR TRIAD INVERSION

Here is a little trick I use a lot.

For any dominant 7 or Major 7 chord that has its root on the 6th string and that lasts for at least a full measure, I like to "add" a chord by playing the first triad inversion and connect them with a scale tone. Now, because I am using a simple triad as my first inversion, therefor without the seventh, I can use the same trick for both dominant 7 and major 7 chord. Again, it is OK to learn these as "licks" even if the theory behind is unclear.

Example 20, CD tracks 44, 45 (for drums only use track 5)

For G7

Diagram illustrating the G7 and G/B chord progression for Example 20. The notation shows a sequence of four measures, alternating between G7 and G/B chords. Each measure includes a guitar diagram showing the fretboard positions and a corresponding TAB line with fret numbers (3, 4, 5, 7, 8) and a 5fr. (5 fret) interval indicated.

For GM7

Diagram illustrating the GM7 and G/B chord progression for Example 20. The notation shows a sequence of four measures, alternating between GM7 and G/B chords. Each measure includes a guitar diagram showing the fretboard positions and a corresponding TAB line with fret numbers (3, 4, 5, 7, 8) and a 5fr. (5 fret) interval indicated.

MORE II, V, I EXAMPLES

Here are some examples using what we've learned so far, it's starting to sound like the real thing. Congratulations, I decided also to graduate you to chord extensions (that is adding the 9th, 11th and/or 13th if I feel like it).

Example 21, CD tracks 46, 47 (for drums only use track 5)

This is a II, V, I progression in C. The original progression is Dmi7, G7, CM7. I used that "scale shape" thing for Dmi7 and Major triad inversion for G7 connecting all of them with scale tones.

Example 21 shows a II, V, I progression in C. The chords and their fingerings are: Dmi11 (5fr), G13 (3fr), G/B (5fr), and CM7 (3fr). The notation includes a treble clef staff with a melody line and a bass clef staff with a bass line. The bass line fingerings are: 5, 8, 7, 5, 3, 5, 7, 5, 3, 5.

Example 22, CD tracks 48, 49 (for drums only use track 5)

This example is a II, V, I in Bb. The original progression is Cmi7, F7, BbM7. Cmi7 uses the "scale shape" trick; F7 became an F9 and uses a chord tone with, on beat 4, a chromatic move to bring us to Bb; Bb uses the major triad inversion up and back down. Take your time, I promise, in time it makes sense.

Example 22 shows a II, V, I progression in Bb. The chords and their fingerings are: Cmi7 (8fr), F9 (7fr), BbM7 (6fr), Bb/D (8fr), and BbM7 (6fr). The notation includes a treble clef staff with a melody line and a bass clef staff with a bass line. The bass line fingerings are: 8, 10, 11, 10, 8, 8, 8, 7, 6, 8, 10, 8, 6.

IT'S YOUR TURN #5

Here is yet another chord progression for you to practice.

These are all the options we've looked at so far:

- The chromatic approach
- The chord tones idea
- The scale shape (for min7 chords)
- The Major triad inversion (for M7 and dominant 7 chords)
- Feel free to add appropriate extensions to some or all of the chords

You can include all of these options or use only a few of them, choose what feels good and what sounds good to you

If creating your own walking bass progression seems overwhelming, first go through the examples until they feel more natural.

FM7 G7

Below the chord diagrams is a musical staff with a treble clef and a common time signature 'C'. The staff is divided into four measures. Below the staff are three additional staves labeled 'T', 'A', and 'B' from top to bottom, representing a walking bass line.

Gmi7 C7 FM7 D7 G7 C7

Below the chord diagrams is a musical staff with a treble clef and a common time signature 'C'. The staff is divided into six measures. Below the staff are three additional staves labeled 'T', 'A', and 'B' from top to bottom, representing a walking bass line.

HOW ABOUT SOME SUBSTITUTIONS?

Without getting into heavy theory. Here are some possible substitutions:

IM7 can be substituted by IIImi7 and VIImi7 (ex CM7 by Emi7 and Ami7)

III-7 by IM7 (Emi7 by CM7)

VI-7 by IM7 (Ami7 by CM7)

Example 23, CD tracks 50, 51 (for drums only use track 5)

Examples 23 would work if the only chord written out was CM7.

Example 23 shows a musical score with guitar fretboard diagrams above it. The diagrams are for CM7 (8fr.), Emi7 (12fr.), CM7 (8fr.), Ami7 (5fr.), and CM7 (8fr.). The musical score is in C major, 4/4 time, and consists of three measures. The first measure contains a half note C4, a half note E4, and a half note G4. The second measure contains a half note C4, a half note E4, and a half note G4. The third measure contains a half note C4, a half note E4, and a half note G4. The bass line is indicated by a 'T' on the first line, and the fret numbers are 8, 10, 12, 10, 8, 7, 5, 7, 8.

Example 24, CD tracks 52, 53 (for drums only use track 5)

This would work for EM7

Example 24 shows a musical score with guitar fretboard diagrams above it. The diagrams are for EM7 (7fr.), G#mi7 (11fr.), EM7 (7fr.), C#mi7 (4fr.), and EM7 (7fr.). The musical score is in E major, 4/4 time, and consists of three measures. The first measure contains a half note E4, a half note G#4, and a half note B4. The second measure contains a half note E4, a half note G#4, and a half note B4. The third measure contains a half note E4, a half note G#4, and a half note B4. The bass line is indicated by a 'T' on the first line, and the fret numbers are 7, 9, 11, 13, 9, 7, 6, 4, 6, 6, 7.

II μ i7 can be substituted by IV μ M7 (ex D μ i7 by F μ M7)
IV μ M7 by II μ i7 (ex F μ M7 by D μ i7)

Example 25, CD tracks 54, 55 (for drums only use track 5)

For D μ i7

D μ i7 5fr. F μ M7 8fr. D μ i7 5fr.

The musical score for Example 25 consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, 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C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365,

V7 can be substituted by VII $\text{mi}7(\text{b}5)$

VII $\text{mi}7(\text{b}5)$ by V7

Example 27, CD tracks 58, 59 (for drums only use track 5)

For D7

D7 3fr.

F $\sharp\text{mi}7(\text{b}5)$ 7fr.

D7 3fr.

Example 28, CD tracks 60, 61 (for drums only use track 5)

For G7

G7

B $\text{mi}7(\text{b}5)$ 6fr.

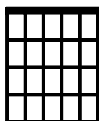
G7

IT'S YOUR TURN #6

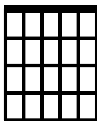
Can you add substitutions to your bag'o' tricks? They are particularly useful when you come accross a chord that lasts for a full measure or more.

Try this progression.

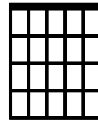
FM7



E \flat 7

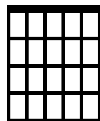


D7

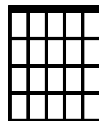


Handwritten musical notation for the first progression. The notation is on a single staff with a treble clef and a common time signature (C). The staff is divided into four measures. The first measure contains a treble clef and a common time signature. The second, third, and fourth measures are empty.

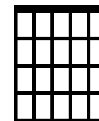
Gmi7



B \flat mi7

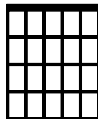


E \flat 7

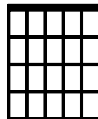


Handwritten musical notation for the second progression. The notation is on a single staff with a treble clef and a common time signature (C). The staff is divided into four measures. The first measure contains a treble clef and a common time signature. The second, third, and fourth measures are empty.

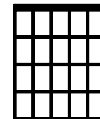
FM7



Gmi7



C7



Handwritten musical notation for the third progression. The notation is on a single staff with a treble clef and a common time signature (C). The staff is divided into two measures. The first measure contains a treble clef and a common time signature. The second measure is empty.

SOME CHORD PLACEMENT OPTIONS

While I believe that the "swingiest" time to play the chord is on the upbeat of 1 & 3, it is possible to add variety by playing it just a little differently once in a while. Here are some ideas.

