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# Jazz Preparation Pack Electric and Double Bass

Congratulations on your successful audition to study Jazz at Leeds Conservatoire.  
We are very much looking forward to welcoming you to our community!

This booklet has been designed to give you some advice as to the sort of things you might want to spend some time looking at between now and the onset of your course. The idea is to make sure that we 'hit the ground running' in September, by giving you a bit of notice as to the sort of topic areas that may be covered.

It's important to clarify that you will be assigned to a 1-to-1 tutor upon enrolment, and the content of the lessons you receive will be determined by them once they have met you and got a sense of what you would benefit from the most. Naturally, your own interests and aspirations will come into it as well – we don't deliver 'one size fits all' lessons. Having said that, though, there are certain fundamentals that every Jazz musician needs to deal with in one way or other, and the purpose of this booklet is to give you a bit of a head start in these areas.

No-one expects you to have fully mastered all of this before you start, but any progress you can make towards that goal will be time very well spent!

## Technical Exercises

### Major and Dominant7 Cycle of 5th:



Modes of the Major Scale and its Arpeggios:

1st mode: Ionian	2nd mode: Dorian	3rd mode: Phrygian
4th mode: Lydian	5th mode: Mixolydian	6th mode: Aeolian
7th mode: Locrian	1st mode: Ionian	7th mode: Locrian
6th mode: Aeolian	5th mode: Mixolydian	4th mode: Lydian
3rd mode: Phrygian	2nd mode: Dorian	1st mode: Ionian
7th mode: Locrian		

Arpeggios of the Major Modes:

C<sub>MAJ</sub><sup>7</sup> D<sub>MIN</sub><sup>7</sup> E<sub>MIN</sub><sup>7</sup> F<sub>MAJ</sub><sup>7#11</sup> G<sup>7</sup> A<sub>MIN</sub><sup>7</sup> B<sub>MIN</sub><sup>7b5</sup>

Exercise using the Arpeggios of the Major Modes:

C<sub>MAJ</sub><sup>7</sup> D<sub>MIN</sub><sup>7</sup> E<sub>MIN</sub><sup>7</sup> F<sub>MAJ</sub><sup>7#11</sup> G<sup>7</sup> A<sub>MIN</sub><sup>7</sup>

B<sub>MIN</sub><sup>7b5</sup> C<sub>MAJ</sub><sup>7</sup> B<sub>MIN</sub><sup>7b5</sup> A<sub>MIN</sub><sup>7</sup> G<sup>7</sup> F<sub>MAJ</sub><sup>7#11</sup>

E<sub>MIN</sub><sup>7</sup> D<sub>MIN</sub><sup>7</sup> C<sub>MAJ</sub><sup>7</sup> B<sub>MIN</sub><sup>7b5</sup>

Exercise using broken up Arpeggios of the Major Mode:

C<sub>MAJ</sub><sup>7</sup> D<sub>MIN</sub><sup>7</sup> E<sub>MIN</sub><sup>7</sup> F<sub>MAJ</sub><sup>7#11</sup> G<sup>7</sup> A<sub>MIN</sub><sup>7</sup>

B<sub>MIN</sub><sup>7b5</sup> C<sub>MAJ</sub><sup>7</sup> C<sub>MAJ</sub><sup>7</sup> B<sub>MIN</sub><sup>7b5</sup> A<sub>MIN</sub><sup>7</sup> G<sup>7</sup>

F<sub>MAJ</sub><sup>7#11</sup> E<sub>MIN</sub><sup>7</sup> D<sub>MIN</sub><sup>7</sup> C<sub>MAJ</sub><sup>7</sup> B<sub>MIN</sub><sup>7b5</sup>

# Bass Lines

## Simple Jazz Blues Basslines

With Chord Tones

Example 1  
at 1:29

F<sup>7</sup>                      B<sup>b</sup>7                      F<sup>7</sup>                      F<sup>7</sup>

5                      B<sup>b</sup>7                      B<sup>b</sup>7                      F<sup>7</sup>                      D<sup>7</sup>

9                      Gm<sup>7</sup>                      C<sup>7</sup>                      F<sup>7</sup>                      D<sup>7</sup>                      Gm<sup>7</sup>                      C<sup>7</sup>                      F<sup>7</sup>

Playing only the Roots of each chord.  
This is a simple but very effective way of  
outlining the movement of the harmony.

