

Chapter 1 : Building Walking Bass Lines Sheet Music By Ed Friedland - Sheet Music Plus

Walking bass lines are a style of playing in which the bass player plays quarter notes which clearly outline the chords and chord tones, seamlessly outlining one chord and resolving to the next. When piano players copy this idea of walking bass lines, they generally do so by using their left hand to play the same role as that of the bass player.

This is one area of arranging that is often neglected, partly because of those cases where the rhythm section can be left to work out for themselves what to do by ear or by a basic chord chart. Ideally you know the players and can tailor the strictness or freedom that you give the players when writing parts for them. In this case the parts may just consist of chord symbols which the player will interpret to fit the style. Basic chord symbol part for guitar or piano Symbols can be written above or below the staff, as long it is obvious which staff they belong to. If specific melody lines are required on a piano or guitar part, they can be combined with the chord symbol part. Any parts that are unison with other instruments should have the same accent markings. Combination of chord symbol and melody part. With big band arranging it would be more common to give piano or guitar a melody part if they were featured in a small combo section of the arrangement, rather than playing a unison with a brass section. It is not usually required to write out exact chord voicings for piano or guitar, but in some cases it may be worth writing the top note of a chord, especially if specific guide tones are useful to the part. In this case it is a good idea to use a different note head style: Diamond note heads show the top note of the chord. If a specific rhythm is required, slash type note heads can be used Ex 4: Slash type note heads show rhythm of chords. If an arrangement includes a written bass line, the piano part should include this, not so that the pianist can play the line in unison but so that they can see what the bass player will be playing so that they can voice their chords accordingly. Likewise any other instrument or section part can be given as a cue, so that the pianist can construct an accompanying part. Bass part and sax cues. Walking Bass Lines The walking bass line is usually made up of arpeggios and scale passages. The main object is to state every beat, so the line is predominantly crotchets, but can include quavers and triplets. This table shows some basic rules of the walking bass. Chord tone especially a leading note 2. Inversions Quaver and triplet notes can be used at times for variety. Large interval leaps are useful occasionally and are usually followed by a scale passage moving in the opposite direction. Ideally you want to give the drummer the most information without becoming cluttered or awkward to read. This is not because drummers are not good readers, but so that they can concentrate on listening and improvising a creative and sensitive performance. Fills are usually left up to the performer. Most parts can be written with just bass drum, cymbal hi hat or ride , snare and in some cases tom toms, though the latter should be used for specific rhythms rather than written solos. Note that many drum kits will only have two tom toms. If a basic swing ride rhythm is required, it is common to write just bass drum and cymbal pattern for one bar followed by repeat bars. The bass drum part should follow the bass part, eg if the bass player has a walking bass, you should write four bass drum beats and if the bass player is playing two beats to a bar you should write two bass drum beats for the drummer. The drummer does not necessarily play the bass drum "â€" this is just so the drummer knows what the bass player is doing. The cymbal part should specify which cymbal hi hat or ride is to be played and whether any type of sticks other than normal should be used eg brushes or mallets. Simple drum part The above is sometimes written like this: Once a basic rhythm has been established it is allowable to use slashes. This is especially useful after a departure from the basic rhythm. If a drummer is given cues, they have more freedom to interpret the part. Drum part with cues In this case a drummer would choose which drums to play and probably precede the phrase with a short fill. If the bass player is playing 2 beats to the bar, it is usual to write two beats for the bass drum. Orchestrating The Rhythm Section And Keyboards Rhythm section writing can be problematic, as you often want to give the player freedom to ad lib, but within certain parameters or boundaries. In addition some drum or bass patterns that are often improvised are very complex to notate and are often unreadable at sight to all but the very best reading players, who are not always the best or most versatile feel players. This is especially true in the case of drum fills Keyboards Piano and electric piano The piano is a non transposing instrument written on two staves, treble and bass clef. Usually the treble clef is played by the right hand and