Example 29, CD tracks 62, 62 (for drums only use track 5)

On the downbeat

Diagram illustrating chord placement for Example 29, CD tracks 62, 62. The diagram shows three chord diagrams and a musical staff with a treble clef and a key signature of one flat (Bb).

Chord diagrams shown:

- B \flat 13 (6fr.)
- B \flat /D (8fr.)
- B \flat 13 (6fr.)

The musical staff shows the following notes and fingerings:

Staff 1 (Treble Clef):

- Measure 1: B \flat 13 (6fr.)
- Measure 2: B \flat /D (8fr.)
- Measure 3: B \flat 13 (6fr.)

Staff 2 (Bass Clef):

- Measure 1: 8, 7, 6
- Measure 2: 11, 10, 8
- Measure 3: 8, 7, 6

Staff 3 (Bass Clef):

- Measure 1: 6
- Measure 2: 8
- Measure 3: 10

Staff 4 (Bass Clef):

- Measure 1: 6
- Measure 2: 8
- Measure 3: 6

Example 30, CD tracks 64, 65 (for drums only use track 5)

On the downbeat and upbeat

Diagram illustrating chord placement for Example 30, CD tracks 64, 65. The diagram shows three chord diagrams and a musical staff with a treble clef and a key signature of one flat (Bb).

Chord diagrams shown:

- B \flat 13 (6fr.)
- B \flat /D (8fr.)
- B \flat 13 (6fr.)

The musical staff shows the following notes and fingerings:

Staff 1 (Treble Clef):

- Measure 1: B \flat 13 (6fr.)
- Measure 2: B \flat /D (8fr.)
- Measure 3: B \flat 13 (6fr.)

Staff 2 (Bass Clef):

- Measure 1: 8, 7, 6
- Measure 2: 11, 10, 8
- Measure 3: 8, 7, 6

Staff 3 (Bass Clef):

- Measure 1: 6
- Measure 2: 8
- Measure 3: 10

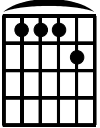
Staff 4 (Bass Clef):

- Measure 1: 6
- Measure 2: 8
- Measure 3: 6

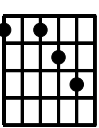
Example 31, CD tracks 66, 67 (for drums only use track 5)

Only on the first downbeat

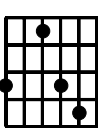
Dmi11 5fr.



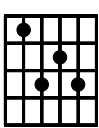
G13 3fr.




G/B 5fr.



CM7 3fr.



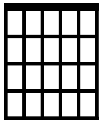


These are just some ideas, experiment, mix and match etc... Beats 1 & 3 do remain the best time to play the chord, either on the beat or on the upbeat or both.

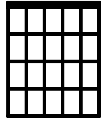
IT'S YOUR TURN #7

OK! It's all you on that one. It's a very standard progression, see what you can come up with, try to re-create on your guitar what you hear in your head. You have a lot of options by now, try several. Take your time and make it sound good.

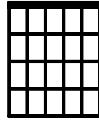
Cmi7



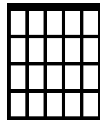
F7



B♭M7

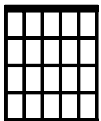


E♭M7

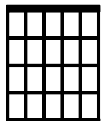


Musical notation staff for the first progression. The staff is divided into four measures, each corresponding to a chord diagram above it. The staff includes a treble clef and a common time signature (C). Below the staff, the letters 'T', 'A', and 'B' are stacked vertically, indicating the staff is for guitar tablature.

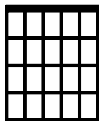
Ami7(b5)



D7(b9)



Gmi7



Musical notation staff for the second progression. The staff is divided into four measures, each corresponding to a chord diagram above it. The staff includes a treble clef and a common time signature (C). Below the staff, the letters 'T', 'A', and 'B' are stacked vertically, indicating the staff is for guitar tablature.

3 FULL LENGTH EXAMPLES

OK! Congratulations, that was a lot of work. The next three examples are what I might be playing in a real life situation. The first one is a Bb blues, the second one follows a progression similar to the tune "Just friends" and the third one follows a progression similar to the tune "All the things you are". I introduced all 3 with their original progression the way it would be usually presented. Followed by an example of how I would play them walking bass style. If you have access to a "real book" or "fake book" I encourage you to check out the original tune.

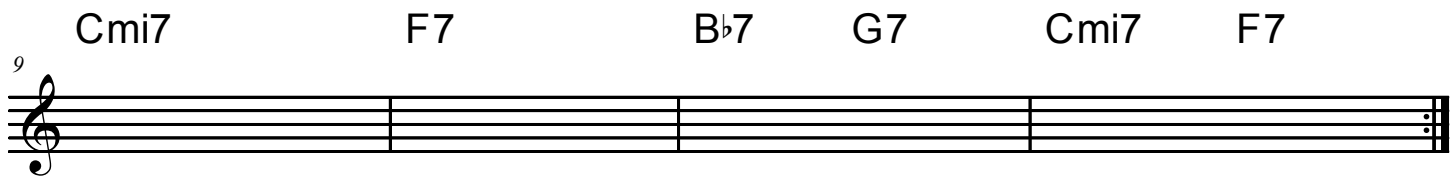
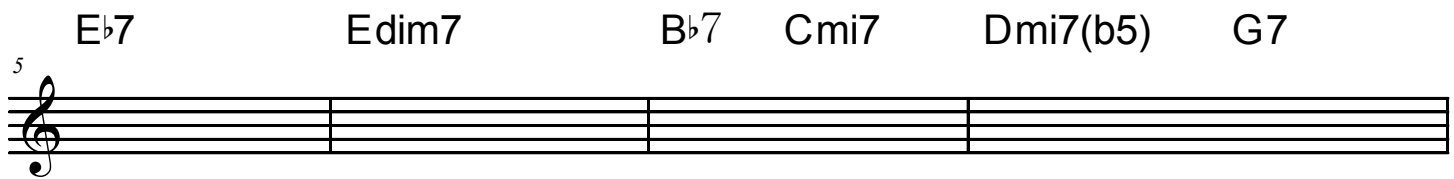
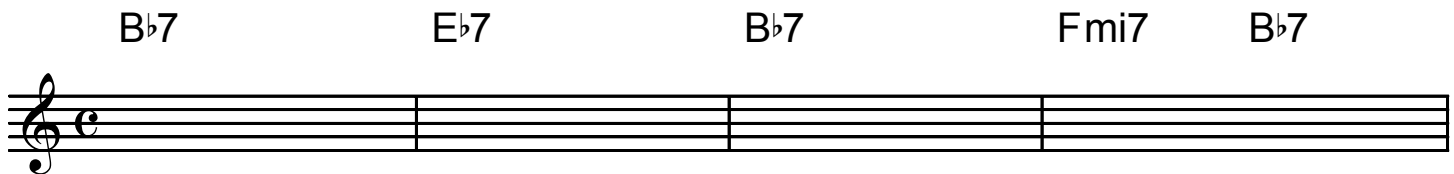
I tried to limit myself to "tricks" we talked about, hopefully I did, if not, hey! Here's a new idea!

Again, I suggest practicing from one chord to the next, then adding the in between bass note. As usual, like everything else about music, start slow and pick up the pace gradually. Work small sections at a time; try to get to a point of feeling loose because it should sound loose. Do not hesitate do use your own ideas or voicings.

Have fun!

Bb BLUES CHORD PROGRESSION

This is what a blues progression might look like in a "real" or "fake" book.



Next is an example of how I would treat this progression in walking bass style. As you can see, I added extensions to some of the chords. Try to recognize the different tricks I used.

Bb BLUES

Example 32, CD tracks 68, 69, 70 (drums only)

Try to keep the original progression in mind; i.e. think of the first measure as a "lick" for Bb7.

Diagram illustrating the Bb Blues progression, showing guitar fretboard diagrams and corresponding musical notation (treble and bass staves) for measures 1 through 5.

