



Walk That Bass

Volume 1

30 Walking Bass Lines For Study & Practice
By Mark J Smith

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Introduction

'*Walk That Bass*' is a series of books providing pre-composed jazz bass lines through a variety of popular chord progressions.

Walking and Two Feel bass lines are generally **improvised** in a Jazz style. The Talkingbass course '*Simple Steps To Walking Bass*' provides a complete method for developing your walking lines and improvisation from absolute beginner to working professional level.

This book operates best as a supplementary text to the *Simple Steps* course but can also be used effectively as a study text separate from other course materials.

The *Walk That Bass* book contains 30 pre composed lines for you to learn as 'etudes'. By learning multiple lines written for a specific jazz standard you will gain experience in playing in a jazz style without the pressure of improvising a line on the fly. You will learn how to develop a tone and feel for the music with a line that outlines the harmony in a smooth flowing manner.

Beside the outlining of basic harmony you will also experience the use of chromatic melodic devices and learn how they contribute to the flow of a line both aurally and functionally.

Above all else, you will develop a jazz bass vocabulary as you play through the chord progressions with common walking bass phrases. The introductory chapters of this book will provide guidance in studying and learning the lines while providing tips on how to analyse, recognise and assimilate the vocabulary within.

Part One: Study Tips & Primers

1. How To Use This Book

The Bass Lines

This book consists of 30 written bass lines for you to learn, memorise and study. There are six bass lines written for five popular jazz standard chord progressions. Each set of bass lines will follow the same ordering:

- Two Feel Low Position
- Two Feel Higher Position
- Two Feel Combined Positions
- Walking Low Position
- Walking Higher Position
- Walking Combined Positions

This progressive ordering of bass line density will aid with developing the weaving of a bass line through multiple positions.

I would recommend spending a significant amount of time on each jazz standard. Learn the six bass lines for a standard in turn and practice them until you can confidently play over the provided audio track with no mistakes. **Only then should you move onto the next standard.**

However, I would advise learning the bass lines away from the tracks or a metronome. These will only provide the distraction of unnecessary pressure while memorising the material.

Only play along to a track after learning the bass line.

Standard Notation/Tab

All bass lines in the book are presented in both **standard notation** and **tablature**. Both are provided separately for those who prefer reading without the distraction of tab.

I would highly recommend using the standard notation instead of the tablature, although I understand the tablature may be a necessity if your reading is not of a required standard.

Reading the sheet music will improve your ability to learn the lines. Tablature may help with memorising the basic 'fret placement' of notes but a repetitive reading of the notation helps with all other areas of walking study because you are dealing DIRECTLY with the notes and the harmony.

Embellishment

The bass lines presented in Walk That Bass feature very little embellishment. The lines focus on the notes and harmony. Embellishments such as skips and triplets may be added at the performer's discretion.

Beyond The Line

Once you've learned a specific bass line it is time to dig a little deeper and learn how to extract some useful information and **vocabulary**.

I would advise analysing each line both **harmonically** and **melodically**. You should analyse the chord tones, the non-chord tones, the scales and any chromatic movement as the line weaves through each chord in turn.

When we learn to improvise walking bass lines (and solos) we develop a **vocabulary of melodic fragments**.

Throughout Part 1 we will be looking at walking bass vocabulary and some specific lines to look out for.

2. Learning The Changes

The Importance Of Changes

Before learning any of the bass lines in this book, it is vital that you learn the **chord progression** for the standard you are working on.

Learning the chord changes FIRST will aid with your memorisation of the line and, most importantly, allow you to study the line and make the most of the material.

All walking bass lines outline a chord progression and weave a continuously flowing line, targeting each subsequent chord on a musical journey around the fretboard.

When you improvise a walking line, this constant targeting becomes a fundamental preoccupation in your musical attention as you make use of scales, chord tones, chromatic notes and general vocabulary to make the journey from one chord to the next.

This subconscious musical process is made much more difficult when reading a chord progression for the first time. By memorising the chord changes prior to learning or improvising a line, the landscape is already internalised and operates as an accurate, well drawn map. You are then free to make the journey you would like without the pressure of an impending musical unknown.

The five jazz standards presented in this book have altered titles to avoid infringement of copyright but it is easy to determine the songs upon which they are based. These are popular songs you will play in a wide variety of gigs and jam sessions. Therefore, the chord progressions are essential learning for both practice and performance.

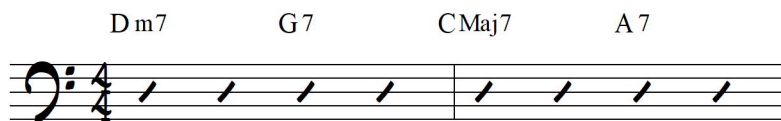
How To Learn The Progressions

Learning chord progressions may be a difficult experience for beginner bass players, especially when venturing into a Jazz style.

Chords By Name

The most obvious and straightforward way to learn a progression is by simply memorising the actual chords by name.

Below we see a very simple chord progression over two bars:



To learn this progression by name you would simply learn the sequence of chords: **Dm7 – G7 – Cmaj7 – A7**. To learn a whole song, you would learn groups of chords like this and then connect subsequent groups together until the whole tune is memorised. This might commonly take place over 16 or 32 bars.

To memorise the chords, you could simply write out the progression repetitively on manuscript paper or recite the chords to yourself.

You could also play through the arpeggios of the chords in order or simply play along to the root notes of the piece over a backing track.

However, playing simple root notes like D, G, C, A is not always the best way to memorise the progressions because you will be missing the vital chord qualities.

Backing tracks are supplied with this book/course, so you can practice playing root notes in a variety of positions while hearing the chords in the

rhythm section. Just be sure to also learn the chord qualities. Repetitive writing of a progression is a great way to do this.

Functional Harmony

Another way to learn chord progressions is by way of functional analysis. This is a method of examining how chords function within a key or keys. Chords are usually labelled by number. These numbers refer to the scale degrees of the major or minor key.

The Major and Minor keys both contain a specific sequence of chords built from each degree of the scale and this sequence is the same for all keys. We can learn this sequence using all types of chord quality (triads, seventh chords, ninth chords etc.)

The set of seventh chords in the major key are as follows:

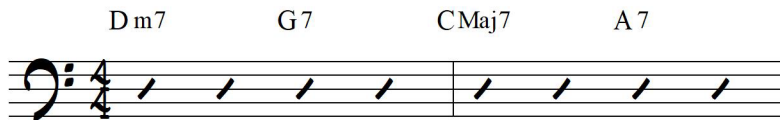
- 1: Major 7
- 2: Minor 7
- 3: Minor 7
- 4: Major 7
- 5: Dominant 7
- 6: Minor 7
- 7: Minor 7 Flat 5

Applying this sequence to the key of C major provides the following set:

- 1: C Major 7
- 2: D Minor 7
- 3: E Minor 7
- 4: F Major 7
- 5: G Dominant 7
- 6: A Minor 7
- 7: B Minor 7 Flat 5

By understanding the basic set of chords in a key and then studying all the other elements of harmony (such as modulation and chromatic chords) we can start to see chord progressions from a totally different perspective.

If we take our previous chord progression:



The key signature indicates the key of C Major. Therefore, using the set of chords listed above we can analyse this progression as 2-5-1-6.

This method of learning progressions by number is much quicker and more functional than the basic learning of chord names. As you learn more tunes, you will learn to recognise the same recurring chord sequences. This, in turn, makes for quicker memorisation of a song.

However, even though learning chord progressions by number is a fundamental part of learning music, harmony and walking bass lines, I would still recommend the additional learning of a chord progression by chord name when getting started.

Stick to a single chord song progression for a significant length of practice time and memorise it in the written key. Moving on to a new tune too quickly will always dilute the learning process.

You need to spend enough time on a tune for the progression and lines to enter the long-term memory. You might become restless while practicing the same tune again and again but this is a fundamental part of practice. Don't rush the process.

More principles of functional harmony will be featured later in this book.

3. Chord Tone Primer

The '*Simple Steps To Walking Bass*' and '*Chord Tone Essentials*' courses from TalkingBass both provide a deep dive into the chord tones and harmony required for improvisation of walking bass lines.

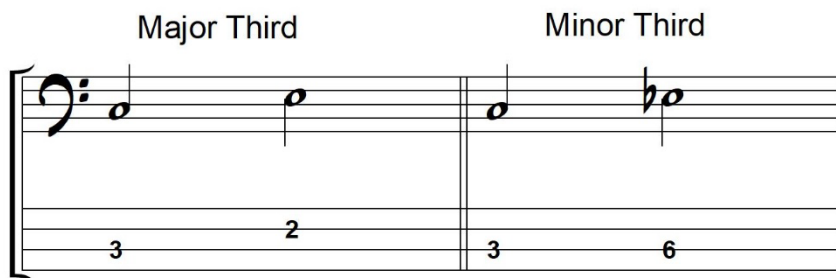
However, in this book I'm going to present a basic, quick primer on some of the basic arpeggios needed for understanding the progressions featured in Part Two.

Tertian Harmony

Tertian harmony is the foundation of general chord construction in Western Music. All jazz chords, regardless of complexity, work around this basic framework.

Tertian harmony is based around the simple construction of chords by **stacking of thirds**. The two thirds used are the **Major Third** and the **Minor Third**.

There are several ways to play any interval but below we see the two most common fingerings for the major and minor third intervals:

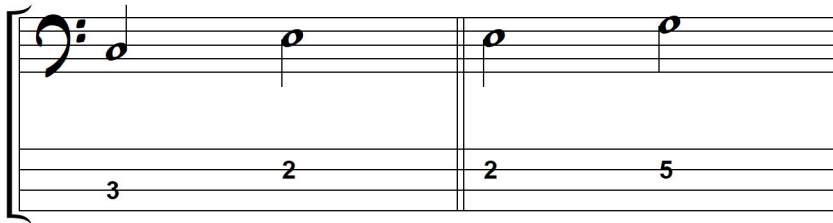


By stacking these thirds in various combinations we can create a multitude of different chords.

As an example, if we stack a Major Third and a Minor Third on the root note of C we find the following:

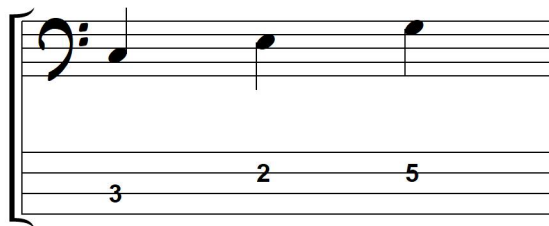
- C to E (Major Third)
- E to G (Minor Third)

Stacking Major and Minor Third (C to E, E to G)



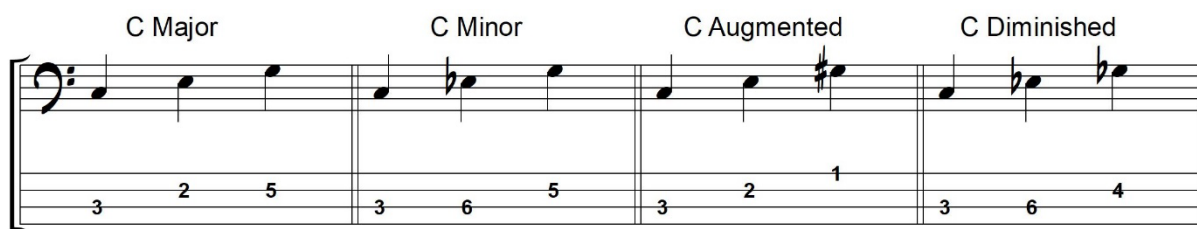
This provides three notes: C, E and G. This combination is called the **Major Triad**. The C Major triad is shown in its most common fingering below:

C Major Triad



Triads are chords containing three notes. By stacking the thirds in every possible permutation, we can create four triads:

- Major Triad: Major 3rd + Minor 3rd
- Minor Triad: Minor 3rd + Major 3rd
- Augmented Triad: Major 3rd + Major 3rd
- Diminished Triad: Minor 3rd + Minor 3rd



This is the foundation of Tertian Harmony. We can continue stacking thirds in different combinations to create a set of 4, 5, 6 note chords and more.

When we stack a third upon a Triad, we create a seventh chord. We can then continue through ninth, eleventh and thirteenth chords. The 9th, 11th and 13th additions are 'extensions' of the core seventh chord.

When we study harmony, we can subdivide chords into the following general categories:

- Triads
- Seventh Chords
- Extended Chords (extensions beyond the seventh)
- Altered Extensions (alterations to the extensions eg. 7b9)
- Added Note Chords (additions to the basic triad – no seventh)
- Suspended Chords (replacement of the third with the fourth)

As mentioned earlier, the Simple Steps To Walking and Chord Tone Essentials courses take a deep dive into these concepts. In this book we will simply present the most common triads and seventh chords as a primer.

The Essential Chords

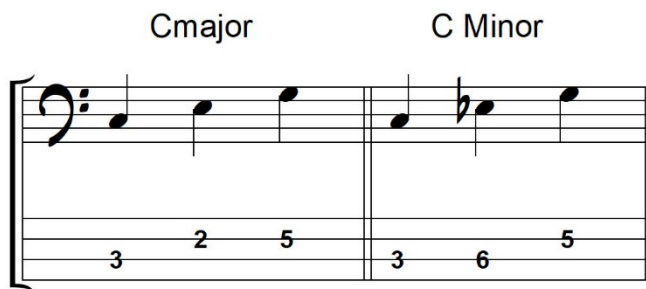
When learning the fundamentals of walking bass, it is possible to work through a wide variety of common chord progressions with only a basic knowledge of chords.

Below are six basic arpeggios I would recommend as a foundation to build upon in all future studies. The intervallic construction and an example chord symbol are also included.

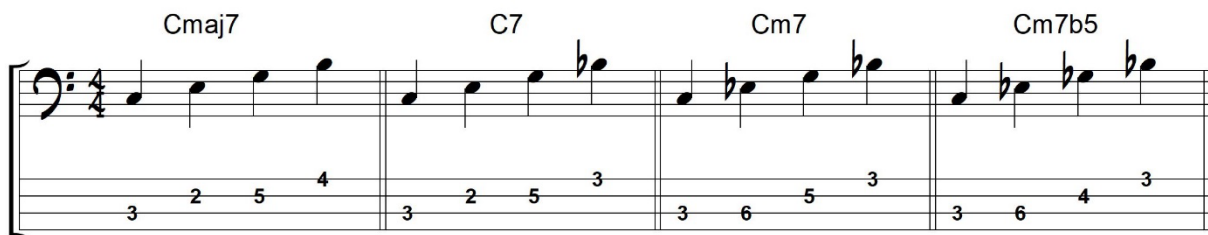
- Major Triad (1,3,5) Chord Symbol: C
- Minor Triad (1,b3,5) Chord Symbol: Cm
- Major Seven (1,3,5,7) Chord Symbol: Cmaj7
- Dominant Seven (1,3,5,b7) Chord Symbol: C7
- Minor Seven (1,b3,5,b7) Chord Symbol: Cm7
- Minor Seven Flat Five (1,b3,b5,b7) Chord Symbol: Cm7b5

The most common fingerings for these arpeggios are shown below from a root note of C:

Triads:



Seventh Chords:



I would recommend practicing these arpeggios through every root note: C, Db, D, Eb etc.

4. Scale Primer

Chord Tones act as the framework around which we create our walking bass lines. Scales serve to connect those chord tones and create a smoother line.

Chord Scales

When we make use of scales relative to an individual chord, we refer to them as **Chord Scales**.

For example, let's take the chord progression of Dm7-G7-Cmaj7. In the key of C, the parent scale is C Major but by focusing on individual scales for each chord we can use the D Dorian scale over the Dm7, the G Mixolydian scale over the G7 and the C major scale over the Cmaj7.



Chord Scales are built for each chord in turn. However, it's important to remember that the chord tones are still our main area of focus. The extra scale notes simply serve to connect the chord tones.

A complete breakdown of all the chord scales, modes, their construction and application is outside the scope of this book. The '*Simple Steps To Walking Bass*' and '*Scale Essentials*' courses both provide a deep dive into this area of harmony.

In this chapter we'll look at a few essential scales that will aid with working through the bass lines as well as some melodic devices we can use in applying scales to our chord tone foundation.

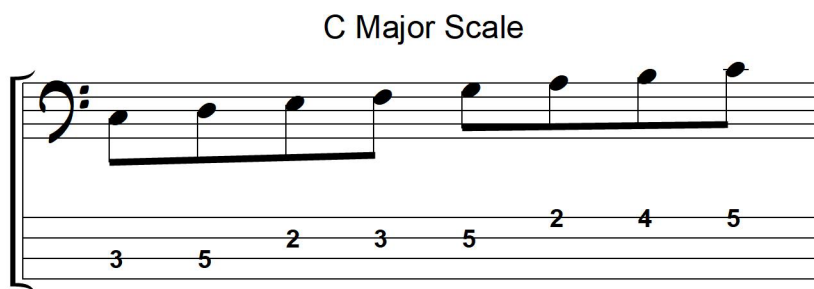
The Essential Scales

Below are five common scales used in creating walking bass lines. Each scale is provided with a short description, the appropriate chord and the most common fingering on a root note of C. Practice on EVERY root note.

Major Scale:

The Major Scale is the foundation for all harmony within a **Major Key**. When used as a chord scale you can play over a Major Triad or Major 7 chord on Chord 1 within the Major Key (Cmaj7 in the key of C Major).

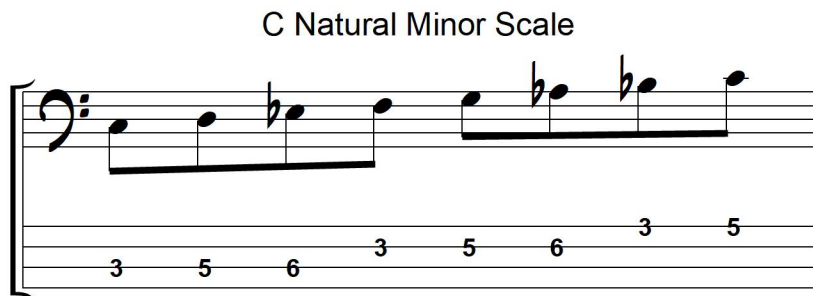
Intervallic Construction: 1 2 3 4 5 6 7



Natural Minor Scale:

The Natural Minor scale (or Aeolian Mode) is the foundation for harmony within a **Minor Key**. This may be used over the Minor Triad or Minor 7 chord on Chord 1 within a Minor Key (Cm7 in the key of C Minor)

Intervallic Construction: 1 2 b3 4 5 b6 b7

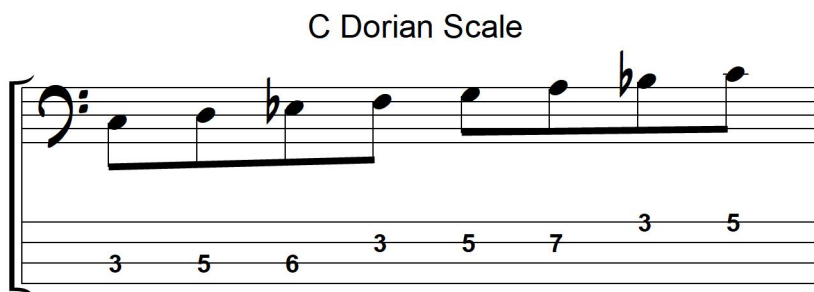


Dorian Scale:

The Dorian 'mode' is the second mode of the Major Scale. For this reason, it may be used over a Minor 7 chord on Chord 2 of the Major Key (Dm7 in the key of C Major).

However, the Dorian mode is often used over many other Minor 7 chords. ii-V progressions are very popular in Jazz and often stray outside of the general key.

Intervallic Construction: 1 2 b3 4 5 6 b7

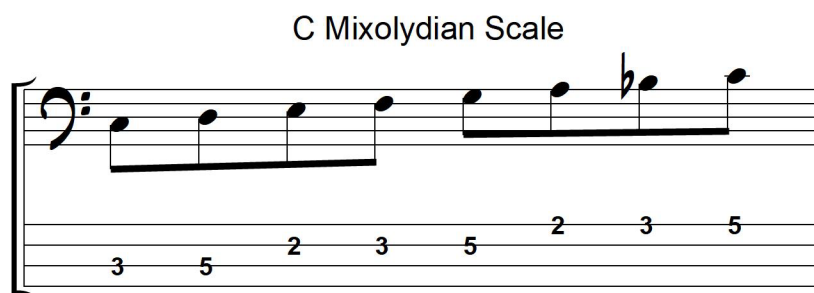


Mixolydian Scale:

The Mixolydian Mode is the fifth mode of the Major Scale and is the default scale for use over a Dominant 7 chord (C Mixolydian over a C7)

The easiest way to learn a Mixolydian mode is to simply flatten the seventh degree of a major scale.

Intervallic Construction: 1 2 3 4 5 6 b7

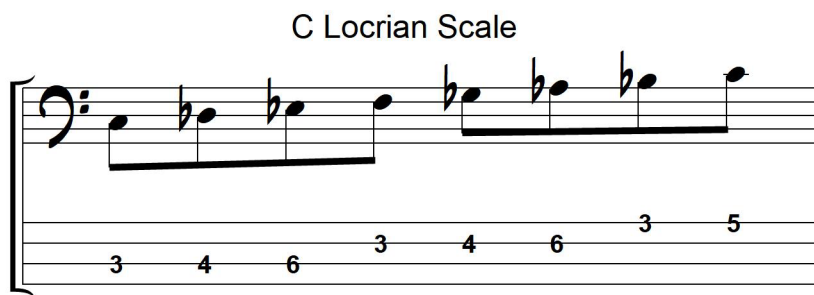


Locrian Scale:

The Locrian Mode is the seventh mode of the Major Scale and is the default scale for use over a Minor 7 Flat 5 chord (C Locrian over a Cm7b5).

The Minor 7 Flat 5 chord is most often used as Chord 2 within the Minor key. For this reason, the Locrian mode is used over chord 2 in a minor ii-V-I progression.

Intervallic Construction: 1 b2 b3 4 b5 b6 b7



Note:

The fingerings shown are most commonly used, but it's important to note that there are several different ways to play any scale.

Remember to practice each scale from every root note.

Additional Scales

The following five scales are also featured or mentioned in passing for the analyses of Part 2.

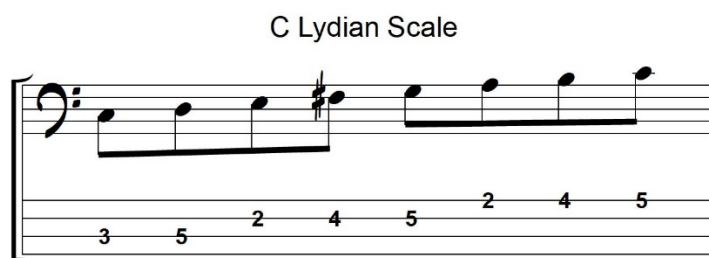
Lydian Scale

The Lydian Scale is the fourth mode of the Major Scale and is commonly used by jazz improvisers as a substitution for the regular Major Scale. This is due to the inclusion of the augmented 4th in place of the standard perfect 4th scale degree.

