



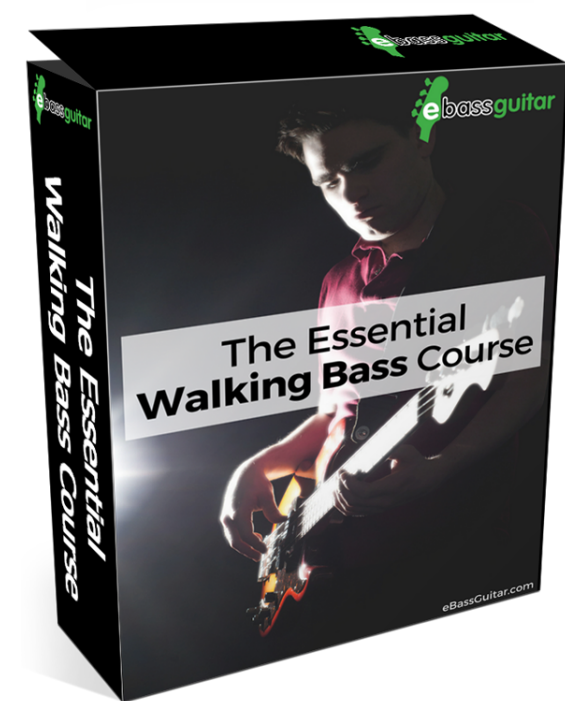
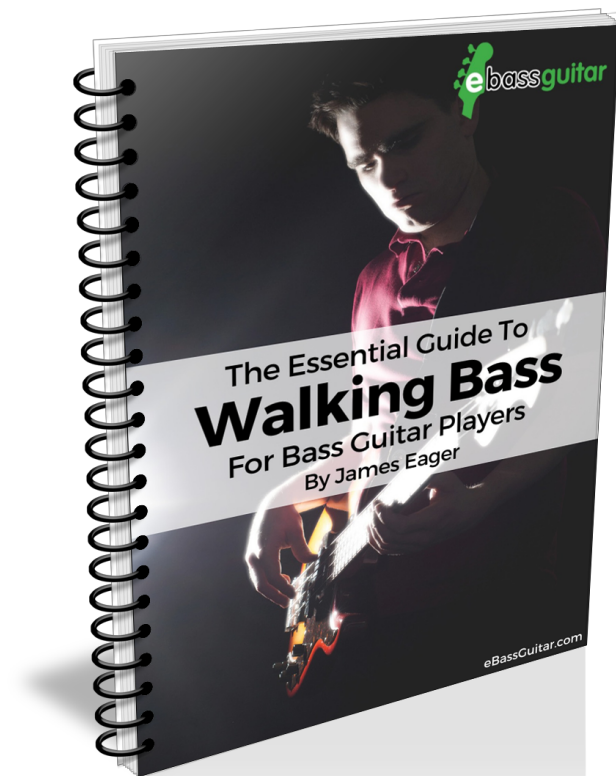
Walking Bass & Jazz Foundations Guide

**The Easy To Understand Guide To Creating Walking Bass Lines & The
Foundational Tunes & Fundamental Grooves Found On A Jazz Jam Session**

Walking Bass & Jazz Foundations Guide

- **MODULE 1:** Discover The '3M System For Walking Bass' - 3 Simple Methods To Create Walking Bass Lines
- **MODULE 2:** Learn The 3 Most Common 'Jazz Chord Structures' & Forms All Bass Players Need To know Before Going Playing At A Jazz Jam Session
- **MODULE 3:** Discover The 3 Fundamental Grooves Bass Players Will Find At A Jazz Jam Session

Resources

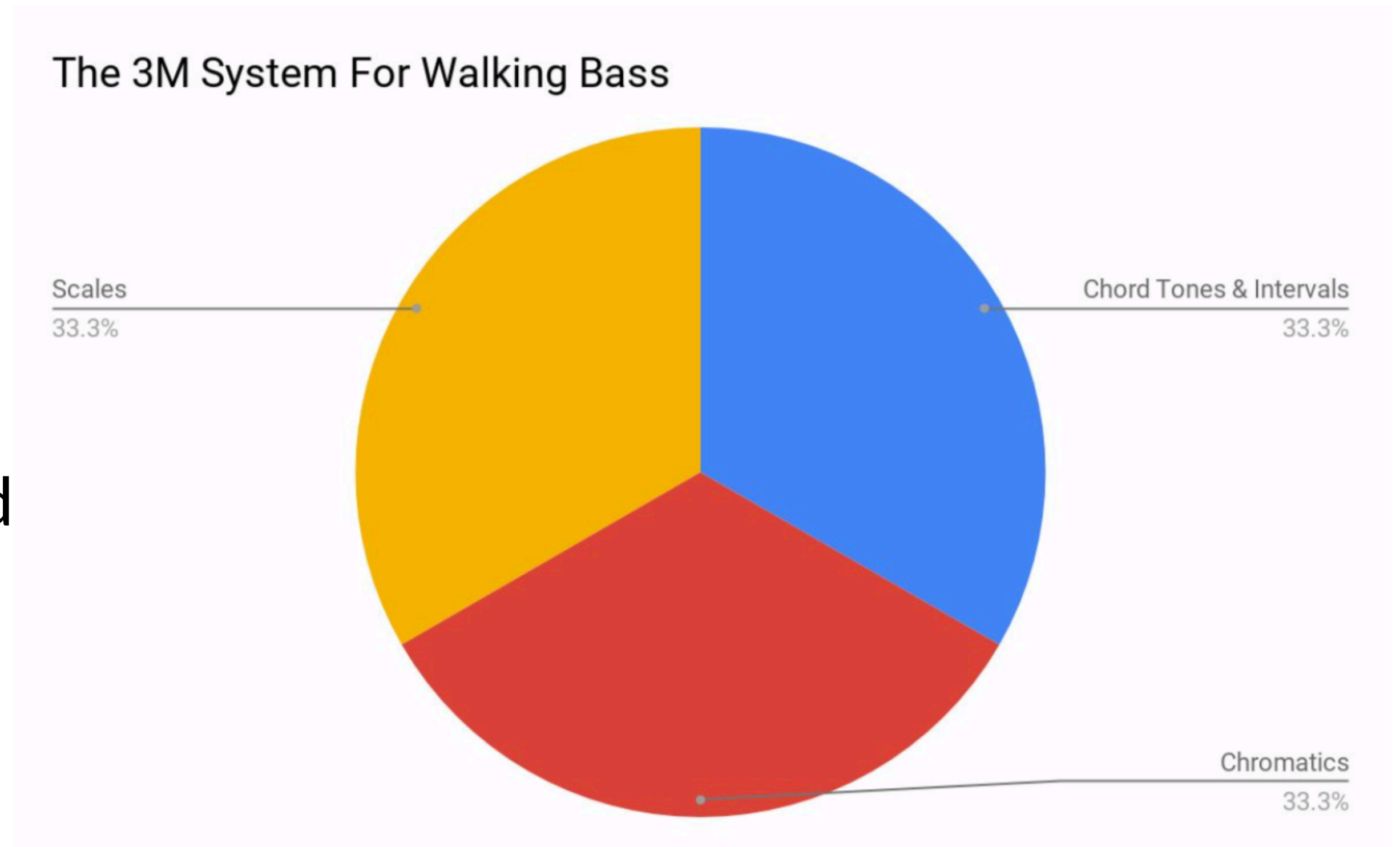


- The Essential Guide To Walking Bass For Bass Players Book
- The Essential Guide To Walking Bass Video Course
- Jazz Jam Backing Track Album Volume 1 & 2
- Available at eBassGuitar.Com