Measure 1: Bb13 (6fr.), Bb/D (8fr.), Gmi7(b5) (10fr.), Eb9 (5fr.).

Measure 2: Bb13 (6fr.), Bb/D (8fr.), Fmi7 (8fr.), Bb7 (6fr.).

Measure 3: Eb9 (5fr.), Edim7 (6fr.).

The musical notation includes treble and bass staves with notes and fret numbers (TAB) for the bass line. The bass line fret numbers are: Measure 1 (6, 8, 10, 8, 10, 8, 6, 5), Measure 2 (6, 8, 10, 9, 8, 7, 6, 5), Measure 3 (6, 6, 6, 5, 6, 7, 8, 7).

B \flat 13 6fr. **Cmi7** 8fr. **Dmi7(b5)** 9fr. **G7** 8fr.

6 7 8 9 10 11 10 10 9 10

Cmi7 8fr. **F7** 6fr.

8 10 11 10 8 8 8 7

B \flat 13 6fr. **G7(#9)** 9fr. **C13** 8fr. **F7(#9)** 7fr. **B \flat 13** 6fr.

6 8 10 9 8 10 9 10 9 8 7 5 8 7 6

"JUST BUDS" CHORD PROGRESSION

CM7 Cmi7 F7

GM7 B \flat mi7 E \flat 7

Ami7 D7 Bmi7 Emi7

A7 Ami7 D7 D \flat 7

CM7 Cmi7 F7

GM7 B \flat mi7 E \flat 7

Ami7 D7 Bmi7 Emi7

A7 Ami7 D7 G6

The image displays a chord progression for the song "Just Buds". It consists of eight measures of music, each containing a single chord. The chords are arranged in a sequence that repeats every four measures. The first four measures are: CM7, Cmi7, F7, and GM7. The next four measures are: B \flat mi7, E \flat 7, Ami7, and D7. The final four measures are: Bmi7, Emi7, A7, and Ami7. The progression is written in a single staff with a treble clef and a key signature of one flat (B \flat). The chords are labeled with their respective names and symbols, and the measures are numbered 1 through 8.

JUST BUDS

(Progression based on the tune "Just Friends")

Example 33, CD tracks 71, 72, 73 (drums only)

CM7 3fr. E \flat mi11 7fr. CM7 8fr. A \flat mi7 5fr. C \flat mi7 8fr. F7 6fr.

GM7 G/B 5fr. GM7 7fr. E \flat mi11 7fr. B \flat mi7 6fr. E \flat 7 4fr.

A \flat mi7 5fr. D7 3fr. F \sharp mi7(b5) 9fr. B \flat mi7 7fr. E \flat mi11 7fr.

The musical score is divided into three systems, each with a guitar chord chart and a drum notation staff. The first system (measures 1-4) features chords CM7, E \flat mi11, CM7, A \flat mi7, C \flat mi7, and F7. The second system (measures 5-8) features GM7, G/B, GM7, E \flat mi11, B \flat mi7, and E \flat 7. The third system (measures 9-12) features A \flat mi7, D7, F \sharp mi7(b5), B \flat mi7, and E \flat mi11. The drum notation staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. The notation includes various note values, rests, and bar lines, with a measure number 5 appearing at the start of the second system and 9 at the start of the third system.

Ami7 5fr. D7 3fr. F#mi7(b5) 9fr. Bmi7 7fr. Emi11 7fr.

25

A13 5fr. A/C# 7fr. Ami7 5fr. D7 3fr. G6 3fr. Dmi7 5fr. G13 3fr.

29

"ALL THE STUFF YOU WANNA BE"

CHORD PROGRESSION

Chord progression for "ALL THE STUFF YOU WANNA BE" in C major, 4/4 time. The progression is written on a single staff with a treble clef and a common time signature (C). The key signature has one flat (Bb).

Measures 1-4: Fmi7, Bbmi7, Eb7, AbM7

Measures 5-8: DbM7, G7, CM7

Measures 9-12: Cmi7, Fmi7, Bb7, EbM7

Measures 13-16: AbM7, D7, GM7

Measures 17-20: Ami7, D7, GM7

Measures 21-24: F#mi7, B7, EM7, C+7

Measures 25-28: Fmi7, Bbmi7, Eb7, AbM7

Measures 29-32: DbM7, Dbmi7, Cmi7, Bdim7

Measures 33-36: Bbmi7, Eb7, AbM7, G7, C7

ALL THE STUFF YOU WANNA BE

(Progression based on the tune "All The Things You Are")

Example 34, CD tracks 74, 75, 76 (drums only)

Chord diagrams and fret positions for the progression:

First System:

- Fmi7 (Diagram)
- B \flat mi7 6fr. (Diagram)
- E \flat 7 4fr. (Diagram)
- A \flat M7 4fr. (Diagram)
- A \flat /C 6fr. (Diagram)

Second System:

- D \flat M7 4fr. (Diagram)
- Fmi11 8fr. (Diagram)
- G7 8fr. (Diagram)
- CM7 8fr. (Diagram)
- A \flat mi7 5fr. (Diagram)
- CM7 3fr. (Diagram)
- Emi11 7fr. (Diagram)

Third System:

- Cmi11 3fr. (Diagram)
- Fmi11 8fr. (Diagram)
- B \flat 13 6fr. (Diagram)
- B \flat /D 8fr. (Diagram)
- E \flat M7 6fr. (Diagram)

Tablature notation (T, A, B strings) and fret numbers are provided for each measure.

AbM7 4fr. A \flat /C 6fr. D7 5fr. F \sharp mi7(b5) 9fr. GM7 10fr. E \flat mi11 7fr. GM7 GM7/B 5fr.

13

4 6 8 6 5 7 9 12 10 12 9 7 7 3 5 7 6

A \flat mi7 5fr. D7 3fr. GM7 G/B 5fr. GM7 7fr. E \flat mi11 7fr.

17

5 7 8 7 5 5 4 2 3 5 7 5 10 9 9 7 8

F \sharp mi11 9fr. B13 7fr. B/D \sharp 9fr. EM7 7fr. C+7 8fr.

21

10 10 9 12 11 9 7 9 11 9 9 12 11 9 9 8 7 8 7

25

Fmi11 8fr. B \flat mi7 6fr. E \flat 7 4fr. A \flat M7 4fr. A \flat M7/C 6fr.

9 9 9 6 6 4 4 4 8
8 8 8 6 6 6 6 5 5 8
8 8 11 10 8 6 8 9 8 6 6 6 5 4 6 8 6

29

D \flat M7 4fr. Fmi11 8fr. D \flat mi11 4fr. Cmi11 3fr. Bdim7 4fr. Bdim7/D 4fr.

6 9 5 5 4 4 4 3 3 3 3 6 5 3 2 3 6 5
5 8 8 4 4 4 3 3 3 2 3 2 5 6 5
4 6 6 8 6 4 4 7 6 4 3 6 5 3 2 3 2 5 6 5

33

B \flat mi7 6fr. E \flat 7 4fr. A \flat M7 4fr. G7 G7 F \sharp 7

6 6 4 4 3 3 3 2 2 2 2
6 6 6 5 5 5 4 4 3 2 2
6 8 9 8 6 6 5 3 4 3 4 2 3 3 2 2

CHORD REFERENCE CHAPTER

Not sure how to play a chord? Don't know where to go from here?
This chapter is for you.

This is not a chord dictionary. I stuck with voicings that are relevant to walking bass style. It includes the main families of chords and their inversions as well as suggestions for possible substitutions.

There is a list of substitutions (again, relevant to walking bass style) at the end of the chapter. I find substitutions particularly useful when I come across a chord voicing that is either uncomfortable or difficult to get to quickly.

EXPERIMENT!

MAJOR TRIAD

Bass note on the 5th string

D 5fr.

D 2fr.

Inversions

D/F# 7fr.

D/F# 9fr.

D/A 10fr.

Bass note on the 6th string

Inversions

G 3fr.

G/B 5fr.

G/D 10fr.