The augmented 4th provides less of a dissonant clash with the major 3rd of the Major chord. It also provides other improvisatory possibilities via substitution.

The Lydian Scale is also used over Chord 4 of the Major key and Chord b7 in the Mixolydian mode.

Intervallic Construction: 1 2 3 #4 5 6 7



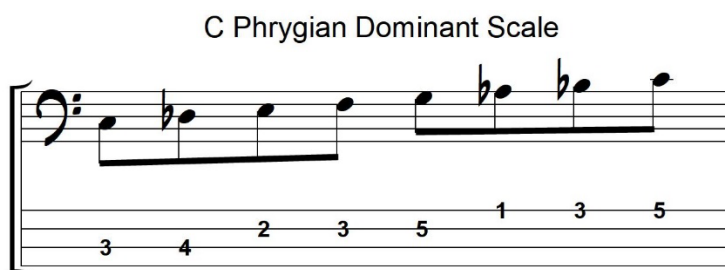
Phrygian Dominant Scale

The Phrygian Dominant scale is the 5th mode of the Harmonic Minor scale. Therefore, this mode is commonly used as the chord scale for chord V in a Minor Key or implied Minor Key.

This is most often applied during a Minor ii-V progression. For example, in the key of C Minor the following chords would use the listed chord scales:

- Dm7b5 – G7
- D Locrian – G Phrygian Dominant

Intervallic Construction: 1 b2 3 4 5 b6 b7

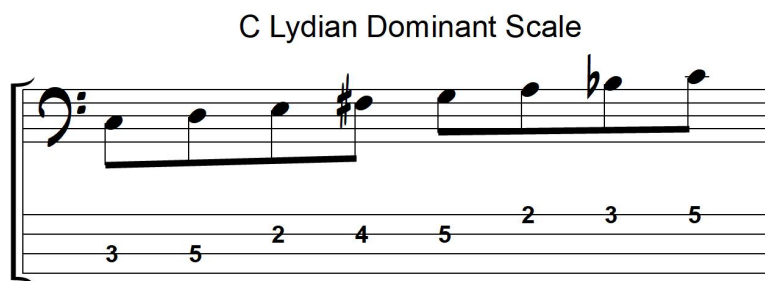


Lydian Dominant Scale

The Lydian Dominant scale is the fourth mode of the Melodic Minor Scale. It may be seen as a Mixolydian Scale with a sharpened 4th degree or a Lydian Scale with a b7 degree.

The scale is used for creating melodic content over a Dominant 7 chord in a variety of different situations. It works well over any 7[#]11 or 7b5 chord and Dominant 7 chords in a backdoor cadence or tritone substitution.

Intervallic Construction: 1 2 3 [#]4 5 6 b7

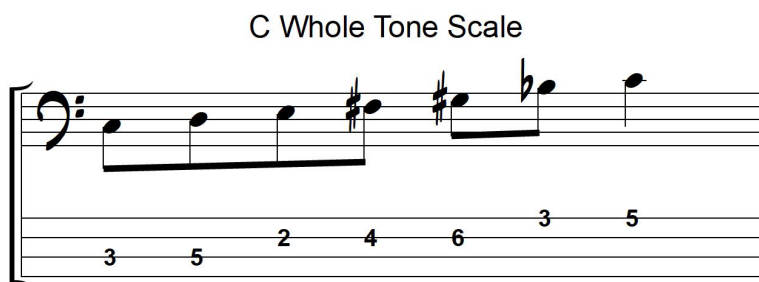


Whole Tone Scale

The Whole Tone Scale is made up of consecutive whole tone's (whole steps) which makes for a distinctive sound.

This scale may be used over an augmented triad, 7[#]5, 7[#]11 or 7b5 chord.

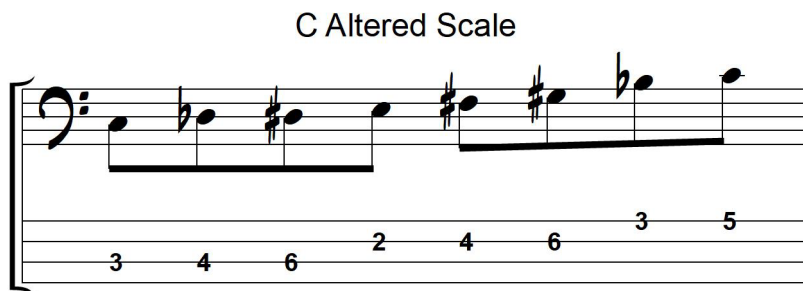
Intervallic Construction: 1 2 3 [#]4 [#]5 b7



Altered Scale

The Altered Scale (or Superlocrian scale) is the 7th mode of the Melodic Minor scale and may be used over Dominant 7 chords with a variety of altered extensions.

Intervallic Construction: 1 b2 #2/b3 3 #11/b5 #5/b6 b7



Melodic Devices

When we create a bass line of any style, we serve to outline the harmony. This is why chord tones are so important in our study and practice. The chord tones are the notes of the chords in a progression so it is vital that we make use of them on strong beats.

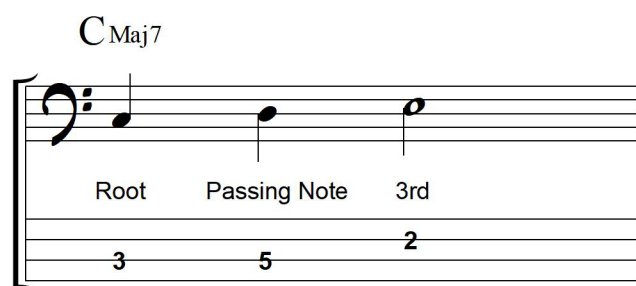
When we apply scales to our walking lines it's important to consider how they relate to the harmony and serve to connect the chord tones. We can develop a better understanding of this by applying the scales as variety of melodic devices. Some of the most common devices are listed below:

Passing Notes

Passing Notes are simply notes that connect two chord tones.

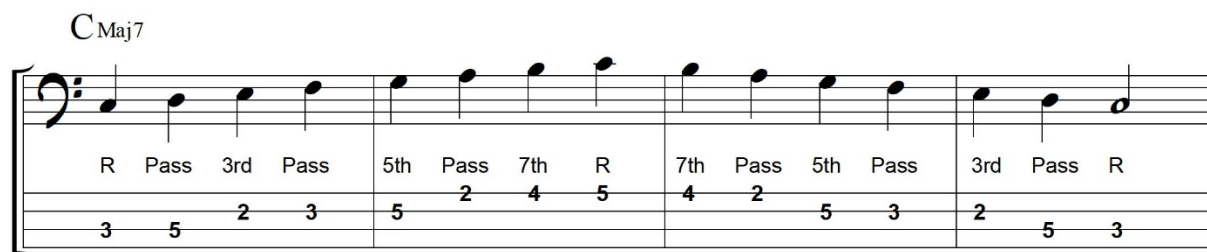
If we play over a Cmaj7 chord, the notes C, E, G and B are the chord tones.

If we play the notes C D E, the D note is our passing note between the C and E. The D is the 2nd note of the applied C Major scale.



Passing Notes are the most common melodic device and the simplest way to practice or analyse scalar movement in a bass line. We can focus on playing chord tones on strong beats while adding extra scale notes on the weaker beats.

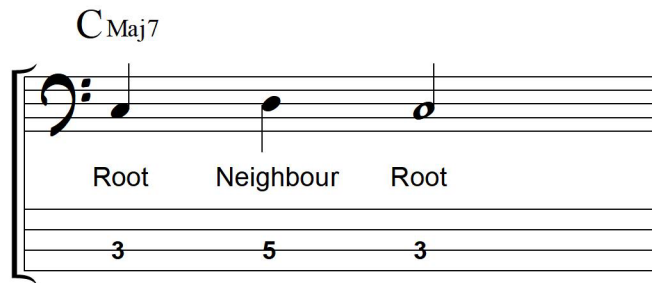
When applied to a seventh chord, a simple ascending scale may be seen as a chord tone framework (root, 3rd, 5th, 7th) with additional passing notes (2nd, 4th, 6th). This helps retain a focus on the harmony while applying the smoother motion of a scale.



Neighbour Notes

Neighbour Notes (also known as Auxiliary Notes), are non chord tones that simply move from a chord tone (up or down) by step before returning.

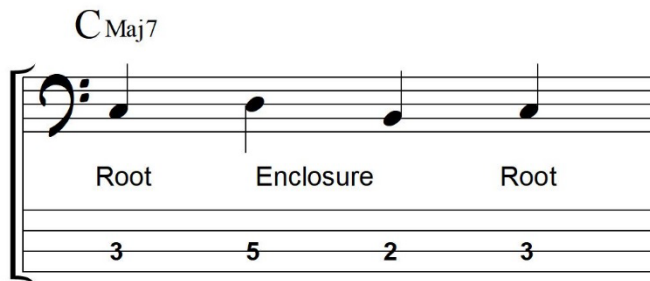
Over a Cmaj7 chord, with a line of C D C, the D acts as a neighbour note. We play the chord tone C, move to the D and return to the chord tone.



Enclosures

Enclosures are two notes that surround a target chord tone.

Over a Cmaj7 chord, the line of C D B C features an enclosure. C is our main target chord tone and the notes D and B act as the enclosure.

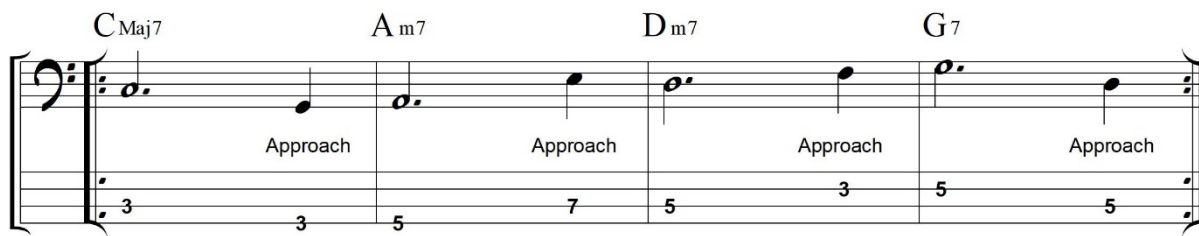


Approach Notes

Approach notes simply approach a target chord tone by stepwise motion.

Approach notes are used frequently in two feel jazz bass lines and many other bass line styles. They are a great way of easily adding interest to a bass line.

If we play a bassline moving from Cmaj7 to Am7 we can use a G or B to 'approach' the Am7. Below we see approach notes in action:



Melodic Devices are a great starting point for incorporating scales into your bass lines in a very functional way while still focusing on the underlying harmony.

However, don't become too sidetracked with the theory side of these devices. The focus should simply be on chord tones as your 'safe' notes while the scales serve to work around them, creating a smoother line. Melodic Devices provide a way of practicing and creating scalar bass lines in this way.

5. Chromatic Notes

The Importance Of Chromatic Notes

Chromatic notes are any notes outside of the current key. For example, in the key of C major, C#/Db, D#/Eb, F#/Gb, G#/Ab, A#/Bb are all chromatic notes.

Chromatic notes are incredibly important in creating a stylistically effective walking bass line. They serve to create a smoother line moving between chords, provide many more melodic choices beyond the standard chord tones or scales. They also add a 'jazzy' or 'hip' sound to your lines.

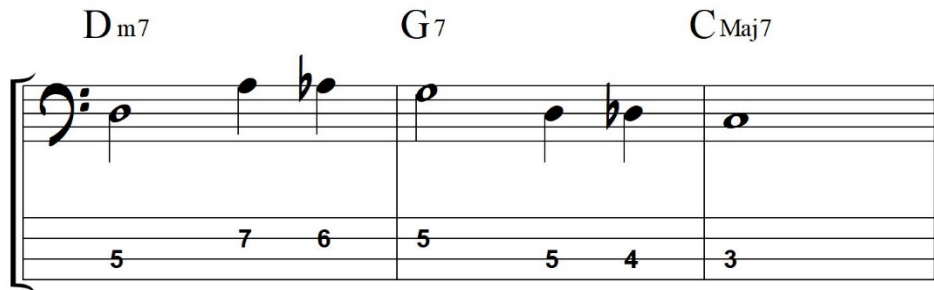
The following line is a perfect example of chromatic notes in a harmonically effective walking bass line:

The musical notation shows a walking bass line in 4/4 time, consisting of five measures. The chords above the staff are C^{Maj}7, A^m7, D^m7, G⁷, and C^{Maj}7. The notes are written in a single staff with a bass clef. The notes are: C4, D4, E4, F#4 (chromatic), G4, A4, B4, C5, D5, E5, F#5 (chromatic), G5, A5, B5, C6, D6, E6, F#6 (chromatic), G6, A6, B6, C7, D7, E7, F#7 (chromatic), G7, A7, B7, C8, D8, E8, F#8 (chromatic), G8, A8, B8, C9, D9, E9, F#9 (chromatic), G9, A9, B9, C10, D10, E10, F#10 (chromatic), G10, A10, B10, C11, D11, E11, F#11 (chromatic), G11, A11, B11, C12, D12, E12, F#12 (chromatic), G12, A12, B12, C13, D13, E13, F#13 (chromatic), G13, A13, B13, C14, D14, E14, F#14 (chromatic), G14, A14, B14, C15, D15, E15, F#15 (chromatic), G15, A15, B15, C16, D16, E16, F#16 (chromatic), G16, A16, B16, C17, D17, E17, F#17 (chromatic), G17, A17, B17, C18, D18, E18, F#18 (chromatic), G18, A18, B18, C19, D19, E19, F#19 (chromatic), G19, A19, B19, C20, D20, E20, F#20 (chromatic), G20, A20, B20, C21, D21, E21, F#21 (chromatic), G21, A21, B21, C22, D22, E22, F#22 (chromatic), G22, A22, B22, C23, D23, E23, F#23 (chromatic), G23, A23, B23, C24, D24, E24, F#24 (chromatic), G24, A24, B24, C25, D25, E25, F#25 (chromatic), G25, A25, B25, C26, D26, E26, F#26 (chromatic), G26, A26, B26, C27, D27, E27, F#27 (chromatic), G27, A27, B27, C28, D28, E28, F#28 (chromatic), G28, A28, B28, C29, D29, E29, F#29 (chromatic), G29, A29, B29, C30, D30, E30, F#30 (chromatic), G30, A30, B30, C31, D31, E31, F#31 (chromatic), G31, A31, B31, C32, D32, E32, F#32 (chromatic), G32, A32, B32, C33, D33, E33, F#33 (chromatic), G33, A33, B33, C34, D34, E34, F#34 (chromatic), G34, A34, B34, C35, D35, E35, F#35 (chromatic), G35, A35, B35, C36, D36, E36, F#36 (chromatic), G36, A36, B36, C37, D37, E37, F#37 (chromatic), G37, A37, B37, C38, D38, E38, F#38 (chromatic), G38, A38, B38, C39, D39, E39, F#39 (chromatic), G39, A39, B39, C40, D40, E40, F#40 (chromatic), G40, A40, B40, C41, D41, E41, F#41 (chromatic), G41, A41, B41, C42, D42, E42, F#42 (chromatic), G42, A42, B42, C43, D43, E43, F#43 (chromatic), G43, A43, B43, C44, D44, E44, F#44 (chromatic), G44, A44, B44, C45, D45, E45, F#45 (chromatic), G45, A45, B45, C46, D46, E46, F#46 (chromatic), G46, A46, B46, C47, D47, E47, F#47 (chromatic), G47, A47, B47, C48, D48, E48, F#48 (chromatic), G48, A48, B48, C49, D49, E49, F#49 (chromatic), G49, A49, B49, C50, D50, E50, F#50 (chromatic), G50, A50, B50, C51, D51, E51, F#51 (chromatic), G51, A51, B51, C52, D52, E52, F#52 (chromatic), G52, A52, B52, C53, D53, E53, F#53 (chromatic), G53, A53, B53, C54, D54, E54, F#54 (chromatic), G54, A54, B54, C55, D55, E55, F#55 (chromatic), G55, A55, B55, C56, D56, E56, F#56 (chromatic), G56, A56, B56, C57, D57, E57, F#57 (chromatic), G57, A57, B57, C58, D58, E58, F#58 (chromatic), G58, A58, B58, C59, D59, E59, F#59 (chromatic), G59, A59, B59, C60, D60, E60, F#60 (chromatic), G60, A60, B60, C61, D61, E61, F#61 (chromatic), G61, A61, B61, C62, D62, E62, F#62 (chromatic), G62, A62, B62, C63, D63, E63, F#63 (chromatic), G63, A63, B63, C64, D64, E64, F#64 (chromatic), G64, A64, B64, C65, D65, E65, F#65 (chromatic), G65, A65, B65, C66, D66, E66, F#66 (chromatic), G66, A66, B66, 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Common Melodic Devices

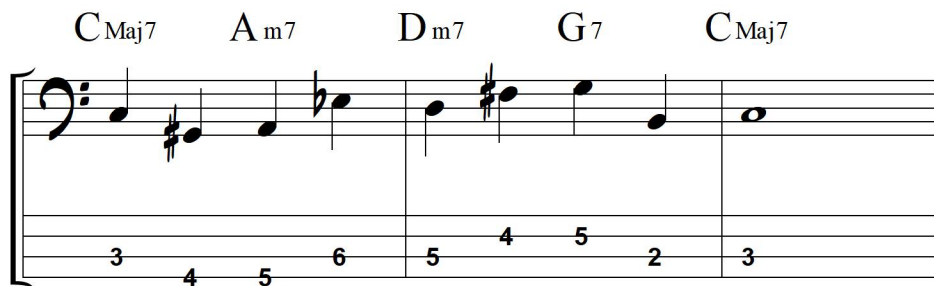
Two of the most common applications for chromatic notes are passing notes and approach notes.

Chromatic Approach notes will often appear in two-feel bass lines such as the one below:



Notice how the extra chromatic note provides more pull into the target chord tone. We are effectively filling in the gap between two diatonic notes.

You might also see chromatic approach in standard walking lines such as this example:



In this example the chromatic approaches serve not to connect two scale notes within a line but instead approach each chord from a half step above or below the root note.

This works because of the basic concept of tension and release. The chromatic note carries a lot of tension. The root note of the next chord releases that tension.

Passing Notes are used in many walking bass phrases such as the line below:



The line walks through the notes of the C major scale C, E, F before using the F# as a chromatic passing note leading into the G.

Both chromatic passing notes and approach notes will feature heavily in the bass lines of Part 2.

6. Vocabulary

When you embark on the journey to walking bass fluency, it's common to assume that every note of a walking line is improvised and conjured on the fly. This is not true.

Yes, walking lines are generally improvised, but the act of improvisation is not as spontaneously creative as you might think, especially at the individual note level.

The Music Of Speech

Improvisation may be compared to verbal language and, more specifically, speech in conversation. Conversation is improvisation. We engage in a back-and-forth exchange of ideas and expressions using language. A general conversation is never scripted. We make use of words, phrases and sentences, all generated on the fly.

Our speech patterns contain melodic content, complex rhythm, phrasing, cadence and every other facet of musical expression. Our speech is improvised. But to what level?

The letters and words we use are NOT improvised. We don't create words or letters on the fly. These are fundamental building blocks of our vocabulary. We use them to express our thoughts in speech or writing. Even the way we connect the words will be predetermined by our vocabulary, personality and dialect. Complete sentences will be used repeatedly. This doesn't mean we are saying the same thing repeatedly. We simply make use of a finite vocabulary in describing an infinite number of things.

Musical improvisation is the same as speech in this regard. We develop a musical vocabulary and employ various phrases and note combinations in expressing ourselves over a variety of different harmonic landscapes.

Purpose Of This Book

Walking Bass Line vocabulary can be developed in much the same way as all other areas of musical improvisation. You can create your own lines by adhering to general rules of music harmony and imitation.

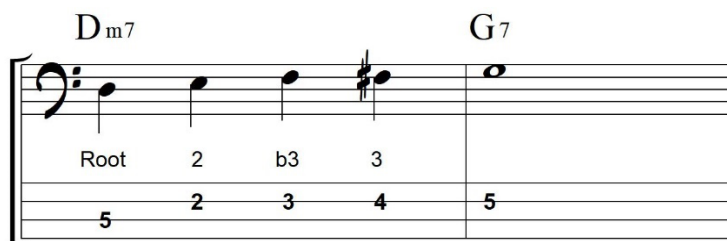
Imitation is a great way to develop vocabulary because you learn the language of Jazz. You learn common phrases for connecting chords, how those lines sound and how chord tones, scale and chromatic notes combine in application.

This book provides a vehicle for developing vocabulary through imitation. Many times, a beginner will be taught the theory behind creating walking lines and then told to "Go forth and practice improvising". However, there are less resources devoted to learning complete walking lines through a tune.

Developing Vocabulary

As you work through the lines in this book, the first step should simply be a verbatim learning of the notes. However, as you study and practice these lines you will start to recognise repeating one or two bar phrases. These phrases should be analysed with relation to the chord in effect.

For example, the following one bar phrase is used countless times in recordings over the complete history of jazz:

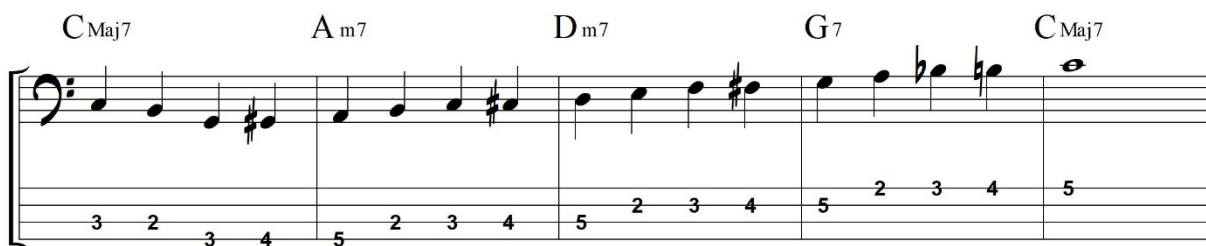


The line is shown over Dm7 and leads to G7. The root movement is by fourth (D to G) and will work over both major and minor chord qualities (Dm7, DMaj7, D7).

It can be analysed as a root note followed by the 2nd, the minor 3rd and the major 3rd. This leads smoothly to the fourth (the next chord).

This phrase may then be memorised and re-used in any similar chord movement in any key. This is how we develop our vocabulary.

