

Table of Contents

About the Authors.....	4	Chapter 7: Minor Scale Diatonic Harmony.....	41
Introduction.....	5	Natural Minor Diatonic Harmony.....	41
Double Bass vs. Electric Bass	5	Harmonic Minor Diatonic Harmony	41
Part 1: The Basics	6	Melodic Minor Diatonic Harmony	41
Chapter 1: Getting Started.....	6	Minor Key Harmony Exercises.....	42
Strings on the Bass.....	6	Part 4: Making It Music	43
Tuning.....	6	Chapter 8: Reading Chord Symbols.....	43
Standard Music Notation	7	Chord Symbols—What do they mean?.....	43
Bass Tablature.....	10	The Art of Reading Chord Changes.....	43
Chord Symbols.....	10	Chord Symbol Chart.....	44
Part 2: Technique	11	Chapter 9: Walking Bass Lines.....	45
Chapter 2: Electric Bass Technique	11	The 12-Bar Blues Progression.....	45
Right-Hand Technique	11	Roots and 5ths.....	47
Left-Hand Technique.....	12	Circle of 4ths Progression Using Root and 5th...47	
Chapter 3: Double Bass Technique.....	13	Roots and 5ths on Blues.....	48
Standing with the Bass	13	<i>From Root to 5th Blues</i>	48
Sitting with the Bass	14	3rds and 7ths.....	49
Standing vs. Sitting.....	14	<i>Walking with 3rds and 7ths Blues</i>	49
Right-Hand Technique	14	Diatonic Passing Tones.....	50
Left-Hand Technique.....	15	Bass Line with Passing Tones	51
Thumb Position	20	<i>Passing Thru Blues</i>	51
Part 3: Vocabulary	21	Half Step from Above Approach.....	52
Chapter 4: Scales, Intervals and Modes.....	21	Rhythmic Activity.....	53
The Major Scale.....	21	<i>Rhythmic Blues</i>	53
Intervals.....	22	Chromatic Passing Tones.....	54
Major Tetrachords.....	23	<i>Taking Short Steps</i>	54
Combining Major Tetrachords	24	Putting It All Together	55
The Major Modes.....	25	Blues in B ^b	57
The Natural Minor Scale	29	<i>Blues in B^b</i>	57
The Harmonic Minor Scale and Its Modes.....	30	Tritone Substitution	58
The Melodic Minor Scale and Its Modes.....	31	<i>Tritone Sub Blues</i>	59
The Major Pentatonic Scale.....	33	Chapter 10: Rhythm Changes.....	60
The Minor Pentatonic Scale.....	34	Form and Chords.....	60
Blues Scale	35	Modern Rhythm Changes	61
Chapter 5: Chords	36	Rhythm Changes Bass Lines	62
Triads.....	36	<i>Rhythm Changes Using Roots and 5ths</i>	62
7th Chords	37	Root & 3rd.....	63
Chapter 6: Major Scale Diatonic Harmony.....	38	<i>Rhythm Changes Using Roots and 3rds</i>	63
Diatonic Triads.....	38	Root and Approach.....	64
Diatonic 7th Chords	39	Putting It All Together	65
Diatonic Harmony Exercises.....	40	<i>Rhythm Changes Using 5ths, 3rds</i> <i>and Approach Notes</i>	65

