

Walking Bass Topics with Hamilton Pinheiro, Part 1

By Chris Fitzgerald

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Notated musical examples in the remainder of this PDF file will be indexed by the topics above in the score. Note that only bass lines are notated, and not the melody/improvised solos that they are accompanying. In spite of this, the dedicated student of the music would be well advised to listen closely to the relationship between the accompanying line and its melodic counterpart. Great accompanying lines do not exist in a vacuum, and every great accompanist attempts to react to what is happening in the primary part.

"ON THE SUNNY SIDE OF THE STREET" DUO - BASS LINES ONLY

(CHRIS) C Δ E7 F Δ B \emptyset E7

A- D7 D- G7

C Δ E7 F Δ B \emptyset E7

A- D7 D- G7 C Δ

G- C7 F Δ

D7 D7 D- G7

C Δ E7 F Δ B \emptyset E7

A- D7 D- G7 C Δ

C Δ E7 F Δ B \emptyset E7

A bass line on a single staff in bass clef. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords are indicated above the staff: C Δ (measures 1-2), E7 (measures 3-4), F Δ (measures 5-6), B \emptyset (measures 7-8), and E7 (measures 9-10).

A- D7 D- G7

A bass line on a single staff in bass clef. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords are indicated above the staff: A- (measures 1-2), D7 (measures 3-4), D- (measures 5-6), and G7 (measures 7-8).

C Δ E7 F Δ B \emptyset E7

A bass line on a single staff in bass clef. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords are indicated above the staff: C Δ (measures 1-2), E7 (measures 3-4), F Δ (measures 5-6), B \emptyset (measures 7-8), and E7 (measures 9-10).

A- D7 D- G7 C Δ

A bass line on a single staff in bass clef. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords are indicated above the staff: A- (measures 1-2), D7 (measures 3-4), D- (measures 5-6), G7 (measures 7-8), and C Δ (measures 9-10).

G- C7 F Δ

A bass line on a single staff in bass clef. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords are indicated above the staff: G- (measures 1-2), C7 (measures 3-4), and F Δ (measures 5-6). The C7 and F Δ sections feature triplets of eighth notes.

D7 D7 D- G7

A bass line on a single staff in bass clef. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords are indicated above the staff: D7 (measures 1-2), D7 (measures 3-4), D- (measures 5-6), and G7 (measures 7-8).

C Δ E7 F Δ B \emptyset E7

A bass line on a single staff in bass clef. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords are indicated above the staff: C Δ (measures 1-2), E7 (measures 3-4), F Δ (measures 5-6), B \emptyset (measures 7-8), and E7 (measures 9-10).

A- D7 D- G7 C Δ

A bass line on a single staff in bass clef. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords are indicated above the staff: A- (measures 1-2), D7 (measures 3-4), D- (measures 5-6), G7 (measures 7-8), and C Δ (measures 9-10).

C Δ (HAMILTON) E7 F Δ B \emptyset E7



A- D7 D- G7



C Δ E7 F Δ B \emptyset E7



A- D7 D- G7 C Δ



G- C7 F Δ



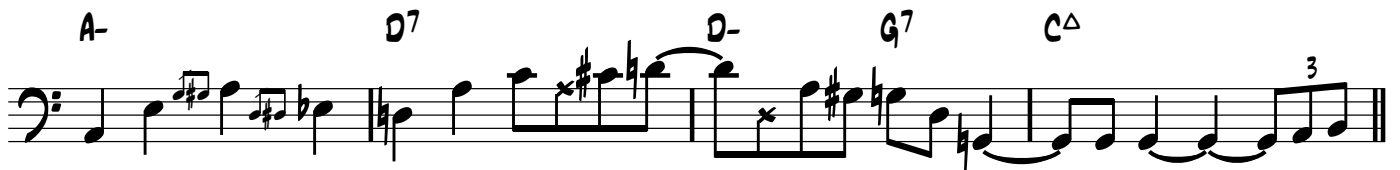
A- D7 D- G7



C Δ E7 F Δ B \emptyset E7



A- D7 D- G7 C Δ



C Δ E7 F Δ B \emptyset E7

A- D7 D- G7

C Δ E7 F Δ B \emptyset E7

D7 D- G7 C Δ (CHRIS)

