



The 7 Arpeggios from C Major: Exercises

In the video for this lesson I demonstrate 5 ways to use these arpeggios. With the accompanying MP3s (found below the video on www.onlinebasscourses.com) you can play along and practise.

You will find a loop and a backing track for each example (again downloadable from under the video 'The 7 Arpeggios from C Major' from the free course).

Either take the loop and put it in your DAW and.... well, loop it or just play along to the longer backing tracks if you want to get going quicker.

1. Arpeggiated Solos - 111 BPM Piano

||:CMaj7 | FMaj7 | Dm7 | G7:||

	C Major 7	F Major 7	D Minor 7	G7
G				
D	1	1		1
A		2	1	2
E				
	3 5	7 9	5 7	9 12

TIPS:

- Make sure you pay attention to the fret numbers (the numbers below the

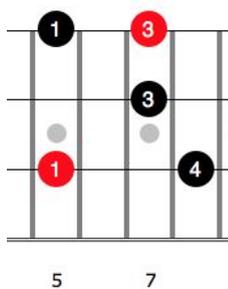
diagrams).

- Just play the arpeggios bar by bar along to the track using any 4 notes to begin with, then adding rhythms and grooves in. So you can start by just playing bass lines then play higher up the neck for solos (as I do in the video).
- You can start the CMaj7 arpeggio at the 8th fret of the E string, keep the FMaj7 in the same place, play the Dmin7 at the 10th fret, E string and G7 as the diagram. They will all then be close to each other on the fretboard.
- Try and play the note of the next arpeggio that is the closest to where you happen to be at the time. This will give a more fluid 'solo-like' sound.

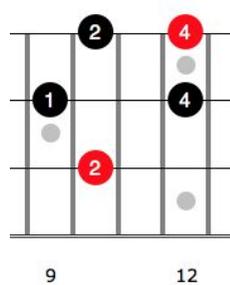
2. Walking Bass Lines - 120 BPM Jazz

**||: Dm7 | G7 | Em7 | Am7 | Dm7 | G7
| CMaj7 | CMaj7: ||**

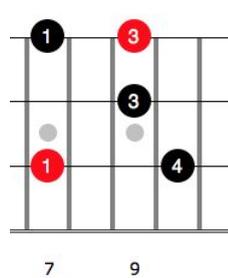
D Minor 7



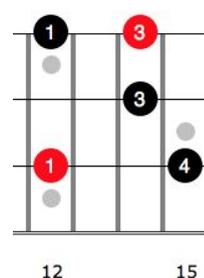
G7



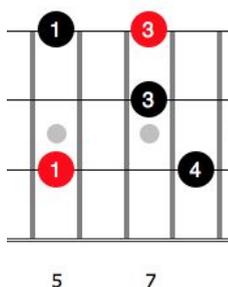
E Minor 7



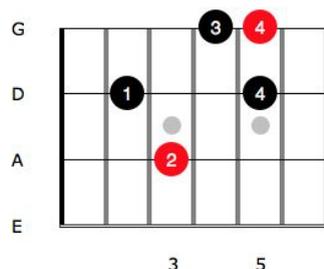
A Minor 7



D Minor 7



C Major 7



TIPS:

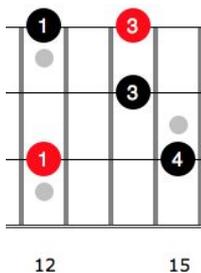
- A walking bass line involves playing on all quarter notes of the bar. So play 4 notes of the arpeggio and try to land (to start with) on a root note - the ones in red.
- You can add rhythmic interest by playing triplets (3 notes in one beat). Again, listen to the video example.
- Try and aim for the line to sound flowing by not jumping around too much to low then high notes and also keep those quarter notes going (this gives you the 'walking' style).

3. Bass Line Construction - 155BPM

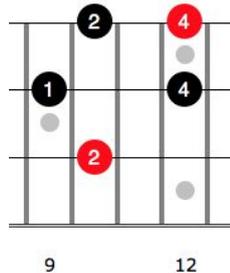
Rock Beat

||:Am7 | Am7 | G7 | FMaj7:||

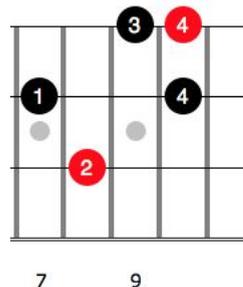
A Minor 7



G7



F Major 7



TIPS:

- This is the chord progression I used in the video but use anything you like!

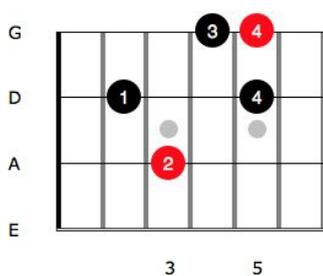
- The main thing is that this is fast so even if you have to play root notes using quarter notes at first, then do that. Build up to 1/8ths (which is what I'm doing in the video).
- Try playing 1/8th notes just staying on the root notes and keeping those as consistent as you can.

