

Evolving Upward Bass Book II

by

Rufus Reid



AN AID IN DEVELOPING THUMB POSITION
TECHNIQUE FOR THE DOUBLE BASS



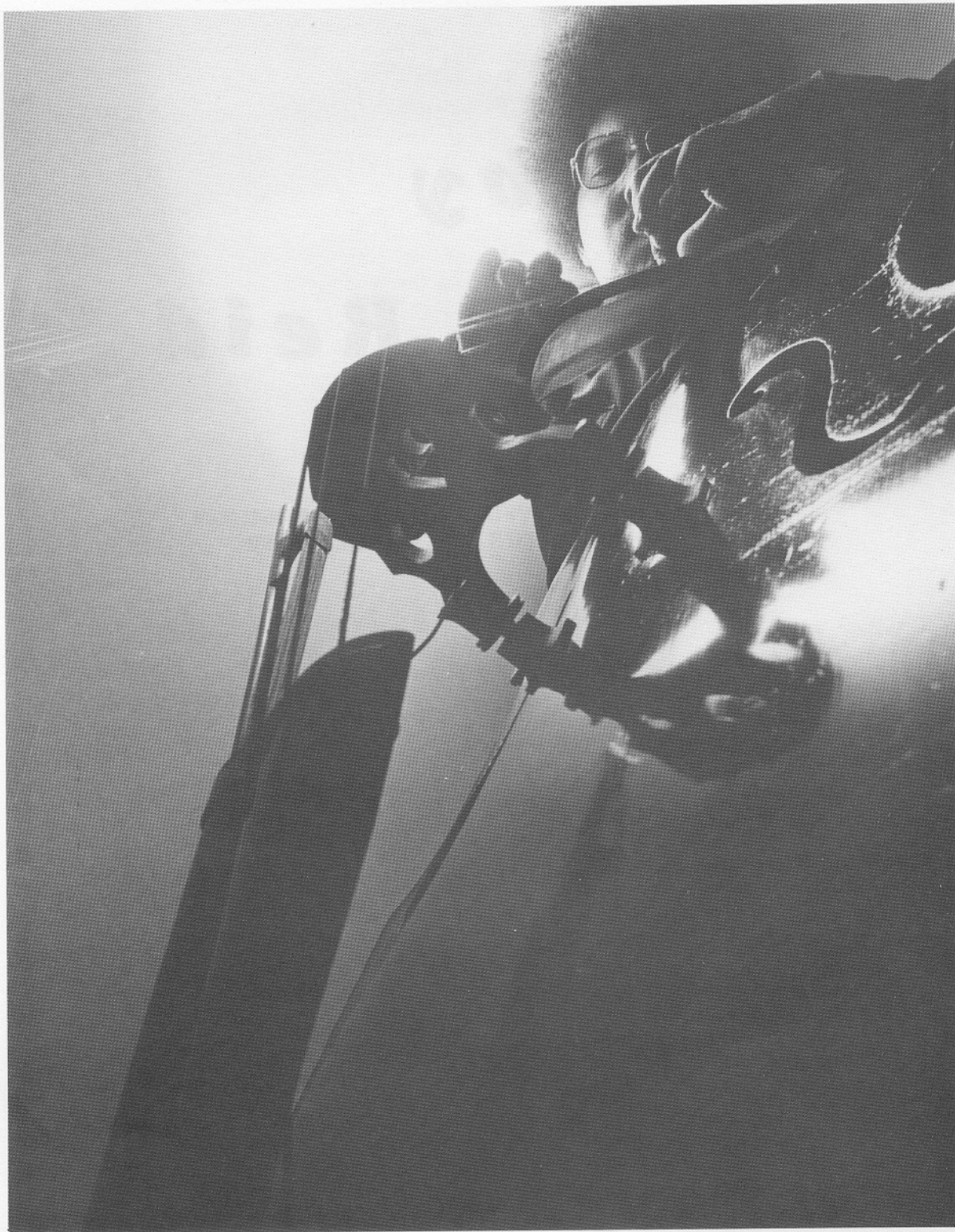
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LIMITED

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Howard Simmons - Photography

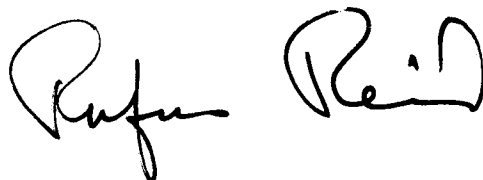
ABOUT THE AUTHOR

Rufus Reid received an Associate Arts Degree from Olympic College in Bremerton, Washington. He transferred to Northwestern University at Evanston, Illinois where he received a Bachelor of Music Degree in 1971 as a performance major on the double bass. He lived in Chicago seven years while he finished his education and gained a foothold in the music world. He had the opportunity to travel abroad with Harold Land and Bobby Hutcherson, Nancy Wilson and Freddie Hubbard. He traveled with the Electrifying Eddie Harris for three and one half years. He was on the faculty at Northern Illinois University for three years. In 1976 he moved to the New York area. He is currently working with the Thad Jones - Mel Lewis Jazz Orchestra. When free he still plays for Miss Nancy Wilson. He spends considerable time doing The Summer Jazz Clinics as well as his own bass and rhythm section clinics. You may also see him speaking at seminars and lectures. In 1974 his first book, "The Evolving Bassist" was published.

PREFACE

The purpose of this book is to aid the development of thumb position technique on the double bass. It has been a misfortune of most players, especially those who are self-taught, to be unconcerned with specific problems in playing through and to the higher positions on the bass. The bass can be an awkward instrument to facilitate if you don't adhere to a comfortable standing or sitting position, a comfortable setting of bridge and string height, and a required discipline needed in the fingers and arm. By doing so, you are meeting the instrument part way by having the entire fingerboard at your disposal. Having spent considerable time analyzing the basic problems that exist for most of us, this book is aimed toward these problems for execution in the thumb position.

Musically yours,

A handwritten signature in black ink, reading "Rufus Reid". The signature is written in a cursive, flowing style. The first name "Rufus" is written with a large, sweeping 'R' and the last name "Reid" is written with a large, sweeping 'R' and a small 'i'.

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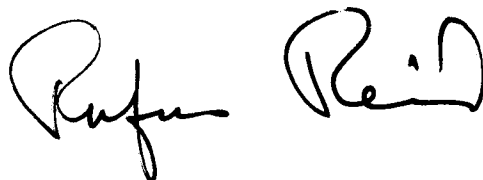
A handwritten signature in black ink that reads "Rufus Reid". The signature is written in a cursive, flowing style with a large, prominent 'R' and a distinct 'Reid' at the end.

TABLE OF CONTENTS

	Page
How To Practice Utilizing This Book	1
Glossary	1
Setting Up Your Bass	3
The Claw Technique	5
Exercise 1.....OCTAVE SHIFTS	7
Exercise 2.....THROUGH THE TRANSITION INTO THUMB POSITION	12
Exercise 3.....TWO OCTAVE SCALES USING OPEN STRINGS	15
Exercise 4.....LOWER POSITION LEFT HAND PIVOT EXERCISES	16
Exercise 5.....APPROACHING THE TRANSITION AREA	18
Exercise 6.....MOVING THROUGH THE FINGERBOARD	20
Exercise 7.....SCALE STUDY	22
Exercise 8.....SCALE STUDY	27
Exercise 9.....SCALE STUDY	29
Exercise 10.....SCALE STUDY	31
Exercise 11.....THUMB DEXTERITY	32
Exercise 12.....THUMB POSITION SCALES FROM CHORDS	34
Exercise 13.....WORKING WITH THE THUMB	36
Exercise 14.....READING EXERCISE FOR THE D STRING	38
Exercise 15.....READING EXERCISE FOR THE G STRING	39
BLUES BASS LINES	40
A BASS LINE OF A STANDARD PROGRESSION	42
LIST OF THUMB POSITION TEXTS	44