G- C7 F Δ

D7 D7 D- G7

C Δ E7 F Δ B \emptyset E7

A- D7 D- G7 E- A7

D- G7 E- A7 D- G7 C Δ

TRIPLET FEEL EXAMPLES

13:47 C^{Δ} $E7$ F^{Δ} B° $E7$ $A-$

This example shows a walking bass line in 4/4 time with a triplet feel. The notes are: C4, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4. Chords are indicated above the staff.

15:00 C^{Δ} $E7$ F^{Δ} $E7$

This example shows a walking bass line in 4/4 time with a triplet feel. The notes are: C4, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4. Chords are indicated above the staff.

15:29 C^{Δ} $E7$ F^{Δ} $E7$

This example shows a walking bass line in 4/4 time with a triplet feel. The notes are: C4, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4. Chords are indicated above the staff.

$A-$ $D7$ $D-$ $G7$ C^{Δ}

This example shows a walking bass line in 4/4 time with a triplet feel. The notes are: F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4. Chords are indicated above the staff.

"2 FEEL" LINE EXAMPLES

16:43 C^{Δ} $E7$ F^{Δ} B° $E7$

This example shows a walking bass line in 4/4 time with a "2 feel" (half note). The notes are: C4, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4. Chords are indicated above the staff.

17:30 C^{Δ} $E7$ F^{Δ} $E7$ $A-$

This example shows a walking bass line in 4/4 time with a "2 feel" (half note). The notes are: C4, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4. Chords are indicated above the staff.

WALKING 4 TO THE BAR LINE EXAMPLES

18:28 C^{Δ} $E7$ F^{Δ} B° $E7$ $A-$ $D7$

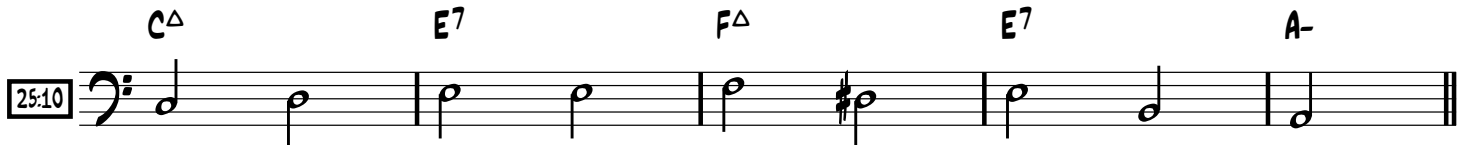
This example shows a walking bass line in 4/4 time with a "4 to the bar line" feel. The notes are: C4, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4. Chords are indicated above the staff.

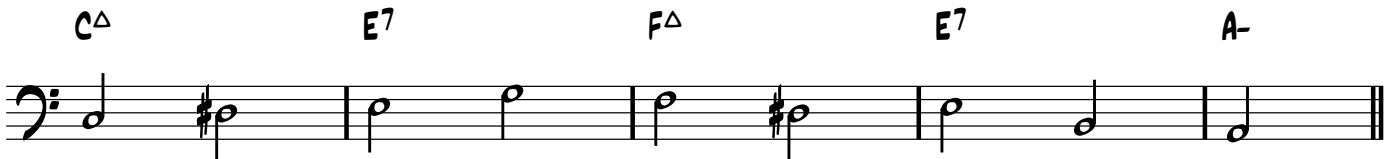
19:09 C^{Δ} $E7$ C^{Δ} $E7$ C^{Δ} $E7$

This example shows a walking bass line in 4/4 time with a "4 to the bar line" feel. The notes are: C4, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4, B3, A3, G3, F#3, E4, D4, C4. Chords are indicated above the staff.