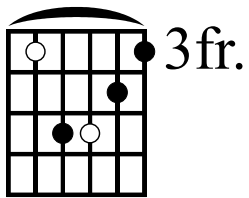
G/D 7fr.

MINOR TRIAD

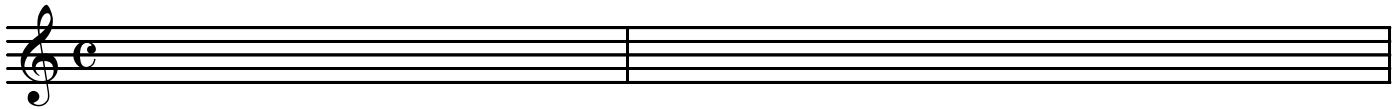
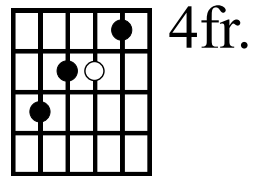
Bass note on the 5th string

Inversions

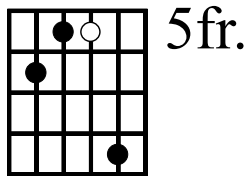
Cmi



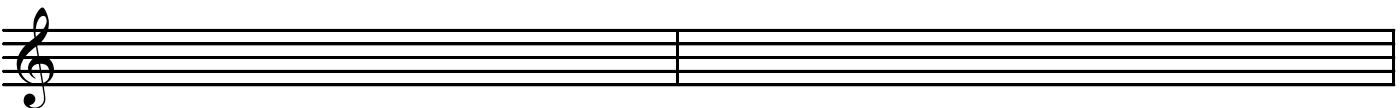
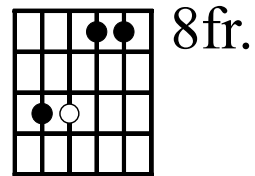
Cmi/E♭



Cmi/E♭



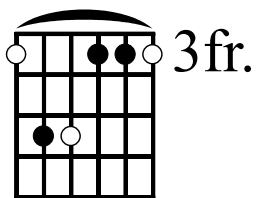
Cmi/G



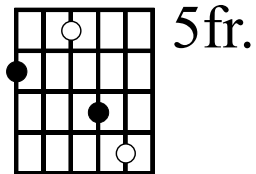
Bass note on the 6th string

Inversions

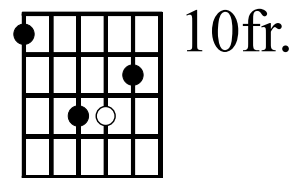
Gmi



Gmi/B♭



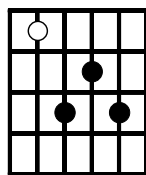
Gmi/D



MAJOR 7

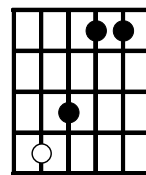
Bass note on the 5th string

DM7

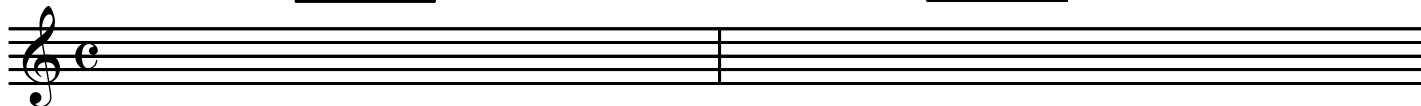


5fr.

DM7

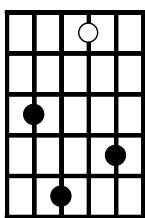


2fr.



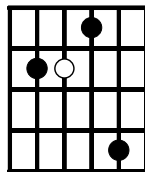
Inversions

DM7/F#



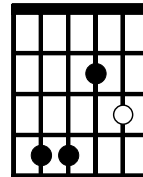
7fr.

DM7/A



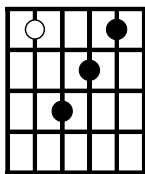
11fr.

DM7/C#



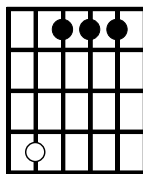
Possible extensions

DM9



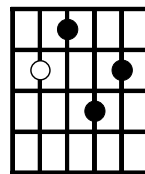
5fr.

DM9



2fr.

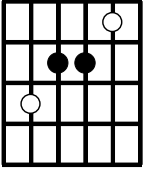
DM9



4fr.

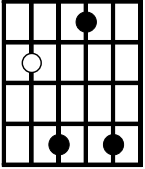


D6



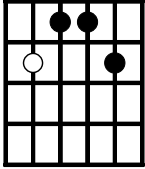
3 fr.

D6

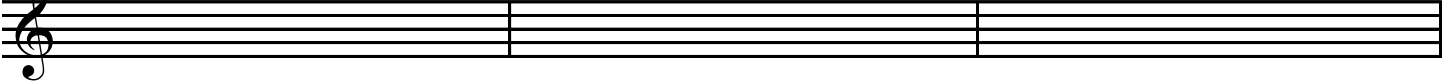


4 fr.

D⁶₉



4 fr.



Be careful with the #11 and #5 extensions as they might alter the function of the chord (did I mention you should experiment?)

DM7(#11)



5 fr.

DM7(#5)



5 fr.



Bass note on the 6th string

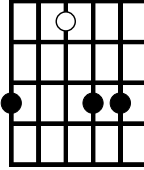
Inversions

AM7



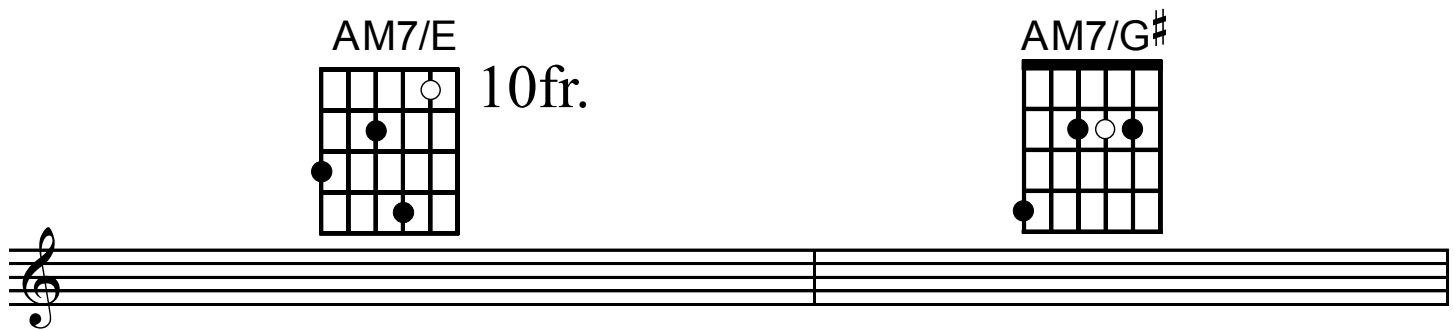
5 fr.

AM7/C#

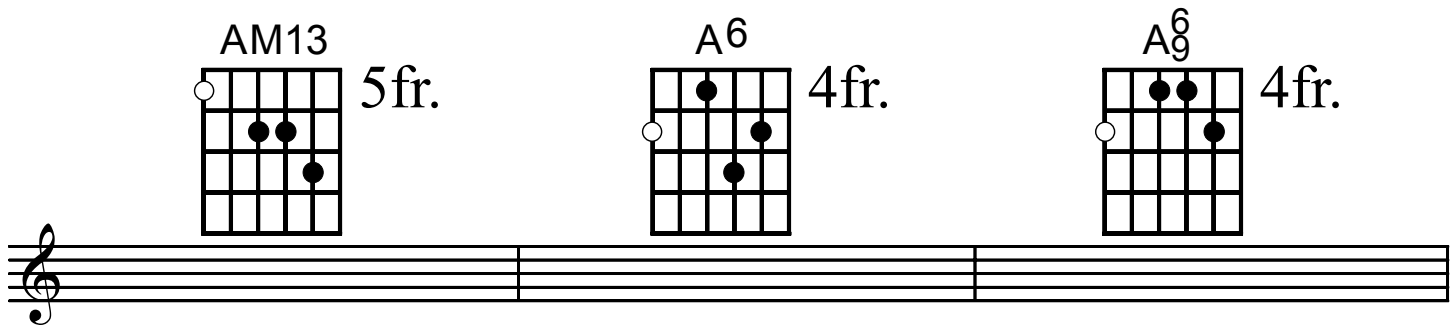


7 fr.