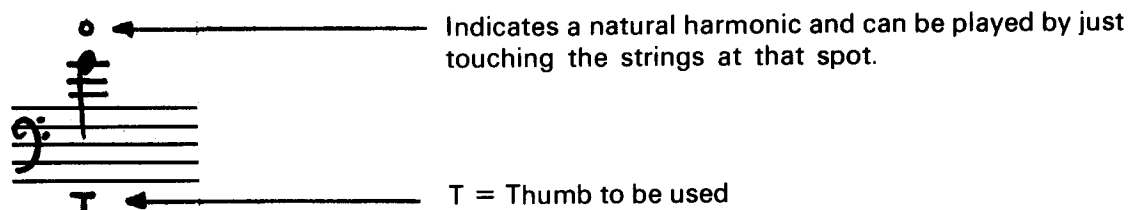
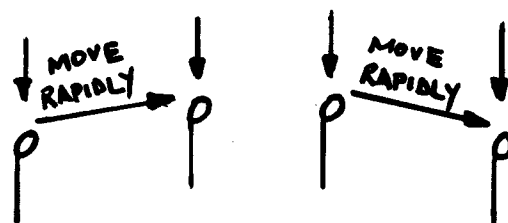
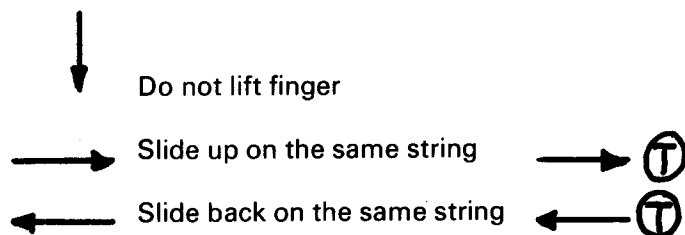
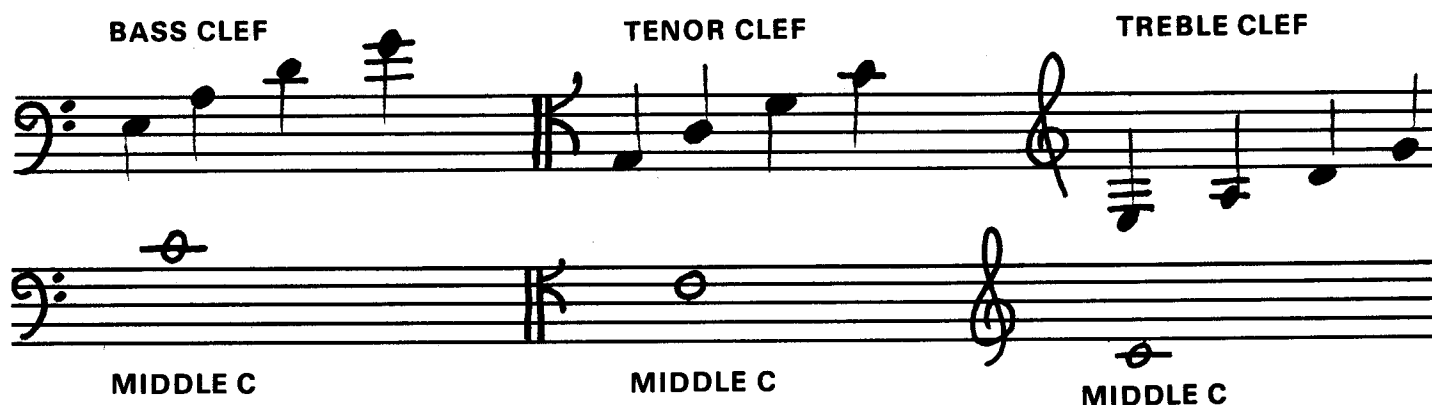
HOW TO UTILIZE THIS BOOK

The materials used in this book are strictly an aid to develop thumb position technique. Many of the exercises in this book can be played in other ways on the bass, but if you pay strict attention to the directions and the fingerings you will understand the reasoning for it. Read carefully the copy of the book, as I think it will help you understand my approach to specific problems. Play all exercises in a slow and deliberate time continuum. Always use a metronome. As you begin to become more confident with the physical movements needed you can slowly work up to a faster tempo. It should not take a great deal of time to understand the concept, but it will take constant practice before you will be able to execute the exercises with complete control. Remember ultimately these techniques will enhance and expand your bass playing, because you are on your way to utilizing the full range of the instrument.

For complete comprehension of thumb position playing, a student should have a teacher with this knowledge. Unfortunately, there isn't enough material for the jazz inspired bassist. Consequently, I hope this edition will inspire the jazz bassist to study and further his craft.

Once you have gotten the exercise under your fingers consistently, try not to consciously use them verbatim. They are just a means to an end product — Music! Furthermore you will find that these patterns will not always work in their entirety. They are vehicles to facilitate up and through the fingerboard with much more accuracy and confidence. It is imperative, as always, that you practice them so much that they become a part of you and very easy to execute. Then you'll be getting closer to using them more often in your playing.

GLOSSARY



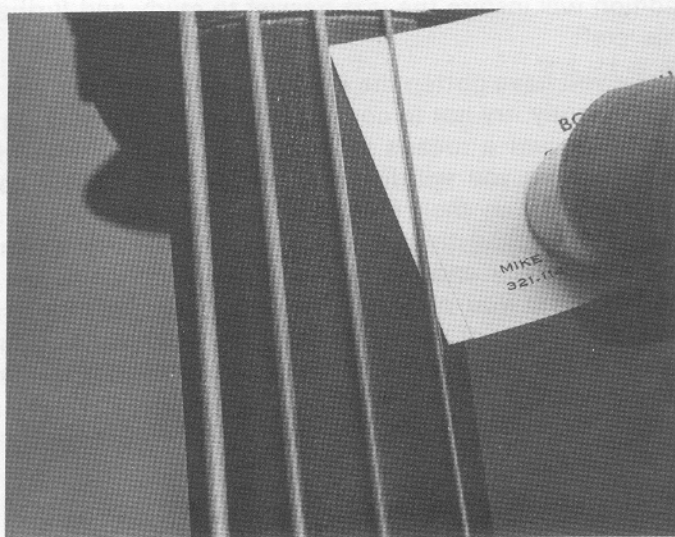


Figure 1

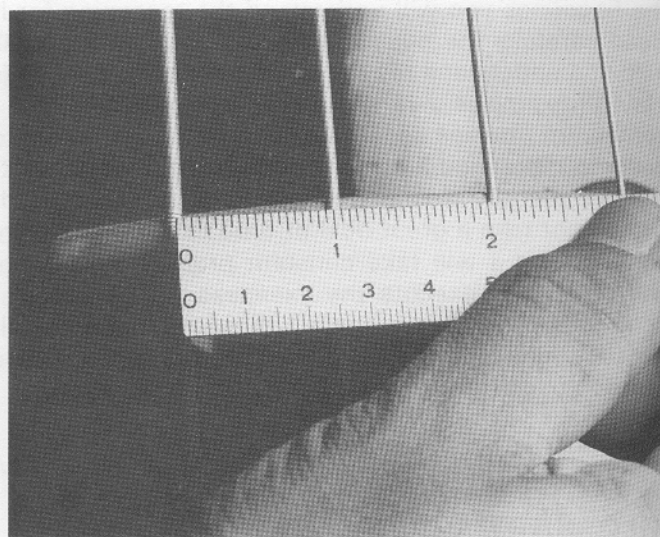


Figure 2

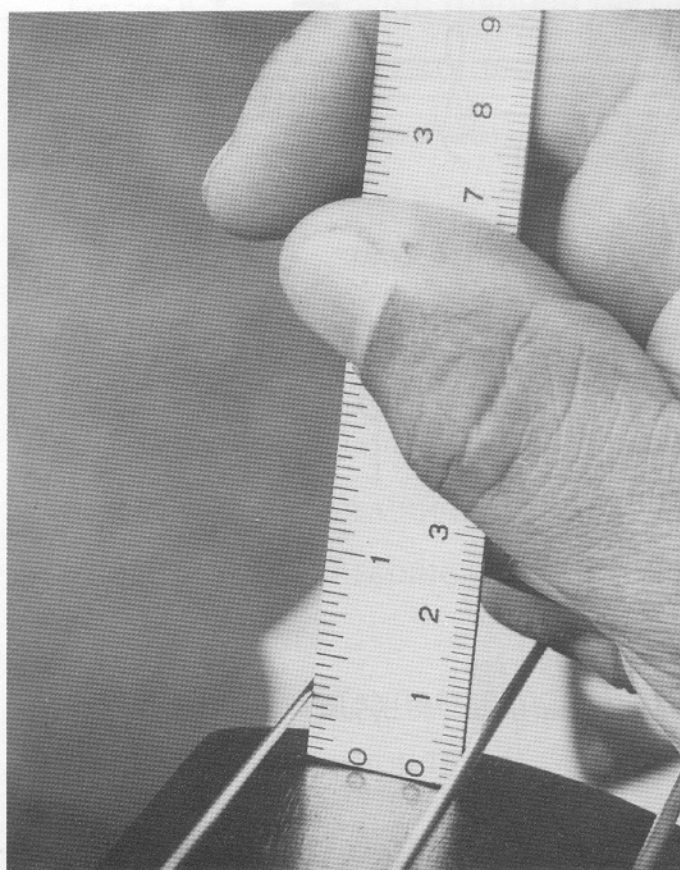


Figure 3

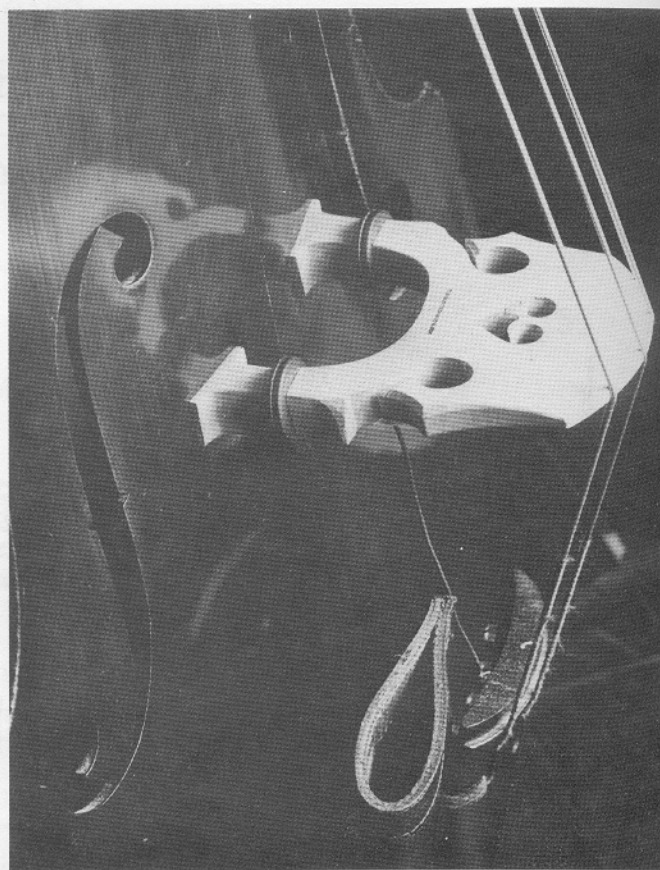
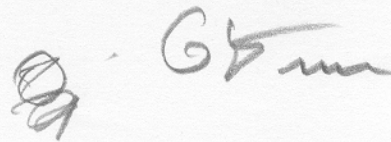
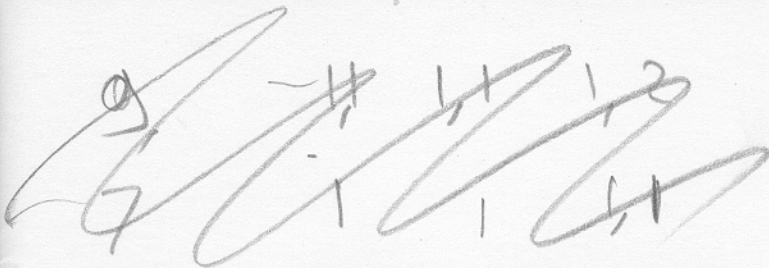


