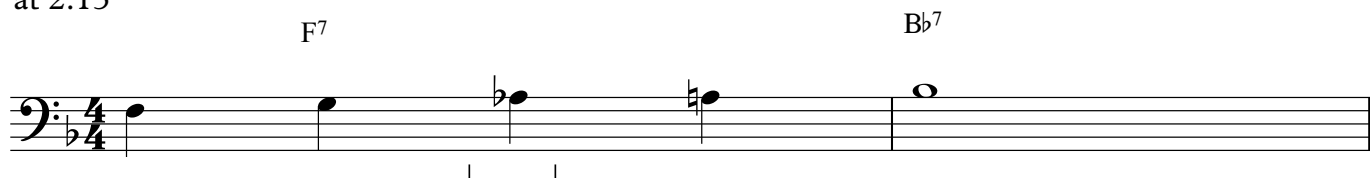


# Blues Basslines

Adding Scale and Chromatic Notes

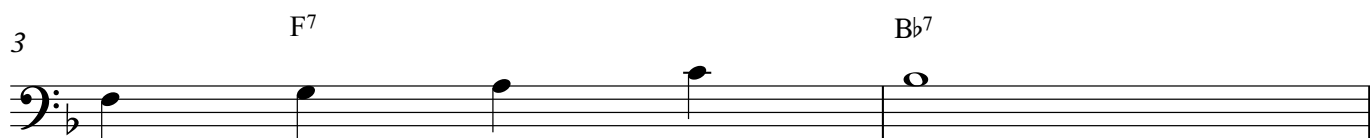
Example 1  
at 2:13

Zoltan Dekany



Connecting the F7 and Bb7 using the F mixolydian scale and a Chromatic Passing tone, the Ab between two scale notes, the G and A.

Example 2  
at 3:18



Connecting the F7 and Bb7 using the F mixolydian scale. Within the scale here, three chord tones, the F, A and C are played as well.

Example 3  
at 4:15



Connecting the F7 and Bb7 with the descending F mixolydian scale .

Example 4  
at 4:51



Two bars of the IV chord(5th and 6th bar): the appropriate mixolidyan scale can be played, in this case the Bb mixolidyan scale.



Example 8  
at 7:14

18 F<sup>7</sup> B<sup>b7</sup>

20 F<sup>7</sup> F<sup>7</sup>

22 B<sup>b7</sup> B<sup>b7</sup>

24 F<sup>7</sup> D<sup>7</sup>

26 Gm<sup>7</sup> C<sup>7</sup>

28 F<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

Full Chorus using above concepts, Scale notes and Chromatic Approach and Passing tones.

Example 9  
at 9:20

31 F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup>

Bass lines can be started on other notes than the Root, as long as the chord is spelled out within the bar. In this example, both the F<sup>7</sup> and B<sup>b7</sup> start on the 3rd of the chord.