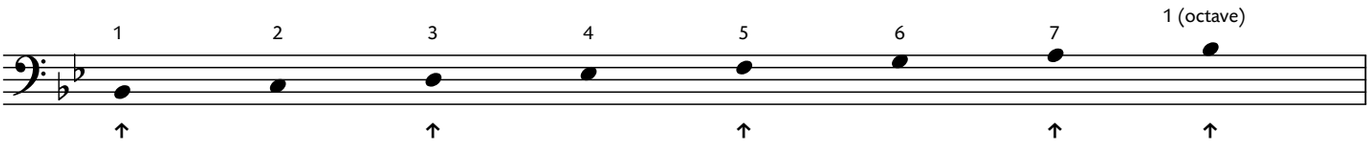
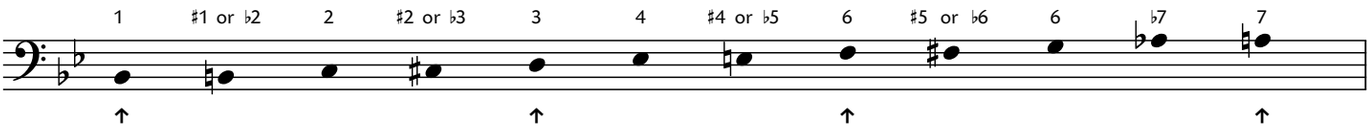
WHERE THE PASSING TONES COME FROM

Every chord has one or more scales which contain the chord tones (1, 3, 5, 7) and a set of passing tones (2, 4, 6). Diatonic, scale, passing tones come from the chord scale. They can be whole steps or half steps depending on the scale. Chromatic passing tones are always half steps. Below in the B♭ scales, chord tones are marked with an arrow and all other notes are passing tones.

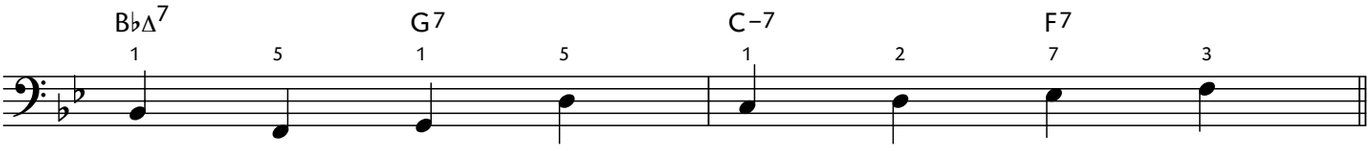
B♭ Major scale (diatonic)



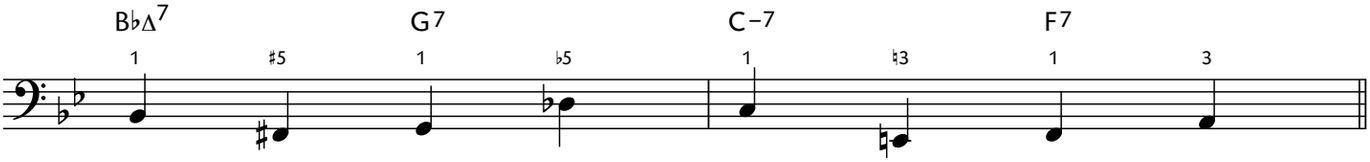
B♭ Chromatic scale (half-tones)

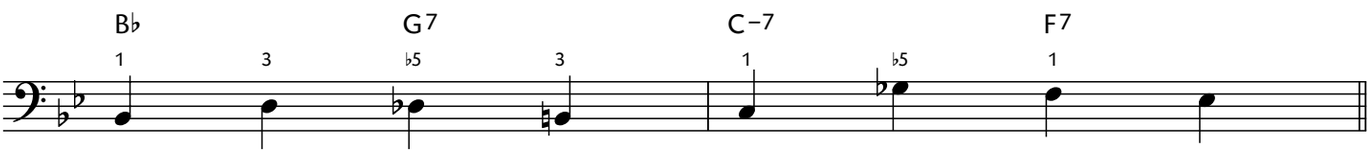


Below are some I VI II V harmonic phrases where the bass line employs scale and chromatic passing tones. Numbers indicate relationships to the chord on which the notes occur.



Observe that the VI (G7) chord is dominant here. This is common where the VI7 functions as V7 of II (C–7). This is known as a *secondary dominant.* Other I VI II V progressions may use VI–7.





QUICK REFERENCE FOR CHORD TONES & PASSING TONES

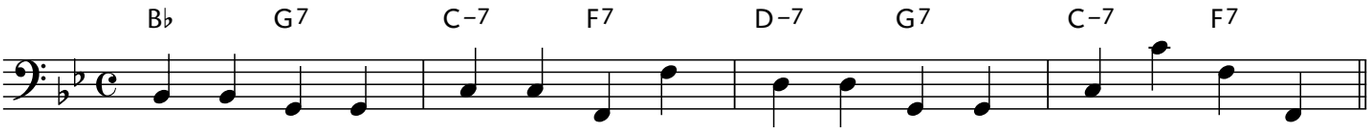
Chord Type	Chord Tones	Passing Tones (Scale)
Δ7	1, 3, 5, 7	2, 4, 6
Δ7♭5	1, 3, ♭5, 7	2, 4, 6
Δ7♯5	1, 3, ♯5, 7	2, ♯4, 6
–7	1, ♭3, 5, ♭7	2, 4, 6
o7	1, ♭3, ♭5, 𝄫7	2, 4, ♭6, 7
ø7 (–7♭5)	1, ♭3, ♭5, ♭7	♭2, 4, ♭6
ø♮9	1, ♭3, ♭5, ♭7	2, 4, ♭6
Δ6	1, 3, 5, 6	2, 4, 7
–6	1, ♭3, 5, 6	2, 4, 7
–Δ7	1, ♭3, 5, 7	2, 4, 6
Dominant 7	1, 3, 5, ♭7	2, 4, 6
Dom. 7 ♯11	1, 3, 5, ♭7	2, ♯4, 6
Dom. 7 ♯5 (augmented)	1, 3, ♯5, ♭7	2, ♯4
Dom. 7sus4	1, 4, 5, ♭7	2, 3, 6
Dom. 7 ♭9	1, 3, 5, ♭7	♭2, ♯2, 4, 6
Dom. 7 ♭9 ♮13	1, 3, 5, ♭7	♭2, ♯2, ♯4, 6
Dom. 7 altered	1, 3, ♭5, ♭7	♭2, ♯2, ♭6
Dom. 7 ♭5	1, 3, ♭5, ♭7	2, 4, 6

This list shows scale passing tones only. Many more variations exist with chromatic passing tones or approaches, particularly with the dominant chords.

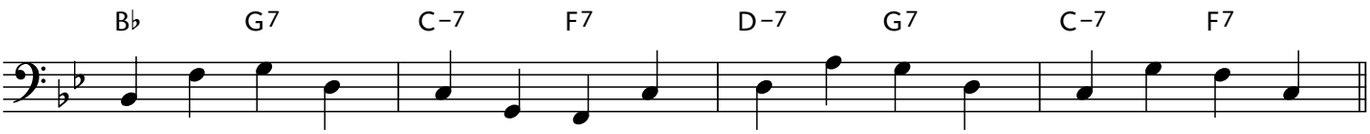
Track 2 (slow)
Track 3 (medium)

VARIATIONS OF MELODIC BASS LINES ON THE FIRST FOUR MEASURES OF RHYTHM CHANGES

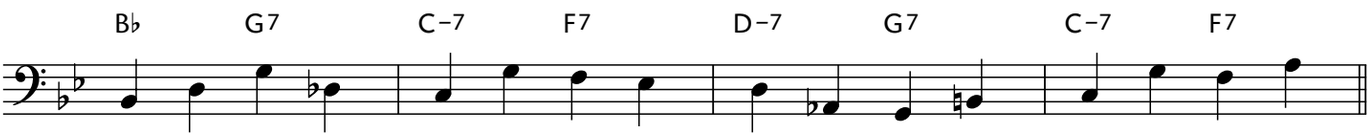
Example 1a | *Roots only*



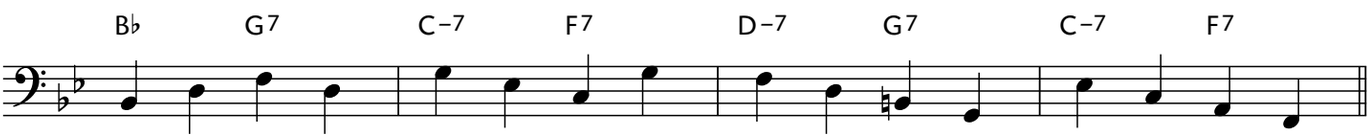
Example 1b | *Roots and fifths*



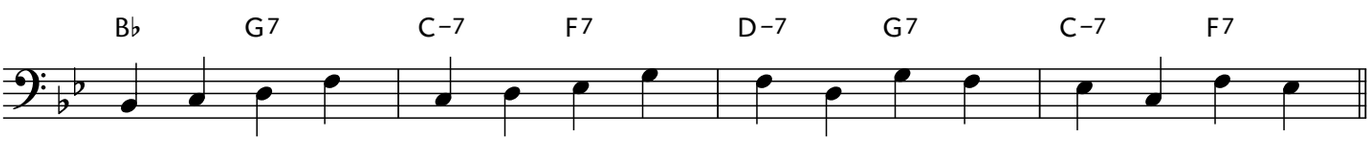
Example 2 | *Roots, thirds, fifths and sevenths with scale and chromatic passing tones*



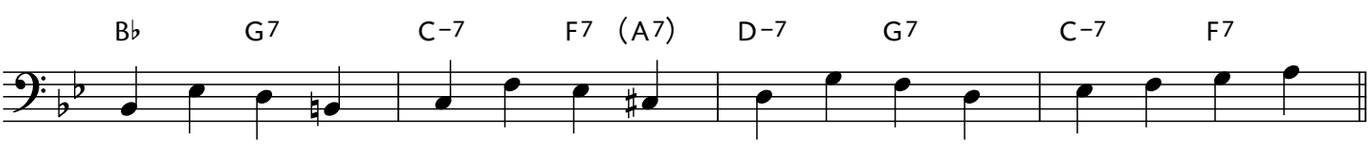
Example 3 | *Diatonic triad and seventh arpeggios resulting in occasional inversions on chord beats*



