

In the Practice Plan at the end of Chapter 7, I suggested ways of putting scales into practice. Exercise 9-6 is a drill of the pentatonic modes, but from a common base note, and in quintuplets. Try it without accents first, then stress the pulses that fall on each beat. Then try the grouping of two accents as indicated. Lastly, displace these pairings by one pulse so that you are playing, in effect, a non-hitting 5:2 polyrhythm. This is illustrated in Exercise 9-6B. (See Chapter 5 for a thorough explanation of polyrhythm.)

EXERCISE 9-6A

Pentatonic modes with common base note

EXERCISE 9-6B

Pentatonic modes with common base note (displaced accents)

In Chapter 2, I introduced arpeggios as part of the bass warm-up. Exercise 9-7 looks at 4-note arpeggios covering all chord qualities, over a two octave span. These are best played on a 5-string or 6-string instrument. For an advanced player they are manageable on a 4-string, but not using the fingerings indicated - a lot more position changing is required! Exercise 9-7B approaches these arpeggios as a series of inversions. Transpose these patterns to other keys that start on the B string (and the E string for 6-string players). Listen for evenness and smoothness of rhythm and tone.