the bass clef by the left hand, but there are of course many instances where you may deviate from this. You may wish to write out an exact part or supply a guide part, which will allow the pianist more freedom. With many pop and commercial styles it is acceptable to give the pianist chord symbols and an indication of the rhythm, either by writing the name of the rhythm eg bossa nova, jazz ballad etc at the top of the part or by writing a rhythmic figure in the first bar or two bars if it is a two bar pattern and the indication similar. If you wish the player to use the rhythm as guide and to make their own contribution to the feel you could indicate this with similar ad lib. It is conventional when giving a piano player chord symbols to also give them the bass part in the bass clef. This does not necessarily mean that they should play the part in unison with their left hand but so that they know what the bass player will be playing and be able to voice their chords appropriately and avoid clashes. It can often be useful to give the pianist vocal cues essential with colla voce parts where the pianist is accompanying a singer and there is no steady tempo, or any other cues that might be useful brass stabs, instrumental lead lines, drum fills etc. The piano can be useful to double up in unison with other instruments to give colour, especially useful with woodwinds. Some conventional styles of accompaniment: Bass notes and block chords. This is a very simple form of accompaniment, liable to sound rather corny. These will usually be rising or alternately rising and descending. The lowest note is often the root but not necessarily if there is a separate bass part. A tremolo between two important notes of a chord e. This can be very powerful. Sustains on piano can be enhanced by tremolos or rolls. Left hand bass in two, right hand chords on back beat. Often works best for solo piano as bass player would need to play in unison with the left hand. Good for 30s style. As above but left hand bass in four and right hand chords on off-beat quavers Electric Organ Much of the above can apply to organ, obviously sustains are very useful but the sound can become wearing. With the use of a Leslie rotating loudspeaker more variety and intensity can be applied, there are usually two speeds: Synthesizer A very useful instrument but due to its enormous versatility and variety is beyond the scope of these notes. Its use in arranging must depend on your own knowledge of its capabilities. If you intend to use synthesizers it is best to learn to program them or hire a competent programmer. Celeste A tinkly sound which can be used well in unison with woodwind or strings for a pretty.

Chapter 2 : How to Play a walk down bass line on piano Â« Piano & Keyboard :: WonderHowTo

Walking Bass Lines Notes - Scale Tones. In part 2 of this lesson we continue our study of walking bass lines. In part 1 we created waling bass lines over major and minor s using the tones of the triad in combination with chromatic or stepwise approach patterns.