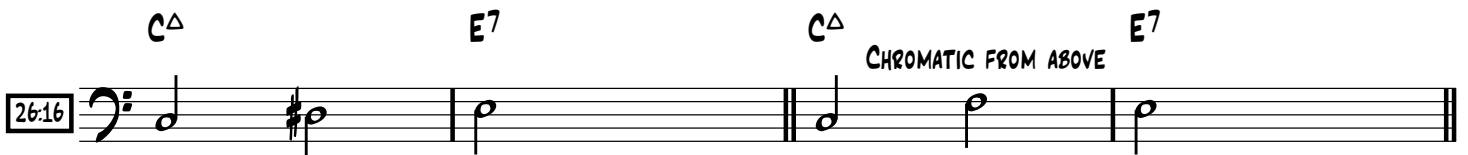
BASIC LINE CONSTRUCTION FOR CLARITY

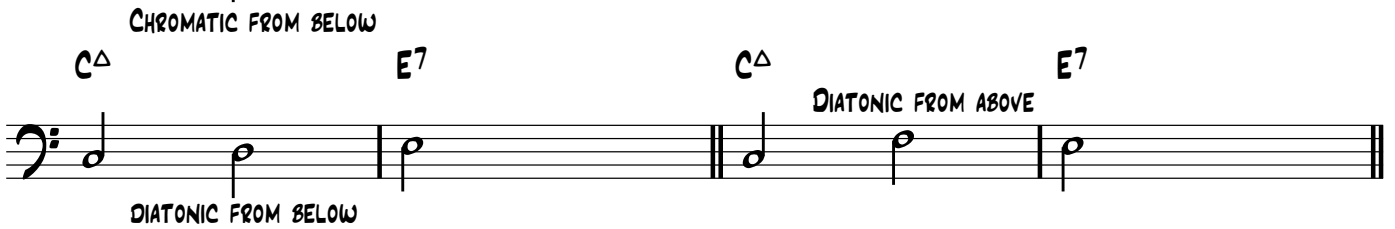
24:40 

25:10 

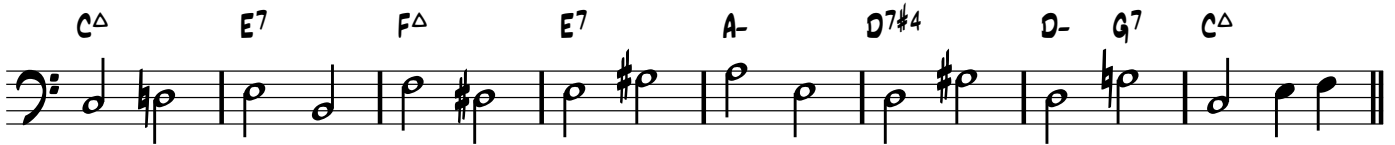


DIATONIC VS. CHROMATIC APPROACH NOTES

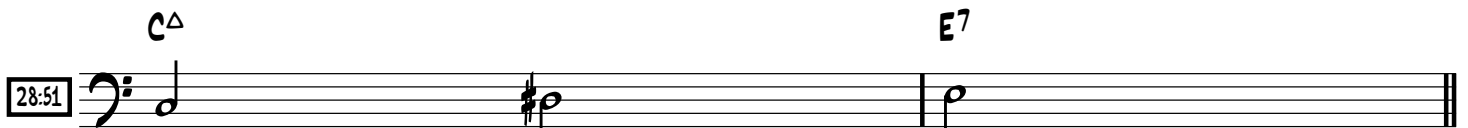
26:16 



27:34 



WHY DO CHROMATIC APPROACH TONES WORK?

28:51 

WAIT, WTH.....????????? AHHHHH....THANK YOU!