Module 1 | Lesson 1

'3M System For Walking Bass Line Creation'

- The Chromatic Method
- The Chord Tone & Interval Method
- The Scalic Method



Each Method Has It's Own Unique Sound

The I-VI-II-V Turnaround

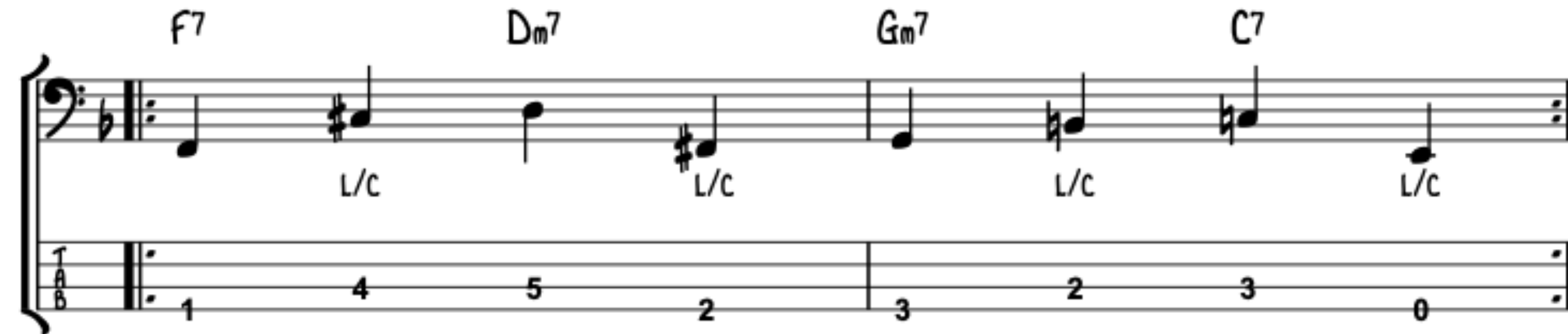


The image shows musical notation for the I-VI-II-V Turnaround in the key of F major. It consists of two staves: a bass clef staff and a guitar tablature staff. The bass clef staff has a key signature of one flat (Bb) and a 4/4 time signature. The notes are: F (quarter), Bb (quarter), D (quarter), Bb (quarter) for the first measure; F (quarter), Ab (quarter), G (quarter), F (quarter) for the second measure; F (quarter), Ab (quarter), G (quarter), F (quarter) for the third measure; and F (quarter), Ab (quarter), G (quarter), F (quarter) for the fourth measure. The guitar tablature staff shows the fret numbers for each note: 1, 1, 5, 5 for the first measure; 3, 3, 3, 3 for the second measure; 3, 3, 3, 3 for the third measure; and 3, 3, 3, 3 for the fourth measure. Chord symbols F7, Dm7, Gm7, and C7 are placed above the corresponding measures.

The Chromatic Method

Sound: Angular & Jazzy

Lower Chromatic Approach



Musical notation for Lower Chromatic Approach. The staff shows a sequence of notes: F (quarter), G# (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F (quarter). Chords above the staff are F7, Dm7, Gm7, and C7. Fingerings below the staff are 1, 4, 5, 2, 3, 2, 3, 0.

Upper Chromatic Approach



Musical notation for Upper Chromatic Approach. The staff shows a sequence of notes: F (quarter), E (quarter), D (quarter), C (quarter), B (quarter), A (quarter), G (quarter), F (quarter). Chords above the staff are F7, Dm7, Gm7, and C7. Fingerings below the staff are 1, 6, 5, 4, 3, 4, 3, 2.

Upper & Lower Chromatic Approach



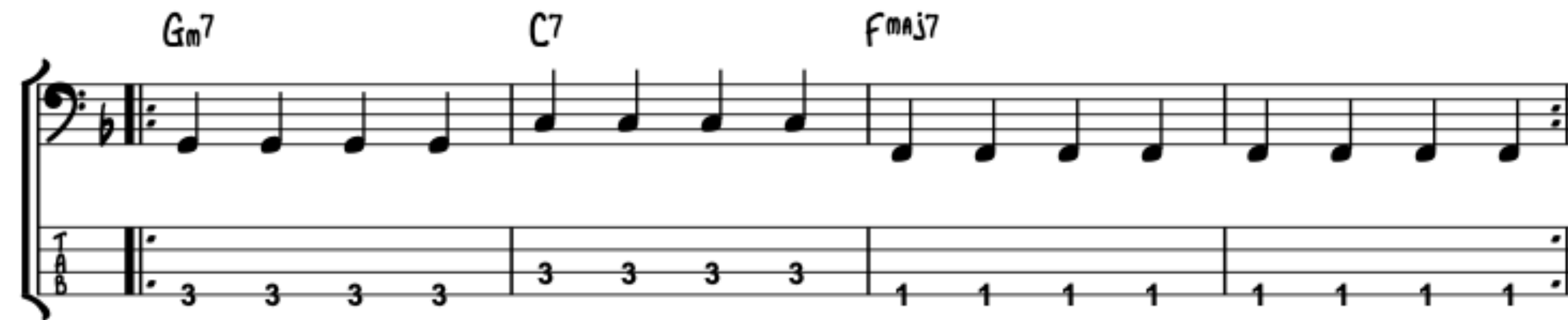
Musical notation for Upper & Lower Chromatic Approach. The staff shows a sequence of notes: F (quarter), G# (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F (quarter). Chords above the staff are F7, Dm7, Gm7, and C7. Fingerings below the staff are 1, 4, 5, 4, 3, 2, 3, 2.