Instruments[edit] Most popular musical ensembles include an instrument capable of playing bass notes. In the s, a tuba was often used. From the s to the s, most popular music groups used the double bass as the bass instrument. Starting in the s, the bass guitar began to replace the double bass in most types of popular music, such as rock and roll, blues, and folk. The bass guitar was easier to transport and, given that it uses magnetic pickups, easier to amplify to loud stage volumes without the risk of audio feedback , a common problem with the amplified double bass. By the s and s, the electric bass was used in most rock bands and jazz fusion groups. The double bass was still used in some types of popular music that recreated styles from the s and s such as jazz especially swing and bebop , traditional s blues , jump blues , country , and rockabilly. In some popular music bands, keyboard instruments are used to play the bass line. In some types of popular music, such as hip-hop or house music , the bass lines are played using bass synthesizers , sequencers, or electro-acoustically modeled samples of basslines. TB front panel Basslines are important in many forms of dance and electronic music , such as electro , drum and bass , dubstep , and most forms of house and trance. In hip hop , producer Rick Rubin popularized the technique of creating basslines by lengthening the bass drum decay of the TR drum machine and tuning it to different pitches. In orchestral repertoire, the basslines are played by the double basses and cellos in the string section , by bassoons , contrabassoons , and bass clarinets in the woodwinds and by bass trombones , tubas and a variety of other low brass instruments. In symphonies from the Classical period, a single bassline was often written for the cellos and basses; however, since the bass is a transposing instrument, and it is notated an octave higher than it sounds, when cellos and basses play the same bassline, the line is performed in octaves, with the basses an octave below the cellos. In general, the more complex passages and rapid note sequences are given to the cellos, while the basses play a simpler bassline. The timpani or kettledrums also play a role in orchestral basslines, albeit confined in 17th and early 18th century works to a few notes, often the tonic and the dominant below it. In a small number of symphonies, the pipe organ is used to play basslines. In chamber music , the bassline is played by the cello in string quartets and the bassoon in wind chamber music. In some larger chamber music works, both a cello and a double bass are used to play the bassline. In a Baroque era ca. In s-era performances of Baroque music, the basso continuo is typically performed by just two instruments: In rockabilly , psychobilly , traditional blues and bluegrass music , the bassline is played by a double bass player. The bassline uses low notes that provide a rhythm while simultaneously setting out the foundation of the chord progression. In most traditional and popular music styles, the bass player is expected to be able to improvise a bassline which they base in the chord progression of a song. When a bassist is playing a cover song , they may play the bassline that was originally used on the recording. A session bassist playing in a music studio is expected to be able to read a bassline written in musical notation. Bass players also perform fills in between the phrases of the vocal melody, and they may also perform bass runs or bass breaks, which are short solo sections. Rhythmic variations by the bass, such as the introduction of a syncopated figure can dramatically change the feel of a song, even for a simple groove. When developing bass lines, these two things should always be your goal" [4] [One] may view in it [the bass part] all the other parts in their original essence. Walking basslines use a mixture of scale tones, arpeggios , chromatic runs, and passing tones to outline the chord progression of a song or tune, often with a melodic shape that alternately rises and falls in pitch over several bars. To add variety to a walking bassline, bassists periodically interpolate various fills, such as playing scale or arpeggio fragments in swung eighth notes, plucking muted percussive grace notes either one grace note or a "raked" sequence of two or three grace notes , or holding notes for two, three, or four beats. Some songs lend themselves to another type of variation: Walking basslines are usually performed on the double bass or the electric bass , but they can also be performed using the low register of a piano , Hammond organ , tuba or other instruments. They

can also be sung, as is done by some a capella vocal groups.

Chapter 3 : How to Play Bassline when Playing the Piano: 8 Steps

When starting out with walking bass lines, I would recommend that you always target the root when changing chords. Later down the line, you can then choose to target tones other than the root of the chord.

Download the movie How many times have you listened to recordings of jazz piano trios e. How can you get your keyboard style to swing? One way to jazz up your solo work is to use walking bass lines. In other words, you treat your left hand as if it were playing the string bass parts like Ray Brown did with Oscar Peterson or Eddie Gomez did with Bill Evans. One of the best examples of a pianist who uses his left hand to function like a jazz bassist is Dave McKenna. Dave found a way to incorporate walking bass lines into his solo piano style in a unique way. The best way to introduce walking bass lines into your playing is to start with one short common chord progression: C major – A minor – D minor – G7 – C major. The Roman numeral sequence that musicians use to identify the location and function of these chords for all major keys is: The most familiar example of a song that uses this I – vi – ii – V – I progression is the infamous Heart and Soul. You may have played the bottom part or the melody of this catchy tune on the piano when you were growing up. You can use this common chord pattern to start on the road to creating walking bass lines. In order to make these bass notes into a walking bass line, you will need to use quarter notes. When you want to make the chords flow from one to another while still having musical color, you can insert the dominant V of each chord before it. While this bass line has some motion and character, it has a lot of repeated notes. You can really energize this line by replacing each dominant V with the tritone substitute bII of each of the four chords I – vi – ii – V – I. It has much or color and energy! When and where can you use this chord pattern with the left hand? The answer to this question reveals the terrific tool that I call the anchor bass line. You can use this anchor bass line at first endings as well as at the ends of songs when you want to repeat them. In both cases, musicians refer to this as a turn-around because this pattern helps you to finish what came before and turn the music around for a repeat of the particular passage or the entire song. Not only does the anchor bass line improve the quality of your turn-arounds, but it also provides you with a place for your bass lines to go. Here are three things you can do immediately to put these ideas into action. First, play through the examples above and then practice Example 4 until you know it cold. You can then transpose this example to other keys. For help forming the scales of other keys, look at Building Block No. Second, look for songs that have I – vi – ii – V progressions in their first endings note: There are even some standard tunes that can use the anchor bass line for part of the verse. Third, listen, listen, listen to jazz bass players. This is the best way to develop the ability to get your bass lines to swing as well as to energize your playing of the anchor bass line. Learning to create and play walking bass lines with your left hand can seem like a daunting task. By starting with the anchor bass line, you will be able to unlock the door to creating your own swinging walking bass lines. Ready to start making music? Take a look at information on our Lesson Programs.