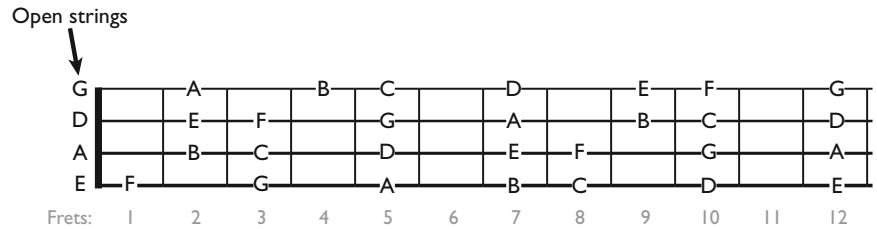
Chapter 11: The ii–V–I Progression.....	66	Chapter 17: Latin Styles.....	96
Walking Bass Patterns Over the ii–V–I	67	The History and Significance of	
Typical Solo Patterns Over		Latin Music in Jazz.....	96
the ii–V–I Progression	68	Bossa Nova.....	97
Chapter 12: Minor ii–V–i.....	69	<i>The New Style</i>	97
The Minor ii–V–i Progression	69	Samba.....	98
Minor ii–V–i Walking Bass Patterns.....	70	<i>Jazz Samba</i>	98
Harmonic Minor Solo Patterns Over the		Chapter 18: Bebop.....	100
Minor ii–V–i Progression.....	71	Introduction to Bebop.....	100
Melodic Minor Solo Patterns Over the		Bebop Chord Progressions	102
Minor ii–V–i Progression.....	72	<i>Sweet Bird</i>	102
Chapter 13: Minor Blues.....	73	<i>You Don't Have To</i>	104
<i>C Minor Blues Walking Bass</i>	73	Chapter 19: Funk and Fusion.....	106
Solo Patterns on Minor Blues	74	Intro to Fusion.....	106
<i>C Minor Blues Solo</i>	74	Intro to Funk.....	106
Chapter 14: Scales for Dominant 7th Chords.....	75	Slapping and Muting Techniques.....	107
Playing Over Dominant 7th Chords	75	The Pop.....	108
Mixolydian Mode.....	76	Slap & Pop Bass Patterns.....	109
Bebop Dominant.....	76	Fingerstyle Pizzicato Funk.....	112
Altered Dominant Sound.....	77	Appendix A: Personalities.....	114
Diminished Scales.....	78	Double Bass Players	114
Altered Dominant Blues.....	79	Electric Bass Players	114
<i>Altered Blues</i>	79	Appendix B: Developing a Practice Regimen.....	120
Chapter 15: Walking Lines on Common Jazz		Practicing Chords.....	121
Standard Forms	80	Practicing Scales.....	121
Complex Blues Progression in F	80	Learning Tunes	121
<i>Bluesplex</i>	80	Appendix C: Make Sure You Swing.....	122
Bebop Blues in E ^b	81	What Is Swing?.....	122
<i>Bebop Blues in E^b</i>	81	The Importance of Swing Quarter Notes	
Rhythm Changes	82	in Walking Bass Lines	122
<i>Walking on Rhythm</i>	82	Swing Eighth Notes for Melody and Soloing.....	123
Fall Foliage.....	84	Appendix D: Reading Tips.....	124
<i>Fall Foliage</i>	84	Sight Reading vs. Music Reading:	
In the Stratosphere.....	86	Who Needs to Sight Read?.....	124
<i>In the Stratosphere</i>	86	Where to Start: Look at the Key Signature,	
Chapter 16: Soloing	87	Time Signature and Form	124
Learning Melodies	87	Read Ahead	125
<i>Familiar Melody</i>	88	Appendix E: The Business of Playing Music.....	126
Melodic Variations.....	88	Versatility	126
Key Centers	90	Final Thoughts.....	127
<i>In Tune with the Key Centers</i>	90		
Guide Tone Lines.....	92		
<i>Stellar Light</i>	92		
Improvising with 2- and 4-Bar Phrases			
and Playing Over the Barline.....	94		

PART I: The Basics

Chapter 1: Getting Started

Strings on the Bass

Below is a diagram showing the four strings on the bass. The letter names of the strings are the same for both electric and double bass.



Tuning

There are different methods you can use to tune your bass. The easiest and most practical method for beginning players is to use an *electronic tuner*. Since it takes time to develop a musical ear and identify the exactness of pitch, using the tuner is the easiest way to tune your instrument. It tells you whether or not your instrument is in tune. If your string is *flat* (too low), tighten the tuning peg to raise the pitch. If the string is *sharp* (too high), loosen the tuning peg to lower the pitch.

There are two main types of electronic tuners. The first type automatically senses which pitch you are playing. The second type requires you to set a dial or knob to your target pitch. Whichever type of tuner you use, you will need to make sure you are actually tuning to the correct pitch. For example, your 1st string may be so flat that the tuner senses it as an F^\sharp instead of a G. In this case, turn the tuning peg to tighten the string. At first, it will show up as a sharp F^\sharp , but then as you tighten the string, the tuner will register it as a flat G, and then an in-tune G. Make sure that you don't miss your target note and tune the string all the way up to A^b .

Relative Tuning

You can also tune your bass by ear. If you can hear the difference in pitches well, you can try to tune this way. Beginning players might need to develop their ears a little more before they can use this method.

