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### BASS BLUES LICKS AND PROGRESSIONS

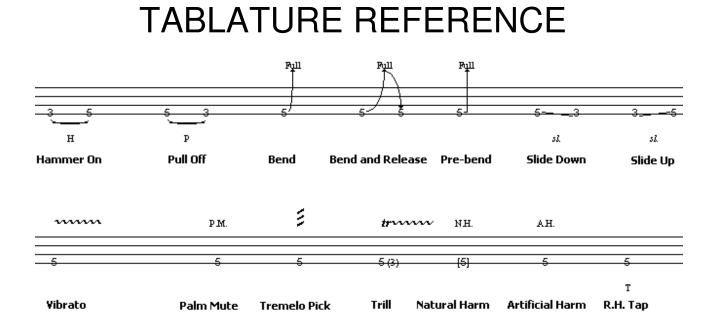
# BOOK ON DEMAND

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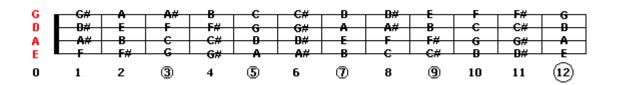
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### BASS FRETBOARD MAP



(Past the  $12^{th}$  fret the pattern repeats starting with the  $1^{st}$  fret  $[13^{th}$  fret  $= 1^{st}$  fret])

### PRACTICE TIPS

#### Here are some tips to aid you in mastering these bass blues licks:

- 1. Dedicate at least 30-60 minutes each day to playing the bass. As I'm sure you have heard before, practice makes perfect.
- 2. Always tune your bass before a practice session.
- 3. Warm up before playing. Stretch your fingers and wrists. Run through a few scales and chords that you know.
- 4. Always play with a metronome or other time keeping device.
- 5. Focus on 3-5 bass licks per week. Too much too fast can be discouraging...
- 6. When first starting to play a new lick, play it in slow motion, then gradually speed up to a point that you are in complete control, don't miss any notes, and stay in time. This is extremely important! The more you play slow, the more accurate you will be when you have the need to play fast.
- 7. Play each lick over and over until you don't have to think about where your fingers go when you play it.
- 8. When repeating a bass lick, try to think of something else while you are playing it. This will help place the pattern into your subconscious mind and put nature in charge from there.
- 9. When practicing a lick, go up and down the fretboard and play it in different positions on the neck.

## **BLUES PROGRESSIONS**

#### The following blues progressions are covered in this lesson:

- The I-IV-V (1-4-5)
- The 8 Bar Blues
- The 12 Bar Blues
- A Variation of the 12 Bar Blues

Roman numerals are used to show which chord or key changes are used in a progression. The first (roman numeral I) is the root or key that the progression is in.

#### Here is an example with the root (the first note) of the progression in the key of A:

I	А
II	В
	С
IV	D
V	Е
VI	F
VII	G

When the progression changes, you simply substitute the key or chord that matches the roman numeral in the chart above. This will become more clear as you work through this lesson.

From the above example: I-III-VII (1-3-7) is A-C-G

### The I-IV-V Progression

Most blues progressions use variations of the I-IV-V to build their structure. From the example above, the changes would be A-D-E. Using different combinations of the first, fourth, and fifth intervals give the unique sound and feeling of the blues. Each of the roman numerals in the following formulas are for one complete measure. Hence, the 8 bar blues has 8 measures, and 8 key changes; the 12 bar blues has 12 measures, and 12 key changes. Only the I-IV-V interval changes are used. Each measure is 4 counts or beats (4 quarter notes). Start playing these progressions using a single note in the appropriate key for four counts (1..2..3..4..). Use the bass fretboard map if you need assistance finding the right notes to match the progression. After you fully understand the progression, take the licks included in this expansion pack and apply them to the progressions. Pick one lick, and play the same finger pattern for

each change in the progression (changing the key of the lick by moving it up or down the neck, or up or down strings). The bass fretboard map will help you in finding the correct key if you need it. After you are comfortable playing the lick with the key changes, pick another one to mix with the progression. You can play these progressions with the same lick, licks you may already know, or mix and match any of the licks in this package.