Figure 4



At the top of the fingerboard, the strings rest upon a notched piece of ebony which is called a nut. It is extremely important that the string height at the nut be as comfortable as possible for fingering. It should not be too high or too low. If it is too high, I suggest you obtain a tiny round file from a hobby-craft or hardware store and file each notch carefully. The lowest that one should go is no lower than the thickness of two business cards. See Figure 1. The cards should fit just snug. Any lower and the string will be laying on the fingerboard and cause an irritating buzz. If this happens, you will probably have to have a new nut put on. Be careful when filing. You can easily file a little away, but you can't put it back afterwards. If this is done properly and a buzz still exists on some fingered notes, you should have your fingerboard dressed by a qualified craftsman.

Figure 3 for the measurement of my G string to be at $\frac{1}{4}$ inch above the fingerboard. My D string is $\frac{3}{8}$ inch above, my A string is $\frac{3}{8}$ inch above, and my E string is $\frac{7}{16}$ inch above the fingerboard.

Figure 4 illustrates the placement of the bridge. Notice the notches in the F holes. Line up the notches to the middle of each foot of the bridge. They are there for that purpose. Center your strings above the fingerboard. This should center your bridge properly on the belly of the bass. This photo also shows the Kolstein Ebony All Adjustable Bridge. Notice that the adjusters are made of ebony instead of metal. In my opinion, this has released some of the tension in my bass and has increased its resonance, with which I am very pleased.

The distance between strings should be uniform. However you should experiment with what feels the most comfortable. Figure 2 shows the distance on my bass is $1\frac{1}{16}$ inch from the center of the string to the center of the next string. I find this to be a good measurement. String crossing will be more difficult if the space is too wide. If the space is too close, the strings don't allow for mobility of the fingers. See Figure 5 for positioning of the notches in the bridge.

String height is definitely a personal preference. However, I must mention a few things. Within the last ten years, there have been new heights technically for the string player. Strings are made better and electronic pick ups are fantastic. The combination of these things has brought the virtuosity of jazz and classical string players to the foreground. The pick ups available have enabled the players to play with the strings extremely low and still be heard. Instruments with very low strings have little acoustic sound. The closer the strings to the fingerboard, the less room the strings have to vibrate. Obviously, the higher the string, the more vibration, the louder the bass. Generally, orchestral players tend to play with very high strings to produce the maximum acoustic sound. Obviously, the effort needed to press the string down would be more. However, I do believe that there is a happy medium for sound and being comfortable too. It is my opinion that the bass should and can ignite any ensemble with energy, especially in creative, contemporary music. However, this energy cannot radiate unless a certain amount of energy is put in at the outset. Personally, I prefer to sacrifice some of my technique for energy and sound. I use the amplifier to assist me. I am not totally dependent upon it. Remember, the lower the string, the more technique, the less sound and vice versus. See

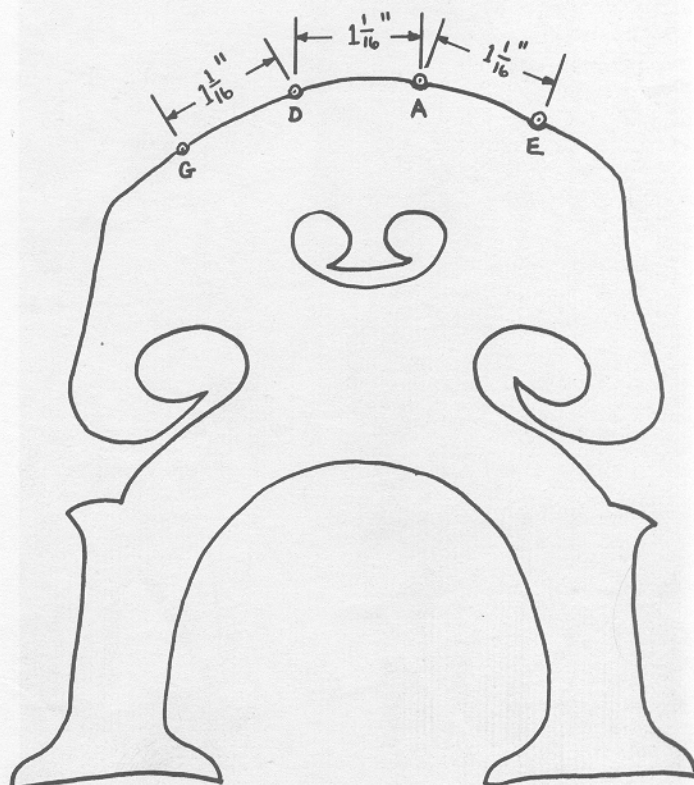


Figure 5

In Figures 6 and 7, it may seem insignificant, but if you can balance your bass with a relaxed body you are well on your way to overcoming the awkwardness of manipulating the instrument. The bass is leaning slightly into the body with the inside of the left knee against the bass back acting as one of the balancing points. The other balancing point is angled against the lower abdomen where it joins the leg. To find the suggested angle of the bass, take your bow and place it on the E string. Angle the bass so that the bow just clears your right leg. This angle should be constant at all times. You should not have to move the bass to play

on the other strings. Just move and lean into the bass to reach the other strings. This angle will also produce better leverage for sound in pulling the strings and bowing than having the side of the bass flat against the body. Now that angle has been established, practice leaning into the bass so that the neck is resting on your shoulders. The angle is still constant. Rock the bass by swaying the hips backwards and forwards. The lower abdomen should still be in contact with the bass. If you lean both shoulders into the bass when the neck is coming onto you, the upper part of the fingerboard is at your disposal with ease. When sitting just lean into the instrument and you get the same results.

