

## Modal Bass Line Modules

We will now take a look at a style of jazz known as modal tunes. Modal tunes are songs built on one or two chord changes that last at least eight bars each. The example we'll use in our study is the 1959 Miles Davis composition entitled So What. So What is a 32 bar tune with an AABA form. Dmi 7 is played over the eight bar A sections and Ebmi7 is played over the B section.

Lets take a look at the challenges we're faced with when playing walking bass lines on modal tunes such as So What. The first challenge is how to walk over one chord for eight measures and play a bass line that has some melodic interest and doesn't just blindly play random notes from the dorian scale. Before we learn how to do this lets take a look at some common mistakes many beginners make. See if this doesn't sound familiar.

Most beginners tend to obscure:

1. The feeling of the downbeat.
2. The 2 or 4 bar (symmetrical) phrase.
3. Landing on the root of the chord on beat one.
4. The form of the song.

Now that we know what the common problems are let's see if we can create some general rules or guidelines that will help us avoid some of these common problems.

Since most beginners tend to obscure the feeling of the downbeat, one commonly used technique is to play the root on beat one of every other bar. This creates the confirmation of the root of the chord on one and the feeling of a two bar phrase. It's also easier to keep your place playing four 2-bar phrases rather than eight 1-bar phrases.

Now let's play through our first example. You should get the feeling of the two-bar phrase, and the feeling of importance the root has on beat one of every other bar.

Three staves of bass clef music in 4/4 time, showing a Dm7 chord progression. The first staff has two measures of Dm7, the second has two measures of Dm7, and the third has two measures of Dm7. The notes are: Staff 1: G2, A2, B2, C3, D3, E3, F3, G3; Staff 2: G2, A2, B2, C3, D3, E3, F3, G3; Staff 3: G2, A2, B2, C3, D3, E3, F3, G3.

Now that we're comfortable with the root on one of every other bar, we can now place the fifth (A) on beat one of the alternating bars. This solidifies the feeling of the two-bar phrase and implies a V7- I relationship. This technique is also very effective when used on non-modal tunes when the chords last longer than one bar. I'll use an example from "Take the A Train" to illustrate my point.

Three staves of bass clef music in 4/4 time, showing a Dm7/A7 chord progression. The first staff has two measures of Dm7, two measures of A7, two measures of Dm7, and two measures of A7. The notes are: Staff 1: G2, A2, B2, C3, D3, E3, F3, G3; Staff 2: G2, A2, B2, C3, D3, E3, F3, G3; Staff 3: G2, A2, B2, C3, D3, E3, F3, G3.

"Take the A Train" example

Three staves of musical notation in bass clef. The first staff shows a sequence of notes with chords Cmaj7 and D9(#11). The second staff shows a sequence of notes with chords Dm7, G7, Cmaj7, A7, Dm7, and G7. The third staff shows a sequence of notes with chords Cmaj7 and D9(#11).

There are two more techniques commonly used in modal tunes. One is to imply a Dmi7 to G7 sound by playing one bar of Dmi7, then one bar of G7, then alternating them. The other is to imply two beats of Emi7b5, then two beats of A7b9 after Dmi7. This give us a little more movement harmonically by implying a minor ii-v and helps reinforce the importance of the root on beat one and the feeling of the two bar phrase. The following examples illustrate these techniques.

Three staves of musical notation in bass clef, each illustrating a two-beat phrase. The first staff shows a sequence of notes with chords Dm7 and G7 alternating. The second staff shows a sequence of notes with chords Dm7 and G7 alternating. The third staff shows a sequence of notes with chords Dm7 and G7 alternating.

Three staves of bass line notation for the song "So What". Each staff contains six measures of music. The chord symbols above the staves are: Dm7, Em7(b5), A7(b9), Dm7, Em7(b5), A7(b9). The first staff begins with a repeat sign. The third staff ends with a double bar line and repeat dots.

Another challenge created by "So What" is that people get lost in the form. Usually by the third or fourth chorus people start arriving at the bridge (Ebmi7) at different times. If this is a problem then playing an ostinato (repetitive bass line figure) over the last eight bars of the form is a great way to musically tell the other band members that "this is the last eight and we're going back to the top". In addition to the ostinato, playing a pedal "A" in the last two measures is another effective way to mark the form.

Two staves of bass line notation showing an ostinato pattern. The first staff has chord symbols Dm7 and A7. The second staff has chord symbols Dm7 and Dm7/A. The ostinato consists of a repetitive bass line figure with triplets and a pedal point in the final two measures.

The following example is a combination of the techniques we've studied so far. Continue to practice these techniques until they become automatic to you and they will help you avoid the common problems found in modal tunes. Good luck!

The image displays eight staves of bass clef musical notation in 4/4 time. Each staff is accompanied by a chord symbol above it:

- Staff 1: Dm7
- Staff 2: Dm7
- Staff 3: Dm7
- Staff 4: Dm7
- Staff 5: Ebm7
- Staff 6: Ebm7
- Staff 7: Dm7, A7
- Staff 8: Dm7, Dm7/A

The notation includes various rhythmic patterns such as eighth and sixteenth notes, and some staves feature triplets and slurs.