Module 1 | Lesson 2

The Chord Tone & Interval Method

Sound: This approach outlines the harmony / sound of the chord

The II-V-I Chord Sequence



Gm^7 C^7 F^{maj7}

Chord Tones / Arpeggios For The II-V-I

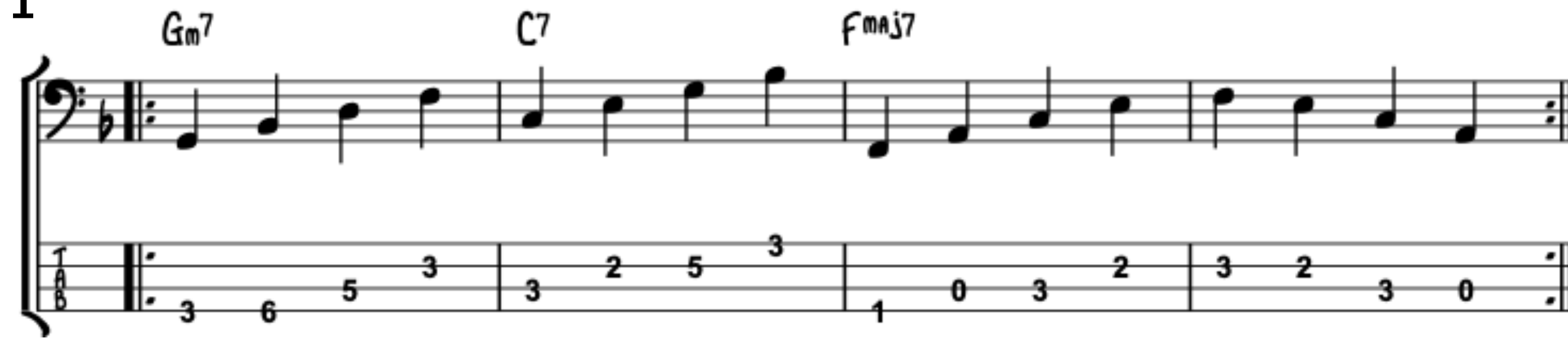


Gm^7 C^7 F^{maj7}

R FLAT3 5TH FLAT7TH R 3RD 5TH FLAT7TH R 3RD 5TH MAJ7

Chord Tones, Arpeggios & Triads In Action

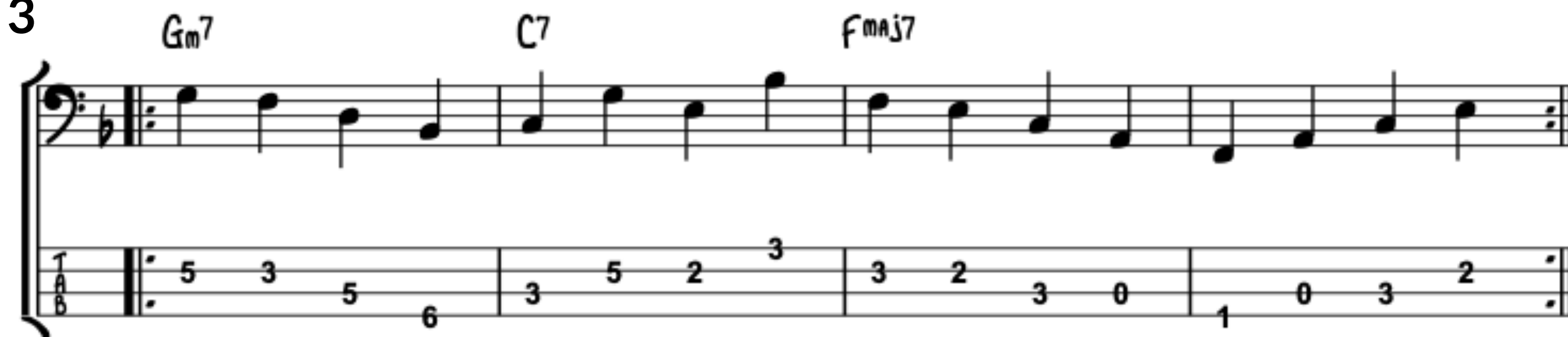
Example 1

Musical notation for Example 1. The top staff is in bass clef with a key signature of one flat (Bb). It contains a melodic line of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4. Above the staff, the chords Gm7, C7, and Fmaj7 are indicated over the first, second, and third measures respectively. The bottom staff shows the fretting hand with fingerings: Measure 1 (3, 6, 5, 3), Measure 2 (3, 2, 5, 3), Measure 3 (1, 0, 3, 2), and Measure 4 (3, 2, 3, 0).

Example 2

Musical notation for Example 2. The top staff is in bass clef with a key signature of one flat (Bb). It contains a melodic line of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4. Above the staff, the chords Gm7, C7, and Fmaj7 are indicated over the first, second, and third measures respectively. The bottom staff shows the fretting hand with fingerings: Measure 1 (3, 6, 5, 6), Measure 2 (3, 1, 3, 0), Measure 3 (1, 3, 0, 1), and Measure 4 (3, 2, 3, 1).

Example 3

Musical notation for Example 3. The top staff is in bass clef with a key signature of one flat (Bb). It contains a melodic line of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4. Above the staff, the chords Gm7, C7, and Fmaj7 are indicated over the first, second, and third measures respectively. The bottom staff shows the fretting hand with fingerings: Measure 1 (5, 3, 5, 6), Measure 2 (3, 5, 2, 3), Measure 3 (3, 2, 3, 0), and Measure 4 (1, 0, 3, 2).



Module 1 | Lesson 3

The Scalic Method (II-V-I)