Example 2  
at 3:13

14                      F<sup>7</sup>                      B<sup>b</sup>7                      F<sup>7</sup>                      F<sup>7</sup>

18                      B<sup>b</sup>7                      B<sup>b</sup>7                      F<sup>7</sup>                      D<sup>7</sup>

22                      Gm<sup>7</sup>                      C<sup>7</sup>                      F<sup>7</sup>                      D<sup>7</sup>                      Gm<sup>7</sup>                      C<sup>7</sup>                      F<sup>7</sup>

Playing the Roots and 3rds of each chord.  
The two most important notes to quote

Example 1  
at 1:29

F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup> F<sup>7</sup>

5 B<sup>b7</sup> B<sup>b7</sup> F<sup>7</sup> D<sup>7</sup>

9 Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

Playing only the Roots of each chord.  
This is a simple but very effective way of  
outlining the movement of the harmony.

Example 2  
at 3:13

14 F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup> F<sup>7</sup>

18 B<sup>b7</sup> B<sup>b7</sup> F<sup>7</sup> D<sup>7</sup>

22 Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

Playing the Roots and 3rds of each chord.  
The two most important notes to quote

Example 3  
at 4:38

27 F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup> F<sup>7</sup>

31 B<sup>b7</sup> B<sup>b7</sup> F<sup>7</sup> D<sup>7</sup>

35 G<sup>m7</sup> F<sup>7</sup> F<sup>7</sup> D<sup>7</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>7</sup>

Playing the Roots and 5th of each chord. Although the 5th is a relatively neutral note, it is very commonly used paired with Root notes.

Example 4  
at 6:25

F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup> F<sup>7</sup>

40

Chorus 1

B<sup>b7</sup> B<sup>b7</sup> F<sup>7</sup> D<sup>7</sup>

44

G<sup>m7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>7</sup>

48

Combining the Roots 3rds and 5th of each chord.

Example 5  
at 9:44

53 F<sup>7</sup> B<sup>b7</sup> G<sup>m7</sup> C<sup>7</sup>

7th 3rd 7th 3rd

Leading from the 7th of a chord to the 3rd of the next chord is a very strong connection harmonically. This type of voice leading creates a very melodic line in the same time.

Example 6  
at 13:50

56 F<sup>7</sup> B<sup>b7</sup> ( G<sup>m7</sup> C<sup>7</sup> ) F<sup>7</sup> F<sup>7</sup>

60 B<sup>b7</sup> B<sup>b7</sup> ( G<sup>m7</sup> C<sup>7</sup> ) F<sup>7</sup> D<sup>7</sup>

64 G<sup>m7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>7</sup>

A normal chorus after the "mad notes" demonstrating the importance of playing chord/scale tones.



## Blues Basslines

### Adding Scale and Chromatic Notes

#### Example 1 at 2:13

F7 Bb7

Connecting the F7 and Bb7 using the F mixolydian scale and a Chromatic Passing tone, the Ab between two scale notes, the G and A.

#### Example 2 at 3:18

F7 Bb7

Connecting the F7 and Bb7 using the F mixolydian scale. Within the scale here, three chord tones, the F, A and C are played as well.

#### Example 3 at 4:15

F7 Bb7

Connecting the F7 and Bb7 with the descending F mixolydian scale .

#### Example 4 at 4:51

Bb7 Bb7

Two bars of the IV chord(5th and 6th bar): the appropriate mixolidyan scale can be played, in this case the Bb mixolidyan scale.

Example 5  
at 5:05

9

Bb<sup>7</sup> Bb<sup>7</sup> F<sup>7</sup>

Two bars of the IV chord(5th and 6th bar): the appropriate mixolidyan scale can be played, with thirds.

Example 6  
at 5:41

12

Bb<sup>7</sup> Bb<sup>7</sup> F<sup>7</sup>

At the end of the 2nd bar of the Bb7, the E guide/chromatic approach note leads/guides the line back to the F7

Example 7  
at 6:29

15

F<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup>

F mixolidyan scale + Chromatic passing tone Db leads to Cminor7,  
B natural guide/Chromatic Approach tone leads the line to the Bb7

Example 8  
at 9:18

18

F<sup>7</sup> Bb<sup>7</sup> F<sup>7</sup>

Bass lines can be started on other notes then the Root, as long as the chord is spelled out within the bar. In this example, both the F7 and Bb7 start on the 3rd of the chord.

Example 10  
at 5:50

21 F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup> F<sup>7</sup>



Full Chorus using above concepts, Scale notes and Chromatic Approach and Passing tones.

