

IGOR SARDI

CHORDS STUDYING ON THE ELECTRIC BASS



**PROGRESSIVE COURSE TO EXPAND
KNOWLEDGE OF OUR INSTRUMENT AND
LEARN HOW TO PLAY PRINCIPAL CHORDS IN
VARIOUS MUSICAL CONTEXTS**

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CHORDS VOCABULARY

LEGEND:

R = Root

m = minor

M = Major

O = diminished

ϕ = Half diminished

P = Perfect

Dim = diminished

Aug = Augmented

The ninth is equivalent to the second one octave above

The eleventh is equivalent to the fourths an octave above

The thirteenth is equivalent to the sixth one octave above

Example in F

Chord	Root	3rd	5th	7th	9th	11th	13th
F	F	A 3M	C 5P				
Fm	F	A♭ 3m	C 5P				
Faug or F+	F	A 3M	C# 5aug				
Fdim or F°	F	A♭ 3m	C♭ 5dim				
Fmaj7	F	A 3M	C 5P	E 7M			
Fm7	F	A♭ 3m	C 5P	E♭ 7m			
F7	F	A 3M	C 5P	E♭ 7m			
Fϕ or Fm7(♭5)	F	A♭ 3m	C♭ 5dim	E♭ 7m			
F°7 or Fdim7	F	A♭ 3m	C♭ 5dim	E♭♭ 7dim			
F6	F	A 3M	C 5P				D 13M
F6/9	F	A 3M	C 5P		G 9M		D 13M
Fadd9	F	A 3M	C 5P		G 9M		
Fmaj9	F	A 3M	C 5P	E 7M	G 9M		
Fmaj11	F	A 3M	C 5P	E 7M	G 9M	B♭ 11P	
Fmaj13	F	A 3M	C 5P	E 7M	G 9M	B♭ 11P	D 13M
Fmaj7(#11)	F	A 3M	C 5P	E 7M		B 11aug	
Fm6	F	A♭ 3m	C 5P				D 13M
Fm(♭6)	F	A♭ 3m	C 5P				D♭ 13m
Fm6/9	F	A♭ 3m	C 5P		G 9M		D 13M
Fm9	F	A♭ 3m	C 5P	E♭ 7m	G 9M		
Fm11	F	A♭ 3m	C 5P	E♭ 7m	G 9M	B♭ 11P	

Module 2 - Triads and Inversions

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Standard tuning

Major Triads (Examples in Bb)

Major triad without fifth

With fifth

First inversion

Second inversion

B^b(no5)

B^b

B^b/D

B^b/F

8^{va}

1

Bass

Voicing R - 5 - 3

Voicing 3 - R - 5

Voicing 5 - 3 - R

B^b

B^b/D

B^b/F

8^{va}

5

Minor Triads (Examples in Eb)

Without fifth

With fifth

First inversion

Second inversion

E^bm(no5)

E^bm

E^bm/G^b

E^bm/B^b

8^{va}

8

Voicing R - 5 - 3

Voicing 3 - R - 5

Voicing 5 - 3 - R

E^bm

E^bm

8^{va}

12

Module 7 - Using a standard to practice

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Standard tuning

First 8 bars of All The Things You Are

Fm7

Bbm7

Eb7

Abmaj7

8va

Bass

T	13	13	12	12
A	13	11	11	10
B	13	13	11	11

Dbmaj7

Dm7

G7

Cmaj7

T	10	10	10	9
A	10	10	9	9
B	9	10	10	8

With "closed" chords

Fm7

Bbm7

Eb7

Abmaj7

8va

T	20	13	18	12
A	18	11	17	10
B	20	13	18	11

Dbmaj7

Dm7

G7

Cmaj7

8va

T	17	17	10	16
A	15	15	9	14
B	16	17	10	15

With "open" chords

Fm7

Bbm7

Eb7

Abmaj7

8va

T	13	6	12	17
A	13	6	11	17
B	13	6	11	16

Module 11 - Arranging a piece for solo bass using the concepts studied

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Standard tuning

First 16 bars of Autumn Leaves

Free time

1 EX 8 *Tempo rubato

Cm7

Bass

Musical notation for the first system, measures 1-4. The staff shows a bass clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody starts with a whole rest in measure 1, followed by quarter notes in measures 2, 3, and 4. The TAB below shows fingerings: measure 1 has no notes; measure 2 has fret 5; measure 3 has frets 7 and 8; measure 4 has frets 8 and 10. A Cm7 chord symbol is placed above the staff at the start of measure 4.

F7

Bbmaj7

Musical notation for the second system, measures 5-8. The staff shows a bass clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes with a triplet in measure 5, followed by quarter notes in measures 6, 7, and 8. The TAB shows fingerings: measure 5 has frets 13, 14, 12, 13, 12, 13; measure 6 has fret 10; measure 7 has frets 12 and 14; measure 8 has frets 13 and 14. A Bbmaj7 chord symbol is placed above the staff at the start of measure 8.

Ebmaj7(#11)

A^o

Musical notation for the third system, measures 9-12. The staff shows a bass clef, a key signature of two flats, and a 4/4 time signature. The melody starts with a whole rest in measure 9, followed by quarter notes in measures 10, 11, and 12. The TAB shows fingerings: measure 9 has frets 19, 19, 18; measure 10 has frets 18, 15, 17; measure 11 has frets 17 and 19; measure 12 has frets 12 and 10. A dotted line above the staff indicates a measure rest for measure 10. Chord symbols Ebmaj7(#11) and A^o are placed above the staff at the start of measures 9 and 10 respectively.

D7(b9)

Gm7

Musical notation for the fourth system, measures 13-16. The staff shows a bass clef, a key signature of two flats, and a 4/4 time signature. The melody consists of quarter notes in measures 13, 14, 15, and 16. The TAB shows fingerings: measure 13 has frets 17, 13, 14; measure 14 has frets 17, 18, 17; measure 15 has frets 17, 14, 16; measure 16 has frets 15, 15, 15. A dotted line above the staff indicates a measure rest for measure 14. Chord symbols D7(b9) and Gm7 are placed above the staff at the start of measures 13 and 14 respectively.

G7(#5)

Cm7

Musical notation for the fifth system, measures 17-20. The staff shows a bass clef, a key signature of two flats, and a 4/4 time signature. The melody consists of quarter notes in measures 17, 18, 19, and 20. The TAB shows fingerings: measure 17 has frets 16, 13, 15; measure 18 has frets 17, 19, 20; measure 19 has frets 20, 17, 18; measure 20 has frets 19 and 20. A dotted line above the staff indicates a measure rest for measure 18. Chord symbols G7(#5) and Cm7 are placed above the staff at the start of measures 17 and 18 respectively.