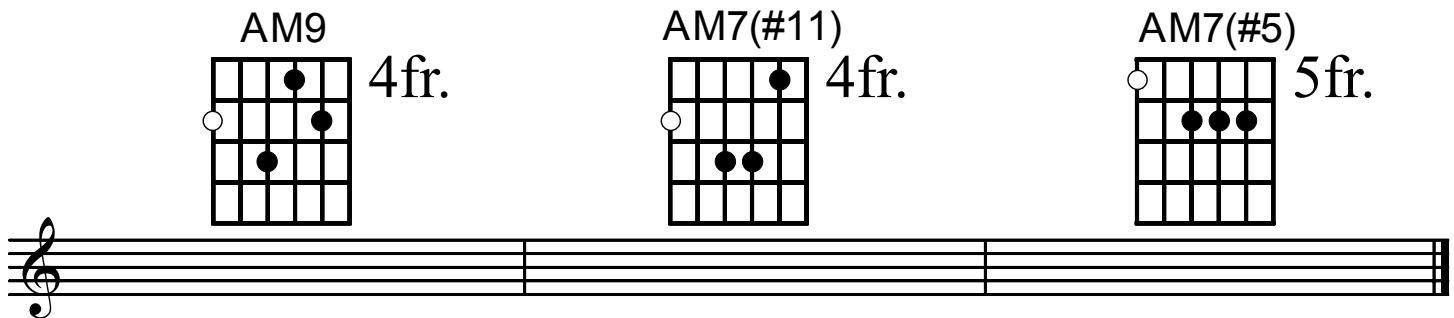




Possible extensions



Again, be mindful of the sound quality of each voicing.



Possible substitutions for DM7: F#mi7 and Bmi7 (see minor7)

Possible substitutions for AM7: C#mi7 and F#mi7

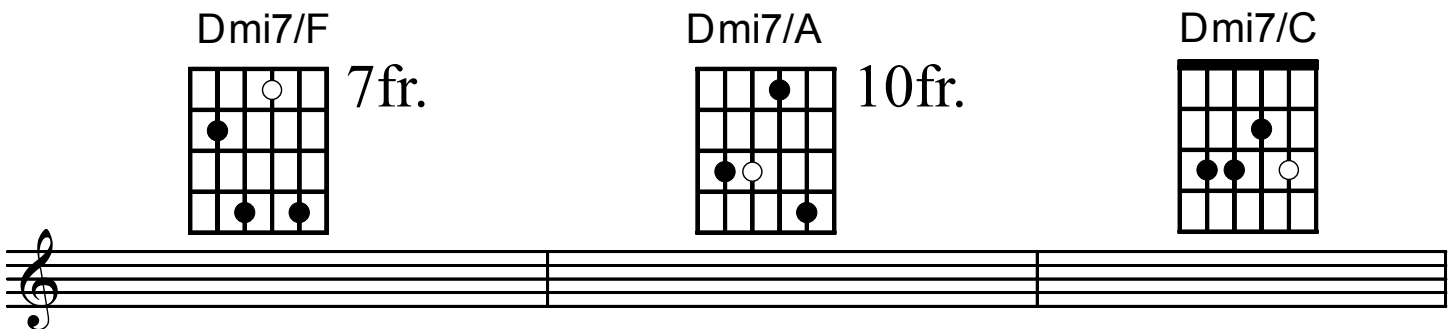
Make sure to transpose all of these to other keys!!

MINOR 7

Bass note on the 5th string



Inversions

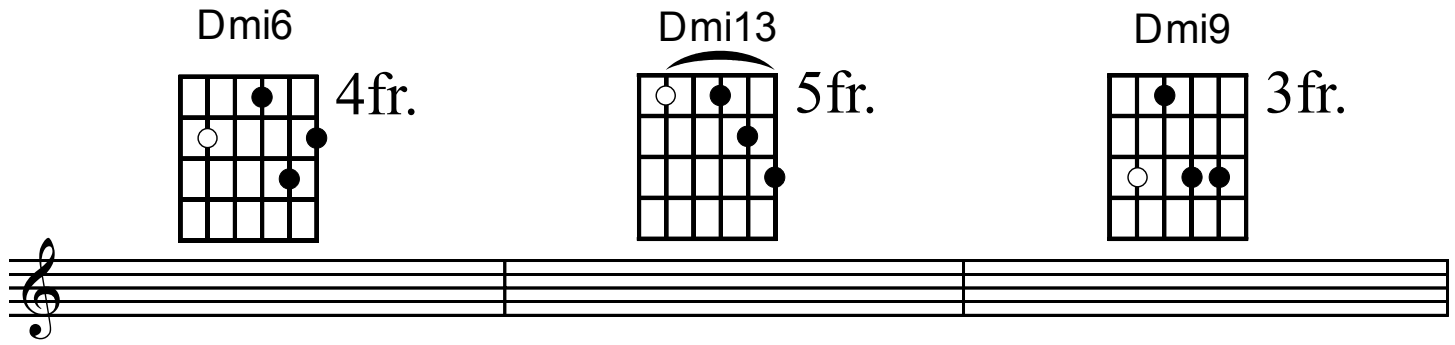


Possible extensions



Dmi6 Dmi13 Dmi9

4fr. 5fr. 3fr.

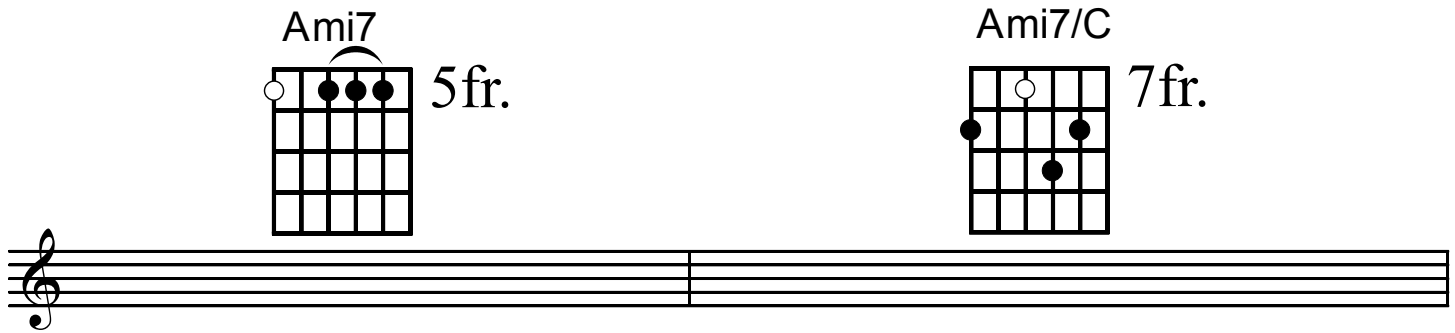


Bass note on the 6th string

Inversions

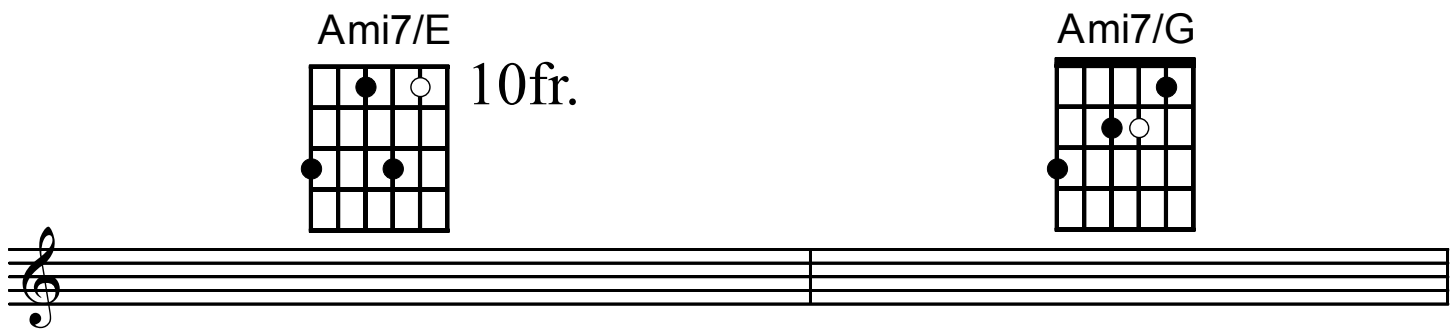
Ami7 Ami7/C

5fr. 7fr.