For example, the following bass line makes use of that same phrase over the Am7, Dm7 and G7 chords:



Each of those successive chords ascend by perfect fourth. Thus, we can employ that same phrase each time.

This is obviously an overly repetitive method for creating a bass line when applied over a complete tune but as you learn more phrases and develop your vocabulary you will be able to employ a wider variety of phrases all over the fretboard.

The line over the Cmaj7 makes use of a different descending pattern, but this can also be analysed and assimilated into your vocabulary for use over chord movement from Chord 1 to Chord 6 in the key (eg. Cmaj7 to Am7).

Every bar you learn will contain musical content that may be internalised for future use. Simply analyse the chord movement and then practice the connecting line in isolation. The bass lines presented in this book make frequent use of common vocabulary.

7. Functional Harmony Primer

Functional Harmony is one of the most important areas of music theory any musician can study. We learn how chords 'function' within a key and how they work within a progression.

Exploring the intricacies of functional harmony is well outside the scope of this book. Nevertheless, we will briefly examine the chords present in major and minor keys, delve into the numbering system, and appreciate how it enhances our understanding of the outlined harmony. Additionally, this approach facilitates the memorization of progressions.

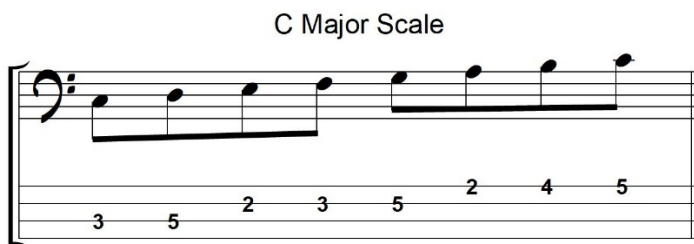
Each piece in Part 2 will be analysed using the functional harmony principles outlined here.

Chords Of The Major Key

Triads

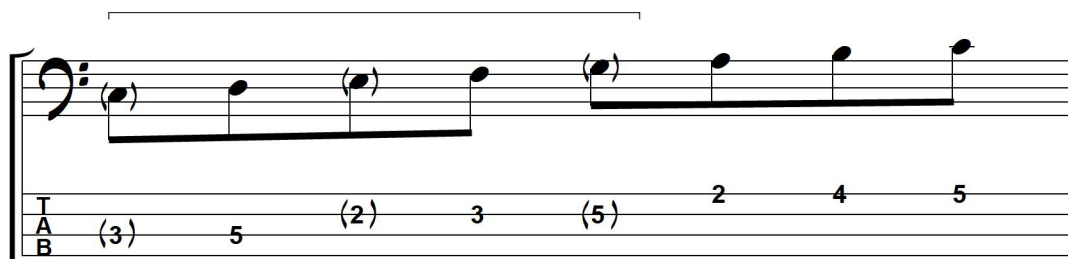
In the earlier chord construction section, we looked at tertian harmony and how chords are built from thirds. This is a key element of harmony used in creating chords from any scale.

The Major Key makes use of the Major Scale as its main palette of notes. The chords we build from a key make use of that palette. For example, the chords of the C major key will be constructed from the following palette of notes: C D E F G A B:



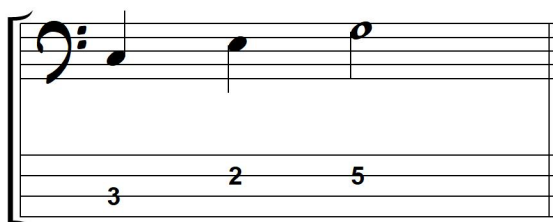
To create a triad built from the first degree of the scale we simply stack diatonic thirds from that first degree. In C Major, the first degree of the scale is C. The third and fifth built from C (using the C major scale) will be E and G.

Stacked Thirds Built From 1st Degree (Shown With Brackets)



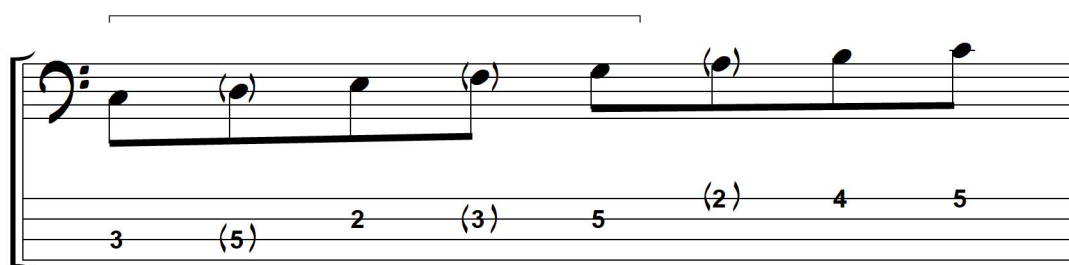
This gives us the notes C E G: The C major triad. Therefore, Chord number 1 in C Major is the C major triad.

Chord Number 1 in C: C Major



We can apply this same stacking of diatonic thirds to the second degree of the scale. In the key of C major this is the note D. When we build thirds from D, using the notes of the C major scale we find the notes D, F and A:

Stacked Thirds Built From 2nd Degree (Shown With Brackets)



The notes D, F and A spell the D minor triad. Therefore, Chord number 2 in C Major is the D minor Triad.

We can apply this same method of creating triads to every scale degree in a major scale. This provides us with the following set of chords (each chord labelled with Roman Numeral Notation):

- Chord 1: Major
- Chord 2: Minor
- Chord 3: Minor
- Chord 4: Major
- Chord 5: Major
- Chord 6: Minor
- Chord 7: Diminished

This sequence of chords in a major key should be memorised by all musicians. A simple way to memorise the set is by observing that chords 1, 4 and 5 are Major. The remaining chords are Minor except for the chord number 7 (the odd-one-out) which is Diminished.

Chords 1, 4 and 5 are considered the Primary Chords in a key and are of huge importance.

In the key of C Major we find the following set of triads:

- Chord 1: C Major
- Chord 2: D Minor
- Chord 3: E Minor
- Chord 4: F Major
- Chord 5: G Major
- Chord 6: A Minor
- Chord 7: B Diminished

We may transpose this order of chord qualities to any key. In the key of G Major we find the following set of triads:

- Chord 1: G Major
- Chord 2: A Minor
- Chord 3: B Minor
- Chord 4: C Major
- Chord 5: D Major
- Chord 6: E Minor
- Chord 7: F# Diminished

By understanding this fundamental area of harmony, we can analyse and memorise chord progressions by number.

Here are a few examples of common chord progressions in the key of C Major:

- 1 4 5 C Major F Major G Major
- 2 5 1 D Minor G Major C Major
- 1 6 2 5 C Major A Minor D Minor G Major
- 3 6 2 5 1 E Minor A Minor D Minor G Major

You may recognise this method of writing chord progressions from the Nashville Number System.

Seventh Chords

Thus far we've only looked at triads of the Major Key, but we can also build Seventh Chords from each degree using the same process of stacking thirds. We simply stack an extra third above each triad.

When we repeat this process from each scale degree, we build the following set of seventh chords in a Major Key:

- Chord 1: Major 7
- Chord 2: Minor 7
- Chord 3: Minor 7
- Chord 4: Major 7
- Chord 5: Dominant 7
- Chord 6: Minor 7
- Chord 7: Minor 7 Flat 5

In the key of C major, we would build the following set of seventh chords:

- Chord 1: Cmaj7
- Chord 2: Dm7
- Chord 3: Em7
- Chord 4: Fmaj7
- Chord 5: G7
- Chord 6: Am7
- Chord 7: Bm7b5

Again, we can transpose this order of chord qualities to any key. In the key of G Major we would find the following set of seventh chords:

- Chord 1: Gmaj7
- Chord 2: Am7
- Chord 3: Bm7
- Chord 4: Cmaj7
- Chord 5: D7
- Chord 6: Em7
- Chord 7: F#m7b5

If we add seventh chords to our previously listed chord progressions, we could create the following:

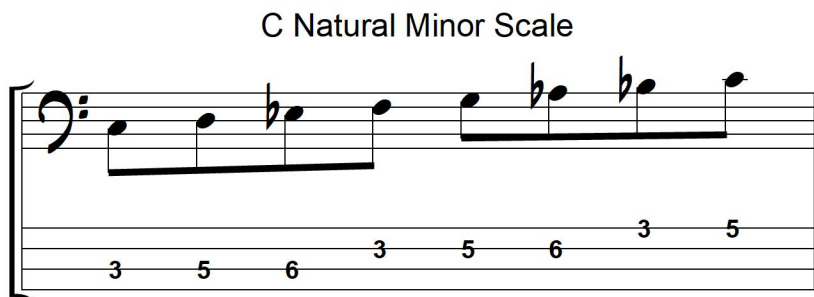
- 1 4 5 Cmaj7 Fmaj7 G7
- 2 5 1 Dm7 G7 Cmaj7
- 1 6 2 5 Cmaj7 Am7 Dm7 G7
- 3 6 2 5 1 Em7 Am7 Dm7 G7

Practice the arpeggios of each chord in the Major Scale through every key.

Chords Of The Minor Key

We can repeat this process of creating chords for the Minor Key.

We use the Natural Minor Scale as our default palette of notes in a Minor Key. In the key of C Minor we would use the C Natural Scale:



The triads built from a Natural Minor Scale are as follows:

- Chord 1: Minor
- Chord 2: Diminished
- Chord 3: Major
- Chord 4: Minor
- Chord 5: Minor
- Chord 6: Major
- Chord 7: Major

Therefore, in the key of C Minor we would make use of the following triads as our diatonic set:

- Chord 1: C Minor
- Chord 2: D Diminished
- Chord 3: Eb Major
- Chord 4: F Minor
- Chord 5: G Minor
- Chord 6: Ab Major
- Chord 7: Bb Major

Again, we can transpose these chords to any minor key. The chords of G Minor would be as follows:

- Chord 1: G Minor
- Chord 2: A Diminished
- Chord 3: Bb Major
- Chord 4: C Minor
- Chord 5: D Minor
- Chord 6: Eb Major
- Chord 7: F Major

When memorising these chords, simply view the primary chords (1, 4 and 5) as Minor. Chord 2 is the odd-one-out as a Diminished triad. Then chords 3, 6 and 7 are Major.

Below you will see some common minor chord progressions alongside the roman numeral numbering:

- 2 5 1 Ddim Gm Cm
- 1 6 5 Cm Ab Gm
- 1 4 5 Cm Fm Gm
- 6 7 1 Ab Bb C

Seventh Chords Of The Minor Key

As with the Major Key, we can also create seventh chords from a Natural Minor Scale. Below we see the diatonic set:

- Chord 1: Minor 7
- Chord 2: Minor 7 Flat 5
- Chord 3: Major 7
- Chord 4: Minor 7
- Chord 5: Minor 7
- Chord 6: Major 7
- Chord 7: Dominant 7

In C Minor this would lead to the following set of chords:

- Chord 1: Cm7
- Chord 2: Dm7b5
- Chord 3: Ebmaj7
- Chord 4: Fm7
- Chord 5: Gm7
- Chord 6: Abmaj7
- Chord 7: Bb7

Below are some examples of common Minor Key chord progressions:

- 2 5 1 Dm7b5 Gm7 Cm7
- 1 6 5 Cm7 Abmaj7 Gm7
- 1 4 5 Cm7 Fm7 Gm7
- 6 7 1 Abmaj7 Bb7 Cm7

Practice the arpeggios of each provided chord and progression in the Natural Minor Scale through every key.

Alteration Of The Dominant Chord

You may have noticed that the chord progressions created from the Natural Minor are a little lacking in resolution when arriving back at the tonic.

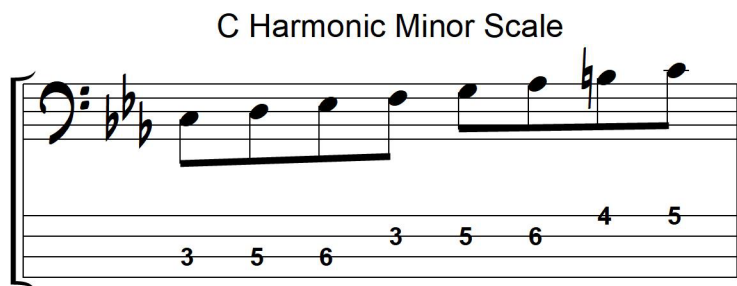
Therefore, it is very common to **switch chord 5 in the Minor Key from a Minor chord to a Major triad or Dominant 7 chord.**

This results in chord progressions as follows (in the key of C Minor):

- 2 5 1 Dm7b5 G7 Cm
- 6 5 1 Ab G Cm
- 1 4 5 Cm Fm G7

This raising of the third in the chord by a half step provides more resolution as the seventh of the key is raised to a major 7th. The major 7th has a stronger pull back to the root note than the minor 7th.

This results in use of the Harmonic Minor Scale. The Harmonic Minor is simply a Natural Minor Scale with a raised seventh:



This is the most common use for the Harmonic Minor Scale and it is important to understand that the scale is simply a consequence of this chromatic alteration to chord V. Hence the name 'Harmonic' minor scale.

Practice the arpeggios of the specified chord progressions above and try switching between chord 5 of the Natural Minor and Harmonic Minor scales. This will provide essential ear training when learning this aspect of harmony.

Roman Numeral Analysis

In this chapter we have delved into the numbering of chords within a key and have referred to chords by the common Arabic numbers 1 to 7.

However, the Roman Numeral system is used in analysis of a chord progression. We shall be using this system in our analysis of the progressions in Part 2.

Major Keys

The basic roman numeral set is used for diatonic chords. The following rules are used for basic triads:

- Major Upper Case eg. I
- Minor Lower Case eg. ii
- Diminished Lower Case and ° eg. vii°
- Augmented Upper Case and +eg. III+

The chords of the Major Key would be written as follows:

I ii iii IV V vi vii°

The following chord progression makes use of only diatonic triads in the key of C Major. Roman Numeral analysis is shown above each chord:

I C	V G	vi A _m	IV F
iii E _m	vi A _m	ii D _m	V G

Minor Keys

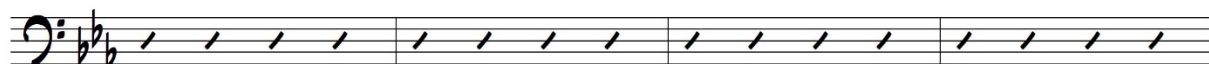
In a minor key, chord 3, 6 and 7 of the natural minor scale contain an additional flat sign before the numeral:

i ii° bIII iv v bVI bVII

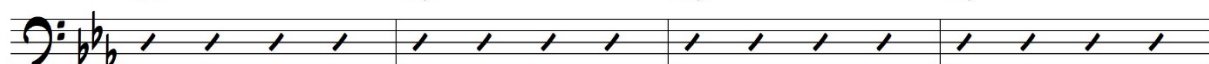
This is because the roman numerals reference the Major Scale as a default set. The flats or sharps before the roman numeral aid in describing the interval from the tonic.

The following progression is in C minor and displays the roman numeral analysis above each chord:

i C _m	iv F _m	v G _m	iv F _m
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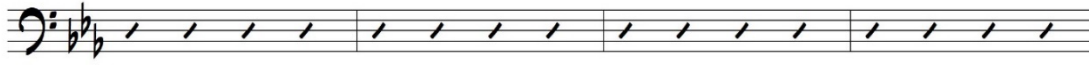
i C _m	bIII E _b	bVI A _b	bVII B _b
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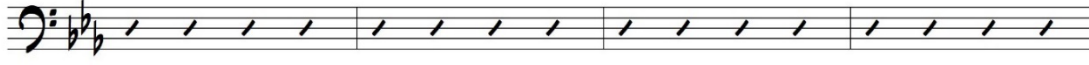
As mentioned earlier in this chapter, chord 5 of a minor key is commonly altered to a Major Triad or Dominant 7 chord. This results in use of the Harmonic Minor scale.

The following progression in C minor makes use of the major chord V:

i C _m	ii° D _{dim}	V G
---------------------	-------------------------	--------



i C _m	bVI A _b	V G
---------------------	-----------------------	--------



Note: This modern use of flats for the minor key is a departure from the traditional classical method of using only roman numerals

Seventh Chords

Seventh Chords may also be indicated with the following suffixes to our roman numeral analysis.

- Major 7 upper case numeral with M7 eg. IM7
- Minor 7 lower case numeral with 7 eg. ii7
- Dominant 7 upper case numeral with 7 eg. V7
- Minor 7 Flat 5 lower case numeral with ø7 eg. viiø7
- Diminished 7 lower case numeral with °7 eg. iv°7

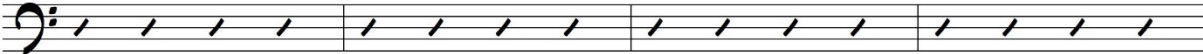
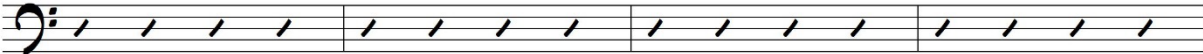
Notice how the Minor 7 is shown as a lower-case number and the number 7, whereas the Dominant 7 chord is shown as an uppercase number and the number 7. This is an important distinction to make.

In a Major Key the diatonic set of seventh chords would be as follows:

IM7 ii7 iii7 IVM7 V7 vi7 viiø7

The following chord progression makes use of diatonic seventh chords.

Roman numerals are displayed above each chord:

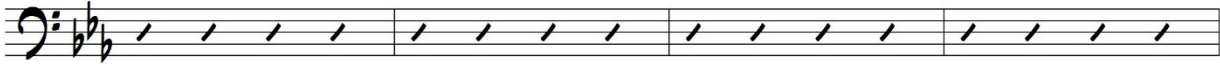
IM7 C _{Maj7}	IVM7 F _{Maj7}	IM7 C _{Maj7}	V7 G7
			
iii7 E _{m7}	vi7 A _{m7}	ii7 D _{m7}	V7 G7
			

In a Minor Key the diatonic set of seventh chords would be as follows:

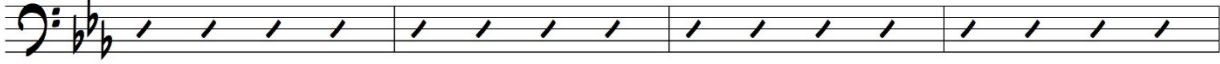
i iiø7 bIIIM7 iv7 v7 bVIM7 bVII7

The following chord progression in C Minor makes use of diatonic seventh chords and the Harmonic Minor Chord V:

i7 C _m 7		iiø7 D _m 7b5		V7 G7
------------------------	--	----------------------------	--	----------



i7 C _m 7	IIIM7 E ^b _{Maj} 7	VIM7 A ^b _{Maj} 7	V7 G7
------------------------	--	---	----------



Chromatic Chords

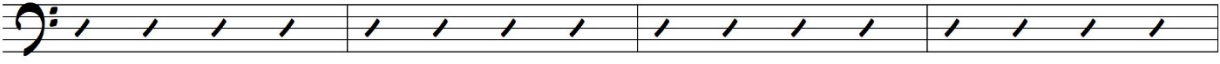
Chromatic chords (those outside of the key) are also denoted with a sharp or flat sign before the numeral.

For example, in the key of C major the chord of A^b Major would be shown as bVI and the chord of D^b Major would be shown as bII.

The following chord progressions show a variety of chromatic chords:

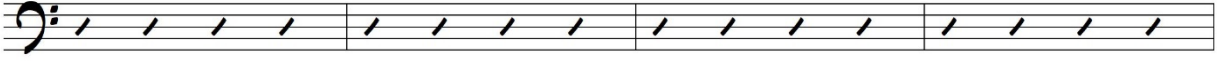
Chromatic Progression #1:

ii7 D _m 7	bII7 D ^b ₇	I C
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Chromatic Progression #2:

I C	bVI A ^b	V7 G7
--------	-----------------------	----------



Chord Function

Every chord in a key can serve a specific function. A lot of this is based on context and the rhythmic placement. But there are some basic concepts that will aid in building a foundation to build upon in your study of harmony.

Scale Degrees By Name

Thus far we've looked at scale degrees by number. In the key of C Major, C is the 1st, D is the 2nd and so on. However, these scale degrees are also labelled by names as per classical tradition:

- 1st Tonic
- 2nd Supertonic
- 3rd Mediant
- 4th Subdominant
- 5th Dominant
- 6th Submediant
- 7th Leading Note

Of all these labels, you will most likely recognise the terms **Tonic** and **Dominant**. This naming of scale degrees may be used when referring to both individual notes and chords.

In the key of C Major we would have the following set of chords by name:

- | | |
|----------------|--------------------|
| • C Major | Tonic Chord |
| • D Minor | Supertonic Chord |
| • E Minor | Mediant Chord |
| • F Major | Subdominant Chord |
| • G Major | Dominant Chord |
| • A Minor | Submediant Chord |
| • B Diminished | Leading Note Chord |

Chord V is the only chord in the major key with that specific construction (1 3 5 b7) hence the naming of the “Dominant 7” chord.

You will often hear musicians referring to chords as Tonic, Subdominant and Dominant. The other labels are less commonly used but it is worth understanding the source of these naming conventions.

Tonic Chord

The Tonic Chord is our Chord I. This is the root chord of a key and provides the feeling of home and resolution. All other chords in a key will provide varying levels of tension and when placed together in a progression they will generally take the listener on a journey culminating in a final resolution at the tonic chord.

How chords function in a key, how they create the feeling of a specific key and how they lead from one to the next are all fundamental aspects of functional harmony.

Dominant Chord

The Dominant Chord (chord V) is the most important chord in the key after the tonic. This chord provides a lot of gravitational pull back to the tonic chord and you will recognise the popular progression of V to I known as the Authentic Cadence (also Perfect Cadence).

Many songs are written using only chords I and V but you will commonly see the Dominant Chord in progressions such as the 2-5-1 shown below:



Learning the sound of the tonic chord, dominant chord and the authentic cadence should be considered essential ear training.

Subdominant Chord

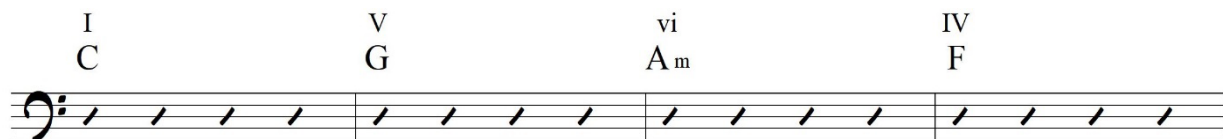
The Tonic, Dominant and Subdominant chords are considered the '**Primary Chords**' of a key. They may be considered the main tonal areas and you will often see them referred to in rock music as a three-chord-trick.