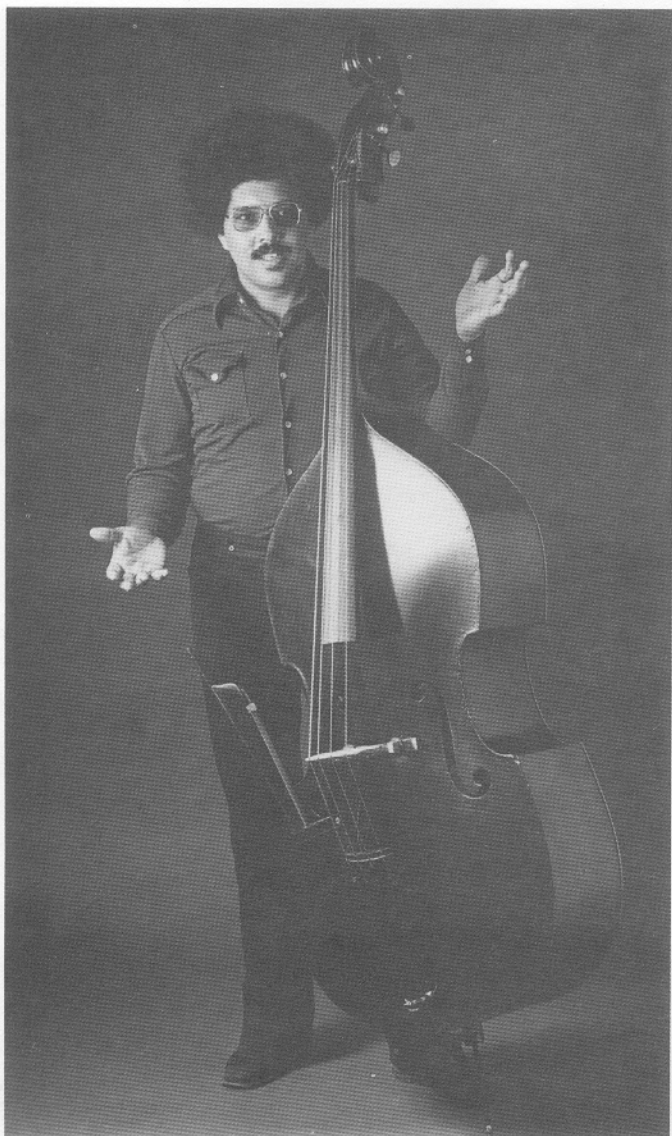


Figure 6

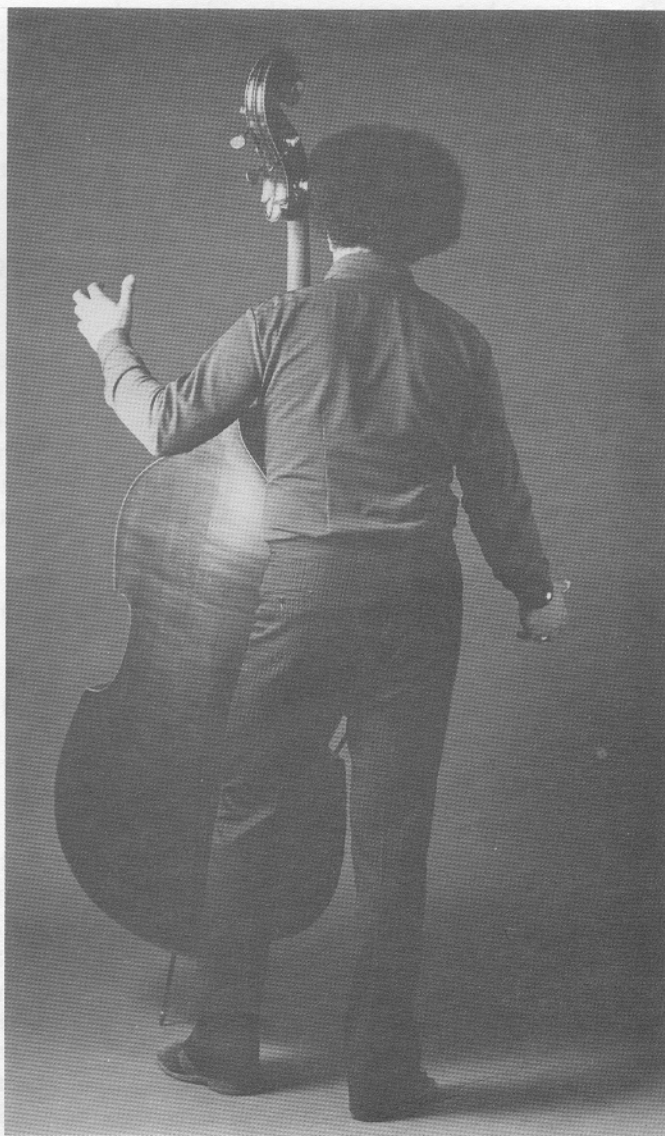


Figure 7

THE CLAW

I think this concept is the key to developing good left hand technique that is capable of covering the full range of the fingerboard. The idea is that you control your fingers to do what you want them to do at any given time. Concentrate on not letting your fingers and knuckles collapse as illustrated in Figure 9. Practice this *feeling* on a table or any flat surface. Keep wrist as straight as possible. Freeze the fingers and move the

entire arm. Concentrate. Everyone's fingers will collapse to a degree, however, it can be minimal if your concentration is on the weight of the arm, not just the fingers alone. Probably the most common of the left hand problems would be the collapsing of the knuckles at the palm of the hand which is breaking the flow of stability needed from the entire forearm. See Figure 8.

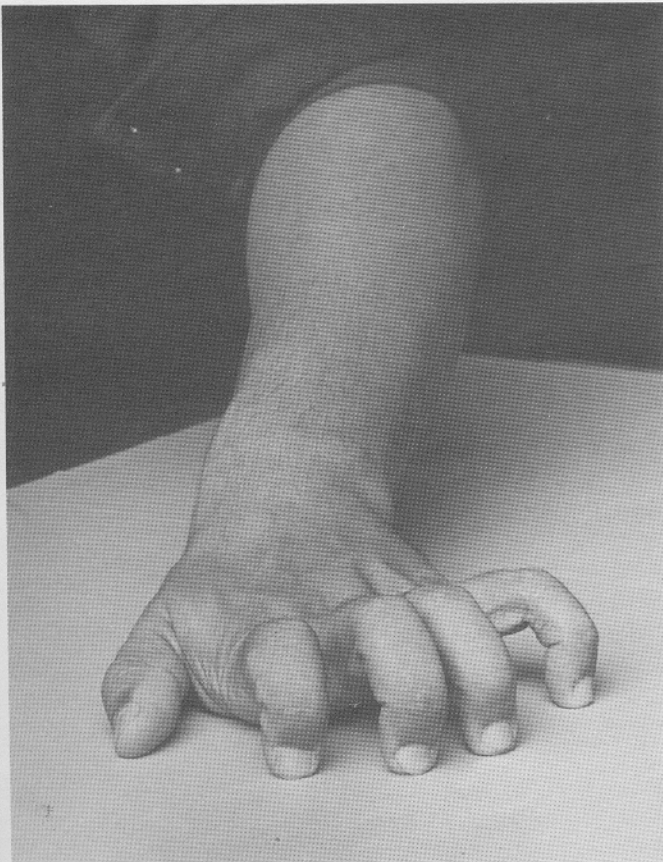


Figure 8

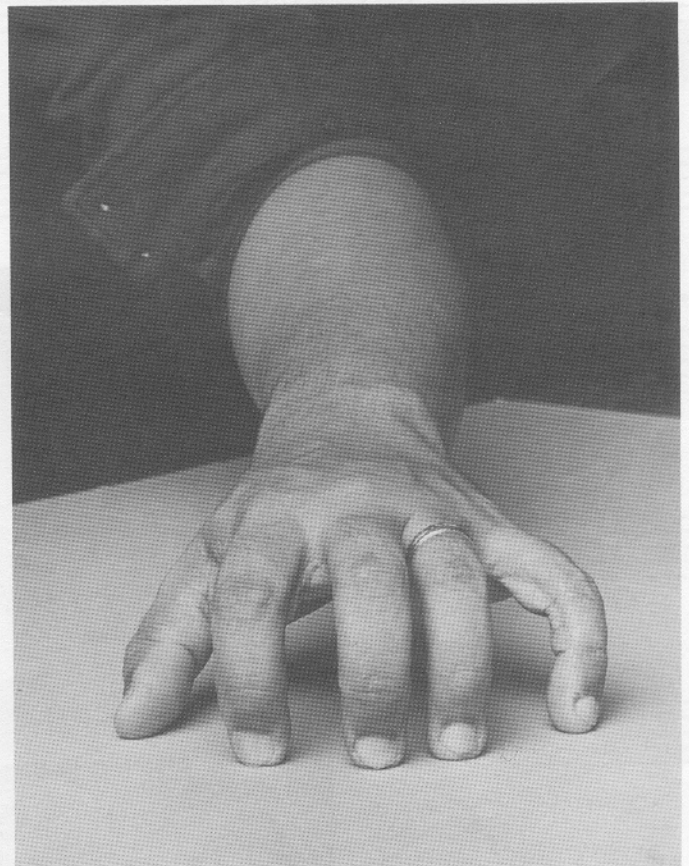


Figure 9

After the practice and application of the claw technique as suggested, move to a sitting position with your bass and concentrate on getting that same feeling in the hand. Press down the G string without using the thumb as shown in Figure 10. Keep your wrist straight and watch the form in your fingers. You should feel the energy coming from the shoulder. Remember the entire arm and shoulder are working together as one. Practice sliding up and down the fingerboard as illustrated in Figure 13, but this time without your thumb. Move in slow motion at first to make sure you keep the form and proper motion at the transition area as shown in Frames 3, 4, 5. As you move up the fingerboard, imagine a pushing feeling and a pulling back feeling when moving back to the lower position. Practice slowly and precisely until you are able to move the full

length of the fingerboard with one complete, smooth motion. Remember to lean into the bass as you move slowly up and back. Notice my visual contact with my left arm. Become totally into what you are doing.

Continue this process now with the thumb, but only use it for stability. Do not apply any direct pressure. In the sitting position, the thumb is less important but necessary nevertheless. However, in the standing position, the thumb is absolutely necessary in the lower positions to keep the bass stable. You will notice that with a combination of the angle of the bass and the proper balance, the thumb need only be there to help produce good tone. Too much pressure between the fingers and the thumb will result in a cramped hand and the ability to move about freely is stifled.

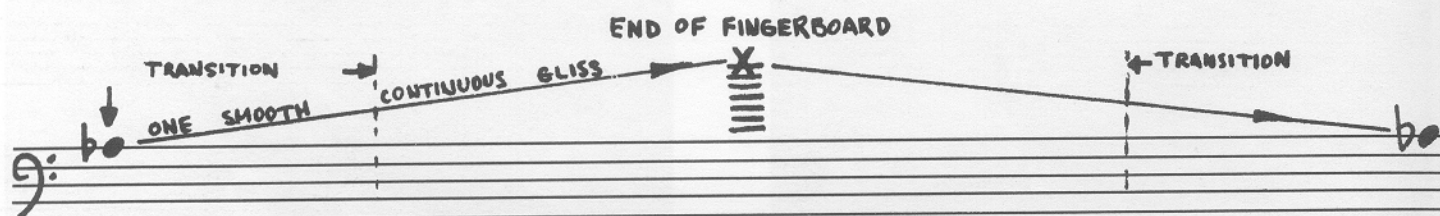


Figure 10

Exercise 1

OCTAVE SHIFTS

Sustain each note as long as possible. Then move as rapidly to the next note to play it in time with the metronome. Remember to move the entire arm. If you overshoot or undershoot the note intended try it a little

slower until you know exactly when **you** want to stop. You **can** do it if you **concentrate**. It is just a matter of time and practice.