Sound: This approach leads the ear from chord to chord

G Minor / Dorian Scale

Gm7

C7 / Mixolydian Scale

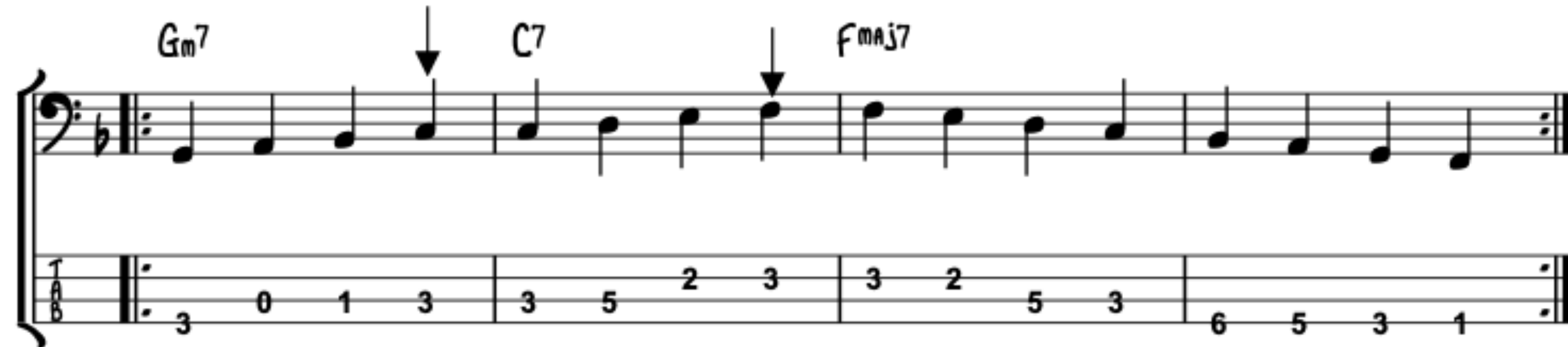
C7

F Major Scale / Ionian Scale

Fmaj7

II-V-I Using Scales

The Issue With Using Scales



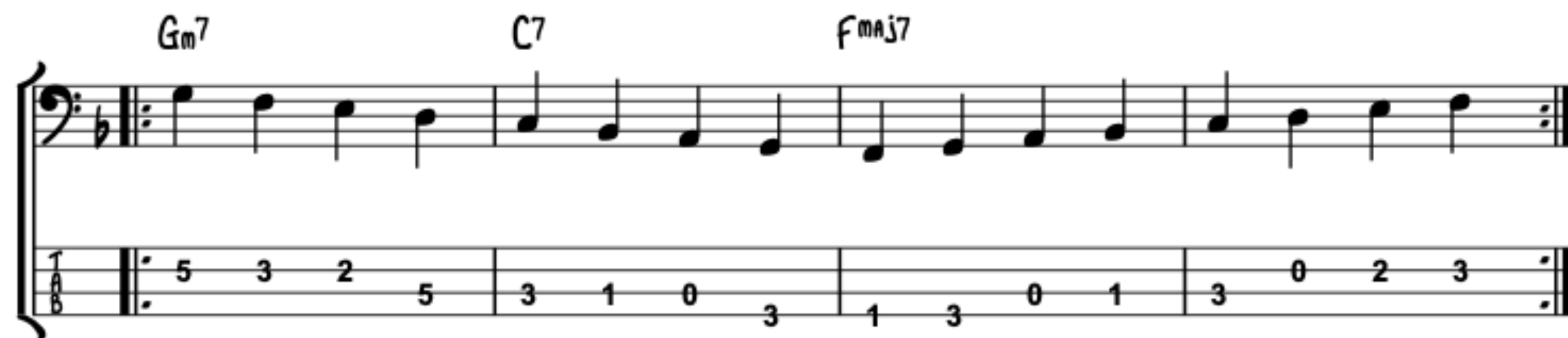
Musical notation for 'The Issue With Using Scales'. The piece is in bass clef with a key signature of one flat (Bb). It consists of four measures. Above the staff, the chords Gm7, C7, and Fmaj7 are indicated. The first measure is Gm7, the second is C7, and the third is Fmaj7. The fourth measure is a whole note chord. The scale is played in a descending direction. The notes are G2, F2, E2, D2, C2, B1, A1, G1. The chromaticism is shown by the half-step movement from G2 to F2. The fingerings are: 3, 0, 1, 3 for Gm7; 3, 5, 2, 3 for C7; 3, 2, 5, 3 for Fmaj7; and 6, 5, 3, 1 for the final chord.

The Chromatic Fix



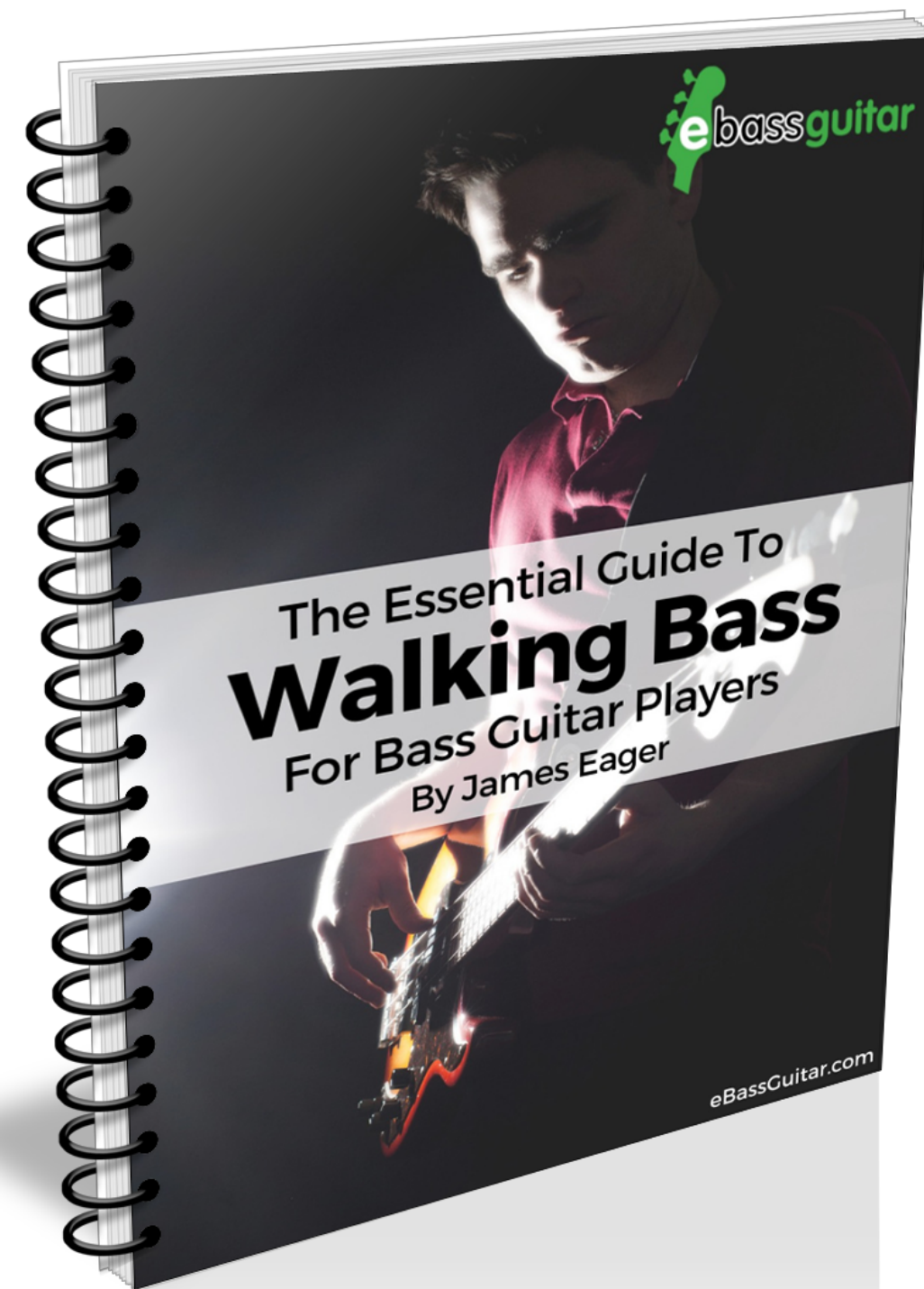
Musical notation for 'The Chromatic Fix'. The piece is in bass clef with a key signature of one flat (Bb). It consists of four measures. Above the staff, the chords Gm7, C7, and Fmaj7 are indicated. The first measure is Gm7, the second is C7, and the third is Fmaj7. The fourth measure is a whole note chord. The scale is played in a descending direction. The notes are G2, F2, E2, D2, C2, B1, A1, G1. The chromaticism is shown by the half-step movement from G2 to F2. The fingerings are: 3, 0, 1, 2 for Gm7; 3, 5, 6, 2 for C7; 3, 2, 5, 3 for Fmaj7; and 6, 5, 3, 1 for the final chord.

Inverting The Scale (No Chromatics Required!)



Musical notation for 'Inverting The Scale (No Chromatics Required!)'. The piece is in bass clef with a key signature of one flat (Bb). It consists of four measures. Above the staff, the chords Gm7, C7, and Fmaj7 are indicated. The first measure is Gm7, the second is C7, and the third is Fmaj7. The fourth measure is a whole note chord. The scale is played in an ascending direction. The notes are G1, A1, B1, C2, D2, E2, F2, G2. The chromaticism is avoided by using a natural F2. The fingerings are: 5, 3, 2, 5 for Gm7; 3, 1, 0, 3 for C7; 1, 3, 0, 1 for Fmaj7; and 3, 0, 2, 3 for the final chord.

Module 1 - The '3m System' Round Up



- Notice how each Method has it's own unique sound
- In practice the Methods all interlink
- For more detail check out the Essential Walking Bass Book

Module 2 | Lesson 1

3 Fundamental Jazz Structures

- There are set structures you will see at Jazz Gigs / Jam Sessions or in Jazz / Walking Bass education time and time again.
- Blues Sequence
- 32 Bar AABA Form
- 'Rhythm Changes'

The 12 Bar Jazz Blues

Simple 12 Bar Blues (Rock 'n' Roll)

	: F7	%	%	%
Bb7	%	F7	%	
C7	Bb7	F7	C7 :	

Creating The Jazz 12 Bar Blues

	: F7	Bb7	F7	%
Bb7	%	F7	%	
Gm7	C7	F7 Dm7	Gm7 C7 :	

The 12 Bar Jazz Blues In Practice



The image displays a 12-bar jazz blues progression for bass guitar, organized into three systems of four bars each. The key signature is B-flat major (two flats), and the time signature is 4/4. Each system consists of a musical staff with a bass clef and a fretboard diagram below it. The fretboard diagrams use numbers 0-5 to indicate fingerings on the strings.