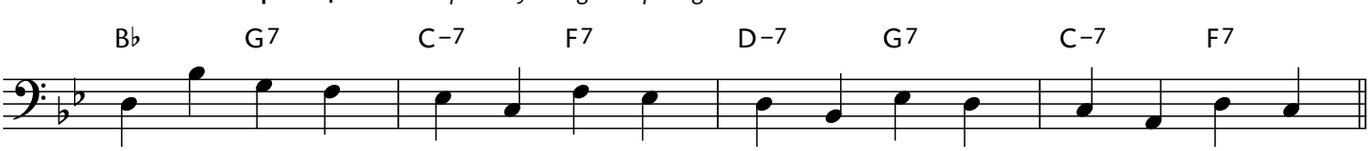
Example 4 | *Melodic scale sequences*



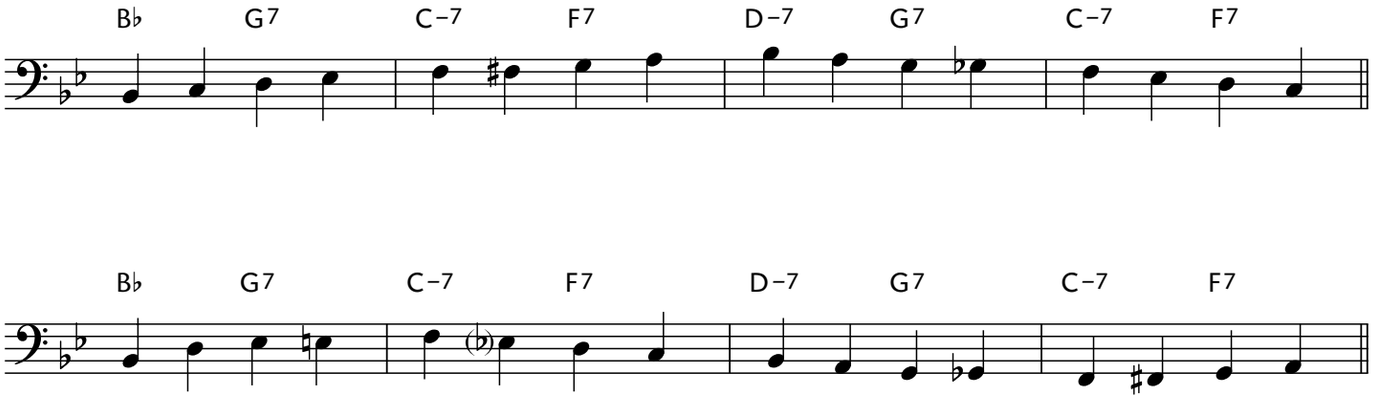
Example 5 | *Melodic scale sequences with chromaticism and implied secondary dominant (A7)*



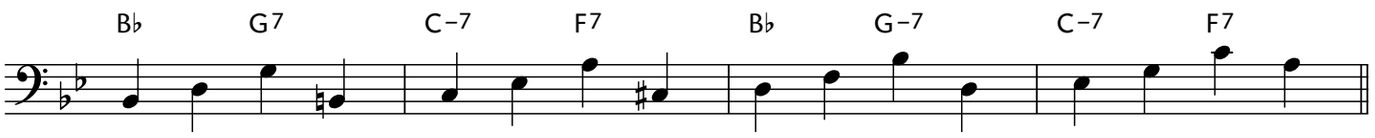
Example 6 | *Melodic sequences yielding scale passages across barlines and occasional non-chord tones on chord beats*



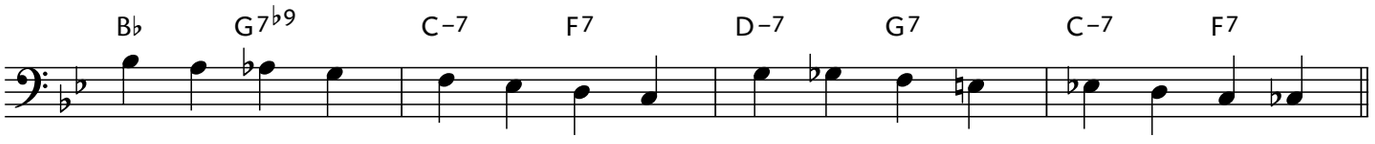
Example 7a & b | *Scale and chromatic lines which result in working substitute bass notes on chord-beats (bebop scale)*



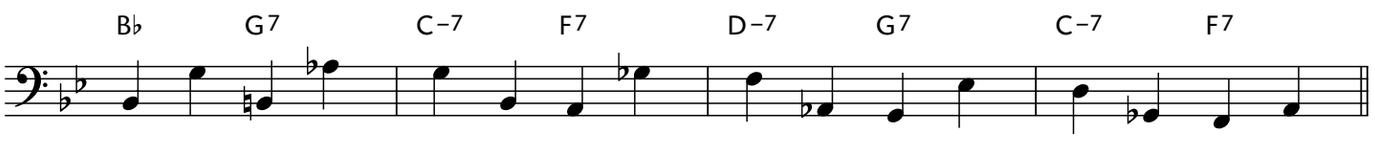
Example 8 | *Diatonic triads with chromatic approach*



Example 9 | *Chromaticism and scale approach*



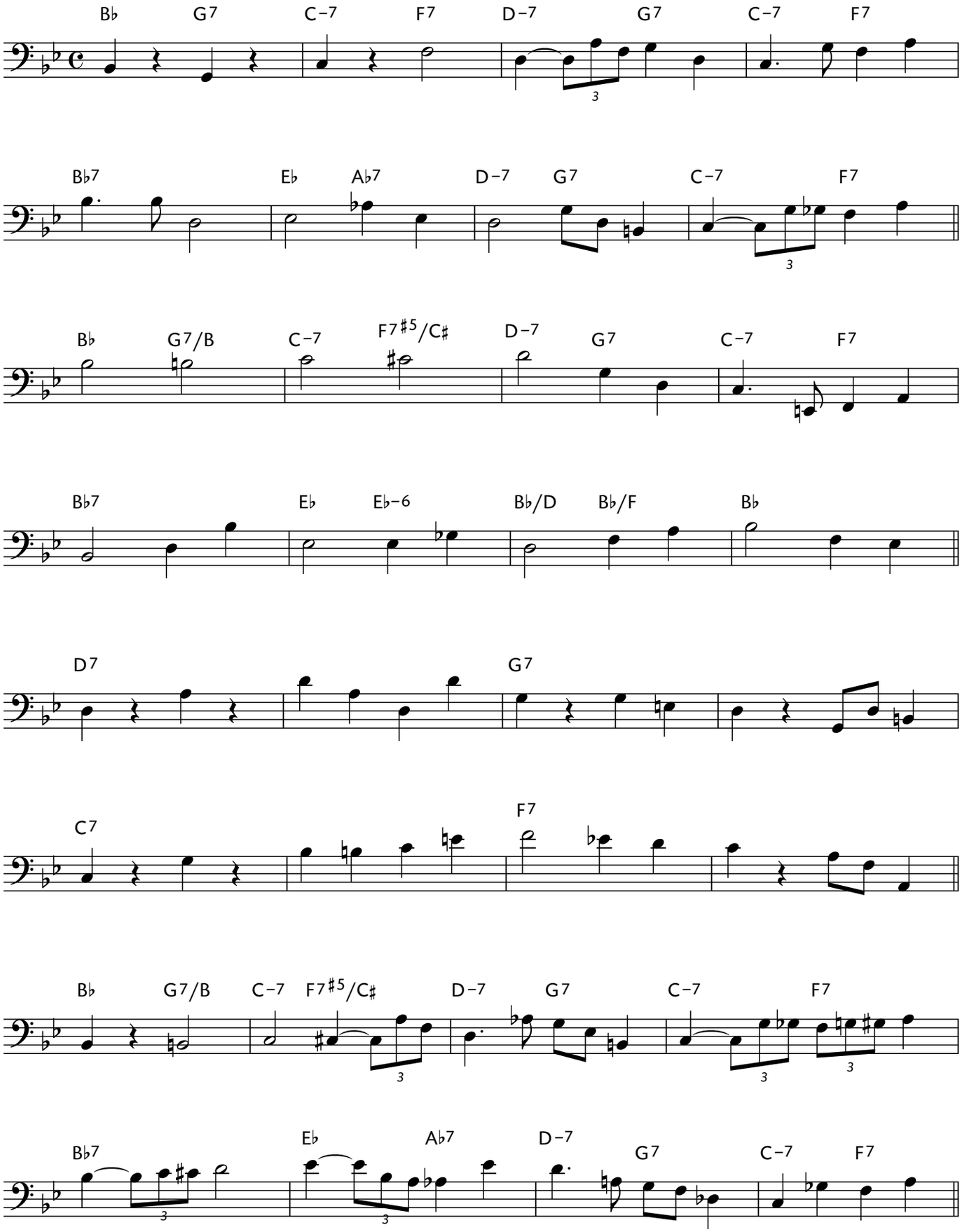
Example 10 | *Major and minor sixth intervals*



Disc 1
Track 4
(1st chorus)

LINE 1A

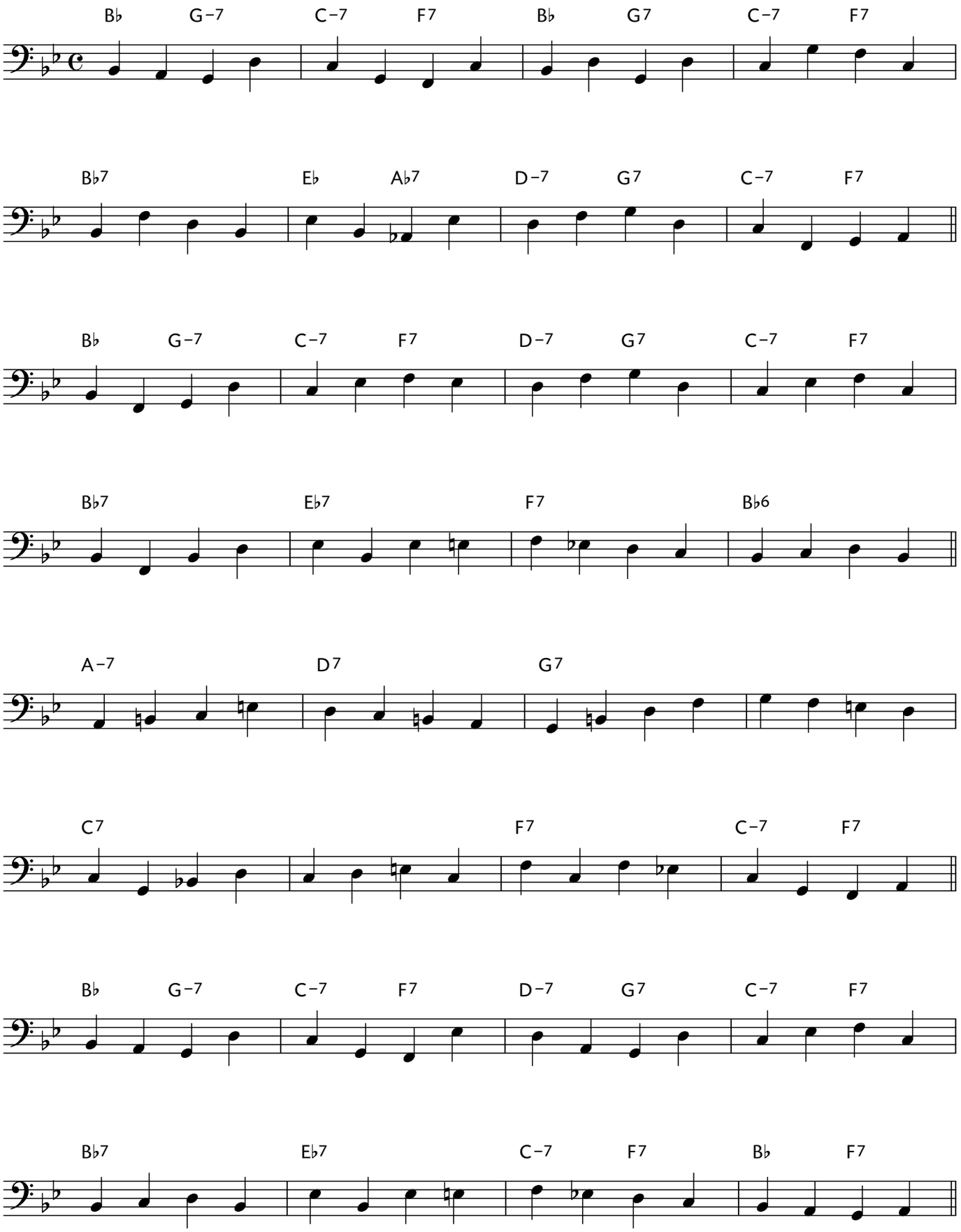
A 2-feel bass line. Here the emphasis lies on beats one and three.