The musical notation for Exercise 1 is as follows:

- Staff 1 (Bass Clef):** Starts with a half note G2 (one line below), followed by a quarter note G3 (first line), then a half note G4 (second line). An arrow labeled 'MOVE' points from G2 to G3. This pattern repeats with different accidentals: flat, natural, sharp, and double sharp.
- Staff 2 (Bass Clef):** Labeled 'simile'. It continues the pattern from Staff 1, showing various note values and accidentals with arrows indicating shifts.
- Staff 3 (Treble Clef):** Starts with a half note G4 (second line), followed by a quarter note G5 (third line), then a half note G6 (fifth line). An arrow indicates a shift from G4 to G5.
- Staff 4 (Treble Clef):** Continues the pattern from Staff 3, showing various note values and accidentals with arrows indicating shifts.
- Staff 5 (Treble Clef):** Continues the pattern from Staff 4, showing various note values and accidentals with arrows indicating shifts.
- Staff 6 (Treble Clef):** Continues the pattern from Staff 5, showing various note values and accidentals with arrows indicating shifts.
- Staff 7 (Treble Clef):** Continues the pattern from Staff 6, showing various note values and accidentals with arrows indicating shifts.
- Staff 8 (Treble Clef):** Continues the pattern from Staff 7, showing various note values and accidentals with arrows indicating shifts.

This exercise to be played ONLY on the G string.

OCTAVE SHIFTS

The image displays a series of handwritten musical exercises on a single staff, specifically for the D string. The exercises are organized into eight measures, each containing various intervals and fingerings. The notation includes notes with stems, accidentals (sharps, flats, naturals), and arrows indicating fingerings or shifts. The exercises are as follows:

- Measure 1:** Starts with a bass clef and a key signature of one flat (B-flat). It contains a sequence of notes with stems and accidentals, including a double sharp (x) and a double flat (bb). Arrows indicate fingerings.
- Measure 2:** Labeled "simile" (similar). It continues the sequence of notes with stems and accidentals, including a double sharp (x) and a double flat (bb). Arrows indicate fingerings.
- Measure 3:** Continues the sequence of notes with stems and accidentals, including a double sharp (x) and a double flat (bb). Arrows indicate fingerings.
- Measure 4:** Continues the sequence of notes with stems and accidentals, including a double sharp (x) and a double flat (bb). Arrows indicate fingerings.
- Measure 5:** Continues the sequence of notes with stems and accidentals, including a double sharp (x) and a double flat (bb). Arrows indicate fingerings.
- Measure 6:** Continues the sequence of notes with stems and accidentals, including a double sharp (x) and a double flat (bb). Arrows indicate fingerings.
- Measure 7:** Continues the sequence of notes with stems and accidentals, including a double sharp (x) and a double flat (bb). Arrows indicate fingerings.
- Measure 8:** Continues the sequence of notes with stems and accidentals, including a double sharp (x) and a double flat (bb). Arrows indicate fingerings.

This exercise to be played ONLY on the D string.

OCTAVE SHIFTS

The musical exercise consists of eight staves of music in bass clef. The notes and arrows indicate the following sequence of octave shifts:

- Staff 1: A sequence of notes with downward arrows indicating shifts to a lower octave.
- Staff 2: A sequence of notes with upward arrows indicating shifts to a higher octave.
- Staff 3: A sequence of notes with upward arrows indicating shifts to a higher octave.
- Staff 4: A sequence of notes with upward arrows indicating shifts to a higher octave.
- Staff 5: A sequence of notes with downward arrows indicating shifts to a lower octave.
- Staff 6: A sequence of notes with downward arrows indicating shifts to a lower octave.
- Staff 7: A sequence of notes with upward arrows indicating shifts to a higher octave.
- Staff 8: A sequence of notes with upward arrows indicating shifts to a higher octave.

This exercise to be played ONLY on the A string.

OCTAVE SHIFTS

The exercise is written in bass clef and consists of eight staves. The first staff shows a descending sequence of eighth notes with downward arrows above them. The second staff shows a sequence of notes with upward arrows, indicating an ascending pattern. The third staff shows a sequence of notes with upward arrows, indicating an ascending pattern. The fourth staff shows a sequence of notes with upward arrows, indicating an ascending pattern. The fifth staff shows a sequence of notes with upward arrows, indicating an ascending pattern. The sixth staff shows a sequence of notes with upward arrows, indicating an ascending pattern. The seventh staff shows a sequence of notes with upward arrows, indicating an ascending pattern. The eighth staff shows a sequence of notes with upward arrows, indicating an ascending pattern.

This exercise to be played ONLY on the E string.

As the photo suggests in Figure 11, position the thumb and first three fingers on the string. Do not press down. Do not buckle fingers. Relax and let the control come from your arm. Now, without letting the string touch the fingerboard, bounce the string up and down. If you are doing this properly, you should feel the suspended control from your shoulder. Next, slide slowly up and down on the string. Do not press down and touch the fingerboard. Just ride along on the top keeping contact with all the fingers. Continue this process on all the strings. You will notice as you move over to the lower

strings, you must lean the left shoulder more into the bass and pivot on the thumb in order to keep the exact form in the hand as on the G string. Now, press the string down keeping contact with all fingers except the little finger. Try to distribute the weight of the arm evenly through thumb and fingers. Keep the form and try not letting the fingers collapse. If done properly, the weight of your arm should be sufficient to press down the string for a good sound. Practice sliding up and down on all the strings. See Figure 12.



Refer to the fingering pattern of the C scale. You will notice that the first finger plays the note A after using the thumb on G. Look at the distance of the thumb to the first finger. It is approximately 1½ inches. Use the G harmonic as your focal point. Trust that this will never

change, and that A will also not change, and on up respectively. A visual and tactile sense of this focal point is necessary. You'll find that this will give an open door feeling to thumb positions.

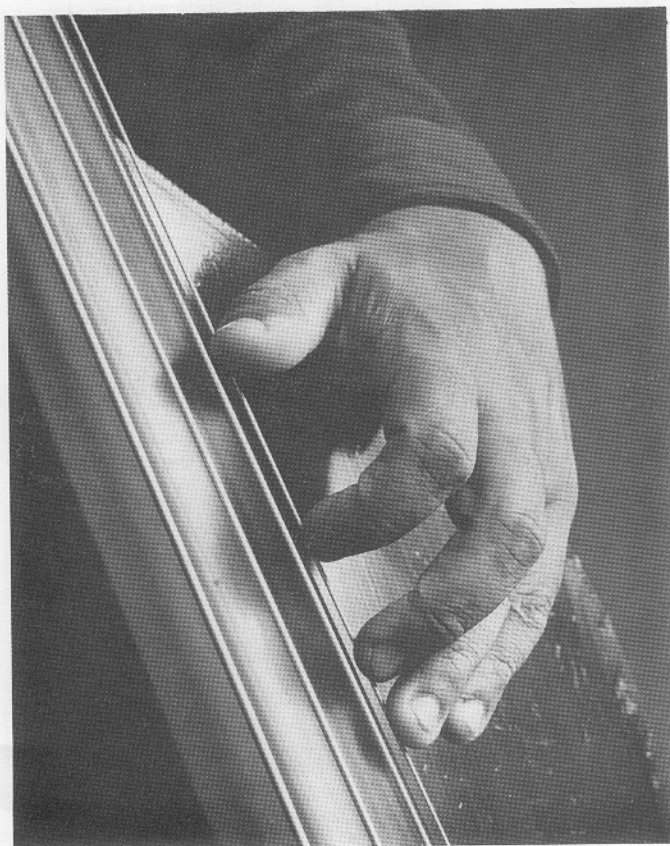


Figure 11



Figure 12

Exercise 2

THROUGH THE TRANSITION INTO THUMB POSITION

Figure 13 shows me playing a chromatic scale in two octaves beginning with "open G". Frames 3, 4, 5 illustrate the **crucial** part of the transition. Study it **carefully**. In **Frame 4**, the third finger extended is G, an **octave** higher than the open G string. Notice the thumb is **still back** on the **neck**. As you shift your arm, release the **second** and third fingers and keep your first finger down and slide it quickly to A with no resistance from the thumb. Concentrate just moving the **arm** into position. Don't worry about the thumb at this point, it

will obediently follow the hand. It should, however, be touching the string as in **Frame 5**. Continue this **process** to the next **octave**. Practice slowly the **entire** finger-board. Use a mirror if possible to **watch** the form of your fingers and position of your arm as it moves up the board. Study Figure 13. Practice **until** you can do it accurately with your eyes **closed**. A **tactile** feeling is very important to develop on any fretless, stringed instrument. Use the bow to **clean** up intonation.

The musical notation for Exercise 2 is divided into three systems, each with five frames. The first system (Frames 1-5) is in bass clef, starting on the open G string (0) and ascending chromatically. The second system (Frames 6-10) is in treble clef, continuing the scale. The third system (Frames 11-15) is in bass clef, descending chromatically. Fingerings are indicated by numbers 1-4 and arrows showing the direction of movement. Frame numbers are written above each frame.

FRAME 1 **FRAME 2** **FRAME 3** **FRAME 4** **FRAME 5**

0 1 2 4 → 1 2 4 → 1 2 4 → 1 2 3 → 1 2 3 →

FRAME 6 **FRAME 7** **FRAME 8** **FRAME 7** **FRAME 6**

1 2 3 → 1 2 3 → 1 2 3 2 1 ← 3 2 1 ← 3 2

6 **FRAME 5** **FRAME 4** **FRAME 3** **FRAME 2** **FRAME 1**

1 ← 3 2 1 ← 3 2 1 ← 4 2 1 ← 4 2 1 ← 4 2 1

Practice and concentrate on the positioning of **each** and every feeling. Remember to keep your elbow up and concentrate on the "claw" feeling.

