

**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<sup>b</sup>(no5)

B<sup>b</sup>

B<sup>b</sup>/D

B<sup>b</sup>/F

8<sup>va</sup>

1

Bass

Voicing R - 5 - 3

Voicing 3 - R - 5

Voicing 5 - 3 - R

B<sup>b</sup>

B<sup>b</sup>/D

B<sup>b</sup>/F

8<sup>va</sup>

5

## Minor Triads (Examples in Eb)

Without fifth

With fifth

First inversion

Second inversion

E<sup>b</sup>m(no5)

E<sup>b</sup>m

E<sup>b</sup>m/G<sup>b</sup>

E<sup>b</sup>m/B<sup>b</sup>

8<sup>va</sup>

8

Voicing R - 5 - 3

Voicing 3 - R - 5

Voicing 5 - 3 - R

E<sup>b</sup>m

E<sup>b</sup>m

8<sup>va</sup>

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

8<sup>va</sup>

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

8<sup>va</sup>

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

Dbmaj7

Dm7

G7

Cmaj7

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

## With "open" chords

Fm7

Bbm7

Eb7

Abmaj7

8<sup>va</sup>

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 1-8. 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 2-4. Measure 5 is a double bar line. Measures 6-8 continue the melody. The TAB below shows fingerings: measure 1 (rest), measure 2 (7), measure 3 (5), measure 4 (7), measure 5 (8), measure 6 (8), measure 7 (10), measure 8 (7).

F7

Bbmaj7

Musical notation for the second system, measures 9-16. Measures 9-12 feature a triplet of eighth notes. Measure 13 is a double bar line. Measures 14-16 continue the melody. The TAB shows fingerings: measure 9 (13, 12, 12), measure 10 (14, 13, 13), measure 11 (10), measure 12 (12), measure 13 (14), measure 14 (19, 19, 18), measure 15 (19), measure 16 (18).

Ebmaj7(#11)

A<sup>o</sup>

Musical notation for the third system, measures 17-20. Measure 17 is a double bar line. Measure 18 features a triplet of eighth notes. Measure 19 is a double bar line. Measure 20 continues the melody. The TAB shows fingerings: measure 17 (19, 19, 18), measure 18 (18, 15, 17), measure 19 (17, 19), measure 20 (12, 10).

D7(b9)

Gm7

Musical notation for the fourth system, measures 21-24. Measure 21 is a double bar line. Measure 22 features a triplet of eighth notes. Measure 23 is a double bar line. Measure 24 continues the melody. The TAB shows fingerings: measure 21 (17, 13, 14), measure 22 (17, 18, 17), measure 23 (17, 14, 16), measure 24 (15, 15, 15).

G7(#5)

Cm7

Musical notation for the fifth system, measures 25-28. Measure 25 is a double bar line. Measure 26 features a triplet of eighth notes. Measure 27 is a double bar line. Measure 28 continues the melody. The TAB shows fingerings: measure 25 (16, 13, 15), measure 26 (17, 19, 20), measure 27 (20, 17, 18), measure 28 (19, 20).