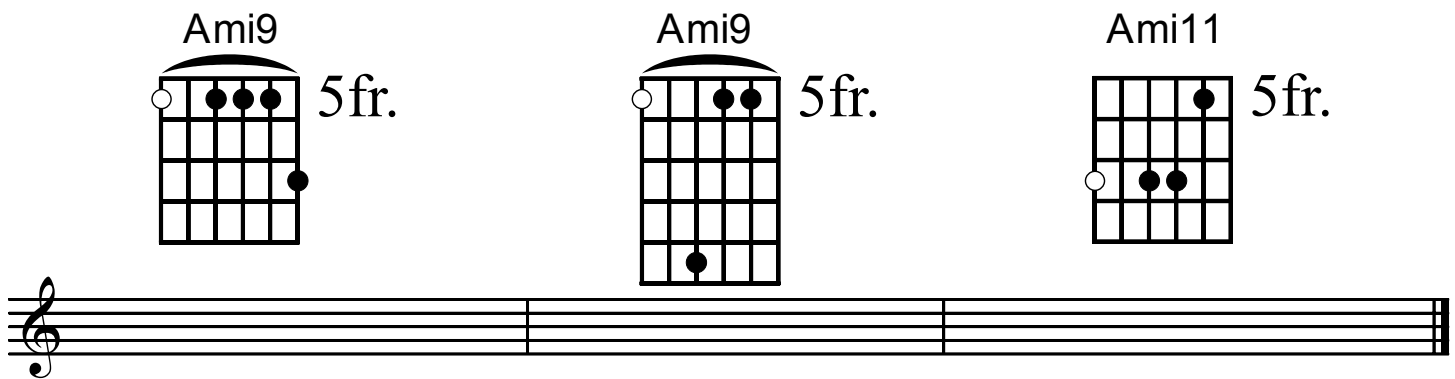
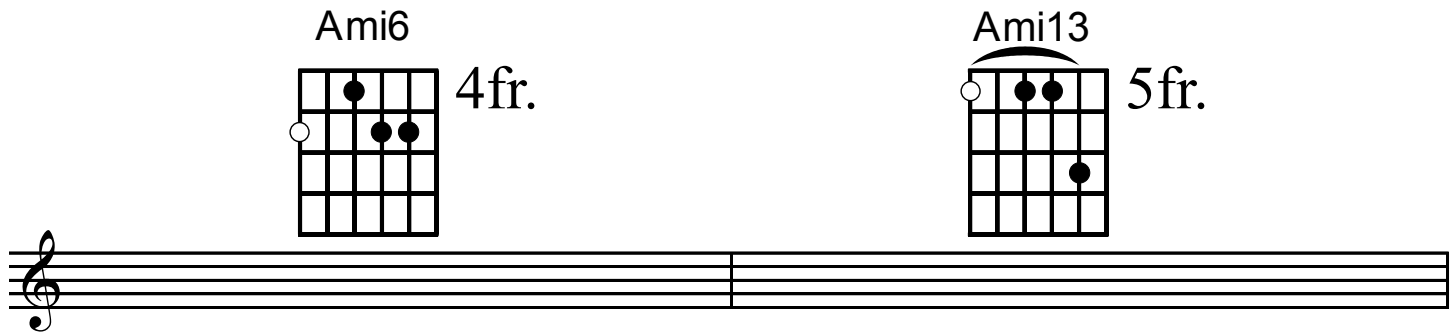


Ami7/E Ami7/G

10fr.



Possible extensions



Possible substitution for Dmi7: FM7

Possible substitution for Ami7: CM7

DOMINANT 7

Bass note on the 5th string

D7 5fr. D7 3fr.

Diagram 1: D7 chord, 5fr. (Bass note on 5th string, 5th fret)

Diagram 2: D7 chord, 3fr. (Bass note on 5th string, 3rd fret)

Inversions

D7/F# 7fr. D7/A 11fr. D7/C

Diagram 1: D7/F# chord, 7fr. (Bass note on 5th string, 7th fret)

Diagram 2: D7/A chord, 11fr. (Bass note on 5th string, 11th fret)

Diagram 3: D7/C chord (Bass note on 5th string, 12th fret)

Possible extensions

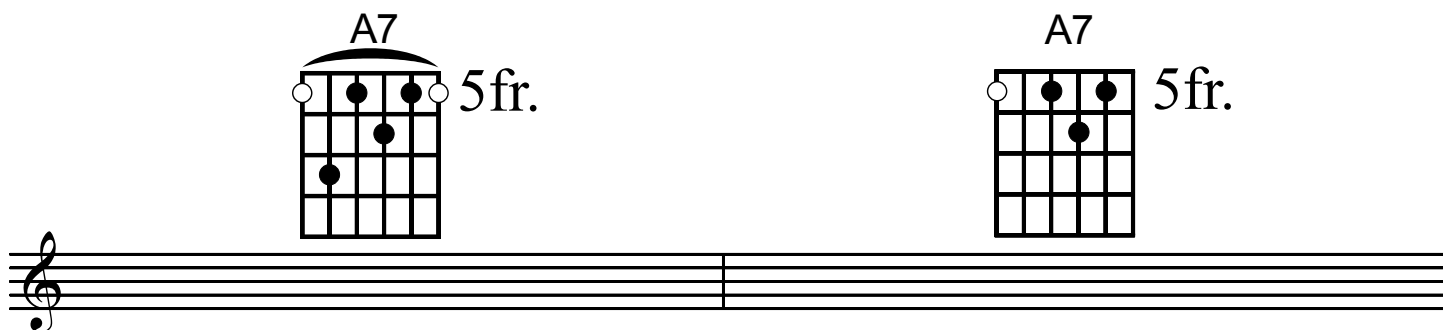
D7sus4 5fr. D9sus4 5fr.

Diagram 1: D7sus4 chord, 5fr. (Bass note on 5th string, 5th fret)

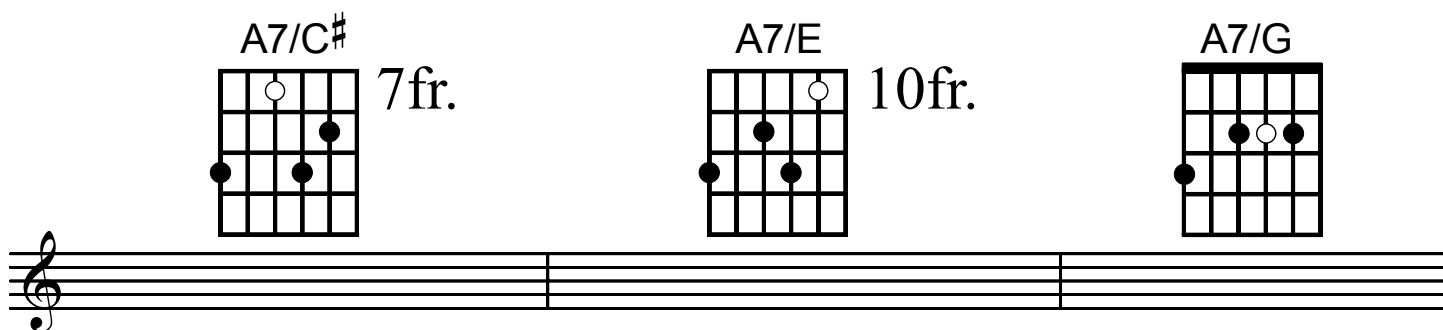
Diagram 2: D9sus4 chord, 5fr. (Bass note on 5th string, 5th fret)



