



ELLEN O'REILLY

what scales, pentatonics and arpeggios we use over each of these chords. In addition, we've seen how each degree of the major scale has a mode that stems from it. Now it's time to put all these elements into practice!

One of the most common ways we can do this is by linking up chords and creating what's called a walking bass-line. Walking bass-lines are commonly found in styles of music such as jazz, blues and rock'n'roll and get their name because they're constantly moving. The notes move from one root of a chord to another, simply walking through the notes of the scale until you reach the root of the next chord.

In a walking bass-line it's quite common for the root note to land on beat one in a bar. Chord tones are the important notes that musically spell out the chord and make it easily identifiable. These notes are root, 3rd, 5th and 7th. The chord tones tend to be played on the down beats, as these beats are 'strong': this helps reinforce the chord that you're playing. The down beats are beats 1 and 3 in 4/4 time (four beats per bar).

The 1 chord	I	maj7
The 2 chord	II	min7
The 3 chord	III	min7
The 4 chord	IV	maj7
The 5 chord	V	7
The 6 chord	VI	min7
The 7 chord	VII	min7b5

Ellen O'Reilly introduces us to walking bass-lines. Walk on home, boy!

Hey bass friends! Over the past few columns we have been discussing chord charts. We have seen how we create chords based on each degree - or step - of the major scale, and also

The notes that you play to get from one chord to another are known as 'chromatic', because they are played a semitone apart and aren't necessarily within the key of the song. The chromatic notes act as atonal (i.e. from outside the given key) leading notes, bridging between the tonal (i.e. notes within the given key) notes as you walk towards the root of the next chord.

Let's take a typical blues chord progression in the key of G major. This key signature only has one accidental, F#. Blues music tends to revolve around I, IV, V chords and walking bass-lines tend to move in quarter notes, also known as crotchets. In the examples on the staff, you can see the quarter notes move through a scale while adding in the occasional chromatic note, and the root note of each chord is played on beat 1. In the top example, we use the chord progression I, V, I, IV and in the example below we use the progression I, IV, I, V.

Have a go at creating your own walking bass-lines and adding variation each time you move through a chord progression. Good luck! ■

EXAMPLE 1

G^Δ7 D⁷ G^Δ7 C^Δ7

I Maj7 V7 I Maj7 IV Maj7

EXAMPLE 2

G^Δ7 C^Δ7 G^Δ7 D⁷

I Maj7 IV Maj7 I Maj7 V7

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