The Subdominant Chord often serves to lead into a Dominant Chord. Hence the common I-IV-V progression. You will sometimes see it described as 'Pre-Dominant' in function:



You will also see the chord used as a 'Plagal Cadence'. This is a IV-I cadence e.g. F Major to C Major in the key of C Major.

The following progression makes use of the IV-I cadence:



Again, it is vitally important for all musicians to train the ear in recognising the subdominant chord.

Beyond The Primary Chords

The remaining chords in a major or minor key all provide a certain sound or function dependant on context, melodic harmonisation and artistic expression.

Over time, through analysis of progressions, you will develop a better understanding of harmony and improve your ear training so that you can recognise each diatonic chord.

As you work through the tunes in this book you will see different applications of these chords and develop your ear as you play the lines and hear them outlining the progressions.

Cyclic Movement & Secondary Dominants

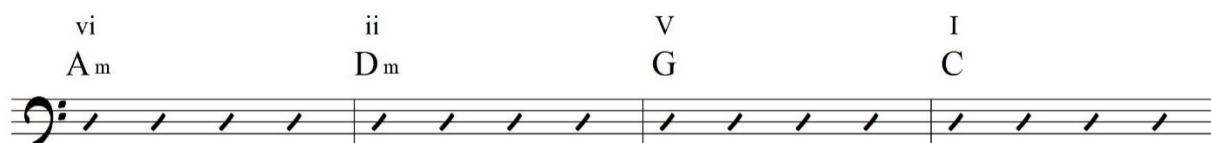
The Authentic Cadence of V to I contains a natural feeling of resolution. We can also apply this same feeling of natural progression to other chords within a key by following root movement by perfect fourth.

For example, in the key of C major we can use chord ii (Dm) as the V of chord V (G). This results in the hugely popular ii-V-I progression. The Dm transitions smoothly to the G.

Below we see the common ii-V-I progression in C Major:



We can perform the same progression by fourth from chord vi (Am). The chord vi moves by fourth to the chord ii (Dm):



By applying this progression by fourth to each chord of the key in turn, we find the following chord sequences:

- G – C
- Dm – G – C
- Am – Dm – G – C
- Em – Am – Dm – G – C
- Bdim – Am – Dm – G – C

We could also make use of seventh chords as follows:

- G7 – Cmaj7
- Dm7 – G7 – Cmaj7
- Am7 – Dm7 – G7 – Cmaj7
- Em7 – Am7 – Dm7 – G7 – Cmaj7
- Bm7b5 – Am7 – Dm7 – G7 – Cmaj7

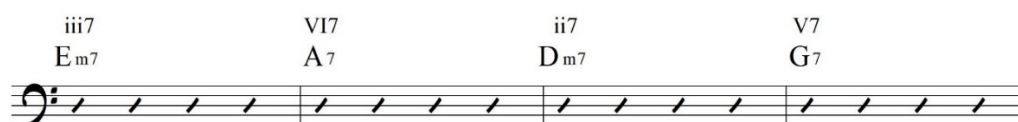
This movement always follows the cycle of fourths, hence the term **Cyclic Harmony**. You will see this movement used extensively in Jazz Standards.

In these progressions, each successive chord leads smoothly onto the next in a stepping-stone manner back to the tonic chord.

Secondary Dominant Chords & Tonicisation

We can also emphasise these successive V-I sequences by introducing chromaticism in the shape of Dominant 7 chords.

By switching chord vi to a dominant 7 chord VI7 we can create successive ii-V-I sequences:



This is a common way of introducing chromaticism into a progression. We refer to these substitutions as **Secondary Dominant** chords.

We are altering a Minor 7, Major 7 or Minor 7 flat 5 chord to a Dominant 7 to temporarily shift into a different tonal area. However, we are NOT modulating to a different key. This method of shifting to a different tonal area WITHIN the key is often referred to as **Tonicisation**. We are briefly treating a 'non-tonic' degree of the scale as a temporary Tonic.

Secondary Dominant chords are incredibly popular in all styles of music and will be demonstrated in the analyses of the jazz standards in Part 2

Tritone Substitutions

In the analyses of Part 2 you will also see brief mentioning of Tritone Substitution. This is a very common chromatic chord used to provide a certain sound and smooth chromatic voice leading.

Tritone Substitutions usually takes the place of Dominant 7 chords moving by fourth (cyclic motion).

The term Tritone is shorthand slang for an interval of three tones/whole steps. As a traditional interval this would be an Augmented 4th or Diminished 5th.

The classic use of the Tritone Sub is to replace a Dominant 7 chord with another Dominant 7 chord a tritone apart. As an example, we could replace the chord G7 with Db7. This is a Tritone Substitution.

In a practical context, let's take a look at the following ii-V-I chord progression of Dm7-G7-Cmaj7:



If we replace the G7 with Db7 (the tritone sub) we create the new progression of Dm7-Db7-Cmaj7:



Notice how this provides a smooth chromatic descent of D-Db-C. This is of particular importance to bass players since we will be outlining that chromatic descent in the bass line.

We can also imply tritone substitution by making use of that same chromatic descent over a regular ii-V-I. However, you must apply caution and artistic discretion when outlining root movement outside of the written harmony.

Why do Tritone Substitutions work?

Tritone substitutions work due to the common notes present in both the original and substituted Dominant 7 chords.

Let's look at the notes of both G7 and Db7:

- G7: G B D F
- Db7: Db F Ab Cb

If we enharmonically switch the Cb to B we can see that both chords share the notes F and B.

These notes are the 3rd and 7th of the G7 and the 7th and 3rd of the Db7.

These chord tones provide much of the Dominant 7 character and are, ironically, a tritone apart. That distinctive tritone flavour is very much a part of the Dominant 7 'personality'.

Both chords share this characteristic interval, albeit inverted, so we can make the substitution without losing that Dominant 7 feel. We also increase the cadential pull to the next chord through the chromatic descent.

Chromatic Chords

We've looked at diatonic chords within a key but chromatic chords (and chromatic alterations to chords) are incredibly common in all styles of music. The Secondary Dominant, Harmonic Minor chords and Tritone Substitutions outlined in this chapter are all examples of chromaticism.

We might also make use of borrowed chords from the parallel minor, altered extensions, diminished passing chords and many other examples of harmonic interest.

All of this is outside of the scope of this book; however, we will be looking at some examples of chromaticism in the jazz standards of part 2.

This chapter simply serves to provide a knowledge of standard diatonic harmony and the understanding that chord progressions will often venture outside of this basic framework.

8. Learning The Lines

Walk That Bass provides multiple precomposed bass lines written for each of the five Jazz Standard progressions. In this chapter we'll look at some tips for assimilating the material and some approaches for memorising the lines.

Learn The Complete Line

The bass lines are to be learned as complete etudes. Unlike basic riffs or repetitive bass lines in a rock/pop setting, two-feel/walking lines are unrepetitive by their very nature. This can cause difficulty in memorisation, especially for players only experienced in learning shorter lines.

Learning bass lines of this nature is more akin to learning improvised jazz solos or classical repertoire and I would recommend breaking the provided lines down into smaller fragments.

Learn In 'Chunks'

If you are totally new to walking bass and have no familiarity with any jazz vocabulary, I would advise learning the lines bar by bar.

Learn the first bar. Memorise. Learn the second bar. Memorise. Combine the bars. Memorise. Rinse and repeat.

For example, here we have the opening 4 bars of *How High The Sun*:



Learn the opening bar of G to D. Focus on the root-fifth movement, make reference to the harmony (see below) and commit the notes to memory. Then move onto bar two. Repeat this process and combine the two bars.

After working through the first four bars, practice the line until it is firmly committed to memory. You can then move on to the next four bars. Repeat this process to the end of the piece.

Use the other tips presented in this chapter as an aid for learning and memorising these smaller chunks. You can learn by 'note' alone but you will find the process much more manageable if you are able to relate those notes to a foundational framework of harmony and vocabulary.

No Practice Tracks Or Clicks (at first!)

Learn the lines AWAY from the tracks. Do NOT attempt to play a line along to metronomes or backing tracks until they are memorised or until you can read them fluently from start to finish.

Clicks and tracks will add unnecessary pressure to the learning process. The provided tracks will be of great use in hearing the lines applied to the harmony. They will also allow you to focus on the performance aspects of walking. However, the performance of playing these lines should only be considered after they are internalised.

Upon memorisation of the complete line, you can then move to performing along with the backing track at the slowest tempo. Once you are comfortable with that tempo, continue working through the tracks until you attain full speed.

By assimilating the notes, melodic devices and vocabulary prior to performance, you will be able to focus on the actual notes and positions free from the pressures of strict time and groove. Walking Bass Lines are generally improvised so practice can often be hindered by this pressure.

Learn Analytically

Learning each bass line with reference to the underlying harmony will aid in the process of playing and memorising each bar.

Every note of every bar should be viewed analytically. What is the chord? What function does the note serve? Is it a chord tone? Is it a passing note? Every note will work around the notes of an arpeggio and the appropriate chord scale. Every non chord tone will serve a function.

By developing a foundation of harmony knowledge and by practicing all the appropriate arpeggios and scales, you should be able to see each line working around this musical framework.

As you progressively learn more musical content, the brain will perform its duty in making simple connections to previously referenced material stored in the memory.

As an example, here we see the first four bars of the low position walking line from Sweet Georgia:

F₇

The musical notation shows four bars of a walking bass line in F major (one flat). The notes are: Bar 1: F2, A2, Bb2, B2; Bar 2: C3, B2, A2, G2; Bar 3: F2, E2, D2, C2; Bar 4: B1, A1, G1, F1. The fretboard diagram below shows the following fingerings: Bar 1: T=1, A=0, B=1; Bar 2: T=3, A=0, B=1; Bar 3: T=3, A=1, B=0; Bar 4: T=3, A=0, B=3.

This line could simply be viewed as the individual notes: F A Bb B C etc. But this would be missing all the important material we might consider during an improvisation. It's these considerations that make for an easier learning of the line.

The four bars work around an F7 chord (F A C Eb). The chord scale would be F Mixolydian. Those two facts alone will help with learning the line.

The arpeggio and chord scale are shown below:

F7 Arpeggio
F Mixolydian

The F7 Arpeggio fretboard diagram shows the notes 1 (F), 0 (A), 3 (C), and 1 (E) on the strings. The F Mixolydian fretboard diagram shows the notes 1 (F), 3 (G), 0 (A), 1 (Bb), 3 (C), 0 (D), and 1 (E) on the strings.

By having a firm grasp of these fundamentals, it is much easier to analyse the walking line from Sweet Georgia (R=Root Note, Pass=Passing Note):

F7

	R	3rd	Pass	Pass	5th	Pass	7th	pass	R	7th	Pass	Pass	5th	3rd	5th	Pass
T																
A																
B	1	0	1	2	3	0	1	2	3	1	0	4	3	0	3	2

This analysis breaks the line down into chord tones and non-chord tones. As you play the line you will see the chord tones (the notes of the F7 arpeggio) and the other notes as melodic devices working to connect them together.

You might also see the line related to the scale as follows (scale degrees by number, chr=chromatic note):

F7

	R	3rd	4th	Chr	5th	6th	7th	Chr	R	7th	6th	Chr	5th	3rd	5th	Chr
T																
A																
B	1	0	1	2	3	0	1	2	3	1	0	4	3	0	3	2

Both forms of analysis are valid but you will most often see a line with reference to the scale (the second example). This analysis works with the understanding that the 2nd, 4th and 6th degrees serve as melodic devices (passing note etc) as seen in the first example.

All these numbers and references to passing notes and chromatic notes might seem a little convoluted to the beginner or uninitiated but it must be noted that this is not an academic test.

You do not need to write out an analysis. These examples simply serve to demonstrate how you might view the notes of a walking line with an analytical eye, referencing the arpeggios and scales you have already stored in your mental, musical toolkit.

While understanding the chord tones, non-chord tones, intervals, arpeggios and scales that make up a bass line is important, the ultimate goal is to use that information as a springboard for developing your own vocabulary.

Learn & Use The Vocabulary

We've already looked at vocabulary development in a previous chapter but it's worth revisiting this concept here as we look at the learning of the lines.

Walking Bass Lines are made up of phrases that either connect chords or outline a single chord. As you learn walking lines you will see the same repeating phrases time and time again. As you learn these lines and commit them to memory through repetition, these lines will be assimilated into your musical vocabulary.

The analytical approach outlined in this chapter will aid with learning vocabulary. By referencing the harmony, phrases will be easier to memorise. Vocabulary will be viewed from a chord tone and non-chord tone perspective. You will see lines working around the arpeggios and scales and, most importantly, view the phrases as functional. You will store them in your memory based on how they are applied. Some phrases will serve to connect chords in a progression. Some will work better over static chords.

All vocabulary will serve to develop your musicianship and improve your walking bass fluency. To this end, development of your walking bass vocabulary is the main focus of this book.

9. Positions

The Positions

The *Simple Steps To Walking Bass* course splits the bass neck into several positions providing a simple path to traversing the different registers of the instrument.

By focusing on a single position, you can practice walking in a confined area and cementing your knowledge of the fretboard.

The main positions are:

- Low Position: Frets 1 to 6
- Mid Position: Frets 7 to 12
- High Position: Above the 12th Fret

These positions are not strict areas of confinement. They are NOT fingering positions. They are note positions. Each position roughly adheres to one iteration of a specific note.

For example, in the low position we have one iteration of the C at the 3rd fret of the A string. In the Mid Position we have another single iteration of that C at the 8th fret of the E string. The position we occupy will dictate the closest iteration of a specific note for our fingers.

Once you feel comfortable in the Low Position, you can practice the Mid Position. Once you feel comfortable in both positions you will be able to progressively and smoothly transition between them. The High Position is simply a repeat of the Low area.

Presentation Of The Bass Lines

In Part 2 of the book, there are six lines written for each tune based on the various positions:

- One Chorus in Two Feel – Low Position
- One Chorus in Two Feel – Mid Position
- One Chorus in Two Feel – All Positions
- One Chorus in Walking – Low Position
- One Chorus in Walking – Mid Position
- One Chorus in Walking – All Positions

Each line will provide musical content and vocabulary in different areas of the bass fretboard.

Again, it is worth mentioning that these are not strict positional adherences. The low position lines may briefly drift into the mid position and vice versa. Context and logical fingering choices play a part in how the tab is written out.

If you are restricting yourself to sheet music only then the fingerings are left to your own discretion. The specified position provides basic direction for general hand placement.

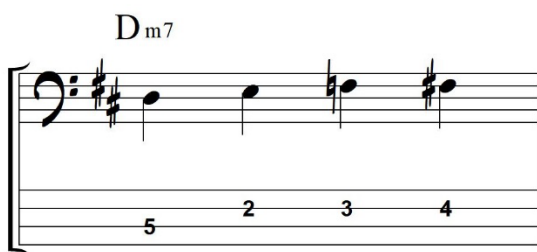
10. Springboard To Improvisation

I would highly recommend making use of the vocabulary demonstrated in the lines of Part 2 outside the confine of these pieces.

You should be practicing the principles outlined in the *Simple Steps To Walking Bass* course in your daily practice as a pathway to developing your overall walking improvisation.

As you learn new lines, such as those presented here, it is important that you aim to use any recently acquired vocabulary in every jazz standard you practice. With practice and repeated use of your vocabulary, you will steadily develop your walking improvisation and gain freedom and confidence as a player.

As an example, in the song Tune Down (in Part 2), we see the following common line over the Dm7 chord:



This line is an incredibly popular phrase used for connecting two chords a perfect fourth apart (ii V progression). Because we know this line works over a Minor 7 chord in this context, we can commit the line to memory and use it in our improvisation over other tunes that use the same chord sequence.

The ii-V progression can be found in hundreds of popular Jazz Standards so by assimilating that line into our vocabulary, we have an incredibly functional line that may be used in countless musical situations.

The following example shows how it's possible to recycle that same piece of vocabulary over the chords of another very popular jazz standard:

The musical notation shows a single bass line recycled over four different chords: C_{m7} , F_7 , $B\flat_{Maj7}$, and $E\flat_{Maj7}$. The line consists of eighth notes: C-B $\flat$ -A-B $\flat$, D-C-B $\flat$ -A, E-D-C-B $\flat$, and F-E-D-C. The bass line is written on a single staff with a key signature of two flats and a common time signature.

Obviously, this is an extreme example of using the same line many times in succession. In an improvisation you would usually want to add some variety into proceedings. However, it's a great example of how learning a single bar phrase may act as a springboard to better improvisation.

The Next Step

After working through the material of this book, the next step should be to continue your vocabulary development and improvisational skills by studying more bass lines and chord progressions beyond those presented here.

Transcription is great practice for bass players of all levels. Transcribe walking lines by Paul Chambers, Ray Brown, Ron Carter and other Jazz greats. This is great practice for the ear and provides a continuous resource for working on new vocabulary.

You can also practice pre composed lines like those presented here. Use transcriptions of classic recordings, lines written for shows, lines featured in other books and any other source you can find for pre-written material.

Each time you study a new line, analyse the harmony and practice with an analytical eye. All content presented in this book will help in this regard.

Part Two: Bass Lines & Analysis

This second section of the book should be the main focus of your practice. The five provided tunes are presented as a basic chord chart and harmonic analysis before moving into the six composed bass lines.

For each song, there are three bass lines in a two feel (using mostly half notes) and three bass lines in regular 'four' walking feel (quarter notes).

Each bass line occupies a general fretboard area. There is a low position (open strings to around the 6th fret), a mid/high position (above the 6th fret) and then a combination of all areas. As mentioned previously, the individual positions are not strict in their application. Some lines will move briefly out of the specified area to allow for smooth movement in the hand position and various tone consideration.

The provided chord chart may be used as a basis for creating your own improvised bass lines. I would recommend this practice alongside the learning of the pre composed bass lines. Try improvising and writing your own lines. This is a great way to work on vocabulary. You learn phrases in the pre composed lines and incorporate them into your own improvisations and writing.

The Harmonic Analysis section is worthy of consideration but learning the actual lines should be your focus. Treat the analysis only as reference. There are many chromatic chord scales listed in the analyses that may be ignored for much of your practice. For example, the chords lasting only two beats have little time for scalar movement.

It is MUCH more important to understand the chord tones (arpeggios) and how we can work around them with approach and passing notes.

1. Sweet Georgia

Chord Progression

Chord progression for "Sweet Georgia" in bass clef, 4/4 time, key of B-flat major (three flats).

The progression is organized into four systems, each with four measures. Chord symbols are placed above the first measure of each system.

System 1: F7, Bb7, Eb7, Ab, Eb7, Ab, C7

System 2: F7, Bb7, Fm, C7, Fm, C7

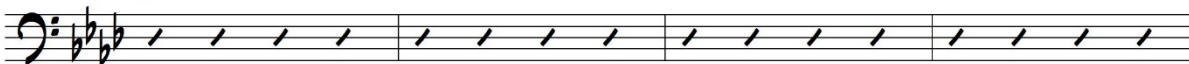
System 3: Ab, F7, Bb7, Eb7, Ab

Each measure contains a whole note chord symbol and a rhythmic slash indicating a whole note duration.

‘Sweet Georgia’ Harmony & Chord Scale Analysis

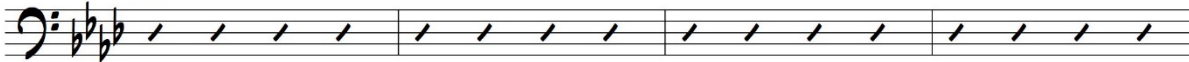
VI7 (F Mixolydian)

F7



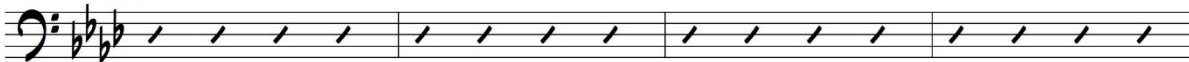
II7 (Bb Mixolydian)

Bb7



V7 (Eb Mixolydian)

Eb7



I (Ab Major)

Ab

V7 (Eb Mixolydian)

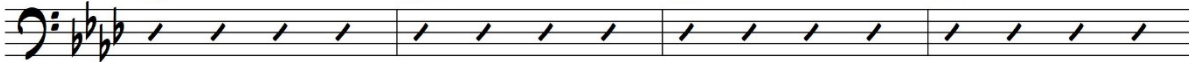
Eb7

I (Ab Major)

Ab

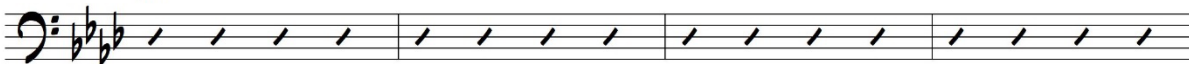
III7 (C Mixolydian)

C7



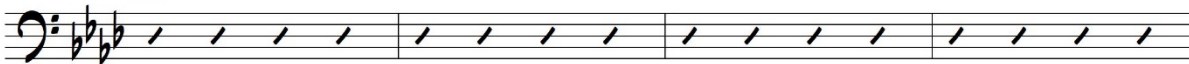
VI7 (F Mixolydian)

F7



II7 (Bb Mixolydian)

Bb7



vi (F Nat Minor)

Fm

III7 (C Mixolydian)

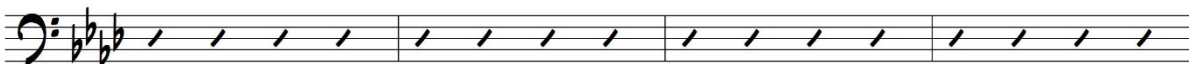
C7

vi (F Nat Minor)

Fm

III7 (C Mixolydian)

C7



I
(Ab Major)

Ab

VI7
(F Mixolydian)

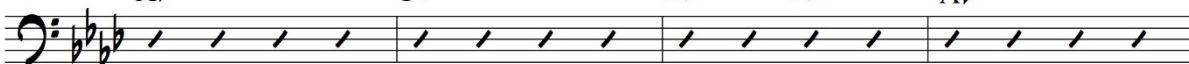
F7

II7 (Bb Mixolydian) V7 (Eb Mixolydian) I (Ab Major)

Bb7

Eb7

Ab



Chord Progression

This tune is in the key of Ab and the first three chords are a basic VI-II-V sequence. However, all three chords have a dominant 7 quality. Therefore we are making use of secondary dominants that provide a certain 'bluesy' sound and provide the dominant to tonic 'pull' for each subsequent chord.

This cyclic sequence finally resolves to the tonic chord of Ab and moves back and forth to the chord V before making use of C7 secondary dominant chord back to the Chord VI. Again, the C7 is providing the dominant to tonic resolution back to our starting chord of F7.

We then repeat the first 8 bars of chord VI and II before making a brief shift into a temporary key of F minor (Fm to C7 x2).

The song then finishes with a simple I-VI-ii-V-I. This acts as a turnaround to learn us back into chord VI at the top. After the final repeat we would simply end on the Ab.