Chapter 4 : Walking Bass Line Piano Tutorial | Walking Bass Jazz Piano

Summary How to play Walking Bass Lines (Jazz Piano). The usage of playing walking bass lines for jazz pianists are many. For example: You are playing with a singer without a bass player, you're playing solo jazz piano and want to play accompaniment for yourself while you play your melodies/solos, or you're playing in a jazz band and the bass player is not showing up!

The rules are very similar to the intervallic style, however it is your knowledge of how scales interact with chords instead of actual chord notes that build the bass line. Start on the root of the chord Play a note of the scale that is related to the chord or tonality of the chords you are dealing with until the last beat of the chord On the last beat of the chord, play a passing tone to the root of the next chord The first example is another chord. A good blend of both styles of walking bass lines is what you would normally play in jazz. There are two choruses in the midi file for this one. The second chorus is not printed out, but you can listen to it and hear some of the principles of walking a bass line. Does it feel good? Is your hand moving naturally? If on the other hand you find that your fingers are getting twisted up and your hand is jumping from note to note, then you need to work on your fingerings. The best way to work on fingerings is to master your scales with the proper fingerings. There are a lot of free online resources on how to play scales. Here are just a couple fingering rules for scales that might or might not depending on the situation! The Bb is almost always play with the 4th finger of the right hand. The Bb is almost always played with the 2nd finger of the left hand. Like anything else, start simple! I recommend starting with simple bass lines and playing VERY simple in the right hand. Let the left hand do the work, play less in the right hand, simple rhythmic stuff. Practice bass lines in all keys. Then move on to the blues. If you want to hear a guy who really does this well, look for Dave McKenna recordings. I think he Maybeck Recital hall recording has him jamming on walking piano bass for most of his songs. Scot is available for skype jazz piano lessons and google hangouts, phone call, etc Use the contact link at the top of the page. There are no comments, leave a comment. Please sign in to post new messages. Jazz Piano Notebook Series.

Chapter 5 : How to play Walking Bass Lines (Jazz Piano) - Jazz Piano Lesson

A bass-line is a melody line played in the bass (by a low-pitched instrument such as the piano, double bass, electric bass, tuba, etc.). And walking bass-lines are a continuous sequence of quarter notes, generally played on the beat (4 notes per bar in 4/4 time).