25 B<sup>b7</sup> B<sup>b7</sup> F<sup>7</sup> D<sup>7</sup>



29 G<sup>m7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>7</sup>

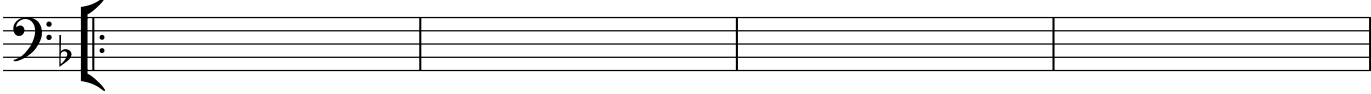


# The Jazz-Blues Chord Progression:

Create your own Basslines:

34

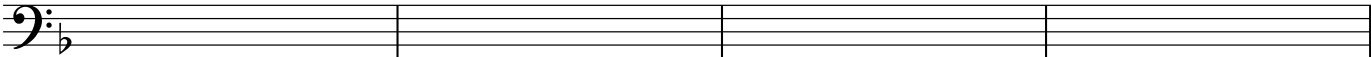
F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup> F<sup>7</sup>



A blank bass line staff with a treble clef and a flat key signature. The staff is divided into four measures, corresponding to the chords F<sup>7</sup>, B<sup>b7</sup>, F<sup>7</sup>, and F<sup>7</sup>.

38


B<sup>b7</sup> B<sup>b7</sup> F<sup>7</sup> D<sup>7</sup>



A blank bass line staff with a treble clef and a flat key signature. The staff is divided into four measures, corresponding to the chords B<sup>b7</sup>, B<sup>b7</sup>, F<sup>7</sup>, and D<sup>7</sup>.

42

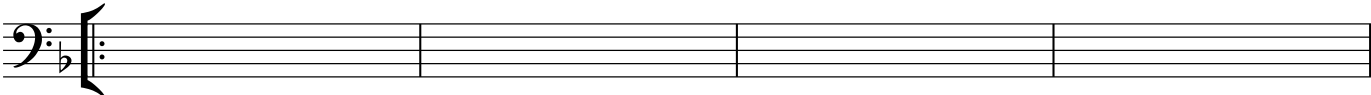
Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>



A blank bass line staff with a treble clef and a flat key signature. The staff is divided into six measures, corresponding to the chords Gm<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, and C<sup>7</sup>.

46

F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup> F<sup>7</sup>



A blank bass line staff with a treble clef and a flat key signature. The staff is divided into four measures, corresponding to the chords F<sup>7</sup>, B<sup>b7</sup>, F<sup>7</sup>, and F<sup>7</sup>.

50


B<sup>b7</sup> B<sup>b7</sup> F<sup>7</sup> D<sup>7</sup>



A blank bass line staff with a treble clef and a flat key signature. The staff is divided into four measures, corresponding to the chords B<sup>b7</sup>, B<sup>b7</sup>, F<sup>7</sup>, and D<sup>7</sup>.

54

Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>



A blank bass line staff with a treble clef and a flat key signature. The staff is divided into six measures, corresponding to the chords Gm<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, D<sup>7</sup>, Gm<sup>7</sup>, and C<sup>7</sup>.

# Lady Bird

Building up Basslines from 2 to 4 notes per bar

2 Feel Comping

Cmaj7                      Cmaj7                      Fm7                      Bb7

C                      G                      C                      G                      F                      C                      B                      D

Detailed description: This block contains the first four measures of the bass line. Each measure has two notes. Measure 1: C (C4), G (G4). Measure 2: C (C4), G (G4). Measure 3: F (F3), C (C4). Measure 4: B (B3), D (D4).

5                      Cmaj7                      Cmaj7                      Bbm7                      Eb7

C                      G                      C                      C                      Cb                      Bb                      F                      Eb                      G

Detailed description: This block contains measures 5 through 8. Measure 5: C (C4), G (G4). Measure 6: C (C4), C (C4). Measure 7: Cb (B3), Bb (Bb3), F (F3). Measure 8: Eb (Eb3), G (G4).

9                      Abmaj7                      Abmaj7                      Am7                      D7

Ab                      Eb                      Ab                      C                      A                      E                      D                      F#

Detailed description: This block contains measures 9 through 12. Measure 9: Ab (Ab3), Eb (Eb3). Measure 10: Ab (Ab3), C (C4). Measure 11: A (A3), E (E4). Measure 12: D (D4), F# (F#4).

13                      Dm7                      G7                      Cmaj7                      Eb7                      Abmaj7                      Db7(#11)

D                      F                      G                      B                      C                      Eb                      Ab                      Db

Detailed description: This block contains measures 13 through 16. Measure 13: D (D4), F (F4). Measure 14: G (G4), B (B4). Measure 15: C (C4), Eb (Eb3). Measure 16: Ab (Ab3), Db (Db3).

