

• Walking •

Now that we've gotten somewhat comfortable with the modes and we've explored chords and arpeggios, let's talk about some ways to use this stuff in context.

Walking bass lines are a necessity for any jazz bassist and a very rewarding challenge for anybody who wants to develop knowledge of their bass.

We've got the basics down simply through the understanding we now have of Chord tones & the modes. For example, if we see G-7, we know what notes will definitely work. But, what about the other 3 notes in the scale and how do we navigate chord changes without simply arpeggiating every chord (not the most musical of ways.. but still a good place to start).

There are a few techniques & exercises I've found helpful for developing a walking bass line.

Chromatic Approach Notes

One helpful technique is to approach a note chromatically. Even if we deviate from the harmony for a beat or two, the over-all line will work because it resolves solidly on a strong note (if we do it right, anyway). We can approach with one note, 2, 3, etc... Although, the longer the chromatic phrase, the more ambiguous we are being harmonically, so we must be aware of the context of our lines.

Here is an example of a few chromatic approaches.

1 Note Chromatic Approaches



2 Note Chromatic Approaches



3 Note Chromatic Approaches

