

IGOR SARDI

# 500 EXERCISES FOR ELECTRIC BASS

- NEW EDITION -



- COORDINATION
- STRING SKIPPING
- RIGHT AND LEFT HAND TECHNIQUE
- SPEED
- ARPEGGIOS
- SCALES
- AND MUCH MORE

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EX 139 etc

EX 140

EX 141 etc EX 142

EX 143 etc EX 144 etc

EX 145 EX 146

EX 147

EX 148

EX 149

EX 274

Musical notation for EX 274. The bass staff shows a sequence of eighth notes with accents. The guitar staff shows fret numbers: 3 3 3 3 5 5 5 5 | 2 2 2 2 3 3 3 3 | 5 5 5 5 2 2 2 2.

EX 275 - Other rhythmic subdivisions

Musical notation for EX 275. The bass staff shows eighth notes with accents, followed by sixteenth notes. The guitar staff shows fret numbers: 4 4 4 4 5 5 5 5 | 5 5 5 5 7 7 7 7 | 9 9 9 9 5 5 5 5 | 3 3 3 3 7 7 7 7.

Musical notation for EX 275. The bass staff shows eighth notes with accents. The guitar staff shows fret numbers: 7 7 7 7 9 9 9 9 | 11 11 11 11 12 12 12 12 | 5 5 5 5 7 7 7 7 | 9 9 9 9 10 10 10 10.

EX 276

Musical notation for EX 276. The bass staff shows eighth notes with accents. The guitar staff shows fret numbers: 5 5 5 5 7 7 7 7 | 9 9 9 9 5 5 5 5 | 7 7 7 7 9 9 9 9 | 3 3 3 3 5 5 5 5.

EX 277

Musical notation for EX 277. The bass staff shows eighth notes with accents, followed by sixteenth notes. The guitar staff shows fret numbers: 11 11 12 12 | 5 5 5 5 7 7 7 7 | 9 9 9 9 5 5 5 5 | 3 3 3 3 5 5 5 5.

Musical notation for EX 277. The bass staff shows eighth notes with accents. The guitar staff shows fret numbers: 7 7 7 7 9 9 9 9 | 11 11 11 11 12 12 12 12 | 5 5 5 5 7 7 7 7 | 9 9 9 9 10 10 10 10.

EX 278

Musical notation for EX 278. The bass staff shows eighth notes with accents. The guitar staff shows fret numbers: 3 X 5 X 2 X 3 X | 5 X 2 X 4 X 5 X | X 3 X 5 X 2 X 3.

EX 279

Musical notation for EX 279. The bass staff shows eighth notes with accents. The guitar staff shows fret numbers: X 5 X 2 X 4 X 5 | 3 3 3 3 5 5 5 5 | 2 2 2 2 2 2 2 2.

EX 280

Musical notation for EX 280. The bass staff shows eighth notes with accents. The guitar staff shows fret numbers: 3 3 3 3 5 5 5 5 | 2 2 2 2 4 4 4 4 | 5 5 5 5 4 4 4 4 | 2 2 2 2 5 5 5 5 3 3 3 3.

F E<sup>dim</sup> Dm C B<sup>b</sup> A<sup>m</sup> G<sup>m</sup> F

EX 300 - Alternating 2nd inversion triads with their descending triad one augmented 4th above/below (3rd-5th root)

C F# Dm G#m Em A#m F B

G C# Am D#m B° E#dim C F#

C F# B° E#dim Am D#m G C#

F B Em A#m Dm G#m C F#

EX 301 - Triads (Root- 5th -10th) alternated with their relative descending triad distant augmented fourth above/below (8th - 10th - 5th)

C F# Dm G#m Em A#m F B

EX 348 - Major pentatonic scale exercises (example in A $\flat$ )

A $\flat$

Bass

EX 349

A $\flat$

Bass

EX 350 - Minor pentatonic exercises (example in G $\sharp$  minor)