Play slowly **until** you are able to make the transition smoothly and accurately.





Figure 14 illustrates a sitting position that is found by slanting the bass into the body. Just as in the standing position, the angle is found by use of the bow on the E string. One advantage in sitting is that the bass is stationary and does not need to be held. To play on the G string and up the board you must lean into the bass. A good leverage for pulling the strings can be found in this position. I suggest using this position.

Figure 15 illustrates positioning, similar to that needed for the cello. This position can work, however, the leverage is not quite as strong for pizzicato as in the



Figure 14

14

slanted position. The reach for playing on the G string is more extended than that of the slanted position. It is my opinion that you will not be as comfortable in this position for extended playing. Especially if you begin to play in thumb position a lot.

Be sure to keep form in fingers and be sure to use the weight of the arm to press the string down. Keep the first two fingers down on the string once you start. Remember, move your arm into place and your fingers must keep the form. Practice slowly and deliberately and listen carefully to your intonation. This area is crucial in developing a smooth transition. Be careful.



Figure 15

Exercise 3

TWO OCTAVE SCALES USING OPEN STRINGS

Even though the notes at this spot under the thumb are a natural harmonic and will speak by just touching the string, practice pressing the thumb down simultaneously when you finger the next note. In other words, keep the thumb down when using the rest of the fingers. By doing this you will begin to develop your

callous on the thumb. Practice over and over until the transition is executed smoothly without upsetting the stability of the base. Remember, just move the arm into position and the hand and the thumb will follow with no resistance.

C maj⁷

2 0 1 2 0 1 2 4 1 2 4 1 T 1 2 3

The notes in the lower brackets are played in one position.

G maj⁷

1 2 0 1 2 0 1 2 4 1 2 4 1 T 1 2 3

B^b maj⁷

1 4 0 1 4 0 2 4 1 1 4 2 4 1 T 1 2

D maj⁷

0 1 4 0 1 4 2 4 1 4 1 T 1 2 2 3

Exercise 4

LOWER POSITION LEFT HAND PIVOT EXERCISES

ALL 4 4 4 4 4 4 4 4

simile

ALL 3 3 3 3 3 3 3 3

Practice slowly and deliberately. Watch your form in the left hand.

A handwritten musical score consisting of ten staves. The notation is in black ink on white paper. The first two staves are in C major, indicated by a single sharp (F#) on the first line. The third staff begins with a treble clef and a key signature change to B major, indicated by two sharps (F# and C#). The remaining staves continue with various musical notations, including eighth and sixteenth notes, rests, and accidentals (sharps and flats). The notation is dense and appears to be a single melodic line. The final staff ends with a double bar line.

APPROACHING THE TRANSITION AREA

* Prepare elbow at this point. Just as you shift into lower position, do the same in the upper position. Move the ARM to put the hand in the position needed. Do not

try moving the fingers aimlessly around, searching for the notes. Get that arm there and the hard part is over.

*

G

D

A

E

simile

simile

simile

simile

Play slowly until you are able to make the transition smoothly and accurately. Practice and concentrate on the positioning of each and every feeling. Remember to keep your elbow up and concentrate on the "claw" feeling. The notes in the brackets are played in one position. You should not have to move to shift your

arm. The only movement is done with your wrist very slightly and the individual finger designated by the fingering given. Notice how many notes can be played just in this one area. Practice on all four strings. The dexterity obtained will definitely increase your confidence and facility in the thumb positions.

G

4 2 4 T 1 1 2 2 3 2 2 1 1 T 4 2

D

4 2 4 T 1 1 2 2 3 2 2 1 1 T 4 2

A

4 2 4 T 1 1 2 2 3 2 2 1 1 T 4 2

E

4 2 4 T 1 1 2 2 3 2 2 1 1 T 4 2

Now practice putting the connection of the transition together by playing chromatically.

Exercise 6

MOVING THROUGH THE FINGERBOARD

The notes inside the brackets are played in one position. The last note of one bracket to the first note of the next bracket is the only shifting you should be concerned with. It will occur on the same string. Practice in slow motion before you use the metronome. Find out exactly where you must go. I think you will find it relatively easy to think in this manner if you have had difficulty in moving up through the fingerboard.

Memorize these scale patterns based upon specific chords. I will illustrate usage of this in the bass lines. You will be able to use these fingerings starting on different notes chromatically, which will put you in different keys. The only difference is that as you move up through the transition area the thumb replaces the little finger. I feel that this is an important exercise that you should not overlook.

Gmaj⁷

2 1 4 2 4 4 1

3 2 1 4 4 2 4 1 2

G⁷

2 1 4 1 4 4 1

3 1 1 4 4 1 4 1 2

Gm⁷

4 1 4 1 4 4 2

3 1 1 2 4 1 4 1 4

EX. 6 CONT.

Gm^{#7}

4 1 4 2 4 4 2 2 3

3 2 1 2 4 2 4 1 4

G ϕ

4 1 2 1 4 4 1 1 3

3 1 1 4 4 1 2 1 4

G⁺

2 1 4 2 2 1 3

3 1 2 2 4 1 2

String

G Cmaj⁷

D Gmaj⁷

A Dmaj⁷

E Amaj⁷

1 4 2 4 T 1 2 3 3 2 1 T 4 2 4 1

String

G C⁷

D G⁷

A D⁷ simile

E A⁷

1 4 2 4 T 1 2 3 3 2 1 T 4 2 4 1

WHOLE TONE

G

C⁺

1 1 4 1 3 1 3 3 3 1 4 1 4 1

D

G⁺

simile

A

D⁺

A⁺

NATURAL

G

C^m

1 4 1 4 T 1 2 3 3 2 1 T 4 1 4 1

D

G^m

simile

A

D^m

E

A^m

SCALE STUDY

DORIAN

Handwritten musical notation for the Dorian scale study, featuring four staves (G, D, A, and Am) with fingerings and accidentals.

G Staff: Chord Cm^7 . Notes: C \flat , D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat . Fingerings: 1 4 1 4 1 3 1 3 3 1 3 1 4 1 4 1.

D Staff: Chord Gm^7 . Notes: G \flat , A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat . Fingerings: 1 2 3 4 5 6 7 8.

A Staff: Chord Dm^7 . Notes: D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , D \flat . Fingerings: 1 2 3 4 5 6 7 8.

Am Staff: Chord Am^7 . Notes: A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat , A \flat . Fingerings: 1 2 3 4 5 6 7 8.

simile (written between D and A staves)

HALF DIMINISHED

Handwritten musical notation for the Half Diminished scale study, featuring four staves (G, D, A, and E) with fingerings and accidentals.

G Staff: Chord C^ϕ . Notes: C \flat , D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat . Fingerings: 1 2 1 4 1 3 1 3 3 1 3 1 4 1 2 1.

D Staff: Chord G^ϕ . Notes: G \flat , A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat . Fingerings: 1 2 3 4 5 6 7 8.

A Staff: Chord D^ϕ . Notes: D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , D \flat . Fingerings: 1 2 3 4 5 6 7 8.

E Staff: Chord A^ϕ . Notes: A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat , A \flat . Fingerings: 1 2 3 4 5 6 7 8.

simile (written between D and A staves)

HARMONIC

G $C_m^{(\#7)}$

1 4 1 4 1 2 2 3 3 2 2 1 4 1 4 1

D $G_m^{\#7}$

Similar

A $D_m^{\#7}$

E $A_m^{\#7}$

G C°

1 2 4 1 2 2 3 2 3 3 1 3 1 4 1 4

D G°

similar

A D°

E A°

DIMINISHED WHOLE TONE

Handwritten musical notation for the first system, featuring four staves (G, D, A, E) and a common time signature 'C'. The notation includes various accidentals (sharps, flats) and fingerings (1, 2, 3, 4).

G Staff: $C^7(\#9)$. Notes: $\flat B, \flat B, \flat A, \flat A, \sharp G, \sharp G, \sharp G, \sharp G, \flat B, \flat B, \flat A, \flat A, \sharp G, \sharp G, \flat B, \flat B$. Fingerings: 1, 2, 2, 4, 1, 3, 1, 3, 3, 1, 3, 1, 4, 2, 2, 1.

D Staff: $G^7(\#9)$. Notes: $\flat B, \flat B, \flat A, \flat A, \sharp G, \sharp G, \sharp G, \sharp G, \flat B, \flat B, \flat A, \flat A, \flat B, \flat B, \flat A, \flat A$. Includes the word "simile" below the staff.

A Staff: $D^7(\#9)$. Notes: $\flat B, \flat B, \flat A, \flat A, \flat A, \flat A, \flat A, \flat A, \flat B, \flat B, \flat A, \flat A, \flat B, \flat B, \flat A, \flat A$.

E Staff: $A^7(\#9)$. Notes: $\flat B, \flat B, \flat A, \flat A, \flat A, \flat A, \flat A, \flat A, \flat B, \flat B, \flat A, \flat A, \flat B, \flat B, \flat A, \flat A$.

Handwritten musical notation for the second system, featuring four staves (G, D, A, E) and a common time signature 'C'. The notation includes various accidentals (sharps, flats) and fingerings (1, 2, 3, 4). Arrows indicate phrasing or breath marks.