4 Feel Comping

17

Cmaj7                      Cmaj7                      Fm7                      Bb7

C   E   G   B   C   B   G   E   F   Ab   F   C   Bb   D   F   Bb

21

Cmaj7                      Cmaj7                      Bbm7                      Eb7

C   E   G   B   C   G   C   Cb   Bb   Db   Bb   F   Eb   Bb   G   Bb

25

Abmaj7                      Abmaj7                      Am7                      D7

Ab   G   Eb   C   Ab   Eb   C   Ab   A   C   E   C   D   A   F#   A

29

Dm7                      G7                      Cmaj7      Eb7      Abmaj7      Db7(#11)

D   A   F   D   G   D   B   G   C   E   Eb   G   Ab   C   Db   Db

# Basic Language Exercises, Solos

## Lady Bird

Building Bass Solos with Chord and Scale tones

Cmaj7 Cmaj7

E G A B C D B A G F E D C D E G

Fm7 Bb7

3

Ab Bb C Eb D C Bb C D Eb F Eb D C Bb Ab

Cmaj7 Cmaj7

5

G F E F G A B C D E F G E D C E

Bbm7 Eb7

7

F Db C Bb Db C Bb Ab G Ab Bb Ab G F Eb Db

9

$A\flat\text{maj}7$   $A\flat\text{maj}7$

C Eb F G  $A\flat$   $B\flat$  C  $D\flat$   $E\flat$  C  $B\flat$   $A\flat$  C  $B\flat$   $A\flat$  F

11

$A\text{m}7$   $D7$

E A B C D E C A  $F\sharp$  A D C B A  $F\sharp$  E

13

$D\text{m}7$   $G7$

F A C D E F D C B D A G F E D B

15

$C\text{maj}7$   $E\flat7$   $A\flat\text{maj}7$   $D\flat7(\#11)$

C D E G  $E\flat$  F G B C B A G F E  $D\flat$  F



# Autumn Leaves

## Solo Phrase #1

**Cm<sup>7</sup>** **F<sup>7</sup>**

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

E♭ D E♭ F G E♭ G B♭ A G A B♭ C A C E♭

**B♭Δ** **E♭Δ**

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

D E♭ F E♭ D F B♭ A G F G

**Am<sup>7</sup>(b5)** **D<sup>7</sup>(b13)**

5 1 3 4 3 1 4 1 4 1 1 3 4 1 4 3 1

C D E♭ D C E♭ G E♭ F♯ G A B♭ C E♭ D C

**Gm<sup>7</sup>** **G<sup>7</sup>(b13)**

7 4 3 4 1 2 1 2 4 1 1 3 4

B♭ A B♭ B G B C D B C D E♭

Cm<sup>7</sup>

F<sup>7</sup>

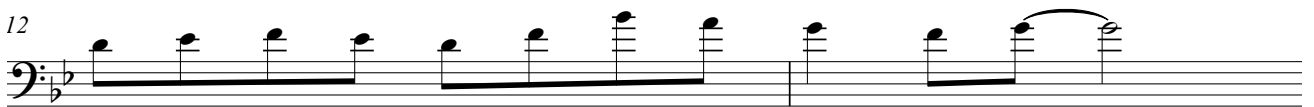
10



BbΔ

EbΔ

12



Am<sup>7(b5)</sup>

D<sup>7(b13)</sup>

8<sup>va</sup>-----

14



Gm<sup>7</sup>

G<sup>7(b13)</sup>

(8)-----

16



## Listening Lists

### Electric Bass

Jaco Pastorius  
Jeff Berlin  
Stanley Clarke  
Nathan East  
Victor Wooten  
John Patitucci  
Marcus Miller  
Tom Kennedy  
Alain Caron  
Gary Willis  
Victor Bailey  
Richard Bona  
Armand Sabal Lecco  
Jimmy Haslip

### Double Bass:

Ray Brown  
Ron Carter  
Wilbur Ware  
Paul Chambers  
Slam Stewart  
Eddie Gomez  
Scott LaFaro  
Charlie Haden  
Charles Mingus  
Oscar Pettiford  
George Mraz  
Eberhard Weber  
Marc Johnson  
Buster Williams

If you have any questions about your offer,  
please don't hesitate to contact our Admissions  
team via [admissions@leedsconservatoire.ac.uk](mailto:admissions@leedsconservatoire.ac.uk).

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