LINE 1C

Track 5
(1st chorus)

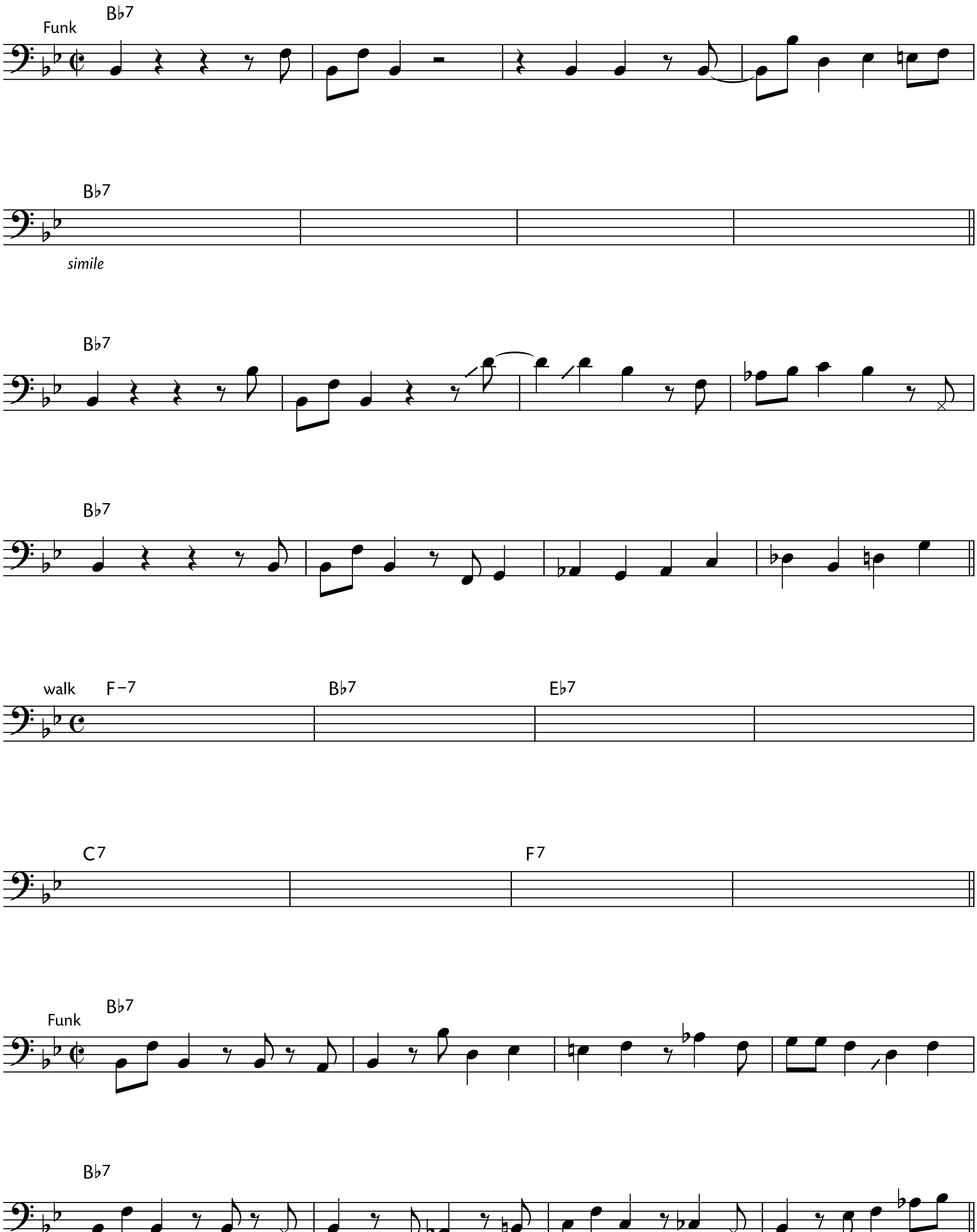
Roots, thirds and fifths along with scale and chromatic approaches leading into roots provide solid chord outlines with interesting melodic shapes and directions.



REHARMONIZATION 6

Disc 1
Track 15

A sections: half time swing/funk over B♭7
B section: walk. The first four bars feature an alternate progression with II V of IV

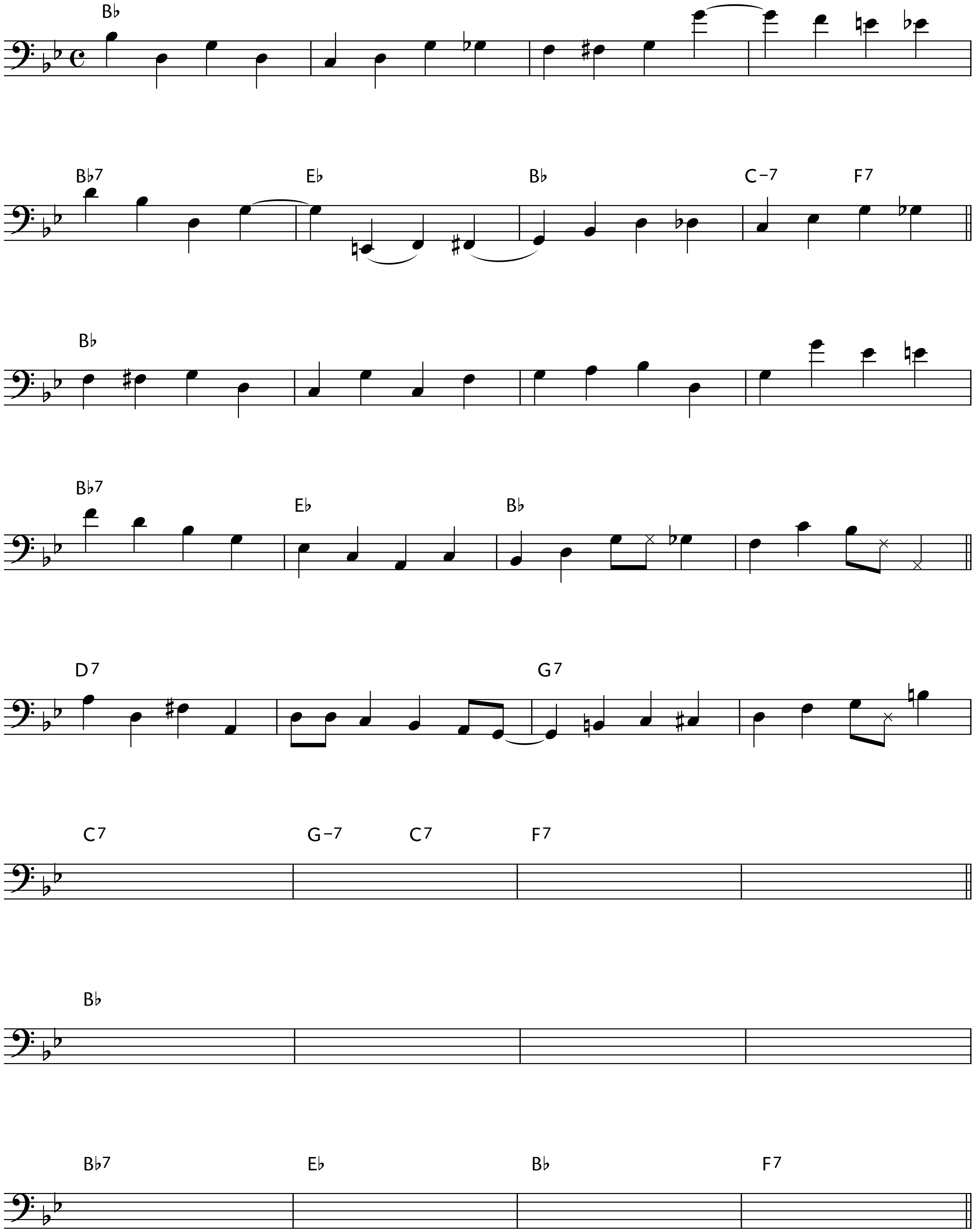


Transcribe the 2nd and 3rd choruses.

