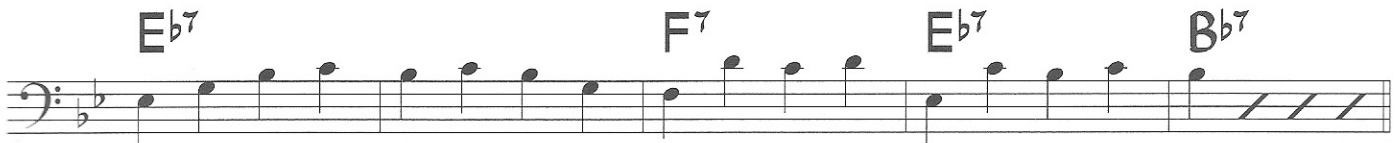


PART 3 - ADDITIONAL TECHNIQUES FOR BASS LINE CONSTRUCTION

(Note: In these more advanced ideas, you will notice that the root of the chord is no longer always played on beat 1 every time the chord changes. If the bass line has an internal logic that necessitates this, it won't be a problem, especially after the harmony of the tune has already been established for awhile. But when in doubt, roots on downbeats will never be wrong!)

- 1. USE OF MOTIFS** - In the transcriptions of Ed's bass lines in this book, you'll notice that he plays four note patterns using notes from the underlying scale or chord, but which aren't strict arpeggios or scale fragments. For example, on a dominant 7th chord, Ed will sometimes use 1 3 5 6 instead of 1 3 5 b7 to give a different flavor to the line. Composers develop melodies by taking a small motif and repeating and expanding it throughout the song. Using devices like this can help you develop your own quarter note melodies.



- 2. PARALLEL INTERVALS** - As a variation of playing notes up and down the scale, try playing one interval (most often thirds) off of each scale note for a while. For example:



- 3. LONGER CHROMATIC LINES** - In addition to single chromatic notes leading to a new root, you will often hear Ed play a series of 2-4 chromatic notes in a row, usually resolving to the root of the next chord change. This can either be an ascending or descending line.



- 4. TARGET NOTES ARE CRUCIAL!** - Beginning bassists are sometimes so involved in choosing correct notes that they miss the first principle of creating forward motion in their bass lines. The main function of the notes on beats 2, 3 and 4 of a bar of 4/4 is to lead, somehow or another, to beat 1 of the next bar. So be sure you know what the next target note is, way before you get there. The target note can be other chord notes besides the root, if that is what your ear is telling you. Memorizing the chord changes of the music you are playing is crucial in this regard.