

Walking Bass Lines

BY LARRY CORYELL



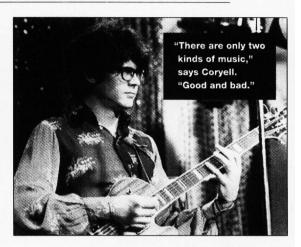
BEING ABLE TO comp and play bass lines at the same time is a very handy skill to have. This column deals with rhythm changes, a

progression (based on George Gershwin's "I Got Rhythm") that centers on the patterns I-VI-II-V and III-VI-II-V. Although the fingerings below work for me, they're not carved in stone. When I'm in "bass-line comp" mode, I put down the

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pick and use just my thumb and fingers. Now let's look at the music.

Another way to play the opening chord is to barre the 6th fret with your 1st finger, fretting the D note with your 2nd finger. In measure 4, two-note chords are held for two beats while the bass keeps moving. Measure 5 features a barre at the 1st fret, after which you shift to the fifth position to play Bb/D. Notice that the Bb chord in bar 7 does not have a root—this is because the line is moving upward chromatically, and the



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chord acts as a passing harmony.

Measure 10 has another shift. Here, you jump from the first-position F bass note to the E_b at the 6th fret, fifth string, putting you in position for the subsequent Dm7 chord. Measure 11 features some chord substitu-

tions to end the exercise: *D*_b7 is substituted for *G*7, *G*_b7 for *Cm*7, and *B*7 replaces *F*7.

Rhythm changes usually include a standard bridge—the B section—that, in the key of B_b , consists of two bars each of D7, G7, C7, and F7. To complete the progression

as it's normally played, play what's written here—the A section—twice, play the bridge that I just described, and then play the first part one more time. This is referred to as an AABA form. *Originally published in the August '88* GP.

READER'S CHALLENGE

DARING YOU TO PUT BLUES LICKS AND ANGULAR,

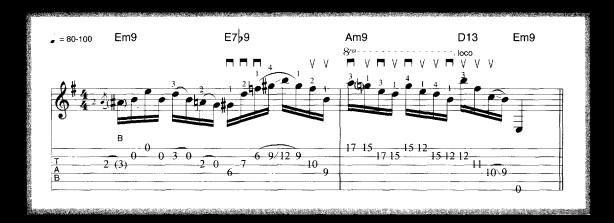
altered runs back to back in the same solo—and traverse the entire fretboard in the process—this month's winning lick is from Bob Loomis, a guitar teacher from St. Catharines, Ontario, Canada.

"There are also some fun sweeps of the pick," he adds (see pick markings).

Use the millisecond afforded by the open G string in the first phrase to jump to the sixth position. Then, have a blast with the slippery $E7_b9$ run that catapults you up the neck in a hurry. The open E dismount (after the pentatonic somersaults and D_b13 descent in the last measure) ensures you land on your feet.

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"Your vibrato is your identity." - Zakk Wylde, Sept. '00, GP



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