OPEN CHANGES 1 (B♭)

Disc 1
Track 30

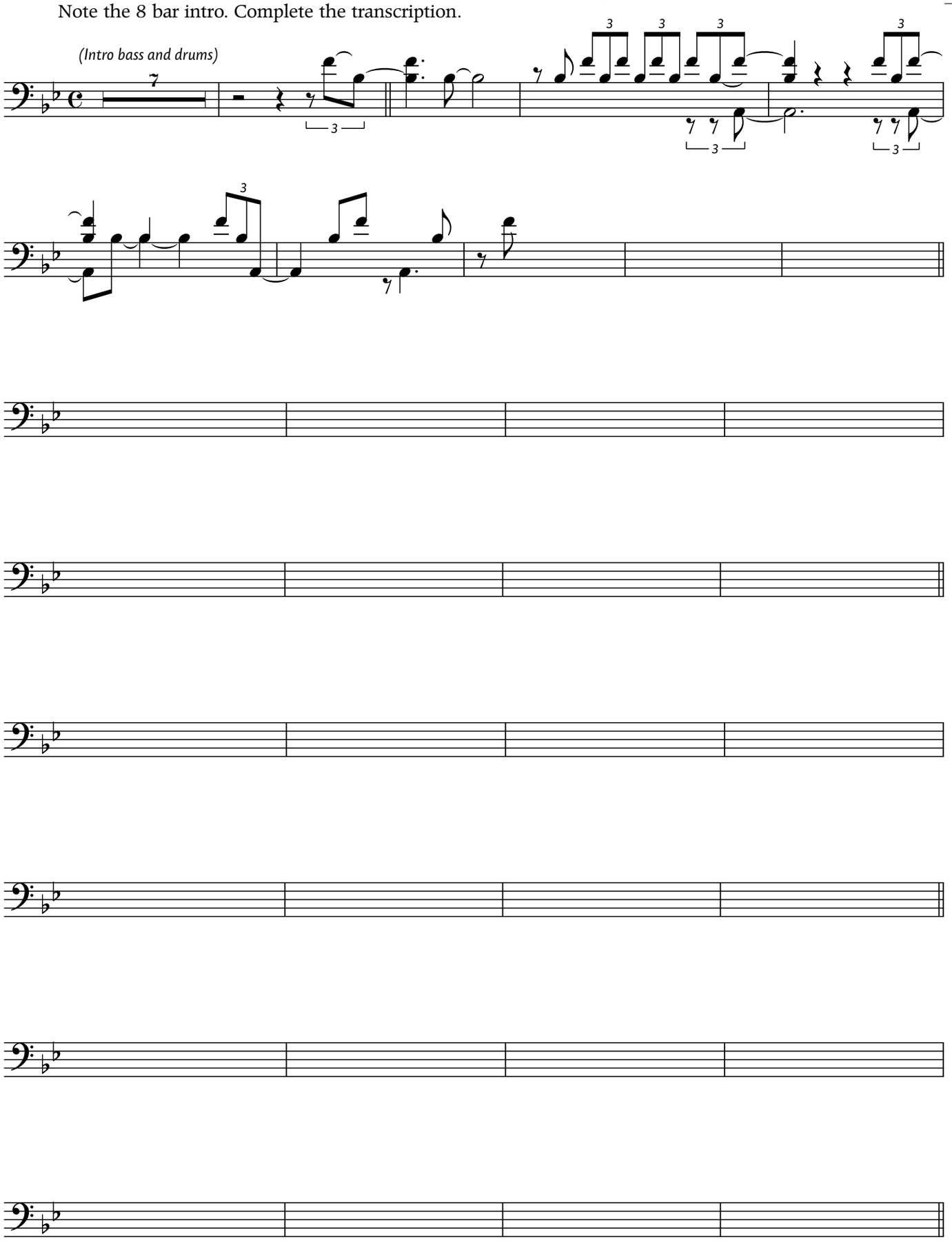
Transcribe the bass line (6 choruses total).



FREE STYLE 1

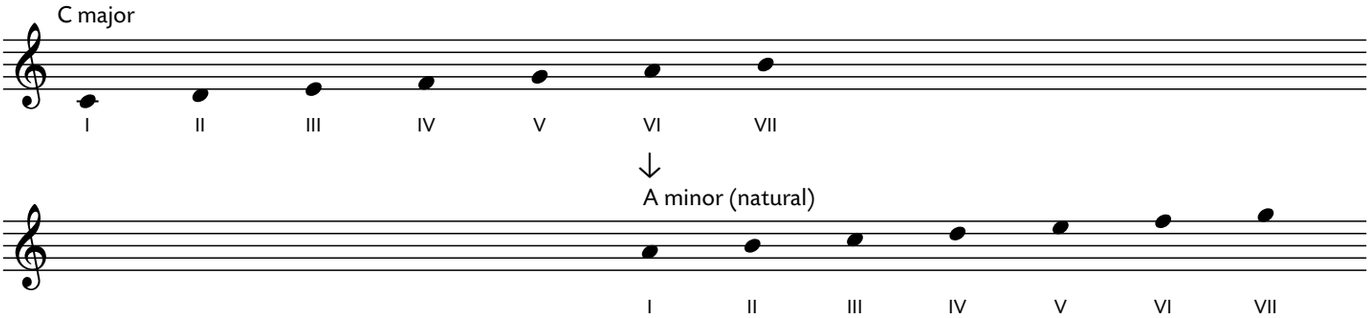
Disc 1
Track 33

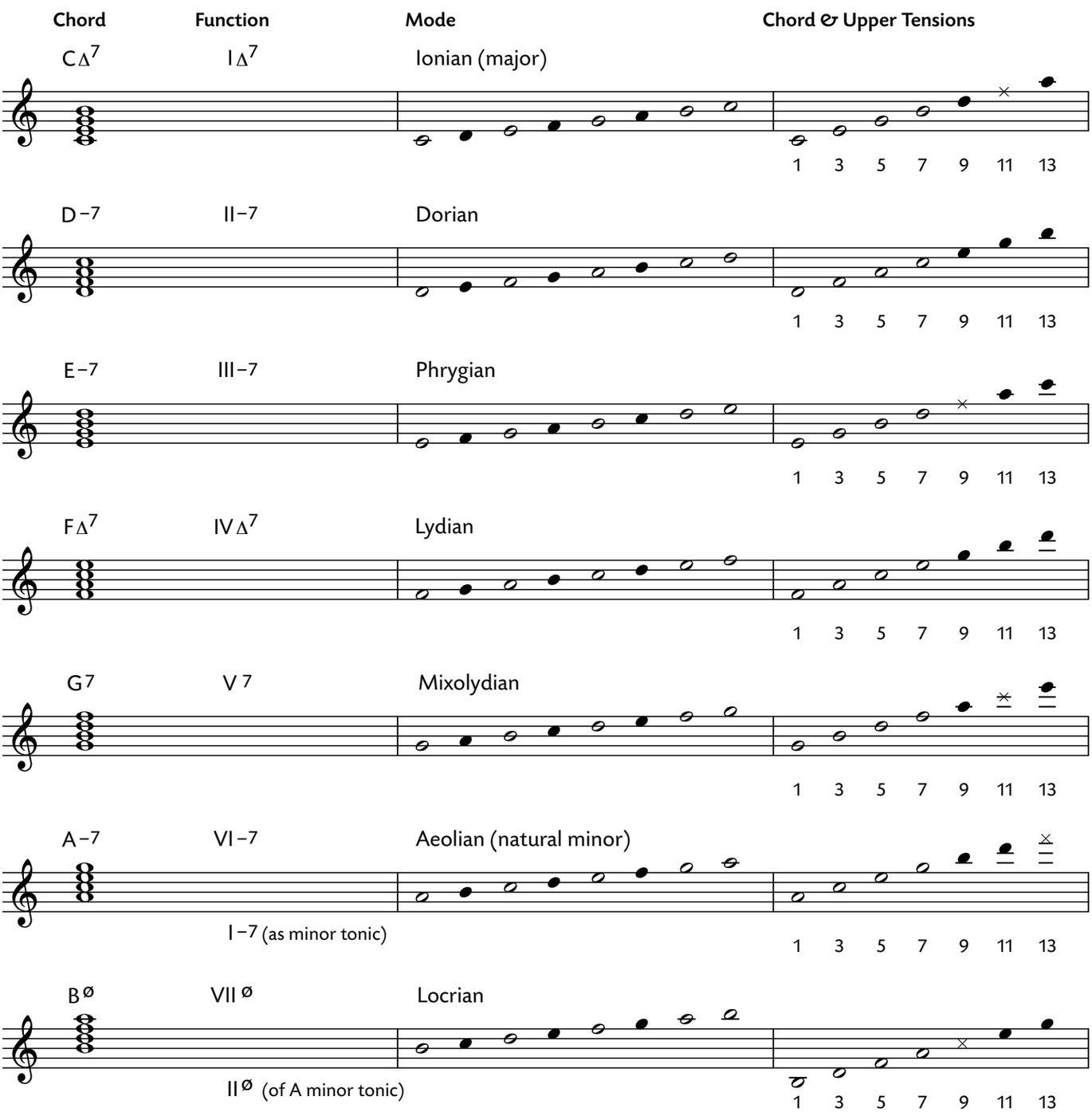
This is the line behind "The Lizard of Odds" (slow version) on page 142 (disc 2, track 21).
Note the 8 bar intro. Complete the transcription.



MODES AND DIATONIC CHORDS OF THE MAJOR SCALE

Example 1 | *Major scale and relative minor scale, possible seventh chords, functions and modes*

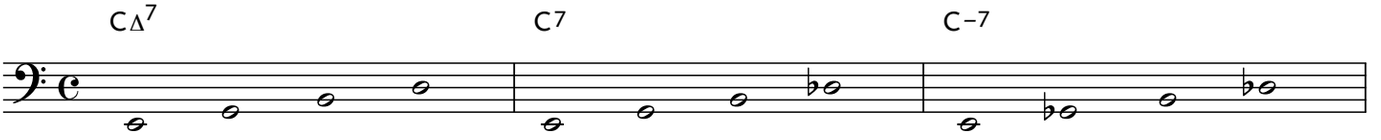




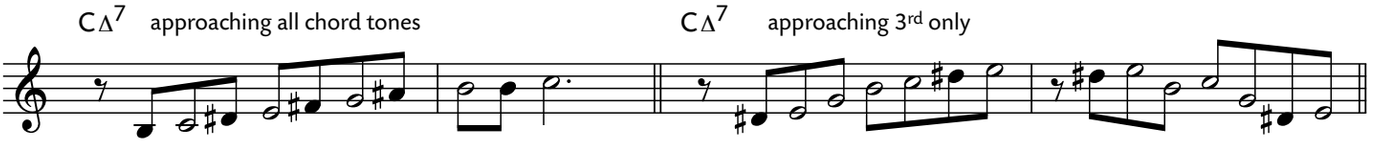
Notes marked with an "x" are notes that need to resolve.

