

From the book:

101 BASS TIPS
Stuff All the Pros Know and Use
 by Gary Willis
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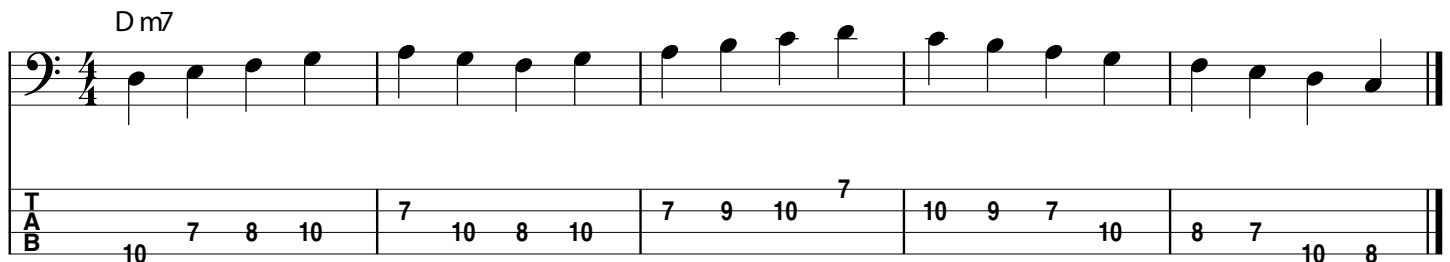
Static Harmony Fix


by Gary Willis

If you're playing over seemingly endless bars of Dm7, you can create interest by substituting some root movement that implies harmonic motion. These strategically placed notes that imply movement can help everyone hear where they are in the progression (for instance, in 24 bars of Dm7) and solidify the band's phrasing. As an example, at the end of a four-bar phrase, if you imply a II-V in the last bar, it helps make the harmony sound like it's getting a new start at the beginning of the next eight-bar section. Listen to these first two examples.

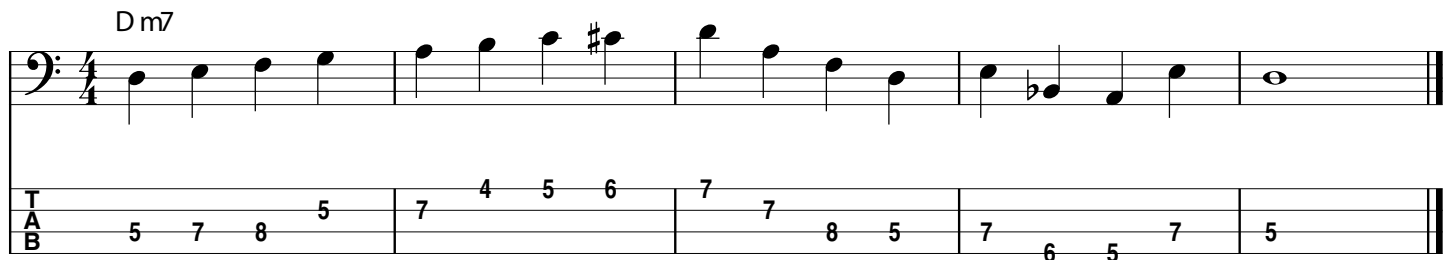
The first one is fine but doesn't imply any movement: **AUDIO CLIP** 

Dm7



The second one implies a ii-V in the 4th bar: **AUDIO CLIP** 

Dm7



You can use this approach a couple of other ways. For instance, you could imply just a V chord in the last bar:

AUDIO CLIP 

D m7

Or you could use the last two bars to imply the ii-V progression.

AUDIO CLIP 

D m7

Or even a III-IV-II-V in the last two bars.

AUDIO CLIP 

D m7

Once you get comfortable with the concept, you'll be able to choose when to use this approach to the greatest effect. Sometimes, it's better not to chop the music up into little sections. That way you're able to use it only when it's needed.

Here's a groove you can practice these lines with:

AUDIO CLIP 