HOW TO BUILD A WALKING LINE FROM A 2 FEEL LINE - CONNECTION FORMULAS

30:27

D'OH!
TOO SOON

Chord progression: C Δ | E7 | C Δ | E7

CHORD CONNECTION FORMULA EXAMPLES

33:24

Chord progression 1: C Δ | E7 | F Δ | E7

Chord progression 2: A- | D7 | D- | G7

(F-G-A-F WOULD HAVE BEEN BETTER)

34:43

Chord progression 1: C Δ | E7 | F Δ | E7

Chord progression 2: A- | D7 | D- | G7 | C Δ | G-

(OR D-F#-A-C)

THE BASS LINE AS COUNTERPOINT

42:58

C Δ E7 F Δ B \emptyset E7

A- D7 D- G7

C Δ E7 F Δ (B \emptyset) E7

A- D7 D- G7 C Δ

G- C7 F Δ

D7 D7 D- G7

C Δ E7 F Δ (B \emptyset) E7

A- D7 D- G7 C Δ

C Δ E7 F Δ B \emptyset E7

A bass line in 4/4 time with a key signature of one flat. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords above the staff are C Δ , E7, F Δ , B \emptyset , and E7.

A- D7 D- G7

A bass line in 4/4 time with a key signature of one flat. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords above the staff are A-, D7, D-, and G7.

C Δ E7 F Δ COMMENCE SOLOING...

A bass line in 4/4 time with a key signature of one flat. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords above the staff are C Δ , E7, and F Δ . The text "COMMENCE SOLOING..." is written above the final measure.

RHYTHMIC ORNAMENTATION AND VARIATION IN THE LINE

45:37 C Δ E7 F Δ E7 A-

A bass line in 4/4 time with a key signature of one flat. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords above the staff are C Δ , E7, F Δ , E7, and A-.

C Δ E7 F Δ B \emptyset 3 E7

A bass line in 4/4 time with a key signature of one flat. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords above the staff are C Δ , E7, F Δ , B \emptyset 3, and E7. The number "3" is written below the B \emptyset chord.

A- D7 D- G7 C Δ

A bass line in 4/4 time with a key signature of one flat. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords above the staff are A-, D7, D-, G7, and C Δ . The number "3" is written below the first four notes.

46:58 C Δ E7 F Δ E7 A-

A bass line in 4/4 time with a key signature of one flat. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Chords above the staff are C Δ , E7, F Δ , E7, and A-. The number "3" is written below the first four notes.

BASS LINES FROM DUO PERFORMANCE OF "STELLA BY STARLIGHT"

(CHRIS)

59:40

E \emptyset A⁷ C⁻ F⁷
 F⁻ B \flat ⁷ E \flat Δ A \flat ⁷
 B \flat Δ E \emptyset A⁷ D⁻ B \flat ⁻ E \flat ⁷
 F Δ G⁻ A \emptyset D⁷
 G⁷ C⁻
 A \flat ⁷ B \flat Δ
 E \emptyset A⁷ D \emptyset G⁷
 C \emptyset F⁷ B \flat Δ

(HAMILTON)

E[∅] A⁷ C- F⁷

The first staff of music is in bass clef with a key signature of one flat. It contains four measures. The first measure has a whole note E2. The second measure has a half note Bb2 and a half note G2. The third measure has a dotted half note C2. The fourth measure has a quarter note Bb2, a quarter note A2, and a quarter note G2.

F- Bb⁷ Eb^Δ Ab⁷

The second staff of music is in bass clef with a key signature of one flat. It contains four measures. The first measure has a quarter note F2, a quarter note G2, and a quarter note A2. The second measure has a quarter note Bb2, a quarter note A2, and a quarter note G2. The third measure has a quarter note Fb2, a quarter note Eb2, and a quarter note D2. The fourth measure has a quarter note Ab2, a quarter note G2, and a quarter note F2.

Bb^Δ E[∅] A⁷ D- Bb- Eb⁷

The third staff of music is in bass clef with a key signature of one flat. It contains five measures. The first measure has a quarter note Bb2, a quarter note Ab2, and a quarter note G2. The second measure has a quarter note F2, a quarter note E2, and a quarter note D2. The third measure has a quarter note C2, a quarter note Bb2, and a quarter note Ab2. The fourth measure has a quarter note A2, a quarter note G2, and a quarter note F2. The fifth measure has a quarter note Eb2, a quarter note D2, and a quarter note C2.