APPROACH NOTES

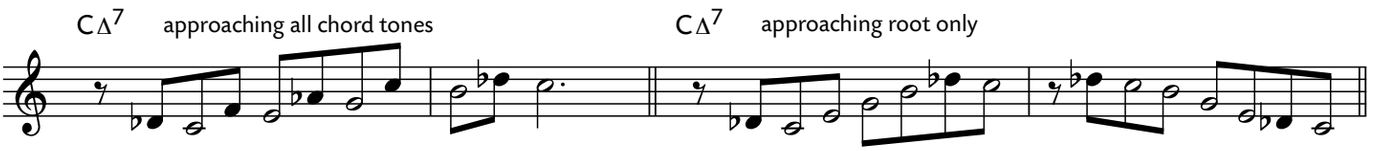
Basic Arpeggios



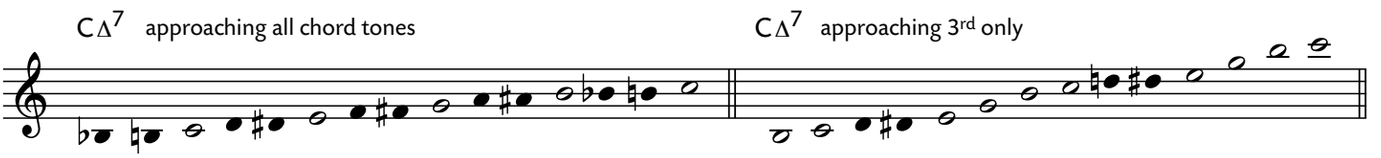
Example 1 | *Single chromatic approach from below*



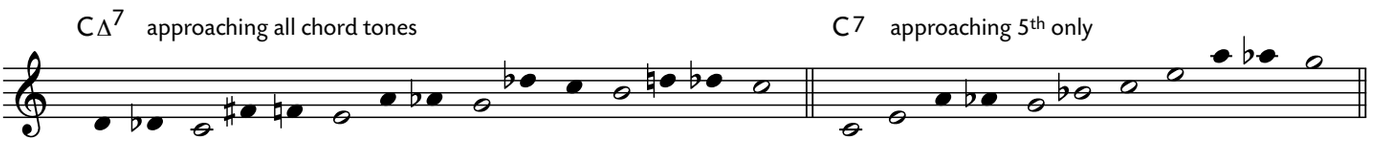
Example 2 | *Single chromatic approach from above*



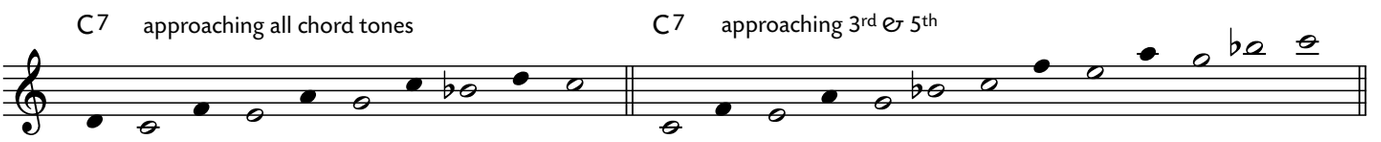
Example 3 | *Double chromatic approach from below*



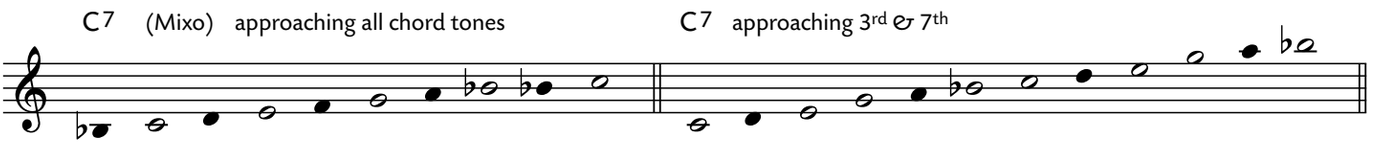
Example 4 | *Double chromatic approach from above*