System 1:

- Bar 1: Chord $F7$. Fretboard: 1, 0, 3, 2.
- Bar 2: Chord $Bb7$. Fretboard: 1, 0, 1, 2.
- Bar 3: Chord $F7$. Fretboard: 3, 3, 1, 2.
- Bar 4: Chord $F7$. Fretboard: 3, 1, 0, 3.

System 2:

- Bar 5: Chord $Bb7$. Fretboard: 1, 0, 3, 0.
- Bar 6: Chord $Bb7$. Fretboard: 1, 4, 3, 2.
- Bar 7: Chord $F7$. Fretboard: 1, 0, 3, 1.
- Bar 8: Chord $F7$. Fretboard: 3, 3, 1, 2.

System 3:

- Bar 9: Chord $Gm7$. Fretboard: 3, 0, 1, 2.
- Bar 10: Chord $C7$. Fretboard: 3, 0, 1, 2.
- Bar 11: Chord $F7$. Fretboard: 3, 4, 5, 4.
- Bar 12: Chord $Dm7$. Fretboard: 5, 4, 3, 2.
- Bar 13: Chord $Gm7$. Fretboard: 5, 4, 3, 2.
- Bar 14: Chord $C7$. Fretboard: 5, 4, 3, 2.

Jazz Blues Wrap Up

- **3 Key Changes To The Blues Sequence**

- Quick IV Change In Bar 2

- II-V-I in Bars 9-11

- Turnaround in Bars 11-12

- **Example Tunes:**

- Now's The Time

- Sandu

- Billies' Bounce

- Straight No Chaser

- Tenor Madness

Module 2 | Lesson 2

The 32 Bar Jazz Chorus [AABA]

- Jazz Standards tend to use one sequence that is repeated over and over.
- The most common length of sequence is 32 Bars
- This most commonly comprises of an 'A' Section and a 'B' section
- The most common structure is A - A - B - A
- Many of these originate from show tunes

Lesson 5 -

The 32 Bar Jazz Chorus [AABA]

Take The A Train Billy Strayhorn

(Medium Up Swing)

<p>A</p> <p>$\frac{4}{4}$ $\frac{4}{4}$ C_6</p>	<p>∕</p>	<p>$D_{7\#11}$</p> <p>1. C_6</p> <p>2. C_6</p>	<p>∕</p> <p>$D_{-7} G_7$ }</p> <p>$G_{-7} C_7$ </p>
<p>B</p> <p>$F_{\Delta 7}$</p> <p>D_7</p>	<p>∕</p> <p>∕</p> <p>∕</p>	<p>∕</p> <p>D_{-7}</p>	<p>∕</p> <p>$G_7 G_{7b9}$ </p>
<p>A</p> <p>C_6</p> <p>D_{-7}</p>	<p>∕</p> <p>∕</p>	<p>$D_{7\#11}$</p> <p>C_6</p>	<p>∕</p> <p>$D_{-7} G_7$ </p>

32 Bar Jazz Chorus Wrap Up

- Songs that use the *AABA* form
 - Don't Get Around Much Anymore
 - Perdido
 - Satin Doll
 - Girl From Ipanema
 - Jazz Standards also use 16 bar sequences too.
 - Other structures to explore: A-B-A-C | A-B | A-B-C-D

Module 2 | Lesson 3

Rhythm Changes

- **Rhythm Changes** is the chord sequence from George Gershwin's 'I Got Rhythm'
- Jazz Tunes often use this chord sequence with other melodies
- If a song is based on Rhythm Changes, all you need to know is the Key and you are good to go.
- It's another A-A-B-A form

Rhythm Changes

I Got Rhythm

(Up Tempo Swing)

George Gershwin

A

4/4 B_b^6 $G-7$ | $C-7$ F_7 | $D-7$ $G-7$ | $C-7$ F_7 |

| B_b^7 B_b^7 | E_b^7 E_{o7} | B_b^6 F_7 | B_b^6 F_7 }
 $\text{\textit{D}}$ $\text{\textit{F}}$

1. B_b^6 F_7 }
 2. B_b^6 ||

B

D_7 | $\%$ | G_7 | $\%$ |

C_7 | $\%$ | F_7 | $\%$ ||

A

B_b^6 $G-7$ | $C-7$ F_7 | $D-7$ $G-7$ | $C-7$ F_7 |

| B_b^7 B_b^7 | E_b^7 E_{o7} | B_b^6 F_7 | B_b^6 F_7 ||
 $\text{\textit{D}}$ $\text{\textit{F}}$ \oplus D.C.

Rhythm Changes Wrap Up

- **Rhythm Changes Can Simplified into two sequences**
 - A Section: I -VI - II -V (2 beats Each)
 - B Section: III - VI - V - I (2 Bars Each)
- **Jazz Tunes Based On Rhythm Changes**
 - Anthropology
 - Oleo
 - Scrapple From The Apple
 - Lester Leaps In
 - Moose The Mooche



Module 3 | Lesson 1

The 3 Fundamental Grooves

- The 3 Questions:
 - What Key?
 - What Feel? (or Groove)
 - What else do I need to know?