G Staff: $C^7(b9)$. Notes: $\flat B, \flat B, \flat A, \flat A, \sharp G, \sharp G, \sharp G, \sharp G, \flat B, \flat B, \flat A, \flat A, \sharp G, \sharp G, \flat B, \flat B$. Fingerings: 1, 2, 2, 4, 1, 2, 2, 3, 1, 3, 2, 2, 1, 4, 2, 2. Includes arrows above the staff.

D Staff: $G^7(b9)$. Notes: $\flat B, \flat B, \flat A, \flat A, \flat A, \flat A, \flat A, \flat A, \flat B, \flat B, \flat A, \flat A, \flat B, \flat B, \flat A, \flat A$. Includes the word "simile" below the staff.

A Staff: $D^7(b9)$. Notes: $\flat B, \flat B, \flat A, \flat A, \flat A, \flat A, \flat A, \flat A, \flat B, \flat B, \flat A, \flat A, \flat B, \flat B, \flat A, \flat A$.

E Staff: $A^7(b9)$. Notes: $\flat B, \flat B, \flat A, \flat A, \flat A, \flat A, \flat A, \flat A, \flat B, \flat B, \flat A, \flat A, \flat B, \flat B, \flat A, \flat A$.

Exercise 8

SCALE STUDY

1 4 1 2 4 2 1 3 1 1 3

1 1 3 1 2 3 2 1 3 1 3

3 1 3 3 1 3 3 1 3 4 2

4 4 1 4 4 1 4 4 2 4

Cm7

1 2 4 2 1 4 1 1 3 1 1 3

1 1 2 3 2 1 3 1 1 3 1

1 3 2 3 3 1 3 3 1 3 4 1

4 2 1 2 4 1 4 4 1 4

C+

1 4 1 1 4 1 1 3 1 1 3

1 1 3 1 1 3 1 1 3 3 1

This exercise to be played ONLY on the G string.

This exercise to be played ONLY on the G string.

C+ (cont.)

The musical score for exercise C+ (cont.) on the G string is written across 10 staves. The notation includes various fret numbers (1, 2, 3, 4) and fingering indications (1, 2, 3, 4) for the fingers. The key signature is C major, and the time signature is common time (C). The exercise is designed to be played on the G string.

Staff 1: C+ (cont.)
Fret 3: 3 1 3 3 1 3 3 1 3 3 1
Fret 4: 4 1 4 4 1 4 4 1 4 4 1

Staff 2: C7#9
Fret 4: 4 1 4 1 2 4 2 1 4 1 2 3
Fret 2: 2 1 3 1 2 3 2 1 3 1 2 3

Staff 3: C7#9
Fret 2: 2 3 2 3 3 1 3 3 2 3 4 1
Fret 4: 4 1 4 1 2 4 2 1 4 1 2 4 1

Staff 4: C7#9
Fret 4: 4 1 4 1 2 4 2 1 4 1 2 4 1
Fret 1: 1 3 1 1 3 1 2 3 2 1 3 2

Staff 5: C7#9
Fret 3: 3 1 3 3 1 3 4 1 4 2 1
Fret 2: 2 4 1 4 2 1 2 4 1 4

Exercise 9

SCALE STUDY

Gmaj⁷Gm⁷

G+



This exercise to be played ONLY on the D string.

This exercise to be played ONLY on the D string.

G⁰

2 1 4 1 2 1 4 1 4 2 4 1 4 1 3 1 2 1 3 1 3 1 3 1 3 1 3 1 2 1 3

3 3 1 3 1 3 1 3 1 4 2 3 1 4 1 4 2 4 1 4 1 2 1 4 1 4 1 4 2

G⁰

1 2 4 1 4 1 4 1 2 2 4 1 4 1 3 1 2 2 3 1 3 1 3 1 2 2 3 1 3 1 3 2

3 3 1 3 2 3 2 3 1 3 1 3 2 2 1 3 1 4 1 4 2 2 1 4 1 4 1 4 2 2 1 4

G⁷(#9)

2 1 4 1 2 2 4 1 4 1 4 1 2 1 3 1 4 1 3 1 3 1 3 1 3 1 2 1 3

3 3 1 3 1 3 1 3 1 4 1 3 1 2 1 4 1 4 1 4 2 2 1 4 1 4 1 4 2

This exercise to be played ONLY on the A string.

Dmaj⁷ *DESCENDING ETC.*

D⁷ FIRST, USE ONE FINGER ONLY. THEN TWO, FOUR, AND THREE AFTER TRANSITION.

D+ *simile*

Dm

Dm⁷

Dm^{#7}

D^ø

D^o

D⁷ +⁹

Now alternate and practice playing Exercises 8, 9, 10, on all strings.

Exercise 11

THUMB DEXTERITY

This exercise will help you use and develop the mobility of your thumb. Here the thumb is definitely pressing down and playing a note. The two chord types used are minor and major. Only triads are used, but an implication could be thought of as a **II-V** progression. Notice the distance between the thumb and the first finger is

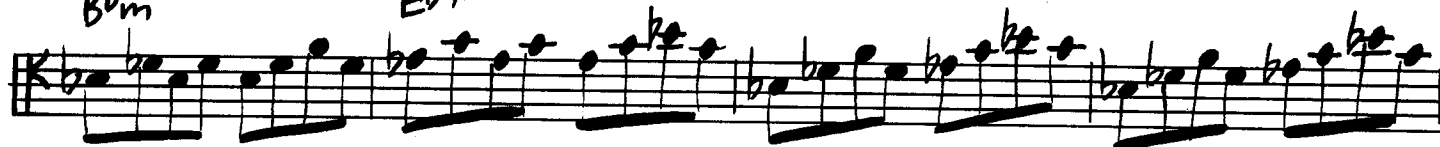
wider for the minor 3rd than the major 3rd. When moving to the C, pivot on the thumb and when moving to the E, pivot on the first finger. Be sure your arm and elbow are kept high so that you are coming down on the strings.

Just practice moving the thumb to the proper place.

EX. 11 CONT.

Bbm

Eb7



Bm

E7



Cm

F7



C#m

F#7



Dm

G7



Exercise 12

THUMB POSITION SCALES FROM CHORDS

You should not have to move or shift your arm. The only movement is done with the individual finger designated by the fingering given. Practice slowly and

deliberately. The dexterity obtained will definitely increase your confidence and facility in the thumb positions.

Gmaj⁷

G⁷

G⁺

G^m

G^{m7}

G^{m#7}

G^b

G^o

G⁷⁽⁴⁾

3 2 T 3 1 T 3 1 1 3 T 1 3 T 2 3 1 T 3 2 3

3 1 T 3 1 T 3 1 1 3 T 1 3 T 1 3 1 T 3 1 3

3 1 T 2 T 3 1 1 3 T 2 T 1 3 2 1 T 1 3

3 1 T 3 1 T 3 1 1 3 T 1 3 T 1 3 1 T 3 1 3

3 1 T 3 1 T 3 1 1 3 T 1 3 T 1 3 1 T 3 1 3

3 2 T 3 1 T 3 1 1 3 T 1 3 T 2 3 1 T 3 2 3

3 1 T 3 2 T 3 2 2 3 T 2 3 T 1 3 2 T 2 1 3

3 2 1 T 2 1 T 3 1 3 T 1 2 T 1 2 1 T 2 T 3

3 1 T 3 1 T 3 2 2 3 T 1 3 T 1 3 2 1 T 2 2 3 3 1 T 3 3 3

EX. 12 CONT.

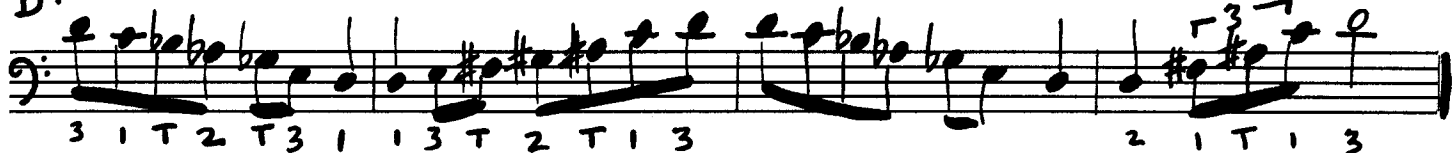
Dmaj⁷



D⁷



D⁺



Dm



Dm⁷



Dm^{#7}



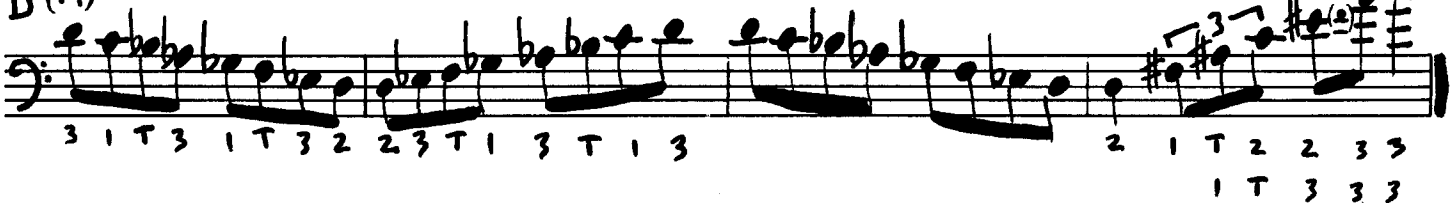
D^ø



D^o



D⁷(H9)



1.

