

Revised Edition

Basic Electric Bass

Volume 4: Basic Jazz Patterns and Studies

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Preface

This book consists of nearly 300 chord arpeggios, chord progressions, scale studies, and etudes, based on the most commonly used patterns in all styles of modern popular music and jazz at the present day.

Part One presents chord arpeggio studies built on every note of the scale in turn, and embracing all keys in succession. Each group of chords begins with arpeggios covering only one octave, and then proceeds to extended arpeggios spread over the entire practical playing range of the instrument.

Part Two consists of 13 of the most frequently occurring chord progressions, both in Major and Minor, some of them appearing in as many as five different versions each.

Part Three includes eight original Etudes built solely on chord tones, in which some of the arpeggio passages of Part One appear together with the progressions of Part Two, just as they would in actual performance music.

Part Four deals with Scale Patterns derived from chords, and consists of 12 exercises, each in three different versions, for a total of 36 patterns in all.

Part Five presents eight additional original Etudes uniting both chord and scale tones in actual solo performance material, and Part Six encourages the student to write and perform his own original bass lines by presenting outlines of chord progressions with the chords indicated but the choice of individual tones left to the student.

The following suggestions will aid both teacher and student in obtaining maximum benefits from the use of this book:

1. Each exercise and etude should be played at varying speeds, but never at a faster pace than will permit the individual tones making up each line to sound *clearly* and *cleanly* at all times. The student should play each exercise or etude in a rather slow tempo at first, and then gradually increase the speed each time he repeats it. Choice of exact tempi and metronomic indications is left to teacher and student, both of whom will be guided by the student's gradually developing abilities.
2. As in the preceding volume of this series, *Basic Electric Bass, Volume III, Basic Rock Patterns and Studies*, each of the exercises in this book should be played at least twice in succession (preferably more) without interrupting the rhythmic flow. In this way the student will gradually develop a feeling for the pattern as a whole, especially with the repetition or imitation of it, in exactly the same way he will be using it in actual musical performance.
3. The student should not attempt to skip through this book, but should take each and every exercise in turn. In doing so, he will be building up not only his reading and technical skills, but also a repertoire of style and patterns that will be of great help to him in free improvisation later on.

Occasional fingers and position indications have been added throughout this book as a general guide. The student should bear in mind that many of these figures may be played with the same fingering by using another position on an adjacent string. For a full discussion and explanation of modern fingering principles and organization of the fingerboard of the Electric Bass, both students and teachers are cordially referred to Volume I of this series, *Basic Electric Bass*.

Key to Fingering Symbols

- = shift of position
 X = extended finger
 // = barring or fretting

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Part One

BASIC CHORD STUDIES

1. Chords built on C.

(A.) One-octave arpeggios

C6 (VIII) Cm6 (III VI)
 Cmaj7 (VIII) C7 (VIII)
 Cm7 Cm7(b5)
 C°7 C°7* (Enharmonic spelling)

(B.) Extended arpeggios

C6 (VIII X) Cm6 (VII x4)
 Cmaj7 (X IX) C7 (X)
 Cm7 (X) Cm7(b5) (IX)
 C°7 (IX)

* Enharmonic means same pitch, different spelling.