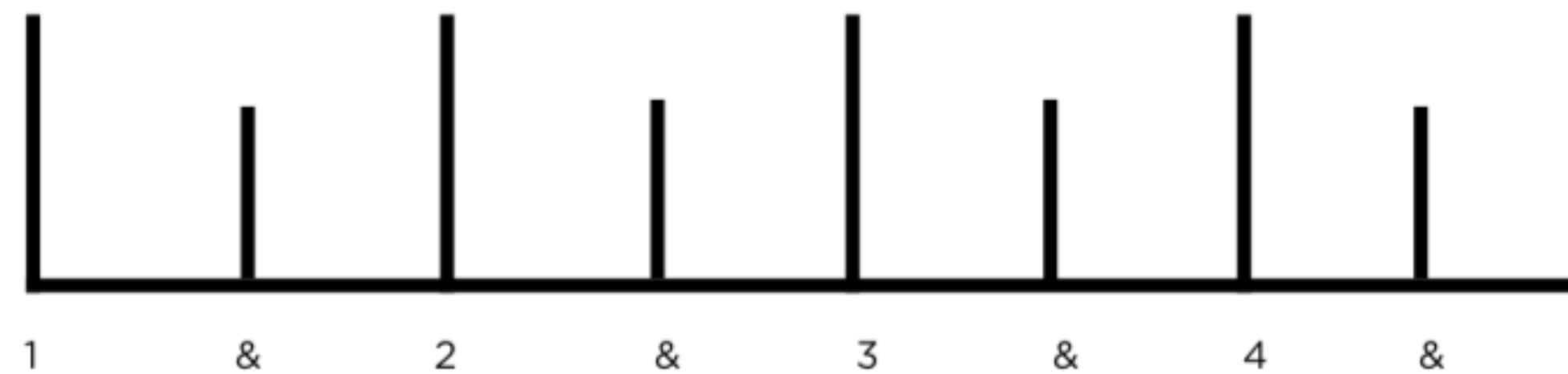
Module 3 | Lesson 1

The 3 Fundamental Grooves

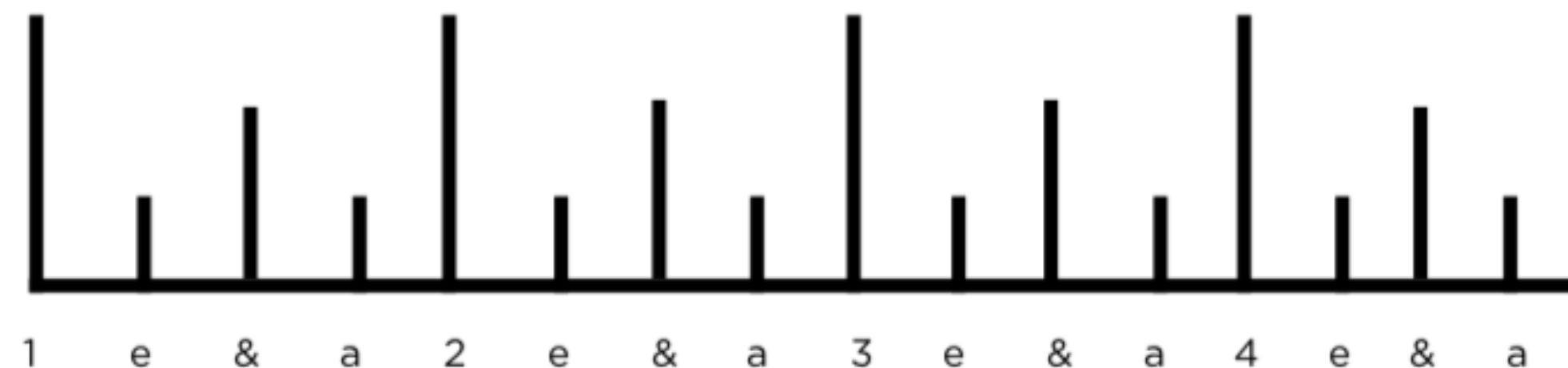
Quarter Note - Jazz / Swing



8th Note - Rock / Latin



16th Note - Funk



Quarter Note - Modal Jazz

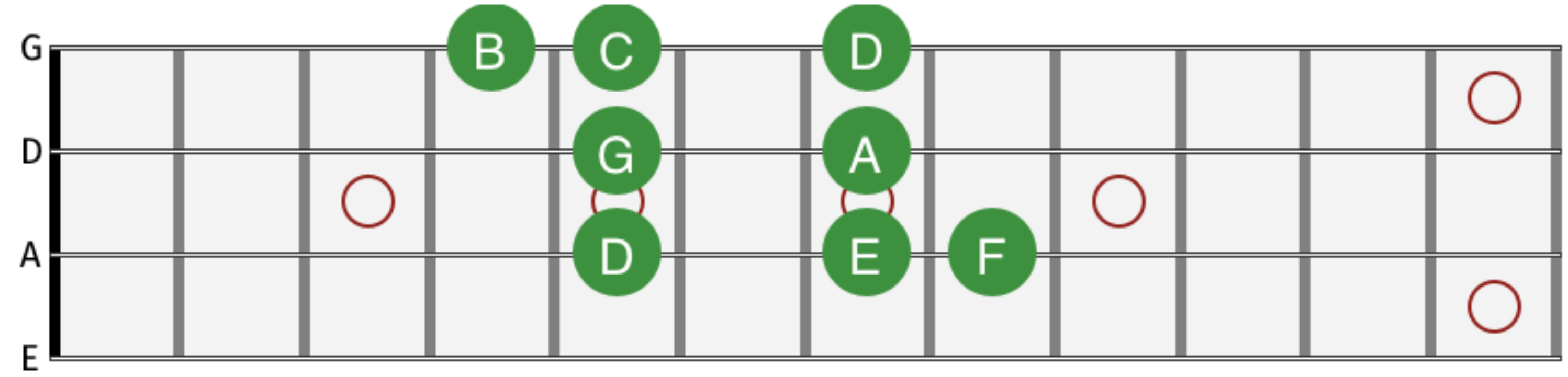
- The 3 Questions:

- Key Dm
- Fast Swing
- AABA Modal

(Up Tempo Swing)	So What		Miles Davis				
A 4/4 D-11		∕		∕		∕	
D-11		∕		∕		∕	
A D-11		∕		∕		∕	
D-11		∕		∕		∕	
B E ^b -11		∕		∕		∕	
E ^b -11		∕		∕		∕	
A D-11		∕		∕		∕	
D-11		∕		∕		∕	

Quarter Note - Modal Jazz

D Dorian Scale



Bass Line Ideas:



Bass line idea 1 for Dm7. The notation shows a bass staff with a Dm7 chord symbol and a guitar staff with fret numbers. The notes are D (5th fret), E (5th fret), F (7th fret), G (7th fret), A (8th fret), B (8th fret), C (7th fret), and D (7th fret).



Bass line idea 2 for Dm7. The notation shows a bass staff with a Dm7 chord symbol and a guitar staff with fret numbers. The notes are D (5th fret), E (8th fret), F (7th fret), G (5th fret), A (8th fret), B (7th fret), C (5th fret), and D (7th fret).



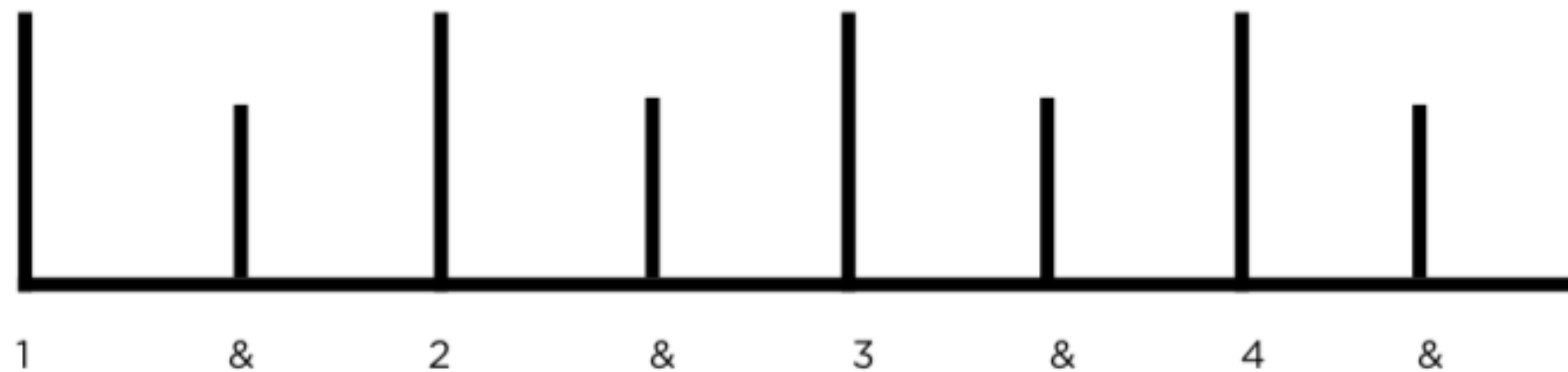
Bass line idea 3 for Dm7. The notation shows a bass staff with a Dm7 chord symbol and a guitar staff with fret numbers. The notes are D (7th fret), E (5th fret), F (4th fret), G (7th fret), A (5th fret), B (8th fret), C (7th fret), and D (7th fret).