2.

3.

4.

OR:

OR:

OR:

OR:

These are to be played in one position.

EX. 13 CONT.

1.

2 3 1 3 T 3 \textcircled{T} 3 \textcircled{T} 3 2 3 1 3 1 3

1 3 2 3 2 3 \textcircled{T} 3 \textcircled{T} 3 T 3 1 3 2 3

2.

Simile

3.

4.

OR:

OR:

OR:

OR:

1. $\text{♩} = 138$

2. $\text{♩} = 144$

3. $\text{♩} = 80$

This exercise to be played ONLY on the D string.

1. $\text{♩} = 60$

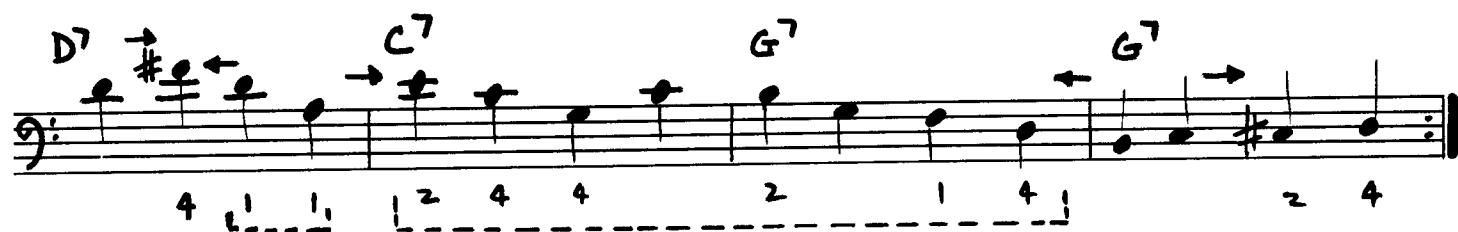
2. $\text{♩} = 92$

3. $\text{♩} = 80$

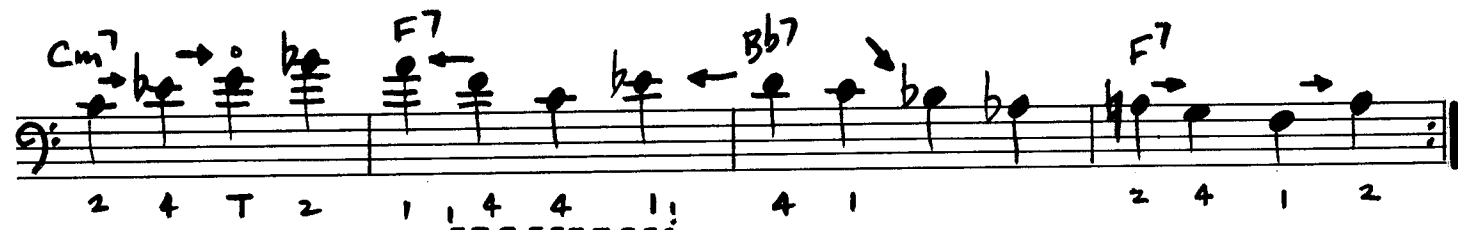
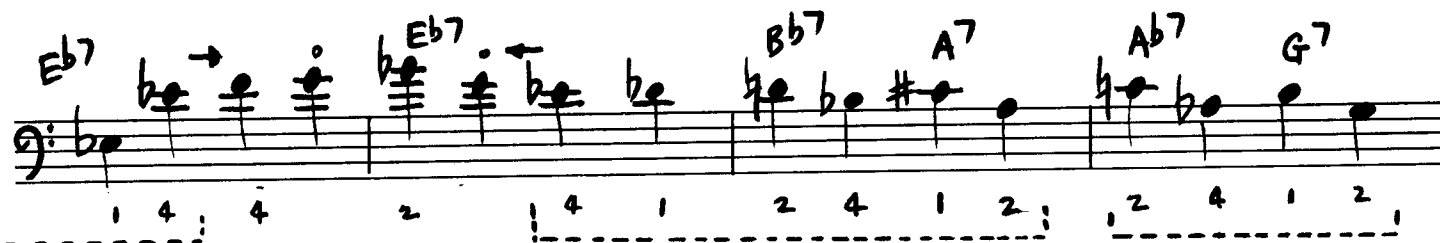
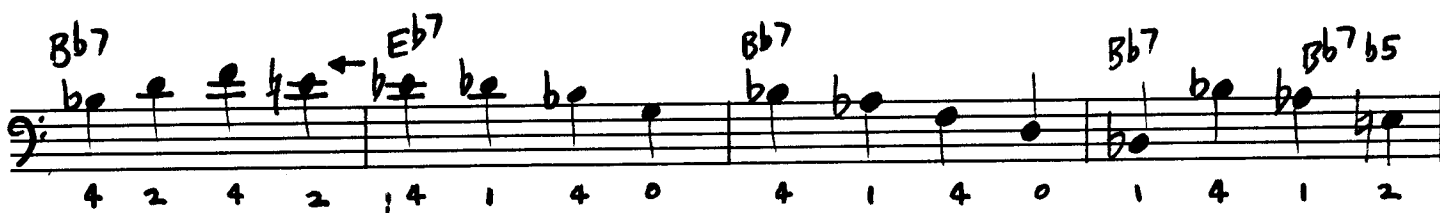
This exercise to be played ONLY on the G string.

BLUES BASS LINES

1.



2.



BLUES CONT.

3.

Handwritten musical notation for exercise 3, first staff. Chords: Cm, Fm, Cm. Fingering: 1, 2, 4, T, 3, T, 1, 2, T, 1, 2, T, 1, 4, 0, 4.

Handwritten musical notation for exercise 3, second staff. Chords: Fm, Cm. Fingering: 1, 2, 3, 2, 4, 1, 4, 1, 0, 1, 0, 4, 0, 1, 1.

Handwritten musical notation for exercise 3, third staff. Chords: D ϕ , G⁷+9, Ab⁷+9, G⁷+9. Fingering: 4, 1, 4, 1, T, 2, T, 2, 1, 1, 4, 2, 1, 4, 1. E D.

4.

Handwritten musical notation for exercise 4, first staff. Chords: Fm^{aj}7, E ϕ , A⁷, Dm⁷, G⁷, Cm⁷, F⁷. Fingering: 1, 2, 4, 4, 2, 2, 1, 2, 3, 1, 3, 2, 3, 1, 3, 2.

Handwritten musical notation for exercise 4, second staff. Chords: Bbm^{aj}7, Bbm⁷, Eb⁷, Abm^{aj}7, Abm⁷, Db⁷. Fingering: 3, 2, T, 3, 1, 3, 3, 2, 3, 2, T, 3, 1, 3, 3, 2.

Handwritten musical notation for exercise 4, third staff. Chords: Abm^{aj}7, Gm⁷, C⁷, Fm^{aj}7, Ab⁷, Db⁷, Gb⁷. Fingering: 3, 2, T, 3, 3, 1, 4, 2, 4, 2, 1, 2, 4, 2, 4, 4.

A BASS LINE OF A STANDARD PROGRESSION

Handwritten musical notation for a bass line, consisting of eight staves. Each staff contains a sequence of notes and rests, with chord symbols written above. The chords are: Cm7, F7, Bbmaj7, Ebmaj7, Aø, D7+9, Gm7, and Ebmaj7. The notation is in bass clef with a key signature of one flat (Bb).

PROGRESSION CONT.

Handwritten musical notation for a 12-measure blues progression in B-flat major. The notation is organized into four systems, each containing three measures. The chords and notes are as follows:

- Measure 1:** Chord Cm^7 . Notes: Bb , A , G , F .
- Measure 2:** Chord F^7 . Notes: E , D , C , Bb .
- Measure 3:** Chord $Bbmaj^7$. Notes: Bb , A , G , F .
- Measure 4:** Chord $Ebmaj^7$. Notes: E , D , C , Bb .
- Measure 5:** Chord $A\phi$. Notes: Bb , A , G , F .
- Measure 6:** Chord D^7+9 . Notes: E , D , C , Bb .
- Measure 7:** Chord Gm^7 . Notes: F , E , D , C .
- Measure 8:** Chord $Ebmaj^7$. Notes: E , D , C , Bb .
- Measure 9:** Chord Cm^7 . Notes: Bb , A , G , F .
- Measure 10:** Chord F^7 . Notes: E , D , C , Bb .
- Measure 11:** Chord $Bbmaj^7$. Notes: Bb , A , G , F .
- Measure 12:** Chord $Ebmaj^7$. Notes: E , D , C , Bb .

CLASSICAL BOOKS THAT CONTAIN THUMB POSITION INFORMATION

The Art of Double Bass Playing by Warren Benfield & James Seay Dean, Jr.

Published by Summy-Birchard Company

Nuovo Methodo Part 1 — E.R. #264, #303, #265 by Bille'

Published by G. Ricordi & C. — Milano

Advanced Techniques of Double Bass Playing, Part One by Barry Green

Published by Piper Company

18 Studies for String Bass by Kreutzer

Published by International Music Company

Methode Complete for Contrebasse by Edouard Nanny

Published by Alphonse Leduc

Etudes de Kreutzer et de Fiorillo by Edouard Nanny

Published by Alphonse Leduc

New Method for String Bass Part II by Simandl

Published by International Music Company

A noted jazz study book is Ray Brown's Bass Method Book, published by Ray Brown Music Limited.

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