

**Improvisation
solo & bass
lines**

**Harmo
ny**

triads cf. JG Bass Magazine 5 articles on triads & J. Pattitucci

half step etc.
displacement
of same idea

extensions &
upper
structures

play 1 3 5 7 + ext1
+ext2

JG main exercise 1: arpeggios
in different shapes 5 1 3 7 ...

JGw main exercise 2: chromatic
approach above and below on 1 3 5 7

JGw uses reharmonization:
- e.g. play Abmaj7 over F-7 (gives a 9th)
- he even uses Dbmaj7 over Eb7 :-)
- for B7 Bb7 Eb-7 in minor Blues he plays A lyd. over B7

HVG Card 10 arpeggios!

**on
dBass**

every tonality is
different!

to bridge the technique gap ... use
fixed tricks all the time everywhere
on same chords

Remember octave
change sounds great!

Scales

start top note and move
down!

to really get into a scale use HVG
pyramid approach of playing
whole, half, triplet, ... on a portion
of the scale (c.f. also cont. flow
exercise)

scales in 5ths and 6ths(!) over the
whole bass and position by
position

JGw: over ii V I
play scale feely on
ii V and target
arpeg. note on the
I

scales on 1 or 2
strings only! works
also well on dB

have fun with one scale BUT
practice Db-, Ab-, Gb, B

**TRANSCRIB
E**

**Dive
rs**

sing, sing,
sing
record
yourself
playback!
looper &
cie.

**Embellishments/
Chromaticism**

12 12 12
Luca in B.:
- minor blues: A, D, G, C, C
- major blues: F, Bb, C, G,
Eb
- rhythm changes: Bb, G, C,
F

**Book: Linear Harmony - Bert Ligon
3 outlines sum up all of Bebop :-)** over ii-V-I

1. fa mi re do | si la sol fa | mi
2. re FA LA DO | si la sol fa | mi
3. la fa re do | si RE FA LA sol

Embellishments

- Passing Tones (diatonic & chrom. between essential tones)
- Arpeg. tones (e.g. 5th of the ii o.1: fa la MI la RE la ...)
- Neighbor Tones from Mozart to C. Parker: diatonic upper n. tone (UNT) & chromatic lower (LNT). (Note the diff. with walking line common practice!)
- Chromatic approaches
- Octvave displacement
- Anticipation, Delayed Resolution, Sawtooth, iteration, rhythmic devices, alt chords, change of direction

use rhythmic density to rehearse cf.
J.G.

use rhythmic displacement (even
on simple licks)

use bata rhythms to
practice

**Rhyth
m**

effects: delay & reverb
(etc.)

**Soun
d**

pull-off & slides (cf.
JG)

LP: use nail for metallic
sound

Berkman

- continuous scales exercise: long sclae, little scale (range 5th 6th)
- (bebop scales) & bebop-like scales
- arpeggios (hard: Bb7: BbDFAb CEbGBb etc.), upper-s.
- guide tones
- chromatic approach

