

Lesson #9 Minor Walking Bass

This is a great "boogie walk"! A lot of players like John Lee Hooker will just hang on one chord for an entire song. Although this bass line theoretically defines the minor chord, here I have it with the "power chords". (They being neither major nor minor.) In LEVEL II, I show it used with minor chords. The right hand fingering here for A and E are straight forward. (Its really best to follow that.) Use thumb (T) or pick down and index (i) finger (or pick) up. (These use that same "octave up" as the last lesson.)

BEAT COUNT

one & two & three & four &

CD TRACK 18

E

T

A

B

(Shuffle)

T i T i T i T i

A

T

A

B

E

Before putting this into a chord progression like 12-bar, just do one measure of this over and over. Really dig heavy into the rhythm!

A

Same with this A. Just over and over till you start to really feel the groove!

Get down and boogie, or as John Lee Hooker said "Boogie Chillen"

Here is D5 and Bm, so you can plug into 12-bar in A and E.

Hold on! Are you sure you know what that means? If not-[Supp. #3]

I've opted to use Bm7 chord here because it's easy.

(For the bass just use that 2nd finger from 5th to 4th string.)

Bm7

Bm7

T

A

B

D

T

A

B

D

On the next page I've tabbed out Em 12-bar.

12-Bar in E(min.) Minor Walking Bass Line

Just another simple shuffle.

This gives you a chance to dig deep into the rhythm.

Use thumb (T) down and index (i) finger up.
(or pick down and up)

BEAT COUNT || / one & two & three & four & ||

CD TRACK 19

*End on the (I) chord

Want a better groove? It's about dynamics baby! [Supplement #8]

Let's look at how we could change this up a bit if you wanted to play the same bass line while strumming the full Am and Em chords.

Am

The 2nd finger is down for the chord, but off for the last bass note!

Em

Same Here!
Also, don't worry about playing all strings coming up.

NOTE: In "minor blues" the I and IV are always minor, but a lot of the time that V chord stays major. So you might have Em, Am, and B7, instead of Bm7.

LEVEL II (Page 166) Moving this around the neck, using barre chords.