The 8 Bar Blues Formula: I-V-I-IV-I-V-I-IV

The 12 Bar Blues Formula: I-I-I-IV-IV-I-I-V-IV-I-V

**12 Bar Blues Variation** Formula: I-IV-I-I-IV-IV-I-I-V-V-I-I

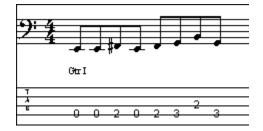
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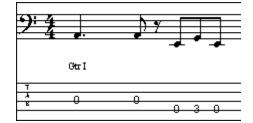
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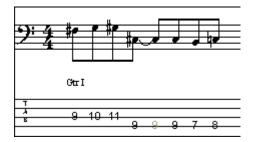


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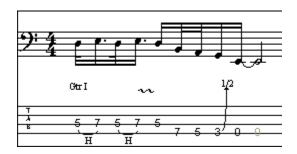
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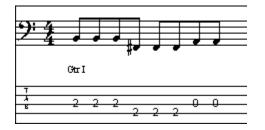


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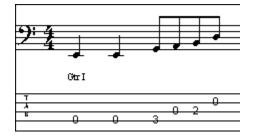




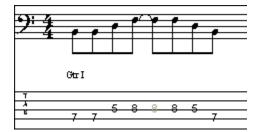






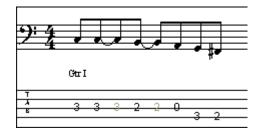




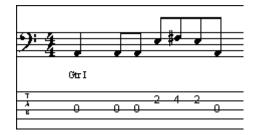




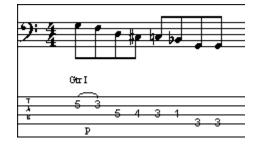




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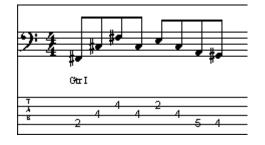






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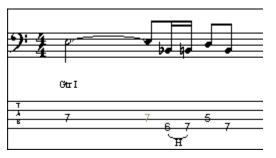




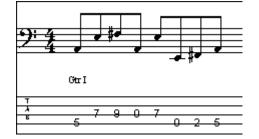
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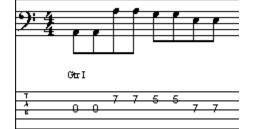






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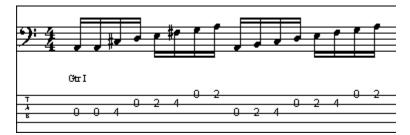






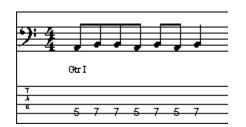


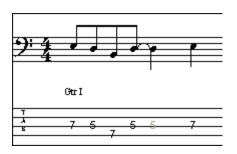


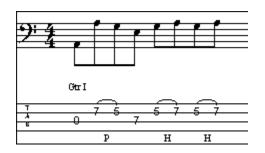


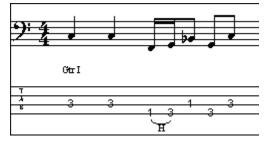


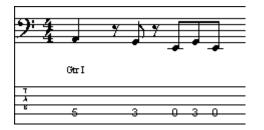


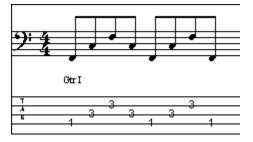












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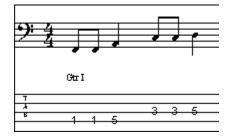




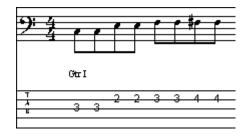
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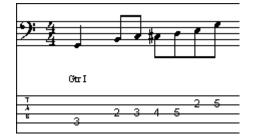




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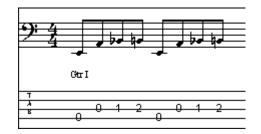


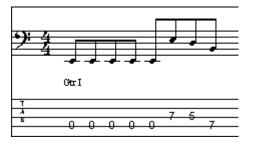












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