Chord Scales

The implied chord scales of this song are of limited variety. Mixolydian scales may be used over every Dominant 7 chord due to the heavy use of secondary dominants and the bluesy nature of the progression.

The only other scales are the tonic Ab major and the F Natural Minor used for the F Minor section.

Sweet Georgia Line #1: Two Feel – Low Position

Standard Notation:

♩ = 170

The image displays a musical score for a piece titled "Sweet Georgia Line #1: Two Feel – Low Position". The notation is in standard staff notation, specifically for the bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked as ♩ = 170. The score consists of eight lines of music. Chord symbols are placed above the staff at various points: F7 (line 1), Bb7 (line 2), Eb7 (line 3), Ab (line 4), Eb7 (line 4), Ab (line 4), C7 (line 4), F7 (line 5), Bb7 (line 6), Fm (line 7), C7 (line 7), Fm (line 7), C7 (line 7), Ab (line 8), F7 (line 8), Bb7 (line 8), Eb7 (line 8), and Ab (line 8). The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, with some measures containing rests.

With Tablature

♩ = 170

F₇

T
A
B

B $\flat$ ₇

E $\flat$ ₇

A $\flat$ E $\flat$ ₇ A $\flat$ C₇

F₇

System 1:
 Measure 1: $B\flat_7$ (Fingerings: 3, 3)
 Measure 2: F_m (Fingerings: 1, 0)
 Measure 3: C_7 (Fingerings: 1, 3)
 Measure 4: F_m (Fingerings: 1, 3, 2)
 Measure 5: C_7 (Fingerings: 3, 2)

System 2:
 Measure 1: F_m (Fingerings: 1, 4)
 Measure 2: C_7 (Fingerings: 3, 3, 2, 3)
 Measure 3: F_m (Fingerings: 3, 6)
 Measure 4: C_7 (Fingerings: 5, 3, 1, 5)

System 3:
 Measure 1: $A\flat$ (Fingerings: 6, 6)
 Measure 2: F_7 (Fingerings: 3, 5, 4)
 Measure 3: $B\flat_7$ (Fingerings: 3, 1)
 Measure 4: $E\flat_7$ (Fingerings: 1, 1, 5, 4)
 Measure 5: $A\flat$ (Fingerings: 1, 1, 5, 4)

Sweet Georgia Line #2: Two Feel – Mid Position

Standard Notation:

♩ = 170

The notation is written in bass clef with a key signature of one flat (F major). The tempo is marked as ♩ = 170. The piece consists of eight measures, each with a specific chord indicated above the staff:

- Measure 1: F7
- Measure 2: Bb7
- Measure 3: Eb7
- Measure 4: Ab, Eb7, Ab, C7
- Measure 5: F7
- Measure 6: Bb7
- Measure 7: Fm, C7, Fm, C7
- Measure 8: Ab, F7, Bb7, Eb7, Ab

With Tablature

$\text{♩} = 170$ F_7

8 10 10 10 8 7 8 8 10 9

Bb_7

8 7 8 8 8 10 8 8 7

Eb_7

6 5 8 6 8 6 5 8

Ab Eb_7 Ab C_7

6 4 5 6 8 6 8 10 7 8 9

F_7

10 10 8 8 8 7 8 8 10 7

B $\flat$ ₇

8 10 8 8 7 8 7 8 7

F_m C₇ F_m C₇

8 8 6 7 8 7 8 10 11 8 10 8 11 10

A $\flat$ F₇ B $\flat$ ₇ E $\flat$ ₇ A $\flat$

11 10 8 10 8 6 6 6 6 7

Sweet Georgia Line #3: Two Feel – All Positions

Standard Notation:

♩ = 170

Chord symbols: F7, B $\flat$ 7, E $\flat$ 7, A $\flat$, E $\flat$ 7, A $\flat$, C7, F7, B $\flat$ 7, F m , C7, F m , C7, A $\flat$, F7, B $\flat$ 7, E $\flat$ 7, A $\flat$.

With Tablature

♩ = 170

F₇

The first system shows a bass clef staff with a key signature of three flats (B-flat, E-flat, A-flat). The music consists of four measures. The first measure has a whole note F. The second measure has a dotted quarter note F, an eighth note G, and a quarter note A. The third measure has a whole note F. The fourth measure has a quarter note F, an eighth note G, and a quarter note A. The tablature below the staff shows the following fret numbers: 1, 3, 3, 3, 2, 3, 3, 5, 3, 1, 0, 3.

B $\flat$ ₇

The second system shows a bass clef staff with a key signature of three flats. The music consists of four measures. The first measure has a whole note B-flat. The second measure has a whole note B-flat. The third measure has a whole note B-flat. The fourth measure has a whole note B-flat. The tablature below the staff shows the following fret numbers: 1, 3, 8, 7, 10, 8, 8, 8, 5.

E $\flat$ ₇

The third system shows a bass clef staff with a key signature of three flats. The music consists of four measures. The first measure has a whole note E-flat. The second measure has a whole note E-flat. The third measure has a whole note E-flat. The fourth measure has a whole note E-flat. The tablature below the staff shows the following fret numbers: 6, 6, 3, 6, 6, 8, 6, 8, 4, 5.

A $\flat$ E $\flat$ ₇ A $\flat$ C₇

The fourth system shows a bass clef staff with a key signature of three flats. The music consists of four measures. The first measure has a whole note A-flat. The second measure has a whole note E-flat. The third measure has a whole note A-flat. The fourth measure has a whole note C. The tablature below the staff shows the following fret numbers: 6, 6, 6, 2, 3, 3, 2, 0.

F₇

The fifth system shows a bass clef staff with a key signature of three flats. The music consists of four measures. The first measure has a whole note F. The second measure has a whole note F. The third measure has a whole note F. The fourth measure has a whole note F. The tablature below the staff shows the following fret numbers: 1, 3, 5, 8, 6, 8, 7, 10, 8, 10, 12, 13, 14.

B $\flat$ ₇

15 15 8 8 5 6 8 6 5 8 7

F_m C₇ F_m C₇

8 10 10 7 8 11 10 8 9 10 10

A $\flat$ F₇ B $\flat$ ₇ E $\flat$ ₇ A $\flat$

11 10 9 8 8 6 6 4 0

Sweet Georgia Line #4: Walking – Low Position

Standard Notation:

♩ = 170

F7

B♭7

E♭7

A♭ E♭7 A♭ C7

F7

B♭7

Fm C7 Fm C7

A♭ F7 B♭7 E♭7 A♭

With Tablature

♩ = 170 F₇

1 0 1 2 3 0 1 2 3 1 0 4 3 0 3 2

B $\flat$ ₇

1 3 0 1 3 0 1 2 3 1 0 4 3 2 1 0

E $\flat$ ₇

1 3 4 0 1 3 4 5 6 5 8 5 6 5 8 7

A $\flat$ E $\flat$ ₇ A $\flat$ C₇

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

F₇

3 5 2 3 5 3 2 5 3 1 0 3 1 3 0 3

B $\flat$ ₇

1 0 1 3 5 4 5 1 3 2 3 0 1 0 3 2

F_m C₇ F_m C₇

3 5 6 3 5 5 3 0 1 3 4 1 3 5 2 5

A $\flat$ F₇ B $\flat$ ₇ E $\flat$ ₇ A $\flat$

1 1 1 0 3 1 3 2 1 4 1 0 1 1 4 2

Sweet Georgia Line #5: Walking – Mid Position

Standard Notation:

♩ = 170

The notation is written in bass clef with a key signature of three flats (B-flat major). The tempo is marked as ♩ = 170. The piece consists of eight measures of music, each with a specific chord indicated above it. The notes are as follows:

- Measure 1: Chord F7. Notes: B-flat, D, F, A-flat.
- Measure 2: Chord Bb7. Notes: B-flat, D, F, A-flat.
- Measure 3: Chord Eb7. Notes: E-flat, G, B-flat, D.
- Measure 4: Chord Ab. Notes: A-flat, C, E-flat, G.
- Measure 5: Chord Eb7. Notes: E-flat, G, B-flat, D.
- Measure 6: Chord Ab. Notes: A-flat, C, E-flat, G.
- Measure 7: Chord C7. Notes: C, E-flat, G, B-flat.
- Measure 8: Chord F7. Notes: B-flat, D, F, A-flat.

The piece concludes with a double bar line.

With Tablature

$\text{♩} = 170$ F_7

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

Bb_7

8 6 5 4 8 6 5 8 6 5 8 6 8 7 10 9

Eb_7

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

Ab Eb_7 Ab C_7

6 5 6 7 8 6 5 8 6 5 8 6 7 8 6 7

F_7

8 10 7 8 10 8 7 10 8 7 6 5 8 6 4 5

B $\flat$ ₇

6 8 5 6 | 8 5 6 7 | 8 7 8 10 | 7 10 7 8

F_m C₇ F_m C₇

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

A $\flat$ F₇ B $\flat$ ₇ E $\flat$ ₇ A $\flat$

13 12 10 13 | 10 8 10 7 | 8 8 11 10 | 11 11 11 10

Sweet Georgia Line #6: Walking – All Positions

Standard Notation:

♩ = 170

Standard notation for "Sweet Georgia Line #6: Walking" in bass clef, 3/4 time, key of F major. The piece consists of 8 measures with various chords indicated above the staff.

Chords indicated above the staff:

- Measure 1: F7
- Measure 2: Bb7
- Measure 3: Eb7
- Measure 4: Ab
- Measure 5: Eb7
- Measure 6: Ab
- Measure 7: C7
- Measure 8: F7

Chords indicated below the staff:

- Measure 1: Fm
- Measure 2: C7
- Measure 3: Fm
- Measure 4: C7
- Measure 5: Ab
- Measure 6: F7
- Measure 7: Bb7
- Measure 8: Eb7

With Tablature

$\text{♩} = 170$ F_7

Bb_7

Eb_7

Ab Eb_7 Ab C_7

F_7

B $\flat$ 7

8 6 8 5 6 1 4 0 1 0 3 6 8 7 8 9

F_m C7 F_m C7

10 8 11 8 10 9 12 15 13 15 15 14 15 15 15 13

A $\flat$ F7 B $\flat$ 7 E $\flat$ 7 A $\flat$

11 10 8 7 8 7 10 9 8 5 6 6 4 4 3 2 4 4 3 2

2. Tune Down

Chord Progression

Em7 A7 DMaj7

Dm7 G7 CMaj7

Cm7 F7 Bbmaj7

Em7 F7 Bbmaj7 A7

Em7 A7 DMaj7

Dm7 G7 CMaj7

Cm7 F7 Bbmaj7

Em7 A7 DMaj7

'Tune Down' Harmony & Chord Scale Analysis

ii7 (E Dorian)	V7 (A Mixolydian)	I (D Major)
E m7	A 7	D Maj7

ii - V of bVII in D Mixolydian

ii7 (D Dorian)	V7 (G Mixolydian)	I (C Lydian or Major)
D m7	G 7	C Maj7

ii - V of bVI in D Minor

ii7 (C Dorian)	V7 (F Mixolydian)	I (Bb Lydian or Major)
C m7	F 7	Bb Maj7

V-I of bVI in D Minor (into bVII to V cadence - BMaj7 to A7)

ii7 (E Dorian)	bIII (F Mixolydian)	bVI (Bb Lydian)	V7 (A Mixolydian)
E m7	F 7	Bb Maj7	A 7

These 4 Bars are an expansion on ii - V (Em7 to A7)

(Next 12 Bars same as previous 12 bars)

E m7	A 7	D Maj7
------	-----	--------

D m7	G 7	C Maj7
------	-----	--------

C m7	F 7	Bb Maj7
------	-----	---------

ii7 (E Dorian)	V7 (A Mixolydian)	I (D Major)
E m7	A 7	D Maj7

Chord Progression

The harmony presented here may seem strange at first glance. The progression appears to be shifting through a succession of unrelated keys. However, this is not necessarily the case.

We are in the key of D major and begin with a simple ii-V-I (Em7-A7-DMaj7). We then seem to shift down through two successive ii-V-I progressions in the keys of C Major and Bb Major. These are part of a *harmonic sequence*. We are taking one chord progression and shifting it through a sequence, in this case descending whole steps.

The beauty of this sequence is that each recurrence takes place on a common root note with a shift from major to minor. Dmaj7 switches to Dm7, Cmaj7 switches to Cm7 etc. This is a common sequence in Jazz.

However, we are not simply modulating through keys. There is a continuity to the sound of the complete progression a resolution back to D major without any obvious pivot chords.

This is due to the overarching movement of the sequence. If we consider each ii-V as simple tensions for each descending major chord we see the following movement: Dmaj7 – Cmaj7 – Bbmaj7

We are making a progressive descent from Dmaj7 and will finally culminate on the A7 chord at the 12th bar. This movement may be seen as a simple descending sequence or may also be analysed as modal interchange.

We are basically looking at a variation on the common Minor progression of I-bVII-bVI-V.

In the key of D minor this progression would be Dm – C – Bb – A.

We are simply borrowing this progression from the parallel Minor key (D Minor) and using Major 7 chords to provide continuity. We then expand upon each major chord by making use of ii-V progressions to imply tonicization.

Bars 13 to 16 may also seem strange but these chords are related to the previous sequence. The chords presented are Em7-F7-BbMaj7-A7.

These four bars are simply an expansion on the A7 chord. The Em7 would be a simple ii-V expansion on the A7.

But we also have the F7-BbMaj7. This is another *Minorization* of the progression. We are making use of the bVI-V minor progression in a major context. The F7 is simply a V-I expansion on the Bb.

Again, all chords in this A section work around a basic descending sequence of Dmaj7-Cmaj7-Bbmaj7-A7. We are making use of ii-V, VI-V and V-I expansions to add interest over the 16 bars. These are not modulations. We do NOT change key. We simply work through a variety of tonal areas in our descent through the key. Each ii-V-I represents an element of tonicization.

The B section of the tune is a repeat of the A section with a simple ii-V-I progression to end.

Chord Scales

The chord scales used in this tune are very diatonic in nature, especially if we consider the tonicization and multiple use of a temporary chord I.

The Dominant 7 chords are all Mixolydian in nature and the Minor 7 chords are Dorian. The Major Scale may be used for each Major 7 chord but it is also possible to use the Lydian scale over the CMaj7 and BbMaj7 chords. This will imply modal interchange during the descent (many jazz players often use Lydian in place of the Major scale by default)

Standard Notation:

87

With Tablature

♩ = 220

E_m7 A₇ D_{Maj}7

D_m7 G₇ C_{Maj}7

C_m7 F₇ B_bMaj7

E_m7 F₇ B_bMaj7 A₇

E_m7 A₇ D_{Maj}7

Tablature (T) and Bass (B) staves are shown for each measure.

D_m7 G7 C_{Maj}7

C_m7 F7 B_b_{Maj}7

E_m7 A7 D_{Maj}7

Tune Down Line #2: Two Feel – Mid Position

Standard Notation:

♩ = 220

Chord progression and notes:

- Measure 1: E_{m7} (Notes: D, C, B, A)
- Measure 2: A^7 (Notes: G, F, E, D)
- Measure 3: D^{Maj7} (Notes: C, B, A, G)
- Measure 4: D_{m7} (Notes: F, E, D, C)
- Measure 5: G^7 (Notes: E, D, C, B)
- Measure 6: C^{Maj7} (Notes: D, C, B, A)
- Measure 7: C_{m7} (Notes: B, A, G, F)
- Measure 8: F^7 (Notes: E, D, C, B)
- Measure 9: B^b_{Maj7} (Notes: A, G, F, E)
- Measure 10: E_{m7} (Notes: D, C, B, A)
- Measure 11: F^7 (Notes: G, F, E, D)
- Measure 12: B^b_{Maj7} (Notes: A, G, F, E)
- Measure 13: A^7 (Notes: G, F, E, D)
- Measure 14: E_{m7} (Notes: D, C, B, A)
- Measure 15: A^7 (Notes: G, F, E, D)
- Measure 16: D^{Maj7} (Notes: C, B, A, G)
- Measure 17: D_{m7} (Notes: F, E, D, C)
- Measure 18: G^7 (Notes: E, D, C, B)
- Measure 19: C^{Maj7} (Notes: D, C, B, A)
- Measure 20: C_{m7} (Notes: B, A, G, F)
- Measure 21: F^7 (Notes: E, D, C, B)
- Measure 22: B^b_{Maj7} (Notes: A, G, F, E)
- Measure 23: E_{m7} (Notes: D, C, B, A)
- Measure 24: A^7 (Notes: G, F, E, D)
- Measure 25: D^{Maj7} (Notes: C, B, A, G)

With Tablature

♩ = 220

Em7 A7 D Maj7

Dm7 G7 C Maj7

Cm7 F7 Bb Maj7

Em7 F7 Bb Maj7 A7

Em7 A7 D Maj7

Tablature: 7 9 7 6 7 7 10 9 8 10 10 9 10 10 7 10 10 7 8 10 8 10 8 7 6 9 7 6 7 7 7 10 12

D_m7 G₇ C_{Maj}7

12 10 12 12 10 10 10 9

C_m7 F₇ B_bMaj7

8 7 8 9 10 10 8 10 8 8

E_m7 A₇ D_{Maj}7

7 9 10 12 11 12 11 12 5

Tune Down Line #3: Two Feel – All Positions

Standard Notation:

♩ = 220

Chord progression: E m7, A 7, D Maj7, D m7, G 7, C Maj7, C m7, F 7, B b Maj7, E m7, F 7, B b Maj7, A 7, E m7, A 7, D Maj7, D m7, G 7, C Maj7, C m7, F 7, B b Maj7, E m7, A 7, D Maj7.

With Tablature

♩ = 220

The musical score is organized into five systems, each containing a staff with a treble clef and a key signature of two sharps (F# and C#). The chords and their corresponding tablature are as follows:

- System 1:** Em7 (0 3), A7 (5 4), DMaj7 (5 7), DMaj7 (7 7).
- System 2:** Dm7 (5 7 8), G7 (10 12), CMaj7 (10 12), CMaj7 (10 10).
- System 3:** Cm7 (10 12 13 14), F7 (15 12 13 14), Bbmaj7 (15 15), Bbmaj7 (13 8).
- System 4:** Em7 (7 9 7), F7 (8 8), Bbmaj7 (6 4), A7 (5 4).
- System 5:** Em7 (7 5 4 7), A7 (5 7), DMaj7 (5 5), DMaj7 (2 5).

D_{m7} G₇ C_{Maj7}

C_{m7} F₇ B_b_{Maj7}

E_{m7} A₇ D_{Maj7}

Tune Down Line #4: Walking – Low Position

Standard Notation:

♩ = 220

The notation shows a sequence of chords and their corresponding notes in a low position on the bass staff:

- Measure 1: E m7 (Notes: D, E, F#, G)
- Measure 2: A 7 (Notes: G, A, B, C)
- Measure 3: D Maj7 (Notes: C, D, E, F)
- Measure 4: D m7 (Notes: C, D, E, F)
- Measure 5: G 7 (Notes: F, G, A, B)
- Measure 6: C Maj7 (Notes: B, C, D, E)
- Measure 7: C m7 (Notes: B, C, D, E)
- Measure 8: F 7 (Notes: E, F, G, A)
- Measure 9: Bb Maj7 (Notes: A, Bb, C, D)
- Measure 10: E m7 (Notes: D, E, F#, G)
- Measure 11: F 7 (Notes: E, F, G, A)
- Measure 12: Bb Maj7 (Notes: A, Bb, C, D)
- Measure 13: A 7 (Notes: G, A, B, C)
- Measure 14: E m7 (Notes: D, E, F#, G)
- Measure 15: A 7 (Notes: G, A, B, C)
- Measure 16: D Maj7 (Notes: C, D, E, F)
- Measure 17: D m7 (Notes: C, D, E, F)
- Measure 18: G 7 (Notes: F, G, A, B)
- Measure 19: C Maj7 (Notes: B, C, D, E)
- Measure 20: C m7 (Notes: B, C, D, E)
- Measure 21: F 7 (Notes: E, F, G, A)
- Measure 22: Bb Maj7 (Notes: A, Bb, C, D)
- Measure 23: E m7 (Notes: D, E, F#, G)
- Measure 24: A 7 (Notes: G, A, B, C)
- Measure 25: D Maj7 (Notes: C, D, E, F)

With Tablature

♩ = 220

E_m7 **A₇** **D_{Maj}7**

0 2 3 4 5 4 7 6 5 4 4 7 4 7 5 4

D_m7 **G₇** **C_{Maj}7**

5 2 3 4 5 2 3 4 5 4 2 1 5 3 2 5

C_m7 **F₇** **B_bMaj7**

3 1 0 3 3 3 0 1 3 2 0 3 1 0 1

E_m7 **F₇** **B_bMaj7** **A₇**

2 4 5 4 3 1 0 3 1 3 3 0 2 4 0 1

E_m7 **A₇** **D_{Maj}7**

2 5 4 3 2 5 2 4 5 4 6 4 7 5 4 2

D_m7 G7 C_{Maj}7

This system contains the first three measures of a bass line in D major. The first measure is for D_m7, the second for G7, and the third for C_{Maj}7. The fourth measure is a continuation of the C_{Maj}7 chord. The notes are: D4, E4, F#4, G4, A4, B4. The fret numbers are: 3 2 3 4, 5 2 3 4, 5 4 5 2, 3 2 3 2.

C_m7 F7 B_b_{Maj}7

This system contains the next three measures of the bass line. The first measure is for C_m7, the second for F7, and the third for B_b_{Maj}7. The fourth measure is a continuation of the B_b_{Maj}7 chord. The notes are: D4, E4, F#4, G4, A4, B4. The fret numbers are: 3 0 1 2, 3 1 0 3, 1 0 3 2, 1 3 1 0.

E_m7 A7 D_{Maj}7

This system contains the final three measures of the bass line. The first measure is for E_m7, the second for A7, and the third for D_{Maj}7. The fourth measure is a continuation of the D_{Maj}7 chord. The notes are: D4, E4, F#4, G4, A4, B4. The fret numbers are: 2 1 2 0, 2 1 2 2, 5 2 5 4, 5 3 2 1.

Tune Down Line #5: Walking – Mid Position

Standard Notation:

♩ = 220

Chord progression: E_m7, A₇, D_{Maj}7, D_m7, G₇, C_{Maj}7, C_m7, F₇, B_bMaj₇, E_m7, F₇, B_bMaj₇, A₇, E_m7, A₇, D_{Maj}7, D_m7, G₇, C_{Maj}7, C_m7, F₇, B_bMaj₇, E_m7, A₇, D_{Maj}7.

