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# Run for Your Life

As Performed by the Yellowjackets

mp3 13

By BOB MINTZER

A1

F7 D7 G7 C7 A7 D7 Gm7 C7

5 Cm7 F7 Bb7 Bdim C7 D7 G7 C7

A2

9 F7 D7 G7 Abdim A7 D7 G7 C7

13 F7 A7 Bb7 Bdim C7 F7

B

17 Em7 A7 D7

21 G7 Gm7 C7

A3

25 F7 G7 C7 A7 D7 G7 C7

29 F7 A7 Bb7 Bdim C7

# Altered Harmony Using the Chromatic Scale

## THE CHROMATIC SCALE

Another application for designing a walking bass line is found in altering the harmony and looking at the substitution chords. Here are a few ways that the harmony is altered using the chromatic scale, and how we can build a walking bass line with this interesting sound.

### Chromatic Scale on F



Check out the next example. You have the option of altering the first two bars of the phrase by using the chromatic scale: from F, the tonic note; to F#, which is the major 3rd of the D7 chord; then to G, which is the root of the II chord (G7); to a G#, which is the major 3rd of an E7 chord. E7 substitutes for the C7 and leads to the A7 chord perfectly, thus creating additional harmony with a V-to-I chord relationship, all by using the chromatic scale. Bars 6 and 7 have a built-in chromatic movement that's all part of this same scale.

**mp3** 16

## CHROMATIC NON-HARMONIC TONES

Notes that are moved in a chromatic fashion create altered harmonic values to chords and scales. This chromatic altering can also be utilized in improvisation to create tension and dissonance in an improvised solo. We can look at this chromatic movement as interesting passing tones—or a bridging—between diatonic structure and movement. These notes are called *non-harmonic tones* and create infinite options to any improvisation.

One rule of thumb is to provide essential intervallic notes on a strong beat, meaning the *downbeats*, of the chords in cadence. This helps to strongly suggest the existing harmony in resolution, giving the improvisation balance and confirming the harmonic structure. But even this rule has its breaking point because of the rhythmic and melodic open options in altering the melodic phrases. This, of course, can give the improvisation more personality and a unique twist. Please keep these thoughts in mind. With exploration, you can then experiment to find your voice—your personal expression.

Check out the exercise below. Study Dm7, G7, and Cmaj7. Notice the first two notes of each phrase and that this progression has a built-in harmonic structure that can be chromatically altered.

**mp3** 17