Bass note on the 6th string

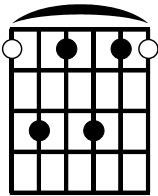


Inversions

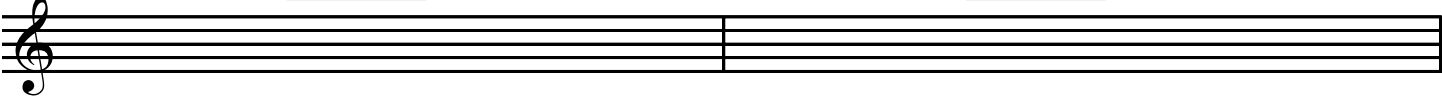
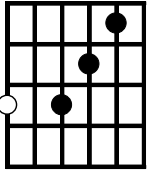


Possible extensions

A7sus4 5 fr.



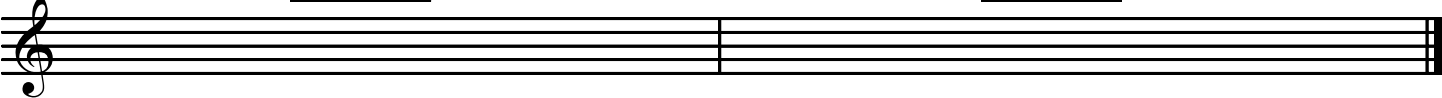
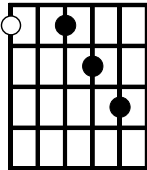
A9sus4 3 fr.



A9 4 fr.



A13 5 fr.



Possible substitution for D7: F#mi7(b5)

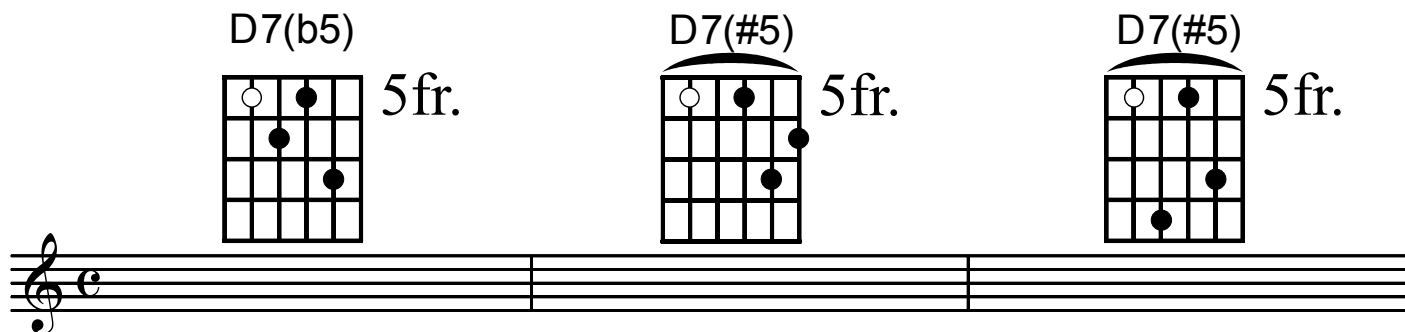
Possible substitution for A7: C#mi7(b5)

DOMINANT 7 ALTERED

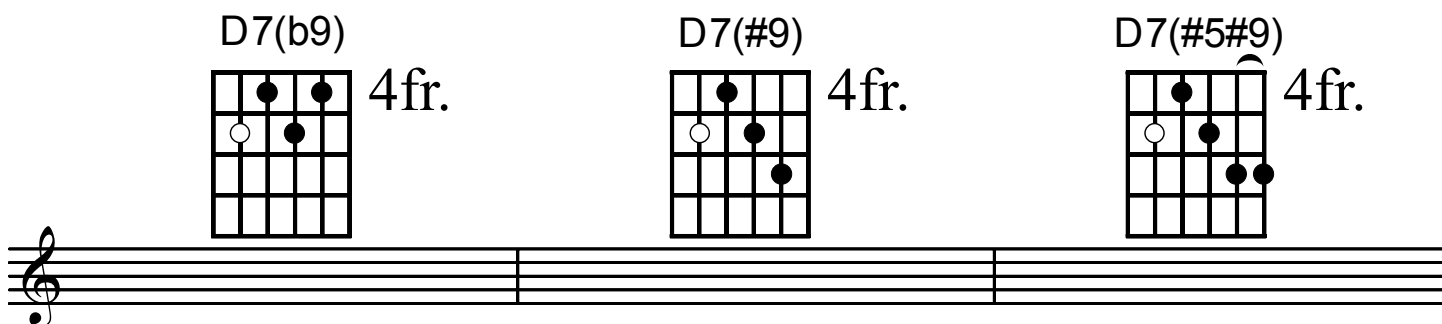
A dominant 7 chord is referred to as altered when it contains one or more of the following: b5 (= #4 or #11), #5 (= b13), b9 or/and #9.

Bass note on the 5th string

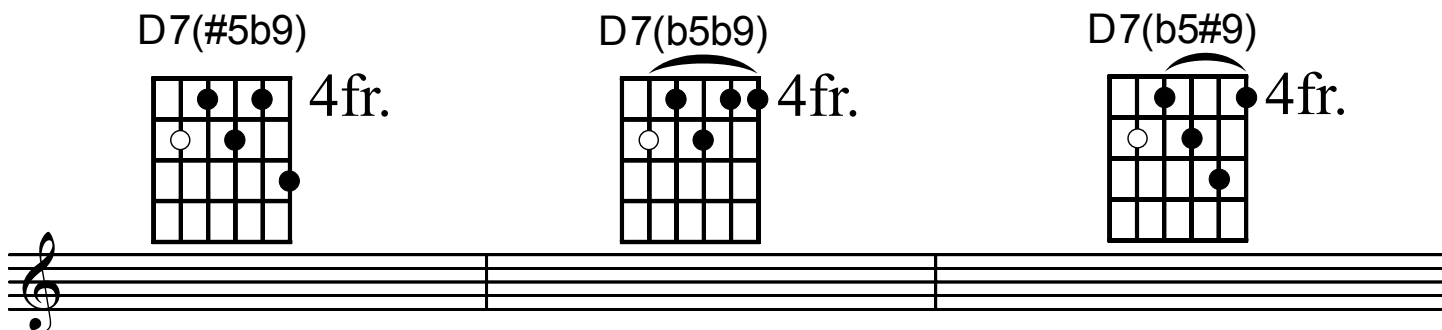
D7(b5) 5 fr. D7(#5) 5 fr. D7(#5) 5 fr.



D7(b9) 4 fr. D7(#9) 4 fr. D7(#5#9) 4 fr.



D7(#5b9) 4 fr. D7(b5b9) 4 fr. D7(b5#9) 4 fr.



Bass note on the 6th string



Possible substitution for D7alt: Ab7

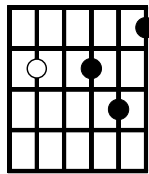
Possible substitution for A7alt: Eb7

Be sure to check out the substitution list at the end of this chapter.

MINOR 7(b5) (or half-diminished)

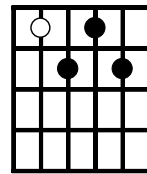
Bass note on the 5th string

Dmi7(b5)

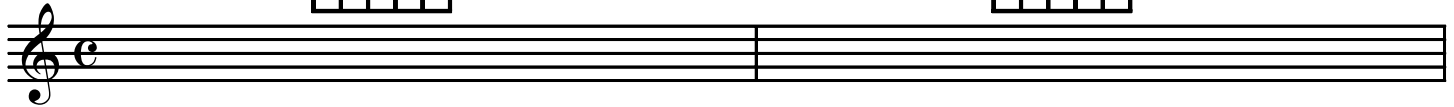


4fr.