With Tablature

♩ = 220

System 1: E_m7 A₇ D_{Maj}7

System 2: D_m7 G₇ C_{Maj}7

System 3: C_m7 F₇ B_b_{Maj}7

System 4: E_m7 F₇ B_b_{Maj}7 A₇

System 5: E_m7 A₇ D_{Maj}7

D_m7 G7 C_{Maj}7

10 13 10 12 10 9 10 12 10 9 10 12 9 10 12 9

C_m7 F7 B_bMaj7

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

E_m7 A7 D_{Maj}7

7 4 5 6 7 4 5 6 7 6 9 8 7 10 9 8

Tune Down Line #6: Walking – All Positions

Standard Notation:

♩ = 220

The notation is as follows:

- Measure 1: **E_m7** (F#4, A4, B4, C#5)
- Measure 2: **A7** (F#4, A4, B4, C#5)
- Measure 3: **D^{Maj}7** (F#4, A4, B4, C#5)
- Measure 4: **D_m7** (F#4, A4, B4, C#5)
- Measure 5: **G7** (F#4, A4, B4, C#5)
- Measure 6: **C^{Maj}7** (F#4, A4, B4, C#5)
- Measure 7: **C_m7** (F#4, A4, B4, C#5)
- Measure 8: **F7** (F#4, A4, B4, C#5)
- Measure 9: **B^b_{Maj}7** (F#4, A4, B4, C#5)
- Measure 10: **E_m7** (F#4, A4, B4, C#5)
- Measure 11: **F7** (F#4, A4, B4, C#5)
- Measure 12: **B^b_{Maj}7** (F#4, A4, B4, C#5)
- Measure 13: **A7** (F#4, A4, B4, C#5)
- Measure 14: **E_m7** (F#4, A4, B4, C#5)
- Measure 15: **A7** (F#4, A4, B4, C#5)
- Measure 16: **D^{Maj}7** (F#4, A4, B4, C#5)
- Measure 17: **D_m7** (F#4, A4, B4, C#5)
- Measure 18: **G7** (F#4, A4, B4, C#5)
- Measure 19: **C^{Maj}7** (F#4, A4, B4, C#5)
- Measure 20: **C_m7** (F#4, A4, B4, C#5)
- Measure 21: **F7** (F#4, A4, B4, C#5)
- Measure 22: **B^b_{Maj}7** (F#4, A4, B4, C#5)
- Measure 23: **E_m7** (F#4, A4, B4, C#5)
- Measure 24: **A7** (F#4, A4, B4, C#5)
- Measure 25: **D^{Maj}7** (F#4, A4, B4, C#5)

With Tablature

♩ = 220

The score consists of five systems, each with four measures. The chords and their corresponding fret numbers are as follows:

- System 1:**
 - Measure 1: E_{m7} (7, 5, 7, 6)
 - Measure 2: $A7$ (5, 2, 3, 4)
 - Measure 3: D_{Maj7} (5, 7, 4, 5)
 - Measure 4: (7, 8, 9, 11)
- System 2:**
 - Measure 1: D_{m7} (12, 9, 10, 11)
 - Measure 2: $G7$ (12, 14, 15, 16)
 - Measure 3: C_{Maj7} (17, 16, 14, 13)
 - Measure 4: (17, 15, 14, 12)
- System 3:**
 - Measure 1: C_{m7} (13, 10, 13, 10)
 - Measure 2: $F7$ (8, 6, 5, 8)
 - Measure 3: $B\flat_{Maj7}$ (6, 5, 6, 8)
 - Measure 4: (6, 5, 3, 1)
- System 4:**
 - Measure 1: E_{m7} (0, 3, 2, 2)
 - Measure 2: $F7$ (3, 3, 3, 7)
 - Measure 3: $B\flat_{Maj7}$ (8, 7, 10, 12)
 - Measure 4: $A7$ (14, 12, 11, 10)
- System 5:**
 - Measure 1: E_{m7} (9, 7, 6, 9)
 - Measure 2: $A7$ (7, 5, 4, 7)
 - Measure 3: D_{Maj7} (5, 4, 7, 6)
 - Measure 4: (5, 2, 3, 4)

D_{m7} G₇ C_{Maj7}

5 2 3 4 5 4 7 6 5 4 7 6 5 3 2 5

C_{m7} F₇ B_bMaj₇

3 1 0 3 1 0 1 0 1 3 5 3 8 10 7 8

E_{m7} A₇ D_{Maj7}

9 11 12 13 14 12 11 14 12 11 14 13 12 10 9 8

3. How High The Sun

Chord Progression

Chord Progression for "How High The Sun" (Bass Clef, Key of D Major, Common Time):

Staff 1: G Maj7, G m7, C7

Staff 2: F Maj7, F m7, B $\flat$ 7

Staff 3: E $\flat$ Maj7, A m7 $\flat$ 5, D7, G m7, A m7 $\flat$ 5, D7

Staff 4: G Maj7, A m7, D7, B m7, B $\flat$ 7, A m7, D7

Staff 5: G Maj7, G m7, C7

Staff 6: F Maj7, F m7, B $\flat$ 7

Staff 7: E $\flat$ Maj7, A m7 $\flat$ 5, D7, G Maj7, A m7 $\flat$ 5, D7

Staff 8: B m7, B $\flat$ 7, A m7, D7, G Maj7, A m7, D7

‘How High The Sun’ Harmony & Chord Scale Analysis

ii - V of F Major

I (G Major) ii7 (G Dorian) V (C Mixolydian)

G Maj7 G m7 C7

ii - V of Eb Major

I (F Major or F Lydian) ii7 (F Dorian) V (Bb Mixolydian)

F Maj7 F m7 Bb7

I (Eb Major or Eb Lydian) iiø7 (A Locrian) V7 (D Phrygian Dom) i (G Natural Minor) iiø7 (A Locrian) V7 (D Mixolydian)

Ebmaj7 Am7b5 D7 Gm7 Am7b5 D7

I ii7 V7 iii7 bIII (tri sub) ii7 V7

(G Major) (A Dorian) (D Mixolydian) (B Phrygian) (Bb Lyd Dominant) (A Dorian) (D Mixolydian)

G Maj7 Am7 D7 Bm7 Bb7 Am7 D7

(Next 8 Bars same as first 8 bars)

G Maj7 G m7 C7

F Maj7 F m7 Bb7

I (Eb Major or Eb Lydian) iiø7 (A Locrian) V7 (D Phrygian Dom) I (G Major) iiø7 (A Locrian) V7 (D Mixolydian)

Ebmaj7 Am7b5 D7 GMaj7 Am7b5 D7

iii7 bIII (tri sub) ii7 V7 I ii7 V

(B Phrygian) (Bb Lyd Dominant) (A Dorian) (D Mixolydian) (G Major) (A Dorian) (D Mixolydian)

Bm7 Bb7 Am7 D7 GMaj7 Am7 D7

Chord Progression

This song is in the key of G Major and begins with our tonic chord of G Major7. We then move through a descending sequence a la Tune Down (see harmonic analysis). We work through the chords GMaj – Fmaj7 – Ebmaj7 – D7 (I-VII-VI-V) with a ii-V expansion for each in turn. The D7 (chord V) is expanded to Am7b5-D7, a Minor ii-V in G Minor.

It is at this point that the song moves to the parallel minor key of G Minor and back to G Major at bar 13.

The final chords of the A section contain a basic turnaround of iii-VI-ii-V with a tritone substitution of Bb7 in place of the E7 (chord VI).

The B section is very similar but we don't shift fully to the parallel minor key. We simply borrow the Am7b5 and D7 from G Minor while resolving to the Gmaj7 chord.

In the final four bars we make use of another ii-VI-ii-V progression with the inclusion of the B7 tritone substitution. This resolves to Gmaj7 before the simple ii-V turnaround back to the top.

Chord Scales

The chord scales used here are all based around the basic diatonic set except for the Tritone Substitution of the Bb7 where we would use a Lydian Dominant scale and the minor ii-V progressions that make use of the Phrygian Dominant scale over the D7.

However, these scales are largely unimportant to us due to the two beat duration of those chords.

How High The Sun Line #1: Two Feel – Low Position

Standard Notation:

♩ = 160

The image displays a musical score for a piece titled "How High The Sun Line #1: Two Feel – Low Position". The score is written in standard notation on a single staff, using a bass clef and a key signature of one sharp (F#). The tempo is indicated as 160 beats per minute (♩ = 160). The music is organized into eight measures, each containing a specific chord. The chords are: G Maj7, G m7, C7, F Maj7, F m7, Bb7, Eb Maj7, Am7b5, D7, G m7, Am7b5, D7, G Maj7, Am7, D7, Bm7, Bb7, Am7, D7, G Maj7, G m7, C7, F Maj7, F m7, Bb7, Eb Maj7, Am7b5, D7, G Maj7, Am7b5, D7, Bm7, Bb7, Am7, D7, G Maj7, Am7, D7. The notation includes various accidentals (sharps, flats, naturals) and stems to indicate the pitch and rhythm of the notes.

With Tablature

♩ = 160

System 1: G^{Maj}7 G^m7 C⁷

System 2: F^{Maj}7 F^m7 B^b7

System 3: E^bMaj7 A^m7b5 D⁷ G^m7 A^m7b5 D⁷

System 4: G^{Maj}7 A^m7 D⁷ B^m7 B^b7 A^m7 D⁷

System 5: G^{Maj}7 G^m7 C⁷

The musical score is written for guitar in G major, 4/4 time, with a tempo of 160 beats per minute. It consists of five systems of music, each with a staff and a corresponding tablature line. The chords and fingerings are as follows:

- System 1:** G^{Maj}7 (Fingerings: 3, 5, 5), G^m7 (Fingerings: 3, 5, 4), C⁷ (Fingerings: 3, 1, 0, 3).
- System 2:** F^{Maj}7 (Fingerings: 1, 3, 3), F^m7 (Fingerings: 3, 1, 2), B^b7 (Fingerings: 3, 3).
- System 3:** E^bMaj7 (Fingerings: 1, 1), A^m7b5 (Fingerings: 5, 5, 4), D⁷ (Fingerings: 5, 5), A^m7b5 (Fingerings: 7, 5), D⁷ (Fingerings: 7, 5).
- System 4:** G^{Maj}7 (Fingerings: 3, 5), A^m7 (Fingerings: 5, 5, 3), D⁷ (Fingerings: 2, 2, 1, 1), B^m7 (Fingerings: 2, 2, 1, 1), B^b7 (Fingerings: 2, 2, 1, 1), A^m7 (Fingerings: 5, 3, 5, 4), D⁷ (Fingerings: 5, 3, 5, 4).
- System 5:** G^{Maj}7 (Fingerings: 5, 5), G^m7 (Fingerings: 3, 5, 5), C⁷ (Fingerings: 1, 2, 3, 2, 3).

F^{Maj}7 F^m7 B^b7

E^bMaj7 A^m7b5 D7 G^{Maj}7 A^m7b5 D7

B^m7 B^b7 A^m7 D7 G^{Maj}7 A^m7 D7

How High The Sun Line #2: Two Feel – Mid Position

Standard Notation:

♩ = 160

The image displays a musical score for a piece titled "How High The Sun Line #2: Two Feel – Mid Position". The score is written in standard notation on a single staff, featuring a key signature of one sharp (F#) and a time signature of 4/4. The tempo is indicated as ♩ = 160. The music is composed of a series of chords, each labeled with its name above the staff. The chords are: G Maj7, G m7, C7, F Maj7, F m7, Bb7, Eb Maj7, Am7b5, D7, G m7, Am7b5, D7, G Maj7, Am7, D7, Bm7, Bb7, Am7, D7, G Maj7, G m7, C7, F Maj7, F m7, Bb7, Eb Maj7, Am7b5, D7, G Maj7, Am7b5, D7, Bm7, Bb7, Am7, D7, G Maj7, Am7, D7. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The music is composed of a series of chords, each labeled with its name above the staff. The chords are: G Maj7, G m7, C7, F Maj7, F m7, Bb7, Eb Maj7, Am7b5, D7, G m7, Am7b5, D7, G Maj7, Am7, D7, Bm7, Bb7, Am7, D7, G Maj7, G m7, C7, F Maj7, F m7, Bb7, Eb Maj7, Am7b5, D7, G Maj7, Am7b5, D7, Bm7, Bb7, Am7, D7, G Maj7, Am7, D7. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4.

With Tablature

♩ = 160

System 1: G Maj7, G m7, C7

System 2: F Maj7, F m7, Bb7

System 3: Eb Maj7, Am7b5, D7, G m7, Am7b5, D7

System 4: G Maj7, Am7, D7, B m7, Bb7, Am7, D7

System 5: G Maj7, G m7, C7

First system of musical notation (Bass clef, key signature of one sharp, 4/4 time). Chords: F^{Maj7}, F^{m7}, B^{b7}. Fingering: 8, 8, 8, 7, 6, 8, 8, 5, 6, 7.

Second system of musical notation (Bass clef, key signature of one sharp, 4/4 time). Chords: E^bMaj7, A^{m7b5}, D⁷, G^{Maj7}, A^{m7b5}, D⁷. Fingering: 8, 8, 7, 9, 10, 9, 10, 11, 12, 10, 12, 10.

Third system of musical notation (Bass clef, key signature of one sharp, 4/4 time). Chords: B^{m7}, B^{b7}, A^{m7}, D⁷, G^{Maj7}, A^{m7}, D⁷. Fingering: 9, 8, 7, 9, 10, 12, 12, 10.

How High The Sun Line #3: Two Feel – All Positions

Standard Notation:

♩ = 160

Chord progression for the first system (measures 1-4):

- Measure 1: G Maj7
- Measure 2: G Maj7
- Measure 3: G m7
- Measure 4: C7

Chord progression for the second system (measures 5-8):

- Measure 5: F Maj7
- Measure 6: F m7
- Measure 7: Bb7
- Measure 8: Bb7

Chord progression for the third system (measures 9-12):

- Measure 9: Eb Maj7
- Measure 10: Am7b5
- Measure 11: D7
- Measure 12: G m7

Chord progression for the fourth system (measures 13-16):

- Measure 13: Am7b5
- Measure 14: D7
- Measure 15: G Maj7
- Measure 16: A m7

Chord progression for the fifth system (measures 17-20):

- Measure 17: D7
- Measure 18: B m7
- Measure 19: Bb7
- Measure 20: A m7

Chord progression for the sixth system (measures 21-24):

- Measure 21: D7
- Measure 22: G Maj7
- Measure 23: Am7b5
- Measure 24: D7

Chord progression for the seventh system (measures 25-28):

- Measure 25: Eb Maj7
- Measure 26: Am7b5
- Measure 27: D7
- Measure 28: G Maj7

Chord progression for the eighth system (measures 29-32):

- Measure 29: A m7
- Measure 30: D7
- Measure 31: G Maj7
- Measure 32: A m7

Chord progression for the ninth system (measures 33-36):

- Measure 33: D7
- Measure 34: B m7
- Measure 35: Bb7
- Measure 36: A m7

Chord progression for the tenth system (measures 37-40):

- Measure 37: D7
- Measure 38: G Maj7
- Measure 39: Am7b5
- Measure 40: D7

With Tablature

♩ = 160

System 1:

- Chords: G^{Maj7}, G^{m7}, C⁷
- Tablature: 3 5 | 3 3 0 | 1 2 | 3 0 1 2

System 2:

- Chords: F^{Maj7}, F^{m7}, B^{b7}
- Tablature: 3 3 | 3 5 | 10 8 7 10 | 8 8

System 3:

- Chords: E^b^{Maj7}, A^{m7b5}, D⁷, G^{m7}, A^{m7b5}, D⁷
- Tablature: 6 5 | 7 7 | 12 10 13 12 | 10 11 12 11

System 4:

- Chords: G^{Maj7}, A^{m7}, D⁷, B^{m7}, B^{b7}, A^{m7}, D⁷
- Tablature: 12 9 | 12 12 | 9 9 8 8 | 7 7 4 4

System 5:

- Chords: G^{Maj7}, G^{m7}, C⁷
- Tablature: 5 5 | 3 2 | 1 3 | 3 3

F^{Maj}7 F^m7 B^b7

E^bMaj7 A^m7b5 D7 G^{Maj}7 A^m7b5 D7

B^m7 B^b7 A^m7 D7 G^{Maj}7 A^m7 D7

How High The Sun Line #4: Walking – Low Position

Standard Notation:

♩ = 160

This musical score is written in bass clef with a key signature of one sharp (F#). It consists of eight staves of music, each containing a sequence of eighth notes. Above the staves, chord symbols are provided for each measure. The chords are: Staff 1: G Maj7, G m7, C7; Staff 2: F Maj7, F m7, Bb7; Staff 3: Eb Maj7, Am7b5, D7, G m7, Am7b5, D7; Staff 4: G Maj7, Am7, D7, Bm7, Bb7, Am7, D7; Staff 5: G Maj7, G m7, C7; Staff 6: F Maj7, F m7, Bb7; Staff 7: Eb Maj7, Am7b5, D7, G Maj7, Am7b5, D7; Staff 8: Bm7, Bb7, Am7, D7, G Maj7, Am7, D7. The piece concludes with a double bar line.

Chord progression (Staff 1): G Maj7, G m7, C7

Chord progression (Staff 2): F Maj7, F m7, Bb7

Chord progression (Staff 3): Eb Maj7, Am7b5, D7, G m7, Am7b5, D7

Chord progression (Staff 4): G Maj7, Am7, D7, Bm7, Bb7, Am7, D7

Chord progression (Staff 5): G Maj7, G m7, C7

Chord progression (Staff 6): F Maj7, F m7, Bb7

Chord progression (Staff 7): Eb Maj7, Am7b5, D7, G Maj7, Am7b5, D7

Chord progression (Staff 8): Bm7, Bb7, Am7, D7, G Maj7, Am7, D7

With Tablature

♩ = 160

The score is written in G major (one sharp) and 4/4 time. It consists of five systems, each with a staff and a corresponding guitar tablature line. The chords and fingerings are as follows:

- System 1:** G^{Maj}7 (3 2 3 5), G^m7 (2 3 5 2), C⁷ (1 0 1 2), C⁷ (3 1 0 3).
- System 2:** F^{Maj}7 (1 3 0 1), F^m7 (3 0 1 2), B^b7 (3 0 1 2), B^b7 (3 1 0 3).
- System 3:** E^bMaj7 (1 0 3 0), A^m7b5 (2 1 0 4), D⁷ (5 3 5 6), A^m7b5 (5 3 2 5), D⁷ (5 3 2 5).
- System 4:** G^{Maj}7 (3 2 5 4), A^m7 (2 2 5 3), D⁷ (2 2 1 1), B^m7 (2 2 1 1), B^b7 (5 5 4 4), A^m7 (5 5 4 4), D⁷ (5 5 4 4).
- System 5:** G^{Maj}7 (5 4 2 3), G^m7 (5 3 2 0), C⁷ (1 0 1 2), C⁷ (3 2 3 5).

F Maj7 F m7 Bb7

Eb Maj7 Am7b5 D7 G Maj7 Am7b5 D7

B m7 Bb7 A m7 D7 G Maj7 A m7 D7

How High The Sun Line #5: Walking – Mid Position

Standard Notation:

♩ = 160

The image displays a musical score for a walking bass line in mid position. It consists of eight staves of music, each containing four measures. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as ♩ = 160. The notation includes various chords and their corresponding notes:

- Staff 1: G Maj7, G m7, C7
- Staff 2: F Maj7, F m7, Bb7
- Staff 3: Eb Maj7, Am7b5, D7, G m7, Am7b5, D7
- Staff 4: G Maj7, Am7, D7, B m7, Bb7, Am7, D7
- Staff 5: G Maj7, G m7, C7
- Staff 6: F Maj7, F m7, Bb7
- Staff 7: Eb Maj7, Am7b5, D7, G Maj7, Am7b5, D7
- Staff 8: B m7, Bb7, Am7, D7, G Maj7, Am7, D7

With Tablature

♩ = 160

G^{Maj7} G^{m7} C⁷

10 12 9 10 12 10 9 12 10 8 7 10 8 10 6 7

F^{Maj7} F^{m7} B^{b7}

8 10 7 8 10 6 7 9 10 8 10 11 12 13 11 8

E^bMaj7 A^{m7b5} D⁷ G^{m7} A^{m7b5} D⁷

11 13 10 11 12 10 12 11 12 10 12 11 10 11 12 9

G^{Maj7} A^{m7} D⁷ B^{m7} B^{b7} A^{m7} D⁷

10 9 10 11 12 14 12 10 9 9 8 8 12 12 12 12

G^{Maj7} G^{m7} C⁷

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

F^{Maj7} F^{m7} B^{b7}

8 7 7 10 7 8 10 7 11 8 10 11 12 13 15 11

E^{bMaj7} A^{m7b5} D⁷ G^{Maj7} A^{m7b5} D⁷

12 13 13 10 12 10 12 10 9 12 10 11 12 10 9 12

B^{m7} B^{b7} A^{m7} D⁷ G^{Maj7} A^{m7} D⁷

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

How High The Sun Line #6: Walking – All Positions

Standard Notation:

♩ = 160

Chord progression for the first measure: G Maj7

Chord progression for the second measure: G m7

Chord progression for the third measure: C7

Chord progression for the fourth measure: F Maj7

Chord progression for the fifth measure: F m7

Chord progression for the sixth measure: Bb7

Chord progression for the seventh measure: Eb Maj7

Chord progression for the eighth measure: Am7b5

Chord progression for the ninth measure: D7

Chord progression for the tenth measure: G m7

Chord progression for the eleventh measure: Am7b5

Chord progression for the twelfth measure: D7

Chord progression for the thirteenth measure: G Maj7

Chord progression for the fourteenth measure: Am7

Chord progression for the fifteenth measure: D7

Chord progression for the sixteenth measure: B m7

Chord progression for the seventeenth measure: Bb7

Chord progression for the eighteenth measure: Am7

Chord progression for the nineteenth measure: D7

Chord progression for the twentieth measure: G Maj7

Chord progression for the twenty-first measure: G m7

Chord progression for the twenty-second measure: C7

Chord progression for the twenty-third measure: F Maj7

Chord progression for the twenty-fourth measure: F m7

Chord progression for the twenty-fifth measure: Bb7

Chord progression for the twenty-sixth measure: Eb Maj7

Chord progression for the twenty-seventh measure: Am7b5

Chord progression for the twenty-eighth measure: D7

Chord progression for the twenty-ninth measure: G Maj7

Chord progression for the thirtieth measure: Am7b5

Chord progression for the thirty-first measure: D7

Chord progression for the thirty-second measure: B m7

Chord progression for the thirty-third measure: Bb7

Chord progression for the thirty-fourth measure: Am7

Chord progression for the thirty-fifth measure: D7

Chord progression for the thirty-sixth measure: G Maj7

Chord progression for the thirty-seventh measure: Am7

Chord progression for the thirty-eighth measure: D7

With Tablature

♩ = 160

The score consists of five systems, each with a musical staff and a corresponding tablature line. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as ♩ = 160.