4. Musical Exercises - 120 BPM Click

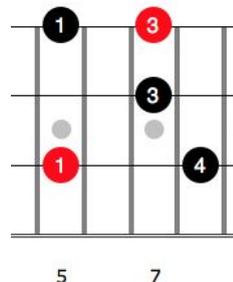
**||:CMaj7 | Dm7 | Em7 | FMaj7 | G7 |
Am7 | Bmin7b5 | CMaj7:||**

This is just a click so there doesn't seem much to it! In fact you can use your own metronome or click in your DAW. The point is that I'm going through each arpeggio and trying to make some kind of musical sound with them. The possibilities are endless!!

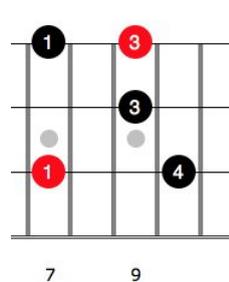
C Major 7



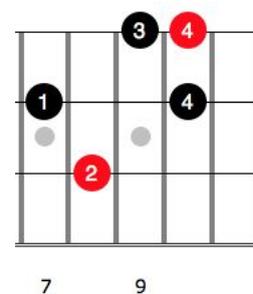
D Minor 7



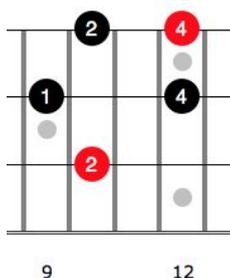
E Minor 7



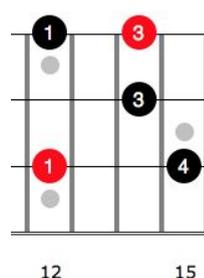
F Major 7



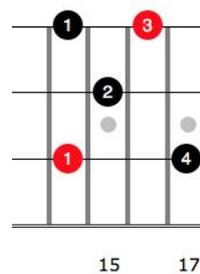
G7



A Minor 7



B Minor 7 Flat 5



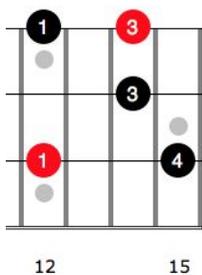
TIPS:

- Think of different styles of music and go through the exercise emulating that.
- Try playing different rhythms; either staying on a couple of notes or more (that will require you to play faster....).
- If you know your scales and modes then play up the arpeggio and down the mode.
- Use hammer ons, pull offs, slides and bends.

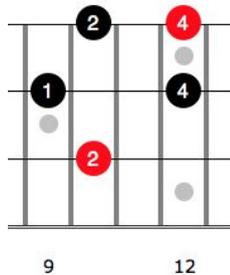
5. Chart Reading - Funk Groove

||:Am7 | Am7 | G7 | FMaj7 | Am7 |
Am7 | Dm7 | CMaj7:|

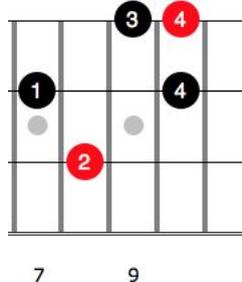
A Minor 7



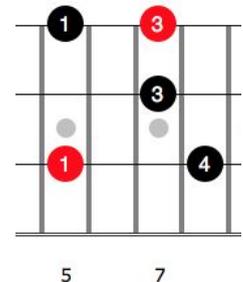
G7



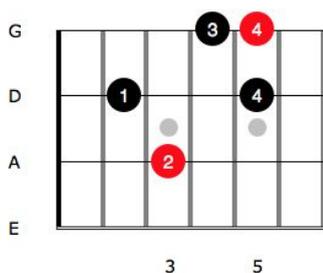
F Major 7



D Minor 7



C Major 7



Since I've written all these examples out, this whole PDF is chart reading practice. However, here's one more!

TIPS:

- Keep it extremely simple to start with. Choose a root note, maybe one more and stick to a simple pattern.
- My example is a very busy bass line containing some 1/8th and 1/16th notes. Make sure your right hand technique is really solid so you can play that kind of thing consistently and in time.
- Refer to the 'Left and Right Hands Checklist' and 'Single String Exercise' for some tips on building strength, accuracy through some good habits and some exercises.

That should give you some ideas and an introduction to harmonising a scale, which is really what we are doing when we get the 7 arpeggios from a major scale. Finally, have a think about how you can write some music with these ideas.

I composed these little tracks really quickly just by using a few different arpeggios thrown together. Those are 'chord progressions' and are the cornerstone of much modern music.