F^Δ G- A[∅] D⁷

The fourth staff of music is in bass clef with a key signature of one flat. It contains four measures. The first measure has a quarter note F2, a quarter note G2, and a quarter note A2. The second measure has a quarter note Bb2, a quarter note A2, and a quarter note G2. The third measure has a quarter note F2, a quarter note E2, and a quarter note D2. The fourth measure has a quarter note C2, a quarter note Bb2, and a quarter note A2.

G⁷ C-

The fifth staff of music is in bass clef with a key signature of one flat. It contains five measures. The first measure has a quarter note G2, a quarter note F2, and a quarter note E2. The second measure has a quarter note D2, a quarter note C2, and a quarter note Bb2. The third measure has a quarter note Ab2, a quarter note G2, and a quarter note F2. The fourth measure has a quarter note E2, a quarter note D2, and a quarter note C2. The fifth measure has a quarter note Bb2, a quarter note A2, and a quarter note G2.

Ab⁷ Bb^Δ

The sixth staff of music is in bass clef with a key signature of one flat. It contains four measures. The first measure has a quarter note Ab2, a quarter note G2, and a quarter note F2. The second measure has a quarter note Eb2, a quarter note D2, and a quarter note C2. The third measure has a quarter note Bb2, a quarter note Ab2, and a quarter note G2. The fourth measure has a quarter note F2, a quarter note E2, and a quarter note D2.

E[∅] A⁷ D[∅] G⁷

The seventh staff of music is in bass clef with a key signature of one flat. It contains four measures. The first measure has a quarter note E2, a quarter note D2, and a quarter note C2. The second measure has a quarter note Bb2, a quarter note A2, and a quarter note G2. The third measure has a quarter note F2, a quarter note E2, and a quarter note D2. The fourth measure has a quarter note C2, a quarter note Bb2, and a quarter note A2.

C[∅] F⁷ Bb^Δ

The eighth staff of music is in bass clef with a key signature of one flat. It contains four measures. The first measure has a quarter note C2, a quarter note Bb2, and a quarter note A2. The second measure has a quarter note G2, a quarter note F2, and a quarter note Eb2. The third measure has a quarter note D2, a quarter note C2, and a quarter note Bb2. The fourth measure has a quarter note Ab2, a quarter note G2, and a quarter note F2.

E[∅] A7 C- F7

The first staff of music shows a bass line in the bass clef. It begins with an E[∅] chord, followed by an A7 chord, a C- chord, and an F7 chord. The notes are: E2, G2, B1, D2 (E[∅]); F2, G2, A2, C3 (A7); D2, E2, G2, B1 (C-); and C2, E2, G2, B1 (F7).

F- Bb7 Eb^Δ Ab7

The second staff of music shows a bass line in the bass clef. It begins with an F- chord, followed by a Bb7 chord, an Eb^Δ chord, and an Ab7 chord. The notes are: F2, A2, C3, E3 (F-); G2, Bb2, D3, F3 (Bb7); Ab2, C3, Eb3, G3 (Eb^Δ); and Ab2, C3, Eb3, G3 (Ab7).

Bb^Δ E[∅] A7 D- Bb- Eb7

The third staff of music shows a bass line in the bass clef. It begins with a Bb^Δ chord, followed by an E[∅] chord, an A7 chord, a D- chord, a Bb- chord, and an Eb7 chord. The notes are: Ab2, C3, Eb3, G3 (Bb^Δ); E2, G2, B1, D2 (E[∅]); F2, G2, A2, C3 (A7); D2, F2, A2, C3 (D-); Ab2, C3, Eb3, G3 (Bb-); and Ab2, C3, Eb3, G3 (Eb7).