System 1: Chords: G^{Maj7}, G^{m7}, C⁷.
 Tablature: 3 2 5 9 | 10 9 12 11 | 12 10 12 11 | 10 8 7 10

System 2: Chords: F^{Maj7}, F^{m7}, B^{b7}.
 Tablature: 8 7 5 8 | 6 5 3 1 | 4 3 4 5 | 6 3 4 5

System 3: Chords: E^bMaj⁷, A^{m7b5}, D⁷, G^{m7}, A^{m7b5}, D⁷.
 Tablature: 6 8 5 6 | 7 8 7 4 | 5 3 5 6 | 5 3 2 5

System 4: Chords: G^{Maj7}, A^{m7}, D⁷, B^{m7}, B^{b7}, A^{m7}, D⁷.
 Tablature: 3 2 3 4 | 5 3 5 3 | 2 2 1 1 | 5 5 4 4

System 5: Chords: G^{Maj7}, G^{m7}, C⁷.
 Tablature: 3 5 2 3 | 5 1 2 4 | 5 7 8 9 | 10 12 13 14

First system of musical notation (Bass clef, key signature of one sharp, 4/4 time). The system consists of a single staff with a grand staff bracket on the left. The notation includes chords and fingerings:

- Measure 1: F_{Maj7} chord. Notes: F_4 (15), A_4 (17), C_5 (14), E_5 (15). Fingering: 15, 17, 14, 15.
- Measure 2: F_{Maj7} chord. Notes: F_4 (17), A_4 (15), C_5 (14), E_5 (17). Fingering: 17, 15, 14, 17.
- Measure 3: F_{m7} chord. Notes: F_4 (13), A_4 (12), C_5 (10), E_5 (8). Fingering: 13, 12, 10, 8.
- Measure 4: Bb_7 chord. Notes: Bb_4 (7), D_5 (8), F_5 (6), A_5 (8). Fingering: 7, 8, 6, 8.

Second system of musical notation (Bass clef, key signature of one sharp, 4/4 time). The system consists of a single staff with a grand staff bracket on the left. The notation includes chords and fingerings:

- Measure 1: Eb_{Maj7} chord. Notes: Eb_4 (6), G_4 (5), Bb_4 (3), D_5 (6). Fingering: 6, 5, 3, 6.
- Measure 2: A_{m7b5} and D_7 chords. Notes: A_4 (5), C_5 (5), E_5 (5), G_5 (4). Fingering: 5, 5, 5, 4.
- Measure 3: G_{Maj7} chord. Notes: G_4 (5), B_4 (4), D_5 (5), F_5 (2). Fingering: 5, 4, 5, 2.
- Measure 4: A_{m7b5} and D_7 chords. Notes: A_4 (5), C_5 (3), E_5 (5), G_5 (7). Fingering: 5, 3, 5, 7.

Third system of musical notation (Bass clef, key signature of one sharp, 4/4 time). The system consists of a single staff with a grand staff bracket on the left. The notation includes chords and fingerings:

- Measure 1: B_{m7} and Bb_7 chords. Notes: B_4 (9), D_5 (9), F_5 (8), A_5 (8). Fingering: 9, 9, 8, 8.
- Measure 2: A_{m7} and D_7 chords. Notes: A_4 (7), C_5 (7), E_5 (6), G_5 (6). Fingering: 7, 7, 6, 6.
- Measure 3: G_{Maj7} chord. Notes: G_4 (5), B_4 (4), D_5 (2), F_5 (5). Fingering: 5, 4, 2, 5.
- Measure 4: A_{m7} and D_7 chords. Notes: A_4 (3), C_5 (5), E_5 (4), G_5 (2). Fingering: 3, 5, 4, 2.

4. Another You

Chord Progression

Chord progression for "Another You" in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The progression consists of 28 measures across 7 lines of four measures each. Chords are indicated above the staff.

Line	Measure 1	Measure 2	Measure 3	Measure 4
1	E $\flat$ Maj7		Dm7b5	G7
2	Cm7		B $\flat$ m7	E $\flat$ 7
3	A $\flat$ Maj7	D $\flat$ 7	E $\flat$ Maj7	Cm7
4	F7		Fm7	B $\flat$ 7
5	E $\flat$ Maj7		Dm7b5	G7
6	Cm7		B $\flat$ m7	E $\flat$ 7
7	A $\flat$ Maj7	D $\flat$ 7	E $\flat$ Maj7	A $\flat$ m7b5 D7
8	E $\flat$ Maj7	D7	Gm7 C7	Fm7 B $\flat$ 7 E $\flat$ B $\flat$ 7

‘Another You’ Harmony & Chord Scale Analysis

(ii V to C Minor)

I (Eb Major) EbMaj7	viiø7 (D Locrian) Dm7b5	III7 (G Phrygian Dominant or Mixolydian) G7
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(ii V to Ab Major)

vi7 (C Aeolian) Cm7	v7 (Bb Dorian) Bbm7	I7 (Eb Mixolydian) Eb7
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(Backdoor ii V to Eb Major)

IV (Ab Major) AbMaj7	bVII7 (Db Lydian Dominant) Db7	IM7 (Eb Major) EbMaj7	vi7 (C Aeolian) Cm7
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II7 (F Mixolydian) F7	ii7 (F Dorian) Fm7	V7 (Bb Mixolydian) Bb7
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I (Eb Major) EbMaj7	viiø7 (D Locrian) Dm7b5	III7 (G Phrygian Dominant or Mixolydian) G7
------------------------	----------------------------	--

(ii V to C Minor)

vi7 (C Aeolian) Cm7	v7 (Bb Dorian) Bbm7	I7 (Eb Mixolydian) Eb7
------------------------	------------------------	---------------------------

(Backdoor ii V to Eb Major)

IV (Ab Major) AbMaj7	bVII7 (Db Lydian Dominant) Db7	I (Eb Major) EbMaj7	(ii-V to Gm: A Locrian to D Phrygian Dominant) Am7b5 D7
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I (Eb Major) EbMaj7	VII7 (D Phrygian Dom) D7	iii7 (G Phrygian) Gm7	VI7 (C Mix b13) C7	ii7 (F Dorian) Fm7	V7 (Bb Mixolydian) Bb7	I (Eb Major) Eb	V7 (Bb Mixolydian) Bb7
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Chord Progression

This tune is very cyclic in nature. We are in the key of Eb Major and begin with our tonic chord of Eb. We then begin a cyclic sequence of chords from chord vii (Dm7b5) that continues through to the Db7. Each chord follows the cycle of fourths with the exception of F7 that would normally appear between Cm7 and Bbm7.

However, rather than analysing the Dm7b5 and G7 as chords vii-III, it would be much more functional to analyse them as a minor ii-V leading into the Cm7. This form of tonicization is VERY common in Jazz.

This reduces the first eight bars to a common I-vi-ii-V progression.

We then move to the Abmaj7 (following the cycle of 4ths) which is our chord IV before moving to Db7. The Db7 is a back door cadence to the tonic Eb.

The remaining chords of the A section are a simple I-vi-ii-V progression with the addition of the secondary dominant F7 for two bars, resolving back to the diatonic Fm7 (an expansion on the Bb7).

The B section repeats these chords as far as the final 5 bars at which point we make use of a ii-V leading back to Ebmaj7. We then have a simple cyclic turnaround of I-VII-ii-VI-ii-V with an additional I-V to finish.

This can be broken down to ii-V sequences (Gm7-C7 and Fm7-Bb7) and the preceding D7 simply acts as a V of the Gm7 in order to transition smoothly from chord I to iii.

Chord Scales

At first glance the chord scales listed for this song may seem overly complicated but many of the scales are unimportant to us as bass players, again, due to the short duration of the guilty chords.

The main points to consider here are the Lydian Dominant chords used for the Backdoor Cadence (Db7) and the Phrygian Dominant scales used for the minor ii-V progressions (see scales section of this book).

All other chords are diatonic to either the key or a temporary ii-V progression. The Eb Major scale is used for the Ebmaj7, C Natural Minor (Aeolian) is used for the Cm7 etc.

Another You Line #1: Two Feel – Low Position

Standard Notation:

♩ = 180

Chord progression and notation details:

- Measure 1: $E\flat$ Maj7
- Measure 2: D m7b5
- Measure 3: G 7
- Measure 4: C m7
- Measure 5: $B\flat$ m7
- Measure 6: $E\flat$ 7
- Measure 7: $A\flat$ Maj7
- Measure 8: $D\flat$ 7
- Measure 9: $E\flat$ Maj7
- Measure 10: C m7
- Measure 11: F 7
- Measure 12: F m7
- Measure 13: $B\flat$ 7
- Measure 14: $E\flat$ Maj7
- Measure 15: D m7b5
- Measure 16: G 7
- Measure 17: C m7
- Measure 18: $B\flat$ m7
- Measure 19: $E\flat$ 7
- Measure 20: $A\flat$ Maj7
- Measure 21: $D\flat$ 7
- Measure 22: $E\flat$ Maj7
- Measure 23: A m7
- Measure 24: D 7
- Measure 25: $E\flat$ Maj7
- Measure 26: D 7
- Measure 27: G m7
- Measure 28: C 7
- Measure 29: F m7
- Measure 30: $B\flat$ 7
- Measure 31: $E\flat$
- Measure 32: $B\flat$ 7

With Tablature

♩ = 180

Row 1: EbMaj7, Dm7b5, G7

Row 2: Cm7, Bbm7, Eb7

Row 3: AbMaj7, Db7, EbMaj7, Cm7

Row 4: F7, Fm7, Bb7

Row 5: EbMaj7, Dm7b5, G7

Tablature (T, A, B strings):

- Row 1: 1 1 1 3 4 5 4 3 2
- Row 2: 3 3 3 5 5 4 3 3 1 1 3
- Row 3: 4 3 4 5 6 5 3 5
- Row 4: 3 3 3 5 1 2 3 0
- Row 5: 1 3 1 1 3 4 5 3 5 4

C_m7 B_bm7 E_b7

A_bMaj7 D_b7 E_bMaj7 A_m7 D7

E_bMaj7 D7 G_m7 C7 F_m7 B_b7 E_b B_b7

Another You Line #2: Two Feel – Mid Position

Standard Notation:

♩ = 180

The notation is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩ = 180. The piece consists of eight measures, each with a specific chord and a melodic line. The chords are: E♭Maj7, Dm7b5, G7, Cm7, B♭m7, E♭7, A♭Maj7, D♭7, E♭Maj7, Cm7, F7, Fm7, B♭7, E♭Maj7, Dm7b5, G7, Cm7, B♭m7, E♭7, A♭Maj7, D♭7, E♭Maj7, A♭m7, D7, E♭Maj7, D7, G7, C7, Fm7, B♭7, E♭, B♭7.

Chords and notes for each measure:

- Measure 1: E♭Maj7 (E♭, G, B♭, D) | Notes: E♭, G, B♭, D
- Measure 2: Dm7b5 (D, F, A♭, C) | Notes: D, F, A♭, C
- Measure 3: G7 (G, B, D, F) | Notes: G, B, D, F
- Measure 4: Cm7 (C, E♭, G, B♭) | Notes: C, E♭, G, B♭
- Measure 5: B♭m7 (B♭, D, F, A♭) | Notes: B♭, D, F, A♭
- Measure 6: E♭7 (E♭, G, B♭, D) | Notes: E♭, G, B♭, D
- Measure 7: A♭Maj7 (A♭, C, E♭, G) | Notes: A♭, C, E♭, G
- Measure 8: D♭7 (D♭, F, A♭, C) | Notes: D♭, F, A♭, C
- Measure 9: E♭Maj7 (E♭, G, B♭, D) | Notes: E♭, G, B♭, D
- Measure 10: Cm7 (C, E♭, G, B♭) | Notes: C, E♭, G, B♭
- Measure 11: F7 (F, A, C, E♭) | Notes: F, A, C, E♭
- Measure 12: Fm7 (F, A♭, C, E♭) | Notes: F, A♭, C, E♭
- Measure 13: B♭7 (B♭, D, F, A♭) | Notes: B♭, D, F, A♭
- Measure 14: E♭Maj7 (E♭, G, B♭, D) | Notes: E♭, G, B♭, D
- Measure 15: Dm7b5 (D, F, A♭, C) | Notes: D, F, A♭, C
- Measure 16: G7 (G, B, D, F) | Notes: G, B, D, F
- Measure 17: Cm7 (C, E♭, G, B♭) | Notes: C, E♭, G, B♭
- Measure 18: B♭m7 (B♭, D, F, A♭) | Notes: B♭, D, F, A♭
- Measure 19: E♭7 (E♭, G, B♭, D) | Notes: E♭, G, B♭, D
- Measure 20: A♭Maj7 (A♭, C, E♭, G) | Notes: A♭, C, E♭, G
- Measure 21: D♭7 (D♭, F, A♭, C) | Notes: D♭, F, A♭, C
- Measure 22: E♭Maj7 (E♭, G, B♭, D) | Notes: E♭, G, B♭, D
- Measure 23: A♭m7 (A♭, C, E♭, G) | Notes: A♭, C, E♭, G
- Measure 24: D7 (D, F, A, C) | Notes: D, F, A, C
- Measure 25: E♭Maj7 (E♭, G, B♭, D) | Notes: E♭, G, B♭, D
- Measure 26: D7 (D, F, A, C) | Notes: D, F, A, C
- Measure 27: G7 (G, B, D, F) | Notes: G, B, D, F
- Measure 28: C7 (C, E♭, G, B♭) | Notes: C, E♭, G, B♭
- Measure 29: Fm7 (F, A♭, C, E♭) | Notes: F, A♭, C, E♭
- Measure 30: B♭7 (B♭, D, F, A♭) | Notes: B♭, D, F, A♭
- Measure 31: E♭ (E♭, G, B♭, D) | Notes: E♭, G, B♭, D
- Measure 32: B♭7 (B♭, D, F, A♭) | Notes: B♭, D, F, A♭

With Tablature

♩ = 180

System 1: $E\flat_{Maj7}$, D_{m7b5} , $G7$

System 2: C_{m7} , $B\flat_{m7}$, $E\flat_7$

System 3: $A\flat_{Maj7}$, $D\flat_7$, $E\flat_{Maj7}$, C_{m7}

System 4: $F7$, F_{m7} , $B\flat_7$

System 5: $E\flat_{Maj7}$, D_{m7b5} , $G7$

C_m7 B_bm7 E_b7

10 8 10 7 8 8 11 10

A_bMaj7 D_b7 E_bMaj7 A_m7 D7

11 10 11 10 8 8 7 5

E_bMaj7 D7 G7 C7 F_m7 B_b7 E_b B_b7

6 9 10 8 10 9 8 8 8 8

Another You Line #3: Two Feel – All Positions

Standard Notation:

♩ = 180

Chord progression and notation details:

- Measure 1: $E\flat$ Maj7
- Measure 2: D m7b5
- Measure 3: G 7
- Measure 4: C m7
- Measure 5: $B\flat$ m7
- Measure 6: $E\flat$ 7
- Measure 7: $A\flat$ Maj7
- Measure 8: $D\flat$ 7
- Measure 9: $E\flat$ Maj7
- Measure 10: C m7
- Measure 11: F 7
- Measure 12: F m7
- Measure 13: $B\flat$ 7
- Measure 14: $E\flat$ Maj7
- Measure 15: D m7b5
- Measure 16: G 7
- Measure 17: C m7
- Measure 18: $B\flat$ m7
- Measure 19: $E\flat$ 7
- Measure 20: $A\flat$ Maj7
- Measure 21: $D\flat$ 7
- Measure 22: $E\flat$ Maj7
- Measure 23: A m7
- Measure 24: D 7
- Measure 25: $E\flat$ Maj7
- Measure 26: D 7
- Measure 27: G 7
- Measure 28: C 7
- Measure 29: F m7
- Measure 30: $B\flat$ 7
- Measure 31: $E\flat$
- Measure 32: $B\flat$ 7

With Tablature

♩ = 180

System 1:

- Measure 1:** $E\flat_{Maj7}$. Notes: $E\flat$ (4th line), $G\flat$ (3rd space). Fingering: 1, 3.
- Measure 2:** $E\flat_{Maj7}$. Notes: $E\flat$ (4th line), $G\flat$ (3rd space). Fingering: 0, 1.
- Measure 3:** D_{m7b5} . Notes: D (4th line), F (3rd space), $A\flat$ (3rd line), C (4th line). Fingering: 0, 3, 4.
- Measure 4:** $G7$. Notes: G (4th line), B (4th space), D (5th line). Fingering: 5, 9.

System 2:

- Measure 5:** C_{m7} . Notes: C (4th line), $E\flat$ (3rd space), $G\flat$ (3rd line). Fingering: 10, 12.
- Measure 6:** C_{m7} . Notes: C (4th line), $E\flat$ (3rd space), $G\flat$ (3rd line). Fingering: 10, 9.
- Measure 7:** $B\flat_{m7}$. Notes: $B\flat$ (4th line), D (4th space), F (4th line), $A\flat$ (3rd line). Fingering: 8, 4, 5.
- Measure 8:** $E\flat7$. Notes: $E\flat$ (4th line), $G\flat$ (3rd space), B (4th space), D (5th line). Fingering: 6, 5, 6.

System 3:

- Measure 9:** $A\flat_{Maj7}$. Notes: $A\flat$ (4th line), C (4th space), $E\flat$ (3rd line). Fingering: 6, 6.
- Measure 10:** $D\flat7$. Notes: $D\flat$ (4th line), F (4th space), $A\flat$ (3rd line). Fingering: 4, 5.
- Measure 11:** $E\flat_{Maj7}$. Notes: $E\flat$ (4th line), $G\flat$ (3rd space), B (4th space), D (5th line). Fingering: 6, 5.
- Measure 12:** C_{m7} . Notes: C (4th line), $E\flat$ (3rd space), $G\flat$ (3rd line). Fingering: 3, 3.

System 4:

- Measure 13:** $F7$. Notes: F (4th line), A (4th space), C (5th line). Fingering: 1, 3.
- Measure 14:** $F7$. Notes: F (4th line), A (4th space), C (5th line). Fingering: 3, 3.
- Measure 15:** F_{m7} . Notes: F (4th line), A (4th space), C (5th line), $E\flat$ (3rd line). Fingering: 1, 3, 4, 3.
- Measure 16:** $B\flat7$. Notes: $B\flat$ (4th line), D (4th space), F (4th line), $A\flat$ (3rd line). Fingering: 1, 3, 4, 5.

System 5:

- Measure 17:** $E\flat_{Maj7}$. Notes: $E\flat$ (4th line), $G\flat$ (3rd space), B (4th space), D (5th line). Fingering: 6, 8.
- Measure 18:** $E\flat_{Maj7}$. Notes: $E\flat$ (4th line), $G\flat$ (3rd space), B (4th space), D (5th line). Fingering: 8, 12.
- Measure 19:** D_{m7b5} . Notes: D (4th line), F (3rd space), $A\flat$ (3rd line), C (4th line). Fingering: 10, 12, 11.
- Measure 20:** $G7$. Notes: G (4th line), B (4th space), D (5th line). Fingering: 10, 10.

C_{m7} B_bm₇ E_b₇

A_bMaj₇ D_b₇ E_bMaj₇ A_m₇ D₇

E_bMaj₇ D₇ G₇ C₇ F_m₇ B_b₇ E_b B_b₇

Another You Line #4: Walking – Low Position

Standard Notation:

♩ = 180

The following table lists the chords for each measure of the piece:

Measure	Chord
1	E♭Maj7
2	Dm7b5
3	G7
4	Cm7
5	B♭m7
6	E♭7
7	A♭Maj7
8	D♭7
9	E♭Maj7
10	Cm7
11	F7
12	Fm7
13	B♭7
14	E♭Maj7
15	Dm7b5
16	G7
17	Cm7
18	B♭m7
19	E♭7
20	A♭Maj7
21	D♭7
22	E♭Maj7
23	A m7
24	D7
25	E♭Maj7
26	D7
27	G7
28	C7
29	F m7
30	B♭7
31	E♭
32	B♭7

With Tablature

♩ = 180

Row 1: $E\flat_{Maj7}$ D_{m7b5} $G7$

Row 2: C_{m7} $B\flat_{m7}$ $E\flat7$

Row 3: $A\flat_{Maj7}$ $D\flat7$ $E\flat_{Maj7}$ C_{m7}

Row 4: $F7$ F_{m7} $B\flat7$

Row 5: $E\flat_{Maj7}$ D_{m7b5} $G7$

Tablature for the first system (Row 1):

1	3	5	3
1	0	3	4
5	6	3	4
5	2	3	4

Tablature for the second system (Row 2):

5	3	5	6
3	1	3	0
1	3	4	5
6	3	4	5

Tablature for the third system (Row 3):

6	3	4	5
6	4	6	3
1	0	3	2
3	1	3	2

Tablature for the fourth system (Row 4):

1	3	0	1
3	0	1	2
3	0	1	2
3	1	0	3

Tablature for the fifth system (Row 5):

1	0	1	3
5	6	8	5
7	5	6	4
5	3	6	5

C_{m7} B $\flat$ _{m7} E $\flat$ ₇

A $\flat$ _{Maj7} D $\flat$ ₇ E $\flat$ _{Maj7} A_{m7} D₇

E $\flat$ _{Maj7} D₇ G₇ C₇ F_{m7} B $\flat$ ₇ E $\flat$ B $\flat$ ₇

Another You Line #5: Walking – Mid Position

Standard Notation:

♩ = 180

Chord changes indicated above the staff:

- Measure 1: E $\flat$ Maj7
- Measure 3: Dm7b5
- Measure 5: G7
- Measure 7: C $\flat$ m7
- Measure 9: B $\flat$ m7
- Measure 11: E $\flat$ 7
- Measure 13: A $\flat$ Maj7
- Measure 15: D $\flat$ 7
- Measure 17: E $\flat$ Maj7
- Measure 19: C $\flat$ m7
- Measure 21: F7
- Measure 23: F $\flat$ m7
- Measure 25: B $\flat$ 7
- Measure 27: E $\flat$ Maj7
- Measure 29: Dm7b5
- Measure 31: G7
- Measure 33: C $\flat$ m7
- Measure 35: B $\flat$ m7
- Measure 37: E $\flat$ 7
- Measure 39: A $\flat$ Maj7
- Measure 41: D $\flat$ 7
- Measure 43: E $\flat$ Maj7
- Measure 45: A $\flat$ m7
- Measure 47: D7
- Measure 49: E $\flat$ Maj7
- Measure 51: D7
- Measure 53: G7
- Measure 55: C7
- Measure 57: F $\flat$ m7
- Measure 59: B $\flat$ 7
- Measure 61: E $\flat$
- Measure 63: B $\flat$ 7

