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## CHAPTER 3: BASS-LINES

So far we have looked at chords using melody notes as embellishments. Another way to dress up the chords and link them together is with **bass-runs**. You can approach bass-runs as a variation to the bass-chord pattern by simply adding more bass notes.

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### Example 22A: E7 to A7 Bass-line

The bass-line should lead to the root of the next chord. Notice how the bass notes at the end of the E7 bar sound like they are “stepping up” to the A7 chord.

Shuffle (♩ = ♩♩)

E7 A7

T 3 0 3 0

A 1 1 1 2

B 0 3 4 0 2 2 0 2 2 0

CD

25

### Example 22B: A7 to E7 Bass-line

There are a couple of choices for bass-lines that lead from A7 to E7. The first choice is to continue the upward movement and jump down to the low E at the beginning of the next bar.

Shuffle (♩ = ♩♩)

A7 E7

T 3 0 2 2 2 2

A X X X X

B 0 2 2 2 2 3 4 0

CD

26

### Example 22C: Another A7 to E7 Bass-line

You can also walk straight down from the A7 to the E7.

Shuffle (♩ = ♩♩)

A7 E7

T 3 0 2 2 2 2

A X X X X

B 0 2 2 2 2 3 2 0 0 1 2