Module 3 | Lesson 2

8th Note Groove

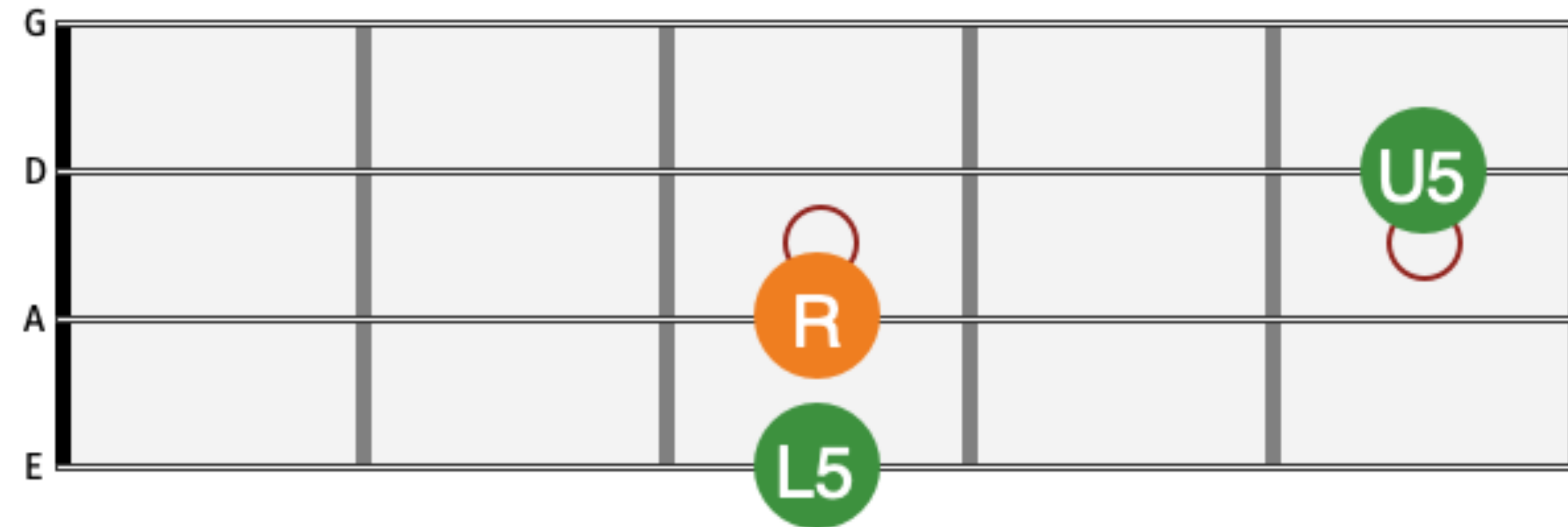
- Straight Feel
- Bossa Nova
- Foundation is Roots & 5th

8th Note - Rock / Latin



Lesson 8 - 8th Note Groove

Roots & 5th On The Bass



Classic Bossa Bass Line



8th Note Groove

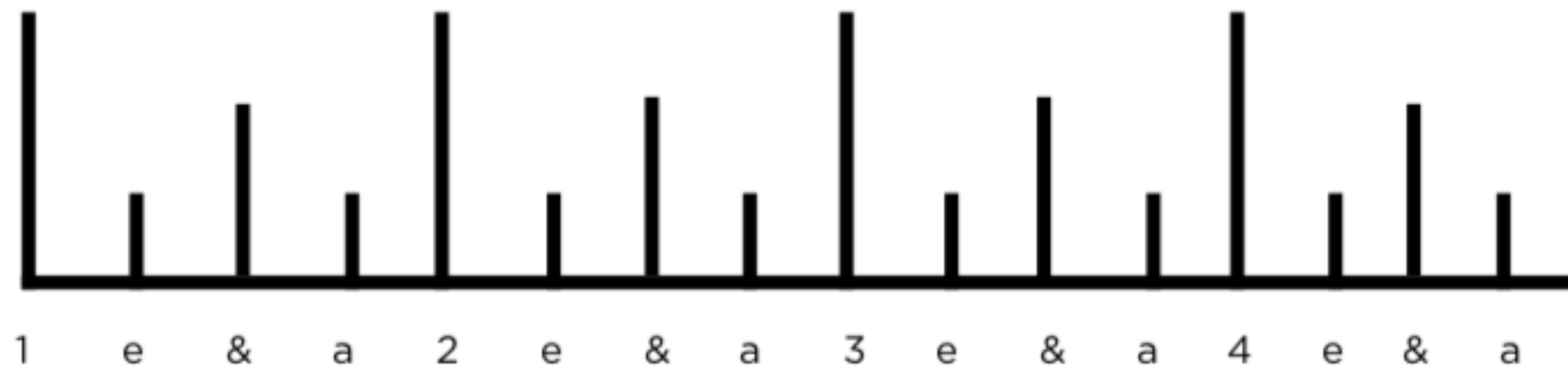
- The 3 Questions:
 - Key Cm
 - Bossa Feel
 - 16 Bar Sequence

(Bossa Nova)	Blue Bossa		Kenny Dorham					
4 4 C ⁻ 7		∕		F ⁻ 7		∕		
↶ D _∅ 7		G ₇ ^b 9		C ⁻ 7		∕		
	E ^b ₋₇		A ^b ₇		D ^b _Δ 7		∕	
	D _∅ 7		G ₇ ^b 9		C ⁻ 7		D _∅ 7 G ₇ ^b 9	

Module 3 | Lesson 3

16th Note Groove

16th Note - Funk

A rhythmic diagram for a 16th-note funk groove. It consists of a horizontal line with vertical stems of varying heights. The stems are grouped into four measures. Measure 1 has stems at the 1st, 3rd, and 5th positions. Measure 2 has stems at the 2nd, 4th, and 6th positions. Measure 3 has stems at the 3rd, 5th, and 7th positions. Measure 4 has stems at the 4th, 6th, and 8th positions. Below the diagram, the following text is written: 1 e & a 2 e & a 3 e & a 4 e & a

Core Bass Line For 'The Chicken'

Musical notation for the core bass line of 'The Chicken'. It is presented in two staves. The top staff is in bass clef with a key signature of one flat (Bb). It contains a sequence of notes: a quarter note G2, a quarter rest, a quarter note F2, a quarter note E2, a quarter rest, a quarter note D2, a quarter rest, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The bottom staff is a guitar fretboard diagram with a treble clef. It shows the fret numbers for each note: 1 (G2), 1 (F2), 0 (E2), 0 (D2), 1 (C2), 2 (B1), 3 (A1), 0 (G1), and 3 (F1).