Example 5 | *Single scale approach from above*



Example 6 | *Single scale approach from below*

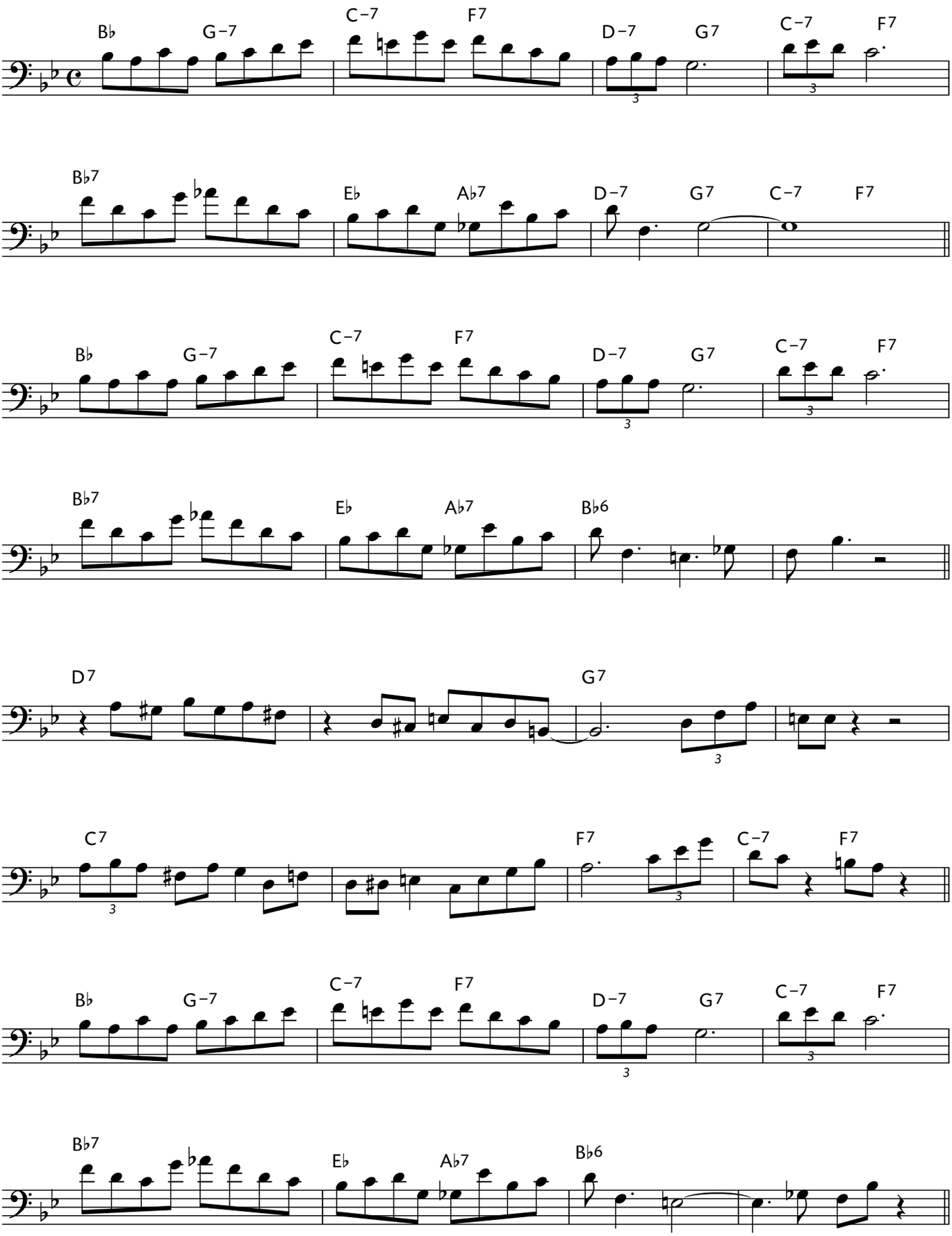


Disc 2
Track 2

HOP ON THE SCALE

bass

Bruce Gertz

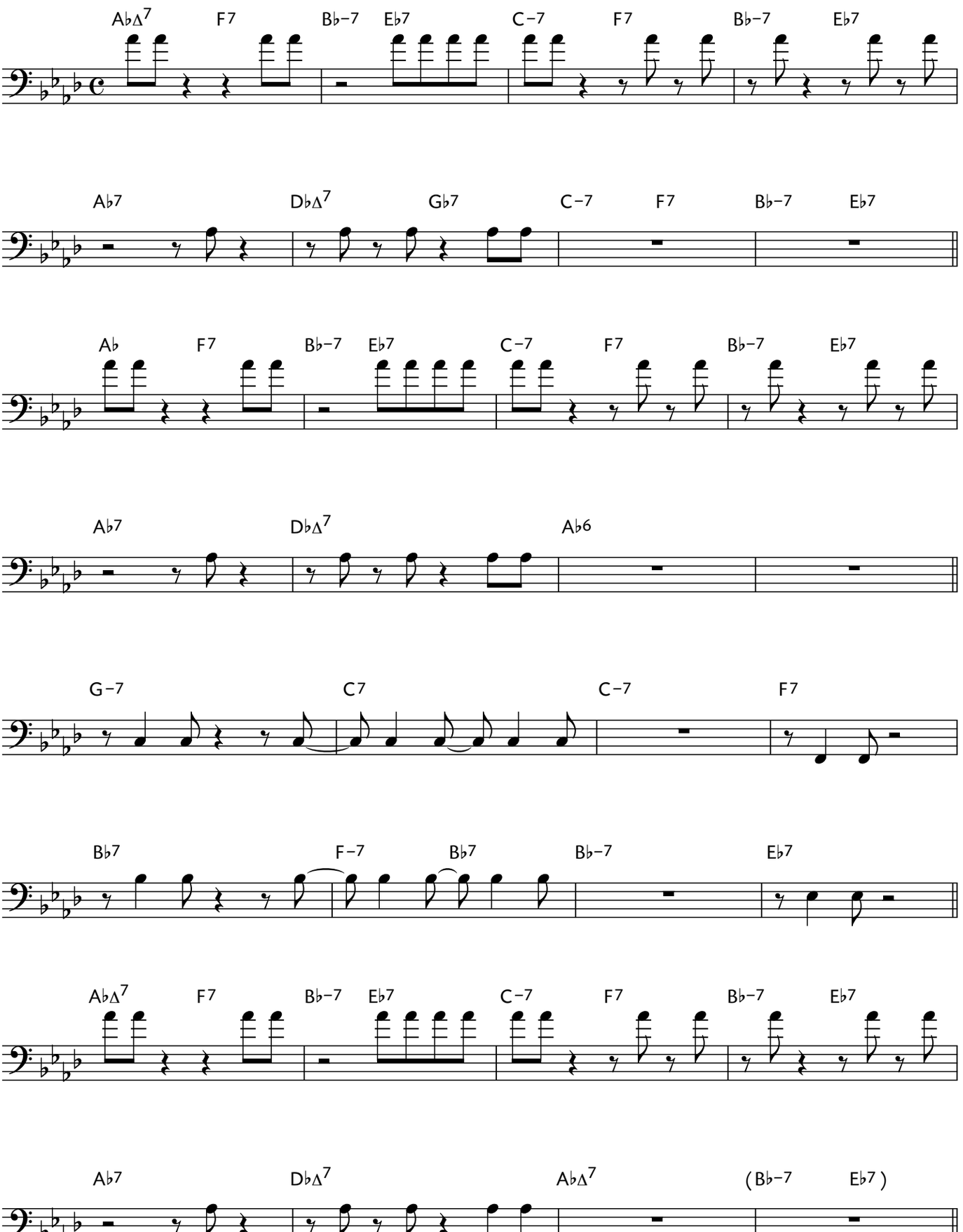


THE RHYTHM METHOD

Disc 2
Track 8
or
Disc 1
Track 25

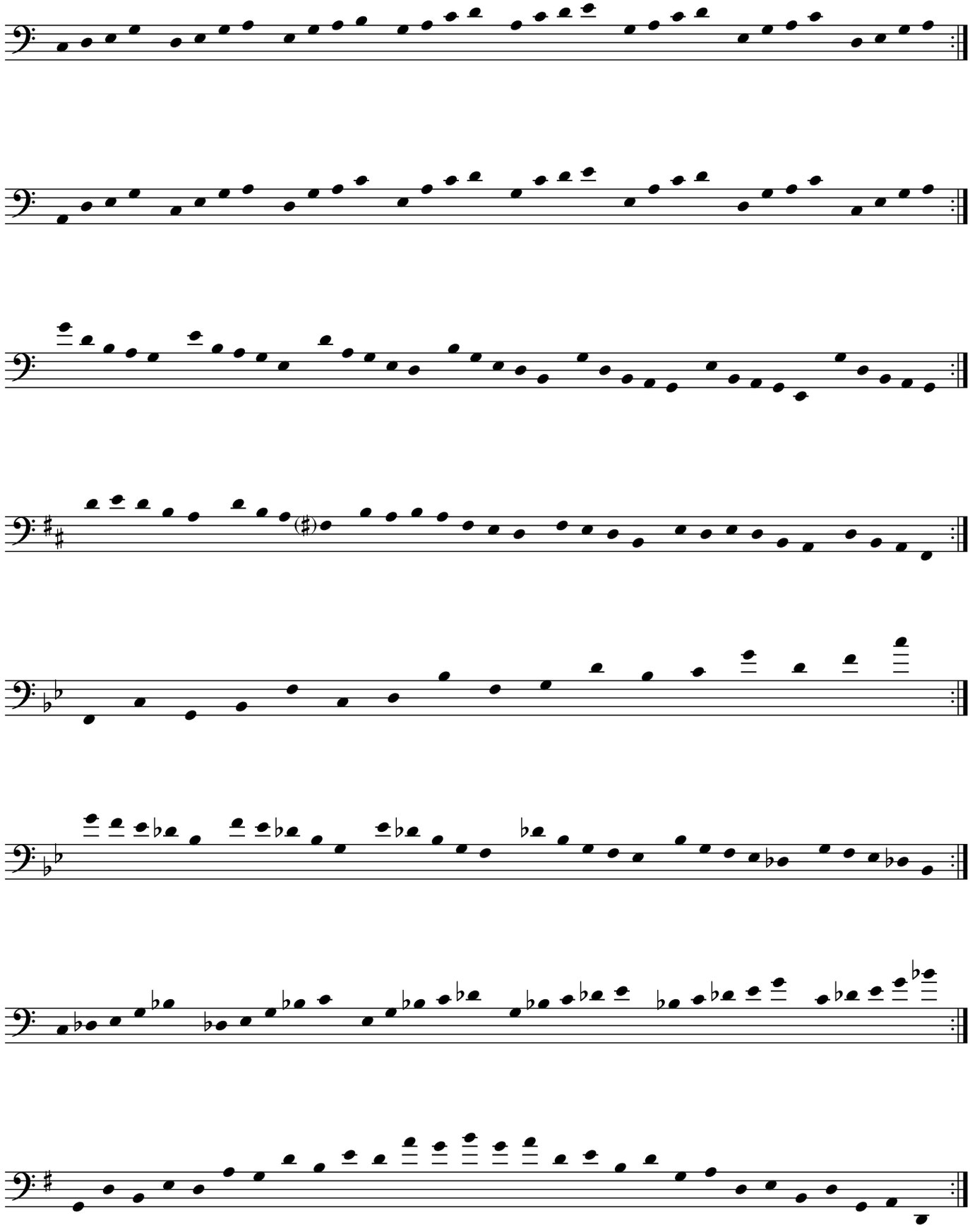
bass

Bruce Gertz



PENTATONIC EXERCISES

Play these exercises in all keys. Play them retrograde (backwards). Try starting every next note in the sequence. Try different rhythms such as triplets, groupings or syncopations.



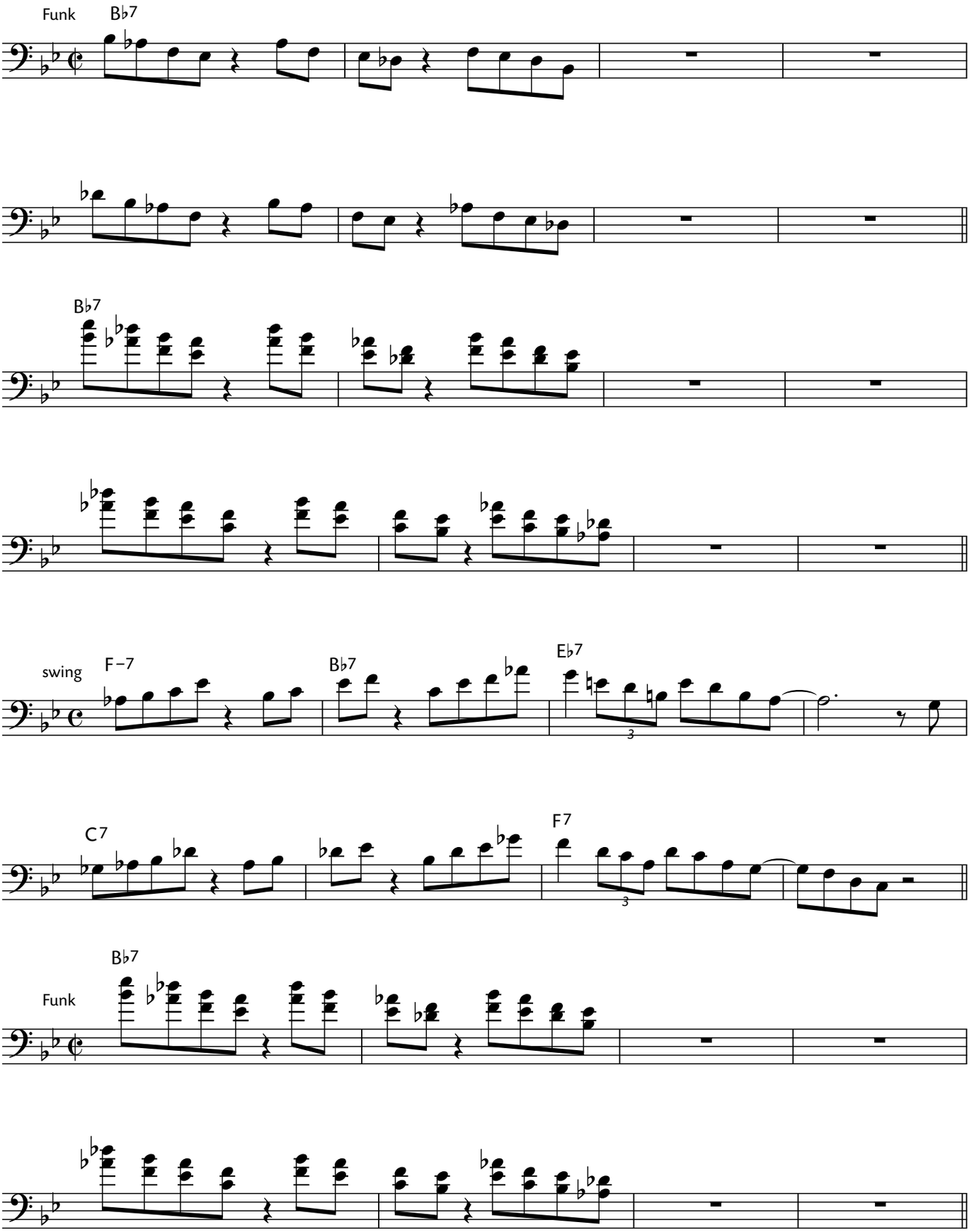
Disc 2
Track 13
or
Disc 1
Track 15

PENTA-RHYTHM

All the **A** sections are B♭7 Funk/Hip Hop (half-time feel).
The **B** section is swing with chord changes.