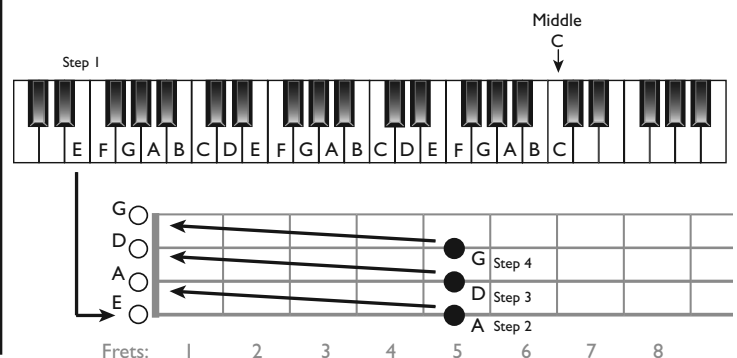
Below is an easy method for getting in tune without the help of an electronic tuner. (Also, see illustration at the bottom of page.)

Step 1) Tune your open 4th string (E) to a piano, keyboard, pitch pipe or other instrument of constant pitch. On a keyboard, use the E that is 19 white keys below middle C.

Step 2) To tune your 3rd string, place a finger on the 5th fret of the 4th string to produce the note A. The open 3rd string should match this note. If not, use the tuning peg for the 3rd string to adjust it up (if the string is flat) or down (if the string is sharp).

Step 3) To tune your 2nd string, place a finger on the 5th fret of the 3rd string to produce the note D. The open 2nd string should match this note. If not, use the tuning peg for the 2nd string to adjust it up (if the string is flat) or down (if the string is sharp).

Step 4) To tune your 1st string, place a finger on the 5th fret of the 2nd string to produce the note G. The open 1st string should match this note. If not, use the tuning peg for the 1st string to adjust it up (if the string is flat) or down (if the string is sharp).



Left-Hand Technique

When holding the electric bass, place your left-hand thumb flat on the back of the neck, directly behind the 2nd finger. The thumb should mirror the movement of the 2nd finger when moving up and down the neck. The wrist is slightly arched to allow for a naturally curved shape of the fingers, which are as close to the frets as possible when pressing the strings.

The proper left-hand position is shown in the picture to the right.



Proper left-hand position.

The *chromatic* (moving by half steps) exercise below allows you to practice your left-hand positioning and right-hand plucking of the strings. Play the exercise slowly at first and then gradually increase the *tempo*, or speed.

3

Here is another exercise that will help you practice both the left-hand position and right-hand plucking of the strings. This exercise moves up the fingerboard. Remember that the left-hand thumb should mirror the 2nd finger when moving up the fingerboard.

You can continue this exercise up the fingerboard to the highest fret of your bass.

4

5

Modes of the Melodic Minor Scale

A Melodic Minor

0 1 2 0 1 4 1 2 AminMaj7

T
A
B 5 7 8 5 7 4 6 7
1 3 4 1 3 1 3 4

B Dorian $\flat 9$

1 2 0 1 4 1 1 4 Bmin7

T
A
B 2 3 5 2 4 1 2 4
1 2 4 1 3 1 2 4

C Lydian $\sharp 5$ (Lydian Augmented)

2 0 1 4 1 2 2 4 CMaj7 $\sharp 5$

T
A
B 3 5 2 4 6 7 4 5
2 4 1 3 3 4 1 2

D Lydian $\flat 7$ (Lydian Dominant)

0 1 4 1 1 4 1 4 D7 $\sharp 11$

T
A
B 5 7 4 6 7 4 5 7
2 4 1 3 4 1 2 4

E Mixolydian $\flat 13$

1 4 1 2 1 2 1 4 E7

T
A
B 7 9 6 7 9 10 7 9
2 4 1 2 4 4 1 3

F \sharp Locrian $\flat 9$ (Super Locrian)

1 4 0 1 2 0 1 4 F \sharp min7 $\flat 5$

T
A
B 2 4 5 2 3 5 2 4
1 3 4 1 2 4 1 3

G \sharp Altered (Diminished Whole-Tone)

4 0 1 2 0 1 1 4 G \sharp 7alt

T
A
B 4 5 2 3 5 7 4 6
3 4 1 2 4 4 1 3

Tritone Substitution

The 3rd and 7th chord tones of a dominant 7th chord form an interval of a diminished 5th (or augmented 4th). This interval is the distance of three whole steps and is also referred to as a *tritone*. The tritone is a dissonant interval; it is what makes the dominant 7th chord want to resolve down a 5th to the I chord or tonic chord. A unique quality of the tritone interval is that, even when *inverted* (the top and bottom notes are reversed), it remains a tritone. A major interval becomes minor, and a minor interval becomes major. The tritone is the only interval that remains the same interval when inverted.

Tritone substitution allows us to substitute any dominant 7th chord with a dominant 7th chord built on a note a tritone away.