The Chicken

- The 3 Questions:

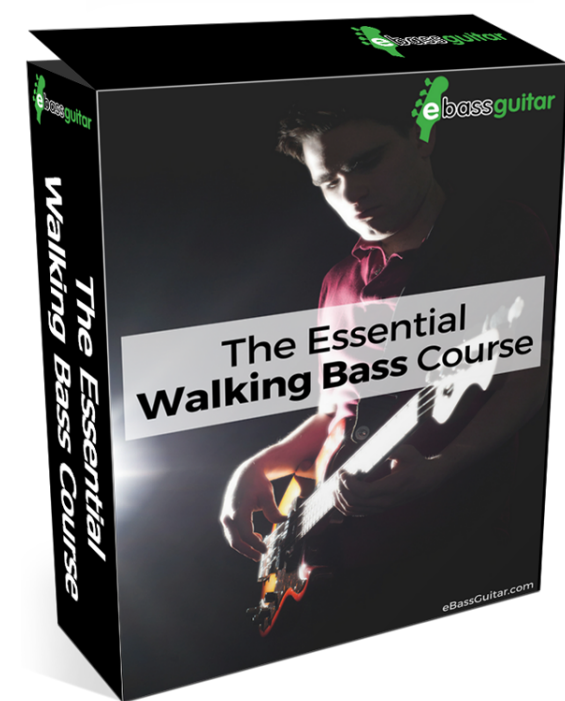
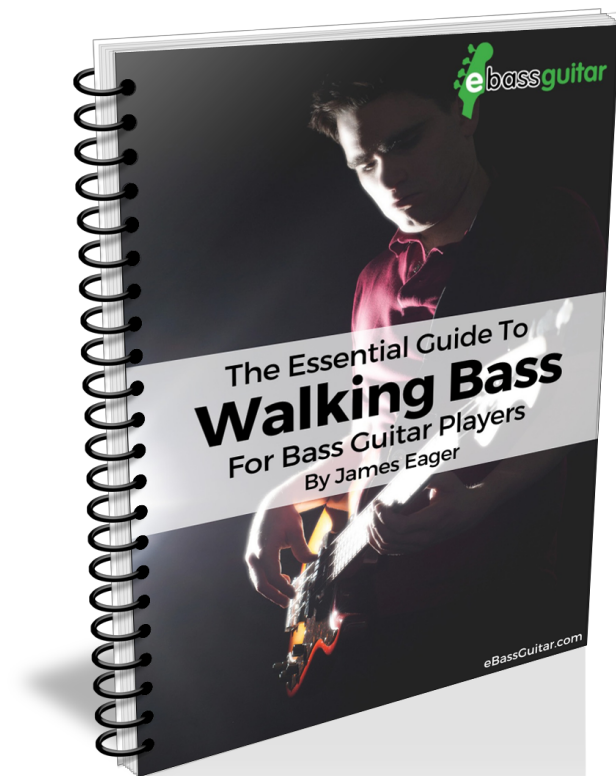
- Key Bb
- Funk Feel
- 16 Bar Form With Unison Phrase

	The Chicken		Pee-Wee Ellis	
(Funk)				
in 4/4	B^b₇ E^b₇	/:	/:	/: } :
Vamp for intro				
A	B^b₇	/:	/:	/:
	E^b₇	/:	D₇	G₇
	C₇	/:	/:	N.C.
	B^b₇ E^b₇	/:	/:	(Riff) Fine

Walking Bass & Jazz Foundations Guide Wrap Up

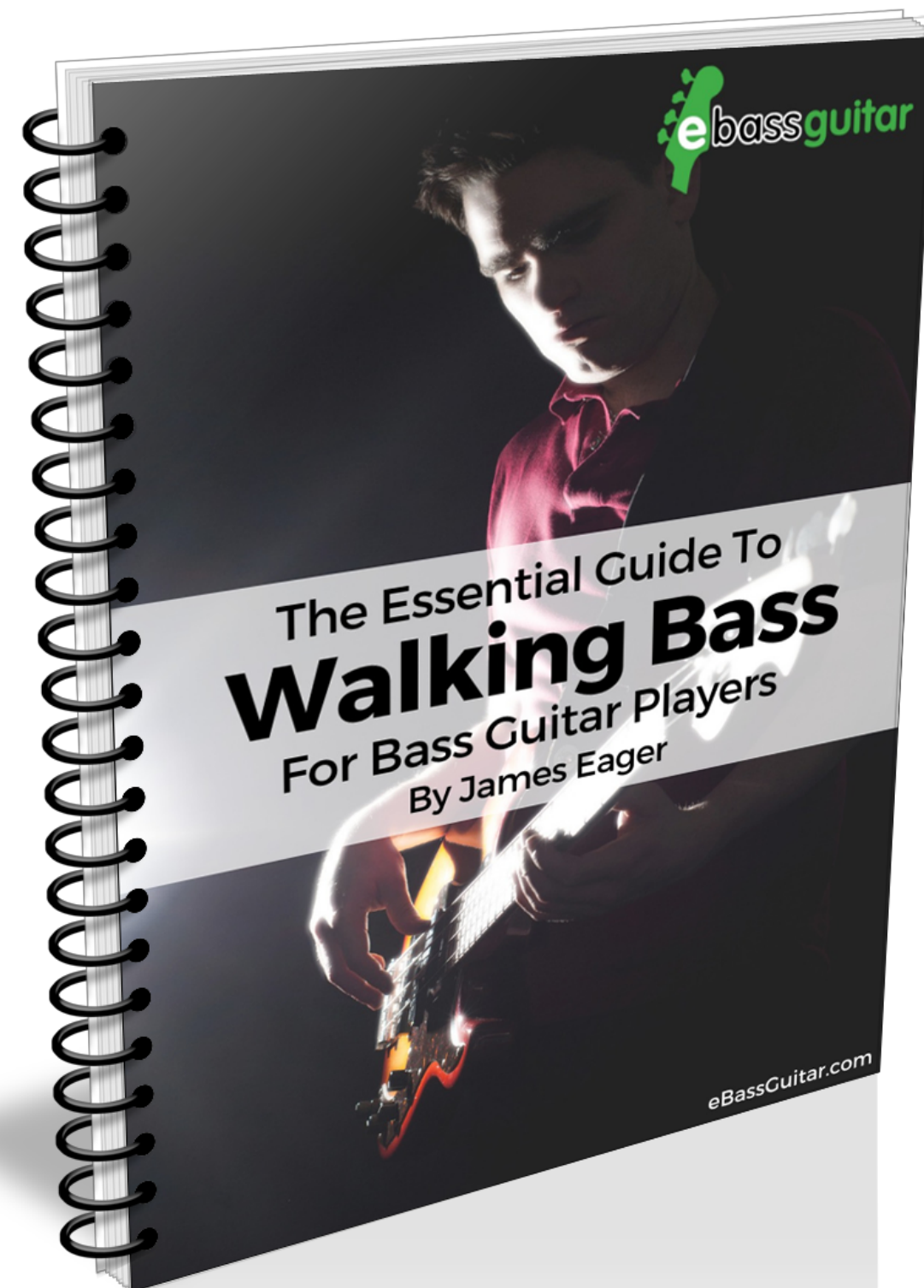
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Resources



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- Jazz Jam Backing Track Album Volume 1 & 2

The **Essential Guide To Walking Bass** For Bass Guitar Book



- Deep Dive Into The '3m System For Walking Bass'
- 88 Pages
- 95 Backing Tracks & Demonstration Tracks
- Instant Digital Access & Printed Book Available
- Buy your copy here: ebassguitar.com/walk
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