

The Walking Bass Concept for Guitar

explained in 4 easy steps

by

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About this Book

Playing chords and bass lines at the same time sounds as if a guitarist and a bass player would play simultaneously together.

Even if that technique cannot replace the bass player, it supports the guitar player, while accompanying a vocalist or playing a solo.

Although most of my samples sound a little "jazzy" this technique is appropriate to all kind of styles: It is a must!

After having structured this rather complicated theme in 4 easy understandable steps I'm sure you'll acquire these skills quickly.

The deep tones (Bass Lines) are always played with the thumb.

All examples are in Standard Notation and Tablature.

The audio files are located at www.john-scrivo.de/books.htm and can be downloaded directly to your desktop.

Good Luck!

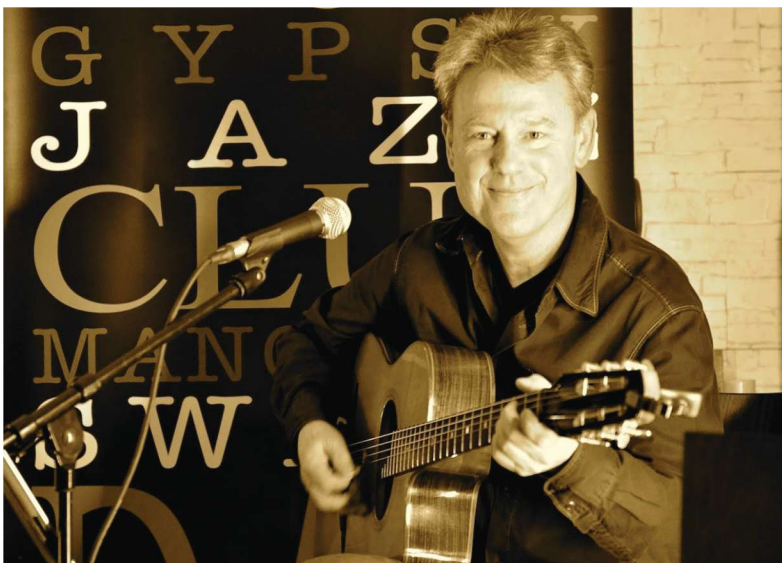
About the Author

The Singer and Songwriter Alexander Harnisch alias John Scrivo, born in São Paulo, Brazil, enjoyed the feeling of Bossa Nova and the soccer euphoria at the beach of the Copacabana as a child.

For family reasons he grew up with two mother languages, Portuguese and English. After he had been given an electric guitar, he doggedly practiced the solos of his favourite Band "The Fab Four" - The Beatles. An interesting musical mixture was born now.

As his Austrian stepfather was a connoisseur of the Jazz Music, he heard the jazz tunes constantly at home. He was fascinated by the Big Bands, the Vocal Groups and last not least by Gypsy Jazz.

His guitar heroes like Django Reinhardt, Baden Powell, Yamandu Costa, Tommy Emmanuel, Frank Vignola, Martin Taylor and many others became a part of his instrumental life as a guitar player.



Other products by Alexander Harnisch can also be purchased online from my website www.john-scrivo.de/books.htm.

1. Brazilian Beats
2. It's Jazzable
3. The Gypsy Guitar's Little Helper
4. The Space Elevator
5. The Fingerpicker
6. Intermezzo - Color your Chord Melody Arrangement
7. Perpetual Emotions

The Walking-Bass-Feeling

A Walking-Bass-Line is one of the most important elements of the swing feel. It's structured in 4 quarter notes played in the measure of 4/4.

The compulsory basic tones of a chord are the root (1), the major third (3) or minor third (b3) and the perfect fifth (5) i.e. a major or minor triad.

There are a number of passing tones inside (2, 7, b7 etc.) or outside your scale that can be played to match the melody and rhythm.

Step 1

Getting familiar to this technique, we first choose 4 chords belonging to the key of G-Major that create a harmonic sounding turnaround.

Our first chord is an **Am7** (2nd mode of the major scale i.e. Dorian), followed by a **D9** (5th mode of the major scale i.e. Mixolydian), a **Gmaj7** (1st mode of the major scale and root i.e. Ionian) ending with an **Em7** (6th mode of the major scale i.e. Aeolian).

We call this chord progression a "II-V-I-VI" turnaround.

To create the best fingerings for your arrangement keep the chords close to your bass lines.

Mode II	Dorian	Am7
Mode V	Mixolydian	D9
Mode I	Ionian	Gmaj7
Mode VI	Aeolian	Em7

The musical notation consists of two staves. The top staff is in treble clef, 4/4 time, with a mezzo-forte (*mf*) dynamic. The bottom staff is in bass clef, showing fingerings for the T, A, and B strings. Above the staff are four guitar chord diagrams: Am7, D9, Gmaj7, and Em7. The bass line is: T5, A5, B5, T5 | T5, A4, B4, T5 | T3, A4, B4, T5 | T3, A2, B2, T3.

Step 2

Now we separate the root note from the chord and create triplets. Concerning my notation I use triplets consisting of a crotchet and a quaver that reveal the value of "1". Other types of notation are also possible.

Musical notation for Step 2, showing four chords: Am7, D9, Gmaj7, and Em7. The notation includes a treble clef, a 4/4 time signature, and a dynamic marking of *mf*. Each chord is followed by a triplet of notes. The bass line is shown below the treble clef, with fingerings indicated by numbers 1-5. The bass line notes are: 5, 5, 5, 4, 3, 4, 0, 2.

Step 3

We are slowly approaching the "Walking-Bass-Feeling". In our next step example we add the perfect fifth (5) to our chord root (1).

All root notes are marked with a box. These alternating Bass-Lines (1 and 5) are very common in music.

Play your the bass lines always with the deepest notes you have and avoid long distances between the bass lines and chords!

Musical notation for Step 3, showing four chords: Am7, D9, Gmaj7, and Em7. The notation includes a treble clef, a 4/4 time signature, and a dynamic marking of *mf*. Each chord is followed by a triplet of notes. The bass line is shown below the treble clef, with fingerings indicated by numbers 1-5. The bass line notes are: 5, 5, 7, 5, 5, 3, 4, 5, 0, 2, 2.