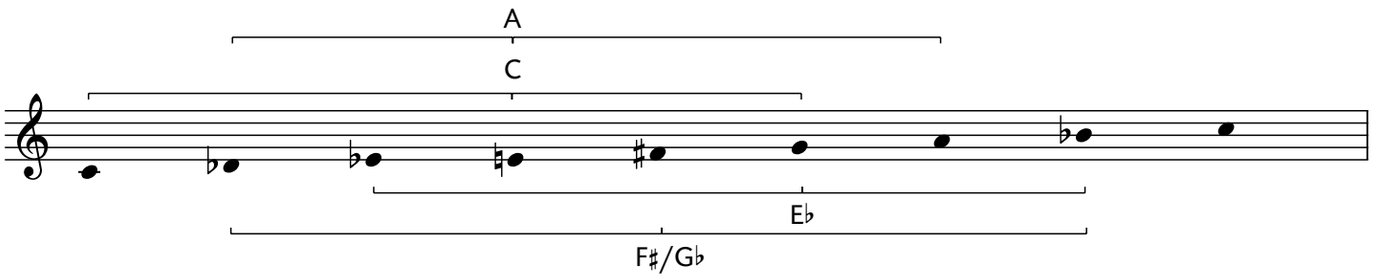
bass

Bruce Gertz

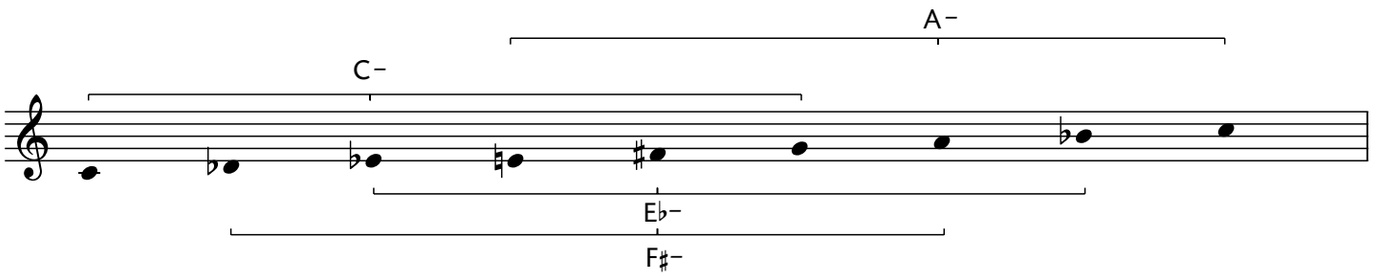


Triads from the Half step/Whole step Diminished Scale

Example 1 | *Major triads*

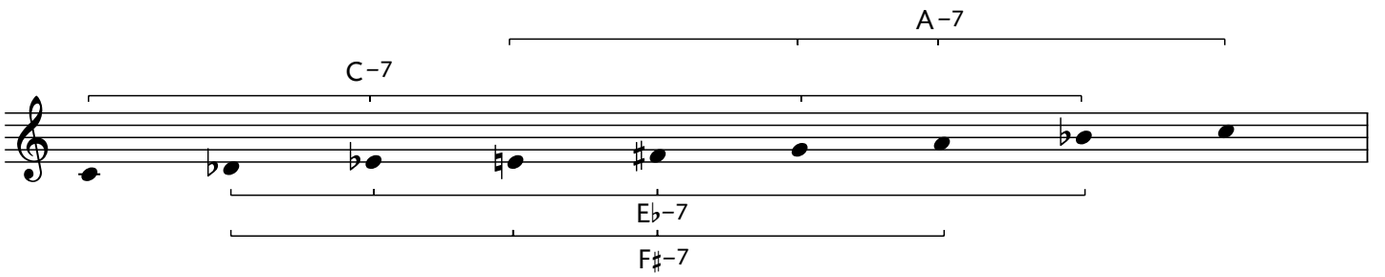


Example 2 | *Minor triads*

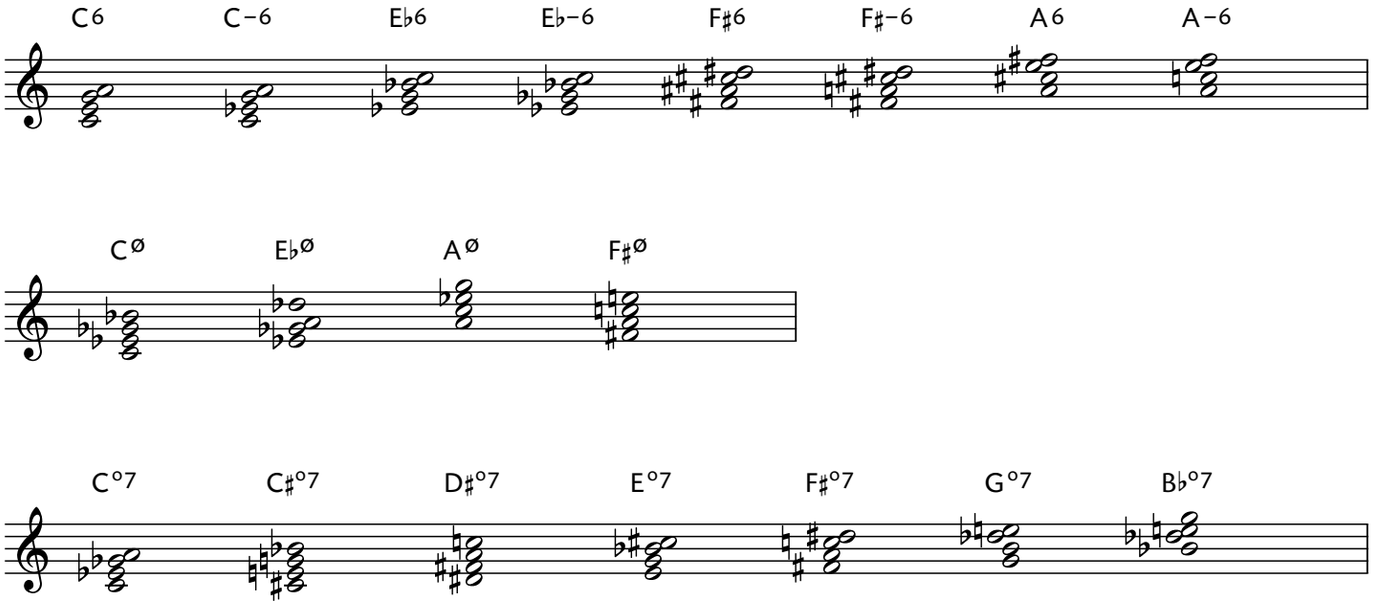


Sixth and Seventh Chords

Example 1 | *Minor seventh chords*



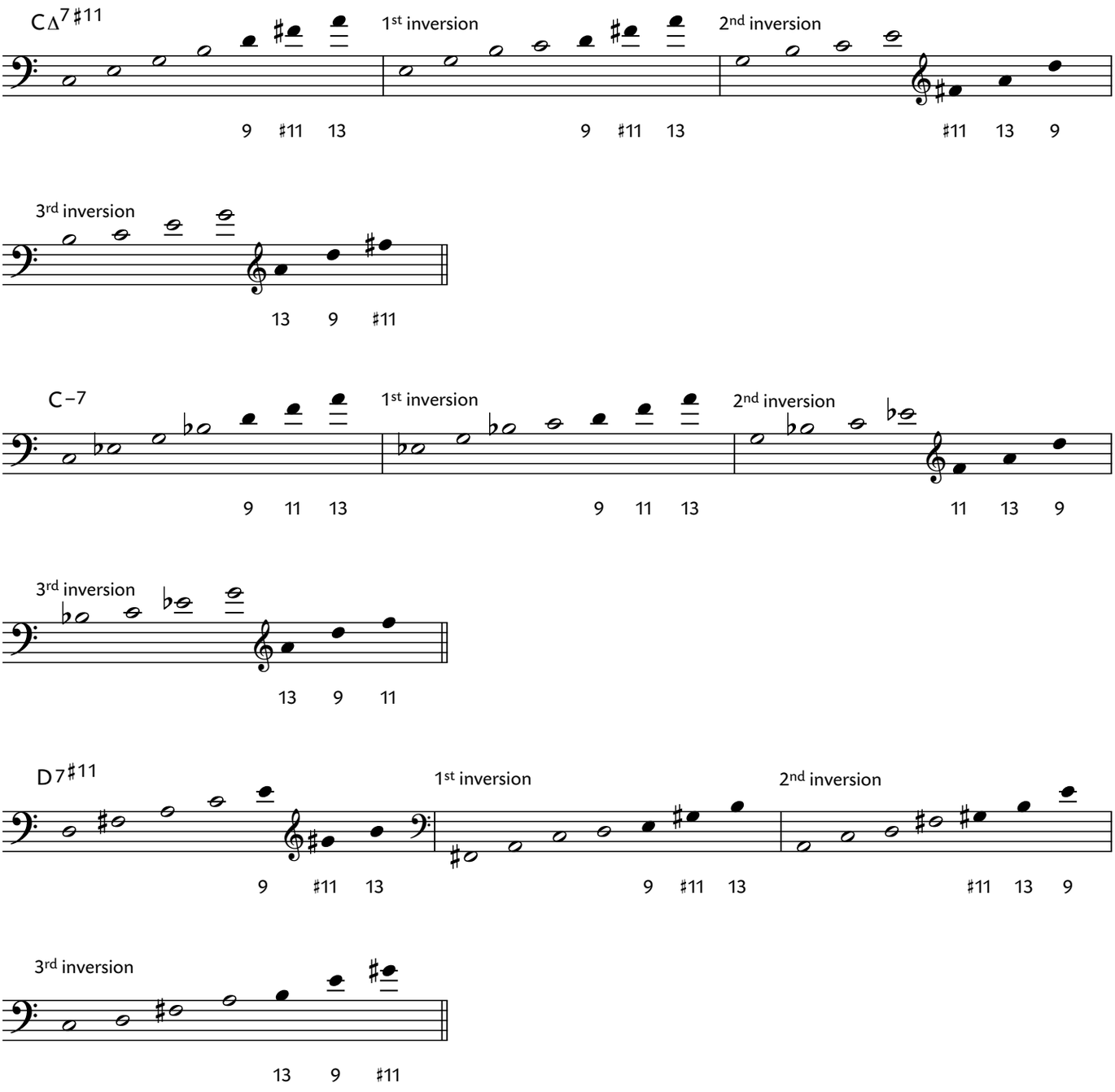
Example 2 | *Sixth and seventh chords (major, minor, half-diminished and diminished)*



Arpeggio Study with Tensions

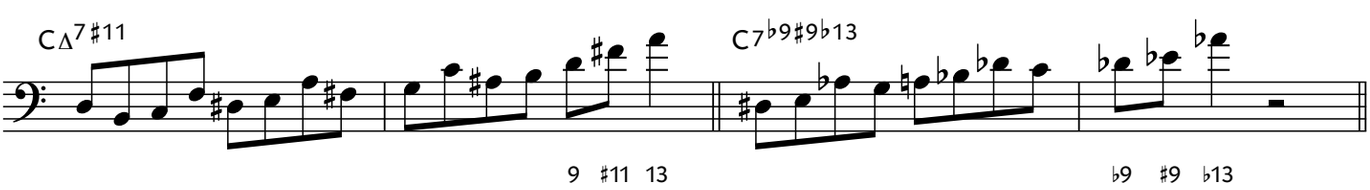
After inverting each chord go to the nearest available tension. Inversions may start an octave lower.

Example 8 | *Inversion Formulas*



Adding approach notes to the chord tones can produce interesting melodies.