F^Δ G- A[∅] D7

The fourth staff of music shows a bass line in the bass clef. It begins with an F^Δ chord, followed by a G- chord, an A[∅] chord, and a D7 chord. The notes are: F2, A2, C3, E3 (F^Δ); G2, B2, D3, F3 (G-); A2, C3, E3, G3 (A[∅]); and D2, F2, A2, C3 (D7).

G7 C- b

The fifth staff of music shows a bass line in the bass clef. It begins with a G7 chord, followed by a C- chord, and ends with a flat sign (b). The notes are: G2, B2, D3, F3 (G7); D2, F2, A2, C3 (C-); and a flat sign (b).

Ab7 Bb^Δ

The sixth staff of music shows a bass line in the bass clef. It begins with an Ab7 chord, followed by a Bb^Δ chord. The notes are: Ab2, C3, Eb3, G3 (Ab7); Ab2, C3, Eb3, G3 (Bb^Δ).

E[∅] A7 D[∅] G7

The seventh staff of music shows a bass line in the bass clef. It begins with an E[∅] chord, followed by an A7 chord, a D[∅] chord, and a G7 chord. The notes are: E2, G2, B1, D2 (E[∅]); F2, G2, A2, C3 (A7); D2, F2, A2, C3 (D[∅]); and G2, B2, D3, F3 (G7).

C[∅] F7 Bb^Δ (CHRIS)

The eighth staff of music shows a bass line in the bass clef. It begins with a C[∅] chord, followed by an F7 chord, a Bb^Δ chord, and ends with the text "(CHRIS)". The notes are: C2, E2, G2, B1 (C[∅]); F2, G2, A2, C3 (F7); Ab2, C3, Eb3, G3 (Bb^Δ); and the text "(CHRIS)".

E[∅] A7 C- F7

The first staff of music is in bass clef with a key signature of one flat (Bb). It contains four measures of music. Above the staff are the chord symbols E[∅], A7, C-, and F7. The notes are: G2, G2, G2, Bb2; F2, G2, Ab2, Bb2; G2, F2, Eb2, Eb2; G2, Ab2, Bb2, C3.

F- Bb7 Eb^Δ Ab7

The second staff of music continues the bass line. Above the staff are the chord symbols F-, Bb7, Eb^Δ, and Ab7. The notes are: C3, D3, Eb3, Eb3; C3, Bb2, Ab2, G2; C3, Bb2, Ab2, G2; C3, Bb2, Ab2, G2.

Bb^Δ E[∅] A7 D- Bb- Eb7

The third staff of music continues the bass line. Above the staff are the chord symbols Bb^Δ, E[∅], A7, D-, Bb-, and Eb7. The notes are: C3, Bb2, Ab2, G2; G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2.

F^Δ G- A[∅] D7

The fourth staff of music continues the bass line. Above the staff are the chord symbols F^Δ, G-, A[∅], and D7. The notes are: G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2.

G7 C-

The fifth staff of music continues the bass line. Above the staff are the chord symbols G7 and C-. The notes are: G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2.

Ab7 Bb^Δ

The sixth staff of music continues the bass line. Above the staff are the chord symbols Ab7 and Bb^Δ. The notes are: G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2.

E[∅] A7 D[∅] G7

The seventh staff of music continues the bass line. Above the staff are the chord symbols E[∅], A7, D[∅], and G7. The notes are: G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2.

C[∅] F7 Bb^Δ

The eighth staff of music continues the bass line. Above the staff are the chord symbols C[∅], F7, and Bb^Δ. The notes are: G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2; G2, F2, Eb2, Eb2.

E[∅] A⁷ C- F⁷

F- b⁷ B^{b7} E^{bΔ} A^{b7}

B^{bΔ} E[∅] A⁷ D- B^{b-} E^{b7}

F^Δ G- A[∅] D⁷

G⁷ C-

A^{b7} B^{bΔ}

E[∅] A⁷ D[∅] G⁷

C[∅] F⁷ (QUALING CADENZAS) B^{bΔ} (FREELY, OUT OF TIME) C