G $\sharp$ m

Bass

EX 351

G $\sharp$ m

Bass

EX 352 - Major pentatonic scale in triplets (example in D)

D

Bass

EX 364 - 7th arpeggios on melodic minor scales (example in A)

Am(maj7) Bm7 Cmaj7(#5) D7 E7 F#°

G#alt Am(maj7) Am(maj7) G#alt F#° E7

D7 Cmaj7(#5) Bm7 Am(maj7)

EX 365 - 9th arpeggios on melodic minor scales (example in A)

Am9(maj7) Bm(b9) Cmaj9(#5) D9

E9 F#°9 G#alt Am9(maj7)

EX 366 - 11th arpeggios on melodic minor scales (example in A)

Am11(maj7) Bm11(b9) Cmaj9(#5,#11) D9(#11)

E11 F#°11 G#alt Am11(maj7)

EX 420 - Walking on m(maj7) chord that lasts for many bars, alternating harmonic and melodic minor scale

Cm(maj7)

Etc.

EX 421 - Walking on 7th chord using Mixolydian scale (example in C7)

C7

keep it up

EX 422 - Apply the concepts studied on other jazz standard (Autumn Leaves)

Cm7

F7

Bbmaj7

Ebmaj7

A°

D7(b9)

Gm7

G7

Cm7

F7

Bb7

Ebmaj7

A°

D7(b9)

Gm7



Chords - Augmented triads (examples in B)

EX 470

First "inversion" = D# augmented Second "inversion" = F## augmented Alternative Voicing

B<sup>+</sup> D#<sup>+</sup> F##<sup>+</sup> B<sup>+</sup>

8va

T	12	16	12	20
A	13	17	13	17
B	14	18	14	14

Chords - Diminished triads (examples in G)

EX 471

Voicing 3 - T - 5

Second inversion

Alternative voicing

Gdim Gdim/B<sup>b</sup> Gdim/D<sup>b</sup> Gdim

8va

T	18	18	15	18
A	20	17	17	17
B	15	13	16	18

Major 7th chords (Example in C)

EX 472

Alternative voicing

Cmaj7

8va

T	16	17	16
A	14	14	17
B	15	14	19

Minor 7th chords (Example in C)

EX 473

Alternative voicing

Cm7

8va

T	15	17	17
A	13	20	13
B	15	18	13

Dominant 7th chords (Example in Bb)

EX 474

Alternative voicing

Bb7

8va

T	13	15	15
A	12	18	12
B	13	17	11



## IGOR SARDI

I started playing bass guitar when I was 14. In 2012 I entered the Accademia Musicale Lizard, in Fiesole (Florence), studying with bassists of the calibre of Matteo Giannetti and other great musicians, where I later graduated in electric bass with top marks and a special mention. In 2012, music officially became my job. I started an intense live activity. I also approached the world of jazz and started playing almost exclusively fretless bass and double bass. In the meantime, as well as deepening my studies with foreign teachers (Scott Devine in primis), I became the bass player of multiinstrumentalist singer-songwriter Diletta Landi. It was with her that I managed to play on important stages. In the meantime I began to collaborate with various artists in the studio. At present, i playing with various band.

These are all my educational books on the Electric Bass, available on [www.igorsardi.com](http://www.igorsardi.com):

- Teoria e pratica del basso elettrico, vol 1 (2015) - Edizioni Momenti
- 500 Advanced Level Exercises for Electric Bass (2018)
- Bass Transcriptions of The Complete Discography of Queen (2020)
- The Best of Jaco Pastorius (70 bass transcriptions) (2020)
- Jaco Pastorius: The complete study (2021)
- Corso completo di armonia per bassisti (2021)
- John Deacon (Queen): The complete study (2021)
- Learning the Walking Bass: Complete Progressive Course (2021)
- The electric bass workshop (Learn how to make setups, modifications, etc (2021)
- The Fretless Bass (2022)
- Jaco Pastorius: The complete Study (volume 2) (2022)
- Red Canzian (Pooh): 40 Bass transcriptions (2022)