With Tablature

♩ = 180 $E\flat_{Maj7}$ D_{m7b5} G^7

6 5 6 8 10 11 13 10 12 13 10 11 12 10 12 11

C_{m7} $B\flat_{m7}$ $E\flat^7$

10 9 10 12 8 12 10 9 8 6 5 8 6 8 9 10

$A\flat_{Maj7}$ $D\flat^7$ $E\flat_{Maj7}$ C_{m7}

11 13 10 13 11 10 11 12 13 13 12 11 10 8 10 9

F^7 F_{m7} $B\flat^7$

8 6 5 8 5 6 8 5 6 5 6 7 8 5 6 7

$E\flat_{Maj7}$ D_{m7b5} G^7

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

C_m7 B_bm7 E_b7

A_bMaj7 D_b7 E_bMaj7 A_m7 D7

E_bMaj7 D7 G7 C7 F_m7 B_b7 E_b B_b7

Another You Line #6: Walking – All Positions

Standard Notation:

♩ = 180

Chords and notes for each line:

- Line 1: EbMaj7, Dm7b5, G7
- Line 2: Cm7, Bbm7, Eb7
- Line 3: AbMaj7, Db7, EbMaj7, Cm7
- Line 4: F7, Fm7, Bb7
- Line 5: EbMaj7, Dm7b5, G7
- Line 6: Cm7, Bbm7, Eb7
- Line 7: AbMaj7, Db7, EbMaj7, Am7, D7
- Line 8: EbMaj7, D7, G7, C7, Fm7, Bb7, Eb, Bb7

With Tablature

♩ = 180

System 1:

- Chords: $E\flat_{Maj7}$, D_{m7b5} , $G7$
- Tablature: 1 0 3 0 | 1 1 3 4 | 5 6 8 6 | 5 7 9 7

System 2:

- Chords: C_{m7} , $B\flat_{m7}$, $E\flat_7$
- Tablature: 10 7 8 10 | 12 11 12 13 | 15 17 18 19 | 20 18 17 15

System 3:

- Chords: $A\flat_{Maj7}$, $D\flat_7$, $E\flat_{Maj7}$, C_{m7}
- Tablature: 13 12 10 13 | 11 9 11 8 | 6 5 3 2 | 3 1 4 3

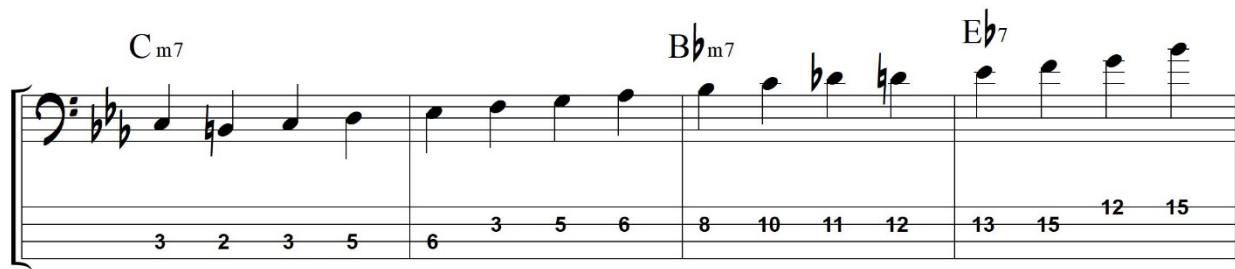
System 4:

- Chords: $F7$, F_{m7} , $B\flat_7$
- Tablature: 1 0 3 6 | 8 7 8 10 | 11 10 11 7 | 8 8 6 5

System 5:

- Chords: $E\flat_{Maj7}$, D_{m7b5} , $G7$
- Tablature: 6 8 5 6 | 8 5 7 8 | 7 5 8 6 | 5 3 6 5

Chord progression: C_{m7} $B\flat_{m7}$ $E\flat_7$



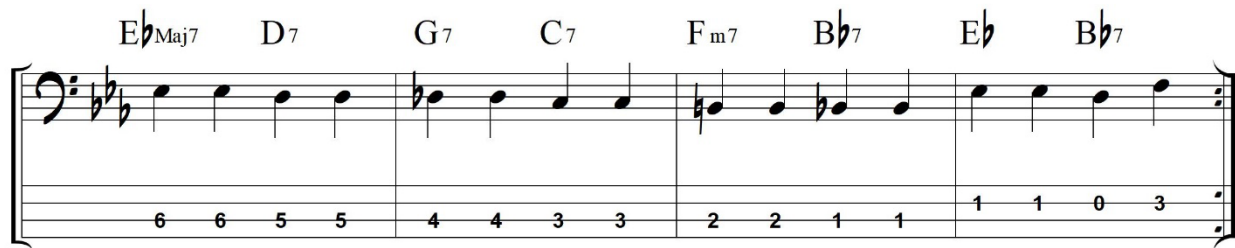
Fret numbers: 3 2 3 5 | 6 3 5 6 | 8 10 11 12 | 13 15 12 15

Chord progression: $A\flat_{Maj7}$ $D\flat_7$ $E\flat_{Maj7}$ A_{m7} D_7



Fret numbers: 13 12 8 10 | 11 9 11 8 | 6 5 8 7 | 5 7 4 5 | 5 7 4 5

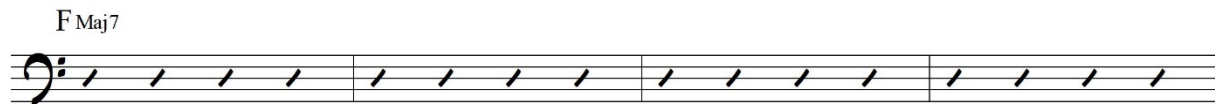
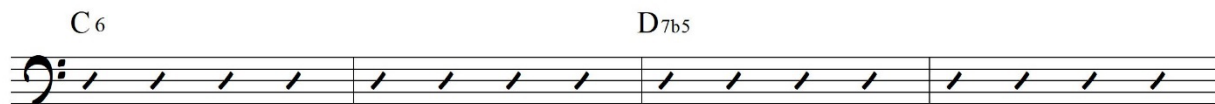
Chord progression: $E\flat_{Maj7}$ D_7 G_7 C_7 F_{m7} $B\flat_7$ $E\flat$ $B\flat_7$



Fret numbers: 6 6 5 5 | 4 4 3 3 | 2 2 1 1 | 1 1 0 3

5. Take The Train

Chord Progression



‘Take The Train’ Harmony & Chord Scale Analysis

I (C Major) C 6		II7 (D Whole Tone) D7b5	
ii7 (D Dorian) D m7	V7 (G Mixolydian) G 7	I (C Major) C 6	ii7 (D Dorian) V7 (G Mixolydian) D m7 G 7
I (C Major) C 6		II7 (D Whole Tone) D7b5	
ii7 (D Dorian) D m7	V7 (G Mixolydian) G 7	I (C Major) C 6	I7 (C Mixolydian) C 7
IVM7 (F Major - Temporary chord I) F Maj7			
II7 (D Mixolydian) D 7	ii7 (D Dorian) D m7	V7 (G Mixolydian) G 7	
I (C Major) C 6		II7 (D Whole Tone) D7b5	
ii7 (D Dorian) D m7	V7 (G Mixolydian) G 7	I (C Major) C 6	ii7 (D Dorian) V7 (G Mixolydian) D m7 G 7

Chord Progression

This tune is in the key of C Major and uses mostly common diatonic harmony with the exception of the D7b5 chord.

The progression opens with the tonic chord of C6. We analyse 6 chords as we would triads. It is an 'added note' chord.

The D7b5 is also often written as D7#11. These are *almost* the same chord. The pitches present in the chord are the same but the debate comes from whether we make use of a G# or an Ab. Is it a b5 or a #11?

This might seem a pointless argument since they are enharmonically identical. However, the use of a flat five in a chord implies that we can't use the regular perfect 5th. When the #11 is used, the perfect 5th is also present in the chord.

Therefore, the spellings of the two chords would be:

- D7b5: D F# Ab C
- D7#11: D F# G# A C

The remainder of the tune makes use of basic ii-V-I harmony with the exception of the C7 in bar 16 which is a secondary dominant chord I leading into the F Major7 at bar 17. This is to give the impression of a brief modulation into F Major.

The Fmaj7 is indeed chord IV in the parent key of C Major

Chord Scales

All chords in this tune are very common and diatonic (Major, Dorian or Mixolydian) with the exception of the second chord D7b5. As mentioned above, this chord is also written as D7#11.

At its functional core, this is simply a secondary dominant Chord II (D7) but the altered note makes for performance decisions regarding scalar use.

D7#11 would imply the use of a D Lydian Dominant (D Mixolydian with a sharpened 4th degree).

D7b5 implies the use of D Whole Tone or the D Altered Scale. Both of these scales contain the notes of D7 with a flattened fifth.

In the walking lines provided I've made use of the flattened fifth degree in the two feel lines and the whole tone scale for the four feel lines.

Beyond the D7b5, we also have a II7 chord of D7 (use the D Mixolydian scale) and the four bars of Fmaj7.

The Fmaj7 is chord IV in C Major but rather than the F Lydian scale, we make use of the F Major scale due to the temporary 'tonic' nature of the chord.

Take The Train Line #1: Two Feel – Low Position

Standard Notation:

♩ = 188

This musical score is written in bass clef with a 4/4 time signature. It consists of eight staves of music. The notes are primarily half notes and quarter notes, with some eighth notes in the final staff. Chord symbols are placed above the staves: C6, D7b5, Dm7, G7, F Maj7, D7, Dm7, G7, C6, D7b5, Dm7, G7, C6, Dm7, G7. The key signature has one flat (Bb). The tempo is marked as 188 beats per minute.

Chord symbols: C₆, D_{7b5}, D_{m7}, G₇, F Maj₇, D₇, D_{m7}, G₇, C₆, D_{7b5}, D_{m7}, G₇, C₆, D_{m7}, G₇.

With Tablature

♩ = 188

System 1: Chords: C₆, D_{7b5}. Tablature: 3, 3, 3, 3, 5, 4, 5, 6.

System 2: Chords: D_{m7}, G₇, C₆, D_{m7}, G₇. Tablature: 5, 7, 5, 5, 3, 3, 5, 4, 3, 2.

System 3: Chords: C₆, D_{7b5}. Tablature: 3, 5, 3, 3, 3, 5, 6, 5, 4.

System 4: Chords: D_{m7}, G₇, C₆, C₇. Tablature: 5, 2, 3, 5, 5, 3, 3, 3, 1, 0, 3.

System 5: Chord: F_{Maj7}. Tablature: 1, 3, 3, 3, 2, 3, 5, 3, 7, 6.

Handwritten musical notation for a bass line, consisting of three systems of four measures each. The notation includes chord symbols above the staff and fingerings below the staff.

System 1:

- Measure 1: Chord D_7 . Notes: D2, F2. Fingering: 5, 5.
- Measure 2: Chord D_{m7} . Notes: D2, F2. Fingering: 5, 2.
- Measure 3: Chord D_{m7} . Notes: D2, F#2. Fingering: 3, 4.
- Measure 4: Chord G_7 . Notes: G2, F#2, E2, D2. Fingering: 5, 2, 3, 4.

System 2:

- Measure 1: Chord C_6 . Notes: C2, E2. Fingering: 5, 5.
- Measure 2: Chord C_6 . Notes: C2, E2, G2. Fingering: 3, 3, 3.
- Measure 3: Chord D_{7b5} . Notes: D2, F#2. Fingering: 5, 2.
- Measure 4: Chord D_{7b5} . Notes: D2, F#2, G2, A2. Fingering: 4, 1, 3, 4.

System 3:

- Measure 1: Chord D_{m7} . Notes: D2, F2, G2. Fingering: 5, 3, 4.
- Measure 2: Chord G_7 . Notes: G2, F#2. Fingering: 5, 3.
- Measure 3: Chord C_6 . Notes: C2, E2, G2, A2. Fingering: 3, 2, 3, 4.
- Measure 4: Chord D_{m7} and G_7 . Notes: D2, F2, G2, A2. Fingering: 5, 3, 5, 2.

Take The Train Line #2: Two Feel – Mid Position

Standard Notation:

♩ = 188

Chords: C₆, D_{7b5}, D_{m7}, G₇, C₆, D_{m7}, G₇, C₆, D_{m7}, G₇, C₆, C₇, F_{Maj7}, D₇, D_{m7}, G₇, C₆, D_{7b5}, D_{m7}, G₇, C₆, D_{m7}, G₇.

With Tablature

♩ = 188

The score consists of five systems, each with four measures. The notes are half notes. The tablature is written on a six-line staff below the notes.

System 1:

- Measure 1: Chord C_6 . Notes: C2 (10), C3 (12).
- Measure 2: Chord D_{7b5} . Notes: D2 (10), D3 (11).
- Measure 3: Chord D_{7b5} . Notes: D2 (12), D3 (11).
- Measure 4: Chord D_{7b5} . Notes: D2 (10), D3 (7).

System 2:

- Measure 1: Chord D_{m7} . Notes: D2 (8), D3 (9).
- Measure 2: Chord G_7 . Notes: G2 (10), G3 (9).
- Measure 3: Chord C_6 . Notes: C2 (10), C3 (10).
- Measure 4: Chord D_{m7} and G_7 . Notes: D2 (12), D3 (10), D4 (12), G4 (9).

System 3:

- Measure 1: Chord C_6 . Notes: C2 (10), C3 (10).
- Measure 2: Chord D_{7b5} . Notes: D2 (8), D3 (7).
- Measure 3: Chord D_{7b5} . Notes: D2 (10), D3 (11).
- Measure 4: Chord D_{7b5} . Notes: D2 (12), D3 (11).

System 4:

- Measure 1: Chord D_{m7} . Notes: D2 (12), D3 (14).
- Measure 2: Chord G_7 . Notes: G2 (12), G3 (12).
- Measure 3: Chord C_6 . Notes: C2 (10), C3 (10).
- Measure 4: Chord C_7 . Notes: C2 (10), C3 (8), C4 (7), C5 (10).

System 5:

- Measure 1: Chord F_{Maj7} . Notes: F2 (8), F3 (10).
- Measure 2: Chord F_{Maj7} . Notes: F2 (10), F3 (10), F4 (7).
- Measure 3: Chord F_{Maj7} . Notes: F2 (8), F3 (8).
- Measure 4: Chord F_{Maj7} . Notes: F2 (8), F3 (8), F4 (7), F5 (6).

D_7
 D_{m7}
 G_7

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

C_6
 D_{7b5}

8 10 10 9 10 11 12 11

D_{m7}
 G_7
 C_6
 D_{m7}
 G_7

10 8 10 9 10 12 12 12 10 9

Take The Train Line #3: Two Feel – All Positions

Standard Notation:

♩ = 188

Chords: C₆, D_{7b5}, D_{m7}, G₇, C₆, D_{m7}, G₇, C₆, D_{7b5}, D_{m7}, G₇, C₆, C₇, F_{Maj7}, D₇, D_{m7}, G₇, C₆, D_{7b5}, D_{m7}, G₇, C₆, D_{m7}, G₇.

With Tablature

♩ = 188

System 1:

C₆ **D_{7b5}**

3 3 3 2 3 4 5 4 5 6

System 2:

D_{m7} **G₇** **C₆** **D_{m7}** **G₇**

5 7 3 5 7 5 5 5 3 5 5

System 3:

C₆ **D_{7b5}**

3 5 7 5 7 3 5 6 7 9

System 4:

D_{m7} **G₇** **C₆** **C₇**

10 11 12 9 10 10 10 7 8 9

System 5:

F_{Maj7}

10 10 8 3 3 3 3 2 3 4

The image displays three systems of musical notation for guitar, each consisting of a staff with notes and a corresponding fretboard diagram with fingerings.

System 1:

- Staff:** Four measures of music. The first measure has a whole note D4. The second measure has a whole note E4. The third measure has a whole note F#4. The fourth measure has a whole note G4.
- Chords:** D7 (first measure), Dm7 (second measure), G7 (third and fourth measures).
- Fretboard Diagram:**
 - Measure 1: Fingering 5 on the 5th fret.
 - Measure 2: Fingering 5 on the 5th fret and 7 on the 7th fret.
 - Measure 3: Fingering 12, 14, 15, and 16.
 - Measure 4: Fingering 17, 14, 15, and 16.

System 2:

- Staff:** Four measures of music. The first measure has a whole note G4. The second measure has a whole note F#4. The third measure has a whole note E4. The fourth measure has a whole note D4.
- Chords:** C6 (first measure), D7b5 (second measure), D7b5 (third measure), and G7 (fourth measure).
- Fretboard Diagram:**
 - Measure 1: Fingering 17 on the 17th fret.
 - Measure 2: Fingering 17 on the 17th fret.
 - Measure 3: Fingering 15, 14, 13, and 12.
 - Measure 4: Fingering 11, 10, and 4.

System 3:

- Staff:** Four measures of music. The first measure has a whole note D4. The second measure has a whole note E4. The third measure has a whole note F#4. The fourth measure has a whole note G4.
- Chords:** Dm7 (first measure), G7 (second measure), C6 (third measure), Dm7 (fourth measure), and G7 (fifth measure).
- Fretboard Diagram:**
 - Measure 1: Fingering 5, 3, and 4.
 - Measure 2: Fingering 5 and 2.
 - Measure 3: Fingering 3 and 3.
 - Measure 4: Fingering 5, 2, 3, and 2.

Take The Train Line #4: Walking – Low Position

Standard Notation:

♩ = 188

This musical score is written in bass clef with a key signature of one sharp (F#). It consists of eight staves of music. The tempo is marked as ♩ = 188. The notation includes various chords and melodic lines. The chords are labeled above the staff: C6, D7b5, Dm7, G7, C6, Dm7, G7, C6, D7b5, Dm7, G7, C6, C7, F Maj7, D7, Dm7, G7, C6, D7b5, Dm7, G7, C6, Dm7, G7. The melody is written in a walking style, with eighth and sixteenth notes. The piece ends with a double bar line and a repeat sign.

Chords: C₆, D_{7b5}, D_{m7}, G₇, C₆, D_{m7}, G₇, C₆, D_{7b5}, D_{m7}, G₇, C₆, C₇, F Maj₇, D₇, D_{m7}, G₇, C₆, D_{7b5}, D_{m7}, G₇, C₆, D_{m7}, G₇.

With Tablature

♩ = 188

C₆ D_{7b5}

D_{m7} G₇ C₆ D_{m7} G₇

C₆ D_{7b5}

D_{m7} G₇ C₆ C₇

F_{Maj7}

3 2 5 4 3 5 2 3 5 3 6 4 2 4 6 3

5 2 3 4 5 3 2 5 3 2 0 3 1 2 3 2

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

5 3 2 5 3 0 1 2 3 2 5 2 5 3 2 5

3 2 3 5 2 5 2 3 5 3 2 5 3 2 5 4

D₇ D_{m7} G₇

C₆ D_{7b5}

D_{m7} G₇ C₆ D_{m7} G₇

Take The Train Line #5: Walking – Mid Position

Standard Notation:

♩ = 188

This musical score is written in bass clef with a key signature of one flat (B-flat). It consists of eight staves of music. The tempo is marked as ♩ = 188. The notation includes various chords and melodic lines. The chords are labeled as follows: C6, D7b5, Dm7, G7, C6, Dm7, G7, C6, D7b5, Dm7, G7, C6, C7, F Maj7, D7, Dm7, G7, C6, D7b5, Dm7, G7, C6, Dm7, G7. The melody is written in a walking style, with eighth and sixteenth notes. The piece ends with a double bar line and repeat dots.

With Tablature

♩ = 188

C₆ D_{7b5}

10 9 7 6 10 8 7 6

D_{m7} G₇ C₆ D_{m7} G₇

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

C₆ D_{7b5}

10 9 7 6 10 7 9 10 12 10 9 8 12 9 10 11

D_{m7} G₇ C₆ C₇

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

F_{Maj7}

8 7 10 7 8 7 10 7 8 10 7 8 10 7 9 10

D₇
D_{m7}
G₇

11 14 12 10 9 12 10 9 8 7 10 8 7 10 8 10

C₆
D_{7b5}

8 10 7 8 10 7 9 10 12 14 11 13 15 13 11 14

D_{m7}
G₇
C₆
D_{m7}
G₇

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

Take The Train Line #6: Walking – All Positions

Standard Notation:

♩ = 188

Chord progression and notation details:

- Measure 1: C6
- Measure 2: D7b5
- Measure 3: Dm7
- Measure 4: G7
- Measure 5: C6
- Measure 6: Dm7
- Measure 7: G7
- Measure 8: C6

Chord progression and notation details:

- Measure 1: Dm7
- Measure 2: G7
- Measure 3: C6
- Measure 4: C7
- Measure 5: F Maj7
- Measure 6: D7
- Measure 7: Dm7
- Measure 8: G7

Chord progression and notation details:

- Measure 1: C6
- Measure 2: D7b5
- Measure 3: Dm7
- Measure 4: G7
- Measure 5: C6
- Measure 6: Dm7
- Measure 7: G7
- Measure 8: C6

With Tablature

♩ = 188

The score consists of five systems of music and tablature. The first system is in C6 and D7b5. The second system is in Dm7, G7, C6, Dm7, and G7. The third system is in C6 and D7b5. The fourth system is in Dm7, G7, C6, and C7. The fifth system is in F Maj7.

System 1: C₆ D_{7b5}

System 2: D_{m7} G₇ C₆ D_{m7} G₇

System 3: C₆ D_{7b5}

System 4: D_{m7} G₇ C₆ C₇

System 5: F Maj₇

Tablature: 3 0 1 2 3 0 2 3 5 7 4 6 8 10 12 14 12 9 10 11 12 14 15 16 17 16 14 12 10 11 12 12 10 9 7 6 10 8 7 6 5 3 6 4 2 4 6 3 5 2 3 4 5 2 3 4 5 2 5 2 3 1 0 3 1 0 3 2 3 2 5 9 10 9 10 7 8 7 8 9

D₇ D_{m7} G₇

C₆ D_{7b5}

D_{m7} G₇ C₆ D_{m7} G₇

About The Author

Mark J Smith is a professional bass player/teacher from the UK and creator of the TalkingBass education platform.

TalkingBass is a leading online bass education website providing bass guitar video courses from beginner to advanced degree level. Over the past 10 years TalkingBass has become one the most popular music education platforms in the world providing a large community of bass students access to the huge amount of music learning resources.

During the past 30 years Mark has also worked all over the UK and the World as a sideman and bandleader, performing every style of music from pop to rock to jazz to classical in ensembles ranging from trio to orchestra.

Mark has a First Class BA(hons) Degree in Music from Leeds College Of Music and many years of experience teaching in music colleges and universities around the UK.

Visit the TalkingBass website for more bass education content at www.talkingbass.net