Example 9 | *Approach notes*



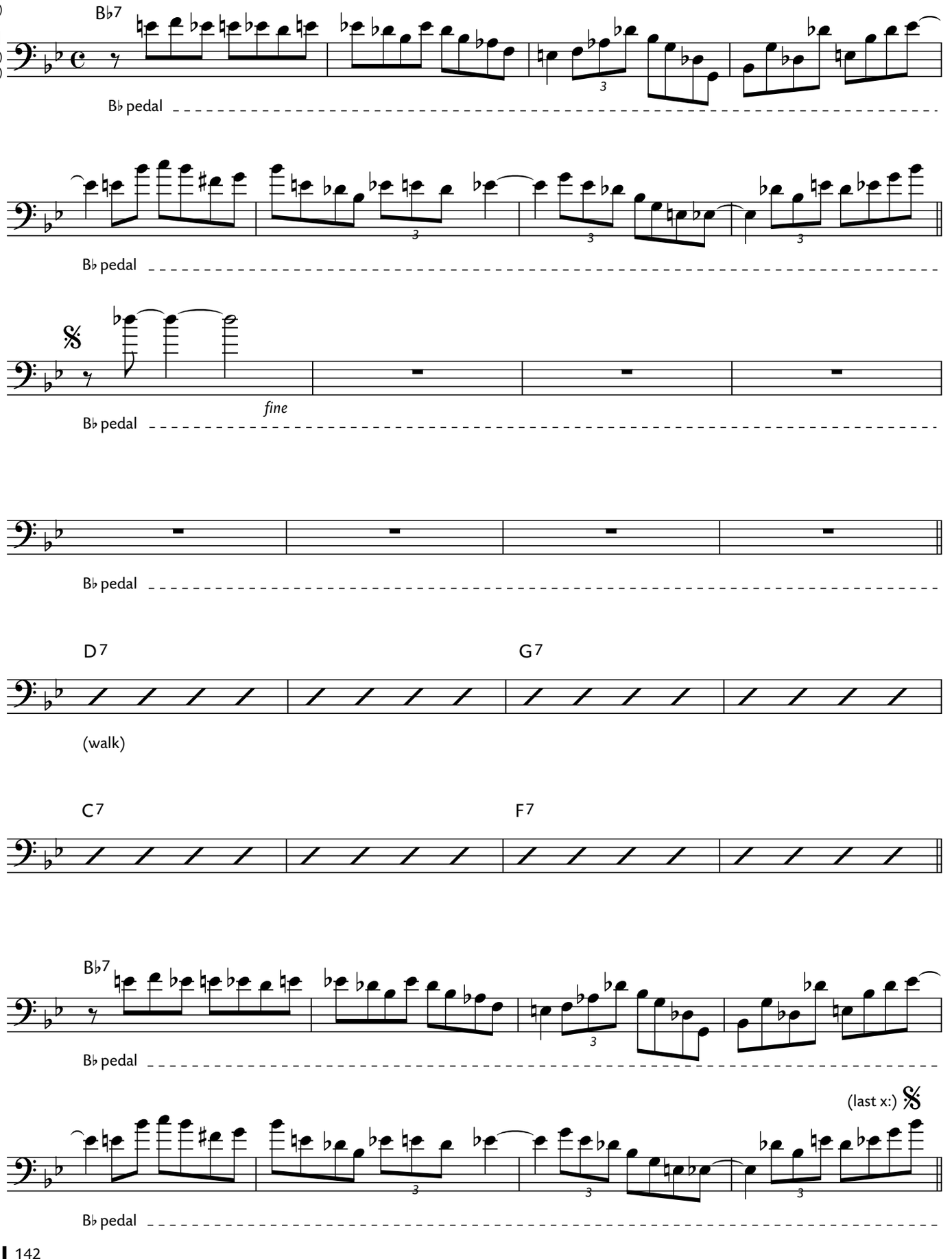
THE LIZARD OF ODDS

Drums and bass play 8 bars intro on track 21 (slow).

Disc 2
Track 21 (slow)
Track 22 (fast)
or
Disc 1
Track 33 (slow)
Track 34 (fast)

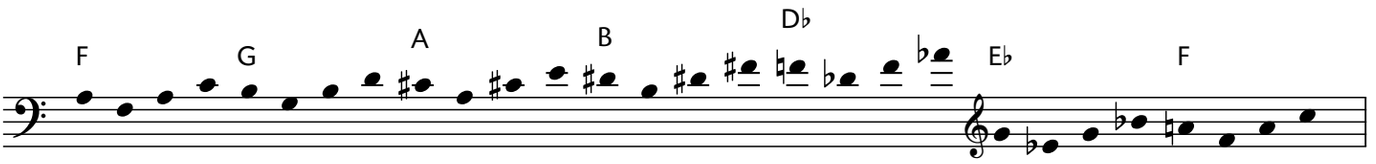
bass

Bruce Gertz



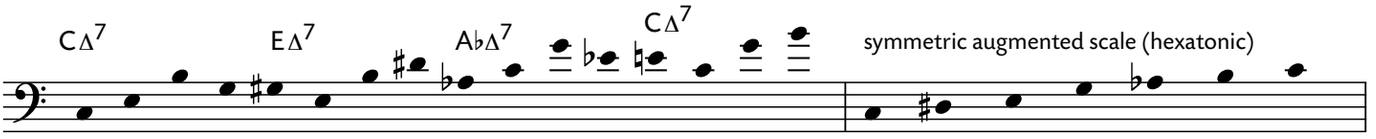
INTERVALIC LINES

Example 1 | *Major triads moving up in whole steps*

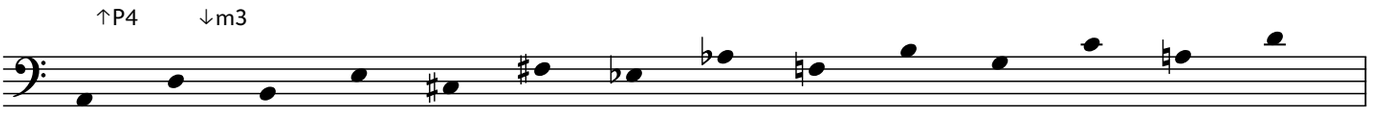


It is a good exercise to change the sequence of notes in an arpeggio: 1357, 1375, 1735, 1753, and so on. Including the inversions there are 24 permutations for a seventh chord. The next example combines two sequences (1375 and 3157) over major seventh chords to form an intervalic line in ascending major thirds. The notes come from the hexatonic (six-note) symmetric augmented scale.

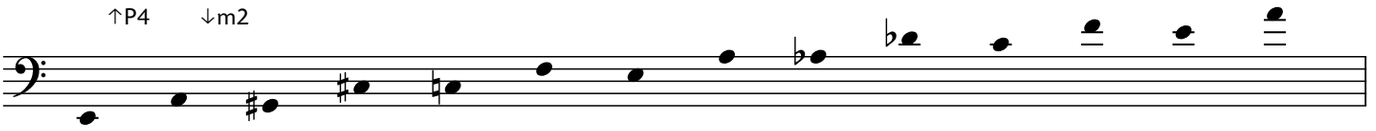
Example 2 | *Major seventh chord sequence*



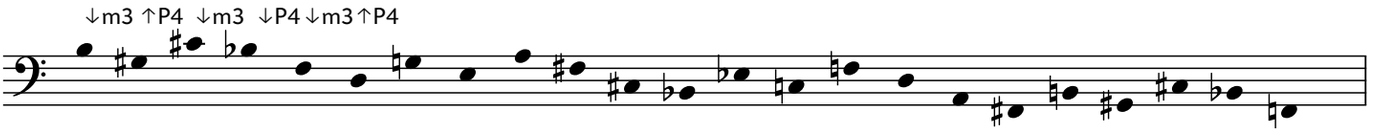
Example 3



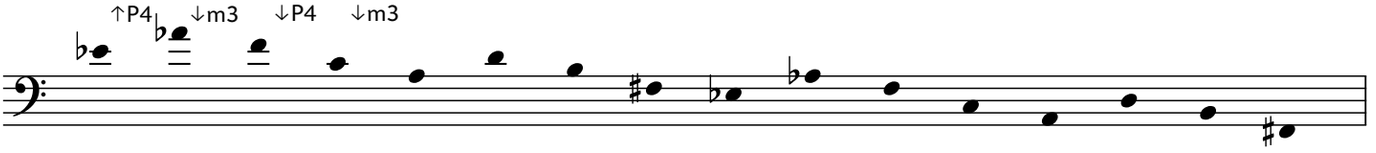
Example 4



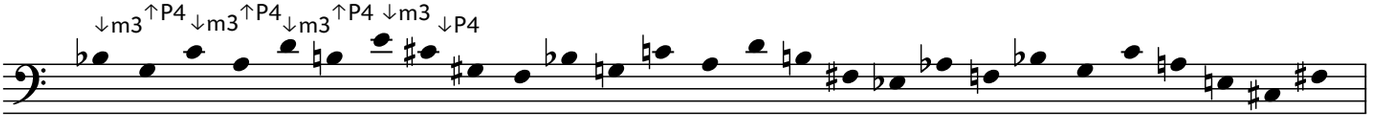
Example 5



Example 6 | *Whole step/half step symmetric diminished scale*

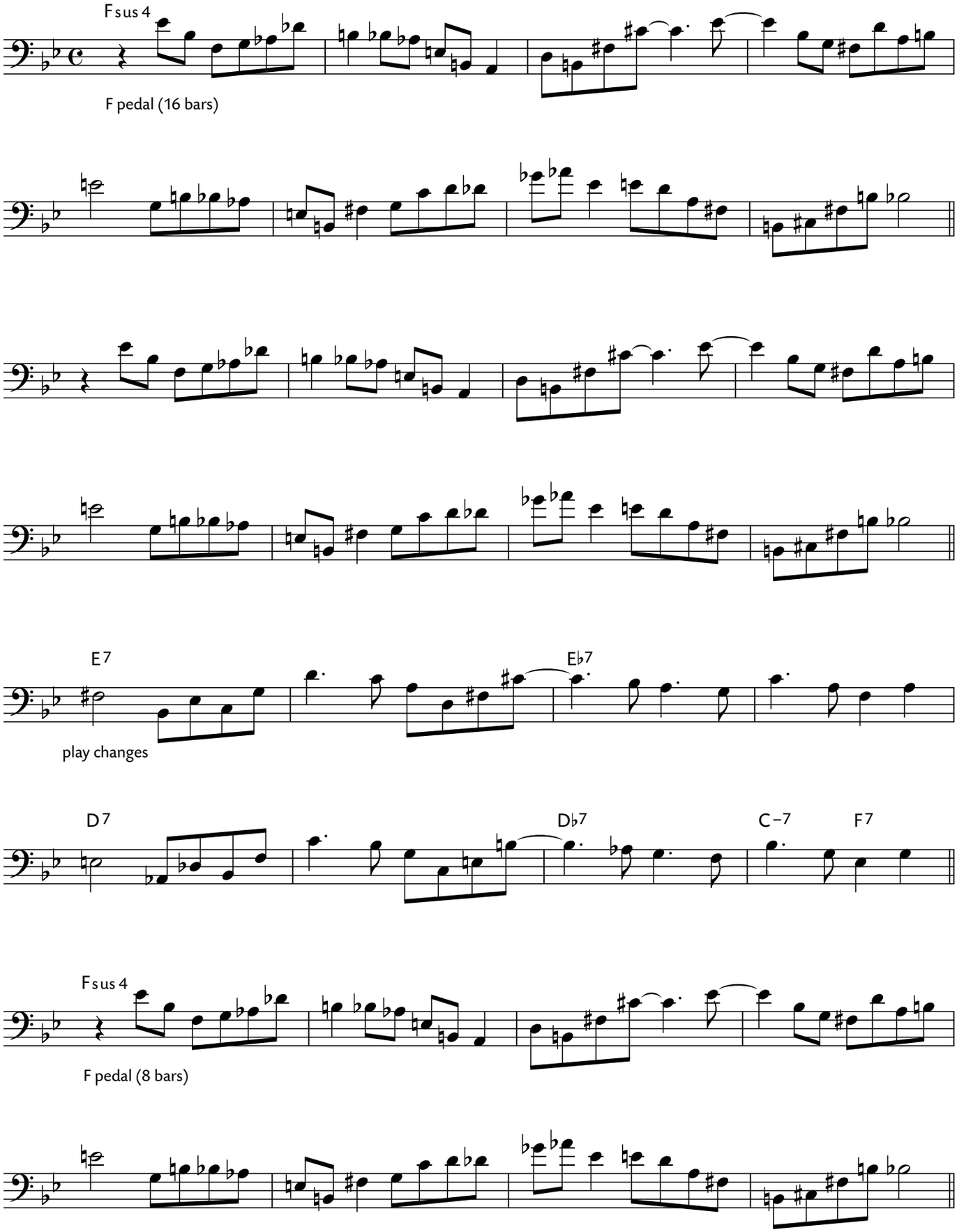


Example 7



Disc 2
Track 31

RED NOTE SPECIAL

bass

Bruce Gertz