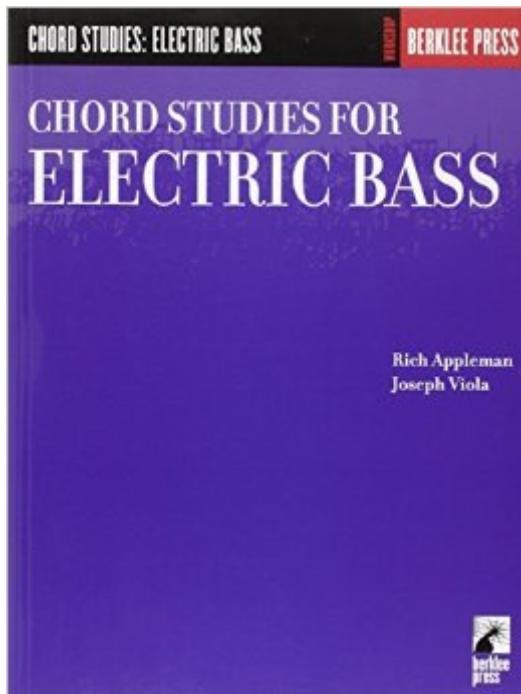


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# Chord Studies For Electric Bass: Guitar Technique (Workshop (Berklee Press))



## Synopsis

(Fretted). This Berklee Workshop is for bassists beyond beginning methods who now seek comprehensive knowledge of all basic and extended chords. Features exercises for developing technique and melodic sense in and out of the upper register, to help bassists play faster, higher and more melodically in styles from country to rock and rhythm to lead.

## Book Information

Series: Workshop (Berklee Press)

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Average Customer Review: 4.3 out of 5 starsÂ  See all reviewsÂ  (15 customer reviews)

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## Customer Reviews

I believe the previous poster may have gone a little off beam. The book comprises exercises based around the chord tones of each of the chord types listed (major, minor, dominant seventh, minor 7, m7b5, diminished) with APPROACH notes. Yes, these approach notes are scale tones, but the emphasis of the Chord Studies book is on studying chord tones/qualities for each of the chord types in the book. Each section (C major, C minor, C7, etc, F major, F minor, F7 etc etc) has 3 relatively simple 'approach note' exercises, followed by 2 much more awkward exercises with approach notes and chord tensions. The book presents these exercises in all 15 keys (the 12 common keys and the 3 enharmonic equivalents). This is so that, if studied closely, you may have experience in reading all key signatures. This work is based upon the now out-of-print Chord Studies for Trombone, written by Joseph Viola and Phil Wilson. As this trombone work was written in bass clef, I imagine it was pretty easy to apply to bass. My current teacher, Jeff Berlin, sets me exercises from the original trombone book, and assures me that this book is the same in content as his original trombone-related book. As

to 'how to use' this book - well - it's relatively straightforward, but time consuming. Currently, I take each exercise and play it in all 12 keys. Yes, including the two 16th-note exercises at the end of each chord section. The exercises alter both as the book goes through each chord quality (maj, min, etc) and also as the key signature changes, so what you get is an absolutely thorough workout of the common chord types in all key signatures, with differing levels of ornamentation with approach notes and chord tensions. Please note - the only exercises that I have not done in all 12 keys are the two 16th note etudes at the end of the dominant 7 chord section - the approach notes and use of chord tensions makes the tonality a little hinky, and Jeff has said to me he doesn't feel it's necessary to do the dominant structures in all 12 keys, although the other chord qualities should be done in all 12 keys. In the recent time since I started using this material, I have noted a significant improvement in my soloing and my ability to memorise/play phrases in all 12 keys. I seem to have picked up a few of these things as little 'licks' too. There is easily a year's worth of work here, and likely more. Although I do note I am getting faster as I continue through. There is no CD - but it really isn't the point. The point is to improve your reading and improve your 'hearing' of the different chord types, as well as incorporating some of these things into your playing. The only thing I find a nuisance is all of the annotations below the exercises which are meant to tell you which strings to play them on. Fortunately, these are only found in the key of C major - all the other keys are clear of them. Visually, quite annoying, and most people will work out their own fingerings, which I would have thought was also part of the point of this. Overall, though, this book is absolutely solid musical information, and is not, I think, intended as a reference work, but a book for extended and intense study. For the money, it's cheap. But you will pay in terms of spending many hours on your instrument.

I got this book at the suggestion of my trombone teacher. It's an advanced work, but contains many great studies in all the keys. Definitely useful in building facility on the instrument, as I imagine it would be for bass as well.

4 stars only because the average person will be bored silly by this. However, it is a 5 star book if you are dedicated. This book will get you shifting around the neck and help to bust you out of those patterns that you are stuck in. There isn't a lot of fluff and explanation or cute anecdotes. This is not a book for beginners or for people who think that the guy in Foo Fighters is a good bassist, or that Dave Grohl is a good singer, for that matter.

Once I start using the book, I could probably rate it higher, but the rating I give it is more in 's presentation, as well as the title. I expected some instruction, but there was none, just exercises. Since am at the point of still needing some guidance and instruction, I won't be using the book for a while. I would expect the exercises to be good, coming from Berklee, but we'll see when I get to it.

Before using this book you should chart out all the notes on your bass. High ledger line usage - you will be totally lost if you don't know your high end vernacular. You will know your bass neck better than ever with an hour a day practice.

Challenging studies, not a book for beginning players, but a good choice if you already read bass clef and want to improve. Very good variety of studies and the chord structures are organized by key.

I use it together with book two and three of Ed Bryne Jazz Linear Improvisation. The Linear Book two and three are strickly on approach notes.

My 3rd copy. Mostly for students, but I still read through my original. Needs some re editing e.g. line breaks and font choice make some passages more challenging than necessary.

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