For example, a G7 chord consists of the notes G, B, D and F. The tritone of this chord occurs between the notes B (the 3rd) and F (the \flat 7th).

A tritone away from G is $D\flat$, therefore we can substitute $D\flat 7$ for the G7 chord. The reason for this is that these two chords share the same tritone between the 3rd and 7th chord tones.

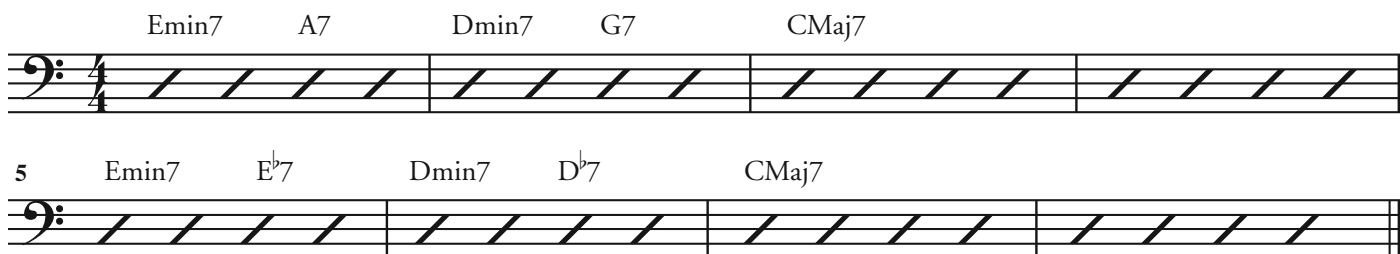
The 3rd and 7th of the G7 are B and F, which form a tritone. The 3rd and 7th of the $D\flat 7$ are F and $C\flat$. We can *enharmonically* spell the $C\flat$ as a B. Now, you can see that the B and F of the G chord spell the same tritone as the F and B of the $D\flat 7$ chord. For practical jazz purposes, they are the “same” chord spelled with different roots.



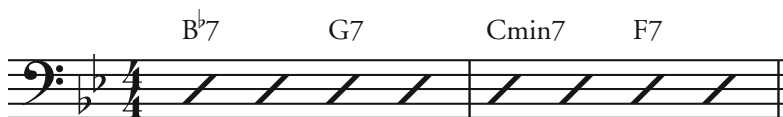
G7: G-B-D-F
 $D\flat 7$: $D\flat$ -F- $A\flat$ - $C\flat$ (B)

Tritone substitutions (or *tritone subs* for short) are used in different ways. One common use for tritone subs is to create chromatic bass lines.

Look at the chord progression below. Notice that in bars 5–6, the A7 and G7 are replaced with tritone subs. This allows for a chromatic bass line in the chord progression.



Tritone subs can be used on the turnaround or even the last two bars of a 12-bar blues. Here are the last two bars of a $B\flat$ blues:



Here are the last two bars using tritone subs:



Tritone subs also occur in the bridge of “rhythm changes” tunes (see page 60) such as “Oleo.” The first line of chord changes shows the chords used in the bridge of rhythm changes. The second line uses tritone subs ($D\flat 7$ for G7

and $C\flat 7$ for F7). Once again this provides chromatic movement in the root motion and gives you options in creating bass lines.

Slap & Pop in the Style of Stanley Clarke

The following example is in the style of Stanley Clarke, who is best-known for his lightning-fast, effortless technique.

40
Track 62

3 S S S P H S S S P H S S S P H S S S P H

5 6 5 6 5 7 5 7

0 0 1 2 0 0 1 2 0 0 1 3 0 0 1 3

3 S S S P H S S S P H S S S P H S S S P H

5 6 5 6 7 9 7 9

0 0 1 2 0 0 1 2 0 0 1 3 0 0 1 3

Below is another example in the style of Stanley Clarke. The following example may be played either by strumming both strings with your 1st finger or by plucking with your thumb and 1st finger together.

41
Track 63

9 6 4 6 (6) 4 2 9 6 4 5 (5) 2 (2)

7 4 2 4 (4) 2 0 7 4 2 3 (3) 0 (0)

4 4 4 4 4 2 4 4 4 4 2

1 1 1 1 1 0 1 1 1 1 0

As funk, Latin and other styles fuel various genres of jazz, the electric bass is here to stay and is a legitimate instrument. Even jazz giants who are or were considered jazz purists have had electric bass in their bands. Miles Davis brought Marcus Miller on board. Sonny Rollins has used electric bass in his groups. The electric bass is an important instrument in many genres of modern jazz.