Dmi7(b5)

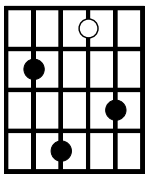


5fr.



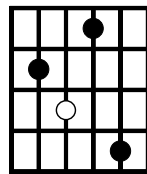
Inversions

Dmi7(b5)/F



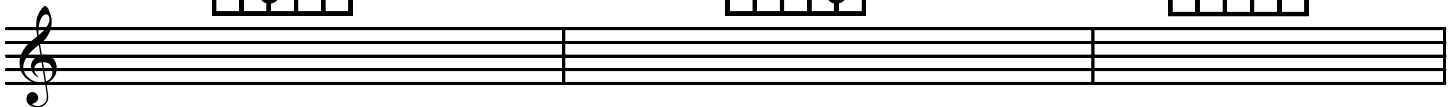
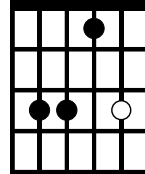
7fr.

Dmi7(b5)/A^b



10fr.

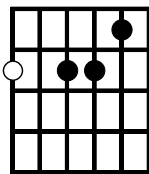
Dmi7(b5)/C



Bass note on the 6th string

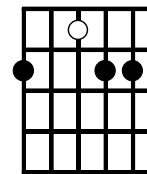
Inversions

Ami7(b5)

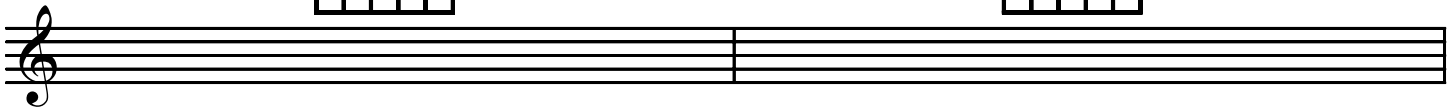


4fr.

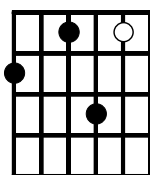
Ami7(b5)/C



7fr.

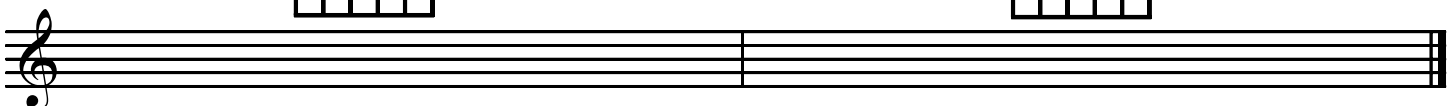
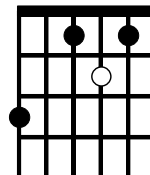


Ami7(b5)/E^b



10fr.

Ami7(b5)/G



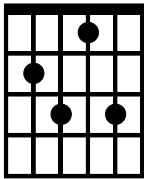
DIMINISHED 7

Here we need a little theory. the diminished 7 chord is a "symetrical" chord, it is built exclusively with minor 3rds. For example Cdim7 is made of the notes C, Eb, Gb and Bbb(=A). If we were to add another minor 3rd we would get back to C. Which means that (and that is really all you need to remember):

_Every note in the diminished 7 chord can be the root.

_The same shape repeats every minor 3rds, or every 4 frets. In other words all the inversions look alike.

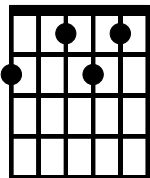
Cdim7



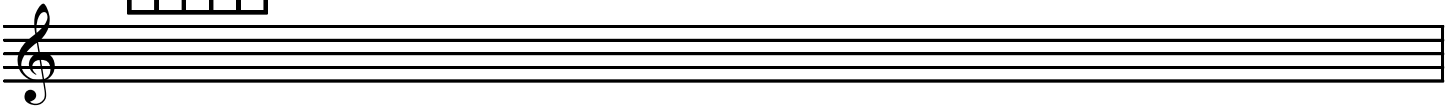
* this could be the 2nd, 5th, 8th or 11th fret depending on what note you need for a bass note



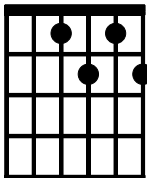
Cdim7



* 1st, 4th, 7th or 10th fret



Cdim7



* 1st, 4th, 7th or 10th fret



SUBSTITUTION LIST

Here are some possible chord substitutions. By no-means does it represent the complete array of possibilities (which I am beginning to think is infinite!), but I believe this list to be relevant to the subject of walking-bass guitar accompaniment. Be sure to transpose to all keys!

ORIGINAL CHORD	POSSIBLE SUBSTITUTION	SOUNDS LIKE
<u>CMA7</u>	<u>Ami7</u>	<u>C6</u>
<u>CMA7</u>	<u>Emi7</u>	<u>CMA9 (no root)</u>
<u>Cmi7</u>	<u>EbMA7</u>	<u>Cmi9 (no root)</u>
<u>C7</u>	<u>Emi7b5</u>	<u>C9 (no root)</u>
<u>Cmi7b5</u>	<u>Ebmi6</u>	<u>Cmi7b5/Eb</u>
<u>C7alt</u>	<u>Gb7</u>	<u>C7(b5/b9) (no root)</u>
<u>C7(b9)</u>	<u>Dbdim7</u>	<u>C7(b9) (no root)</u>

Substitutions are just that, the original chord and its sub are not completely interchangeable; they have different "colors". Make sure that the function of the chord remains, listen and use your best judgment when using substitutions, they're great!

AFTERTHOUGHT

There! I hope I provided you with enough information to at least get you on your way to walking bass style of jazz accompaniment.

I voluntarily avoided to get too theoretical about the examples, but I do encourage you to learn as much as you can about music theory. The more you know, the more doors will open and the more options you will have in your music.

There are other ways to approach this style and other "tricks" that were not discussed in this book. The possibilities are only limited by your imagination. There is a lot to explore using inversions and substitutions; how about walking bass in 3/4?

After going through this book it should be simple (if not easy) to incorporate your new knowledge to your playing. Be sure to check out players like Joe Diorio, Ron Eschete, Tuck Andress, Charlie Hunter to name a few.

Again, I am available via e-mail at stebad@ev1.net.

I hope you enjoyed this book as much as I had fun writing it.

musically,

Stephan Badreau

ABOUT THE AUTHOR

Stephan Badreau currently resides in Houston, Texas where he teaches private and class guitar classes at North Harris College and Cy-Fair College. He performs extensively in and around the Houston area in all sorts of settings; from solo guitar to Big Band through combos of all sizes and styles.

Originally from France, he has performed in Europe, Los Angeles and NYC. He graduated in 1990 from the acclaimed Musicians Institute located in Hollywood, where he received the "Vocational" diploma, the highest possible achievement.

“Walking Bass Lines for Jazz Guitar” by Stephan Badreau is a step by step guide to harmonizing bass lines on the guitar. The book will show the musician how to connect familiar chord shapes with the appropriate bass notes. It is full of ideas, examples, chord voicings and substitutions, as well as short chord progressions for you to try your new learned skills.

All examples are played on the accompanying CD at both slow and normal speed, as well as a “drums only” version for play along purposes. Stephan has been using this approach with many of his music students to great effect.

I first met Stephan Badreau at GIT (Guitar Institute of Technology) where he quickly became a regular in my “open counseling”. It is a pleasure to see how far his music has taken him, teaching and performing. This book is a testament to a career clearly on path. Stephan has put a lot of thought into his book and obviously planned it carefully. I love his use of intervals for the bass lines. It is clear and well laid out and I definitely recommend this book to anyone who wants to get into the walking bass guitar style. **Ron Eschete**

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isbn 1-882146-27-1