Many people have requested to learn from me how to play walking bass lines Jazz Piano. As a jazz pianist, I find it very useful to know how to play walking bass lines for several reasons. The main reason is that you actually need to understand how the bass works in a band settings in order to play good walking bass lines yourself. This is my video from YouTube on how to play walking bass lines jazz piano: If you liked this video, please subscribe here: [The usage of playing walking bass lines for jazz pianists are many. Trust me, this happens all the time](#) How the bass works – Normally the bass player plays the root of each chord. That is his job! A good supportive bass player usually plays at the lower part of his instrument. The bass player plays on 1 and 3: The bass is sounding an octave lower than it is written Also: A little up, a little down, or the other way around. The bass player walks: Now you can see that the bass player walks on 1,2,3 and 4. At the start he plays quite bright 1. This sounds great, but it would probably not sound that good unless he creates a contrast by playing some deeper notes 2. So we as piano players should keep this in mind! A key of thumb is to play the root of the chord at the first beat in a bar Then play notes on each beat, where your goal is to aim for the root of the next chord. When you play over a I chord, use the diatonic scale starting from the root. In the example above, you can play notes from the Eb scale. Add extra notes when it is not adding up. In this example, there is a II-V-I progression. Bbm7 – Eb7 – Abmaj7. The I chord is not included in the image At the Bbm7, you can then start at the root of the chord Bb. We can fill this space by adding an extra note. There are several ways to do this. Use the optimised way of thinking: For many years I used to work on the modes Ionian, dorian, phrygian etc. Then I found out that there is a much simpler way to think: This principle is also something I use for improvising as well as playing chords. The chord is a Cmi7, you can play the Bb major scale. If the chord is a C7: Play the F major scale. For example, when there is a minor 7 with a flat 5 chord. The solution in this case is to play the major scale starting a half step above the root. I believe this is a lot easier to remember than to try to remember dorian scales and mixolydian scales in all 12 keys. You just saved yourself of learning 24 additional scales to the diatonic scale you probably already know Here is an example: Autumn Leaves Check list: Did we play the major scale from a whole step under all of the minor 7 chords? Did we play the major scale from a 4th above all of the dominant 7 chords? Did we play the major scale starting at the root of the maj7-chords? And we also played the major scale starting from a half-step above the root when we got a minor 7 b5 chord? Did we fill in extra notes to make it add up? The solution is to add 4 tricks. You can do this by adding: A whole step above the next chord Here is an example where we use two of the four types: Play syncopated chords with your right hand This one is easy to explain, but hard to do. In stead, I try to make it swing. So the question you should ask yourself is not how you should play the syncopations, but how you can make it swing. Then try to play the chords off- beat. Here is an example from the demo I did on the YouTube video: Ghost notes Did you notice anything weird about this image? In itself, this has got nothing to do with playing ghost-notes directly , but I thought that this idea was funny, and it will probably become easier for you to remember to add some ghost notes for your future bass lines. This is also called ghost-notes and is meant for rhythmical purposes. TIP 7 and 8: Arpeggios and octaves In this image you can see an example of an arpeggio- fill effect together with a fill effect played in octaves. You can start with the exercises that comes with this lesson. So literally, you can practice the bass lines while you for example watch TV. Just do what you can to get the bass lines on auto-pilot. Practice in multiple keys but not all at first , then try to use the bass lines as much as you possibly can for a long time. I wish you all the best! We offer a 14 days free trial at [popjazzonline](#). Have a great day! If you liked thesevideo, please subscribe here:

Chapter 6 : Walking Bass-lines - The Jazz Piano Site

DOWNLOAD PDF WALKING BASS LINE PIANO NOTES

www.migu-music.com 10 Walking Bass Two-Note-Sequence It is possible to create a good bass line using just 2 notes of a chord. A simple major (or minor) chord is compo-

Chapter 7 : Audio Video Music Theory Lesson, Walking Anchor Bass, Examples

When you know how to play a walking bass line on piano at any given time, you are in possession of a shining tool that you are sure to keep at the very top of that piano playing toolbox of yours.

Chapter 8 : Jazz Arranging for Piano and or Guitar

Walking a bass line with the left hand is a skill every jazz, rock, and pop pianist should know. The wonderful thing about it is that walking a basic bass line is not all that difficult once you learn a few simple steps.

Chapter 9 : Left Hand Walking Bass on blog.quintoapp.com

The walking bass technique with the piano left hand has great effect. This technique resumes in a direct way the style of a Bass instrument. Obviously the sound of the contrabass is warmer and softer than the percussive sound of the piano and some shadings are impossible with the piano, for example glissando or bender.